



*S*tories  
in *S*tained  
*G*lass

**A**  
**Pictorial Tour**  
**through the**  
**Faculty Chapel,**  
**page 3,**  
**and**  
**Our Lady of Angels**  
**Students' Chapel,**  
**page 16**

A romance captured in flame and sand, a love story pulsing with golden sunlight and vibrating in a maze of colors—such is the wonder-filled world of glorious adventure emblazoned in majesty for you in Campion's rich stained glass windows.

You begin your tour in the Faculty Chapel. As you enter, your eye leaps to the beautiful marble altar and gold tabernacle, then rises to the Eucharistic stained glass above right. As you move clockwise, you see the brilliant transept window of St. Ignatius, the founder of the Jesuits, and in the side altar chapels the story in symbol of his heroic sons. You end before the colorful east transept of the Sacred Heart, the Model and Inspiration of all Jesuits. As you leave, your eyes turn back to the altar where lives Christ and His Heart of love.

You walk across campus to Our Lady of Angels Students' Chapel. As you go up the aisle to the Communion Rail where the second part of your tour begins, you see the white marble altar with its delicate Mary statue. Beginning with the 5 twin windows of Old Testament scenes above the altar, you move clockwise to enjoy in turn the brilliancy of the large Ascension window, the rich hues of 11 clerestory windows picturing various Jesuit Saints, the breathtaking beauty of Mary's rose window in the choir loft, the grandeur of the large Nativity window. After this panorama of beauty, you become aware of smaller ground-level windows; you turn to page 32 for help to appreciate yet 12 more windows.

May you enjoy your pictorial tour with Christ and His Saints.

### The Holy Eucharist — Sacrifice and Food

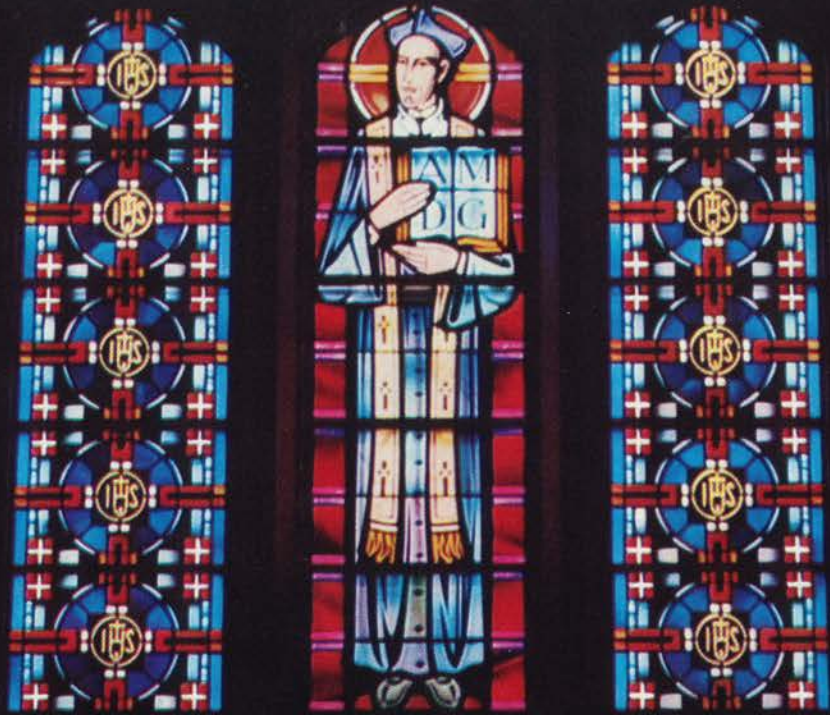
Appropriately our tour starts with the great love story of God for man — His gift of the Holy Eucharist. The first sanctuary window represents the Mass, the living memorial of Christ's passion and death; the second, Holy Communion, the Body and Blood of Christ daily given to us. In the "MASS" WINDOW, a Lamb, representing Christ the slain Victim of Sacrifice, stands on an altar. The halo symbolizes the Lamb's divinity; the Resurrection banner with its red cross proclaims that this is the triumphant, risen Lamb. Blood flows from His breast pierced on the cross and into a chalice from which we drink His strength. Below the altar, 4 small lambs representing us faithful carry crosses to show that we offer our own sacrifices with Christ. The letters on the altar are familiar symbols of God: Alpha and Omega, the first and last letters of the Greek alphabet, signifying that God is both the beginning and the final Judge and Goal of all creation. Between these two letters, in vivid red, is the symbol for Christ, "X," Chi, and "p," Rho, the first 2 Greek letters in His name. The Latin inscription combines 2 things: "Through - with - in - Him" come at the climax of the Mass when our sacrifice is offered in union with Christ, our Divine Victim, to the Triune God; "Be it done to me" were said by Mary when she offered herself to be the Mother of God. In the "HOLY COMMUNION" WINDOW, the basket of loaves and the fish recall that the Holy Eucharist, both as to the Bread of Life (loaves), and the self-denial (fish) required to eat this Food, was prefigured in the miracle of the loaves and fishes. Below are wheat and grapes from which come the bread and wine of the Sacrifice and the symbol of Christ, Chi Rho, signifying that Christ is truly present under the appearances of bread and wine and comes to us as food. The Latin inscription meaning "We being many are united as one in the one Bread" (1 Cor. 10.17) stresses the fact that all who eat Christ's Body in Holy Communion are united with Christ and share in His Life.



**CAMPION JESUIT HIGH SCHOOL**

*Prairie du Chien, Wisconsin*





## St. Ignatius Loyola (Spain) 1491 - 1556

The first of 10 side chapels is fittingly dedicated to St. Ignatius. Its 2 windows tell the story of the powerful force that turned this strong character from a selfish worldling to a great saint — the love of God. Each window expresses one form this love took in Ignatius' life: the first, his total gift of self to God; the second, his consuming zeal for the salvation of his fellow men. The **FIRST WINDOW** pictures his family coat of arms against the letters IHS, the official symbol (see page 4) of the Society Ignatius founded. These letters later came to mean Jesus, from the Latin phrase "Jesus Hominum Salvator" (Jesus Savior of Men). This design symbolizes Ignatius' total offering of family and worldly possessions to Christ. Ignatius himself describes what this offering meant. "Until he was 26 years of age, he was entirely given up to the vanities of the world; he took special delight in the use of arms, urged on as he was by a great and vain craving for worldly renown." But once his sick-bed spiritual reading had inspired him, he rode to a shrine of Our Lady at Montserrat near Barcelona, and like a knight of old, hung up his sword and dagger as pledge of new consecration to Christ and Mary, changed his rich clothes for peasants' garb, and spent the night in vigil. This historic event is recalled in the Latin legend "Take, Lord, and receive," the title of his famous prayer of self-offering. In the **SECOND WINDOW**, a portion of the world is shown receiving tongues of fire from a Dove and a gold triangle. This symbolizes the fires of love and grace and the abundance of heavenly gifts the Holy Spirit and the Blessed Trinity gave the world through St. Ignatius. It also recalls that the Trinity favored Ignatius with many visions and mystical experiences. The Latin legend "Go, set the world on fire" were his parting words to Xavier as he sent him to the mission fields of India and express his desire of all-out zeal for all his future Jesuit sons in the salvation of the world.

## St. Ignatius Loyola, Founder of the Jesuits

The triple lancet window in the right (west) transept honors the world famous founder of the Jesuits. This remarkable man — in turn Basque nobleman, gallant lover, fierce tempered fighter, courageous military captain, leader of men, wounded soldier, student, leader of a new band of religious men, priest, mystic, saint — was born in Loyola Castle near Aspeytia, Spain, in 1491. It took a French cannonball wounding Ignatius' legs as he commanded the garrison defending Pampeluna and an enforced convalescence in which the bored soldier-romanticist asked for love stories but got only lives of Christ and the Saints, to turn him from worldly ambitions to the determination to do great deeds for Christ and Mary. After a year of penance and prayer at Manresa Cave, he studied at various universities until at Paris he attracted followers to his apostolic life. The growing group was approved a new religious order Sept. 27, 1540, by Pope Paul III with the remark "The finger of God is here." Ignatius' driving spirit is best captured in the two symbols pictured in the window: the letters AMDG in the open book he holds and the symbol IHS repeated 5 times on each panel. AMDG or "Ad Majorem Dei Gloriam" (For God's Greater Glory) was Ignatius' personal goal and is the motto today of 34,687 Jesuits throughout the world. IHS with cross above the H and 3 nails underneath is the official symbol of the Society of Jesus. The letters IHS stand for "In Hoc Signo," and refer to the time Emperor Constantine, fighting the pagan Maxentius at the Mulvian Bridge in Italy, saw a banner appear in the sky with a great cross and the words "In hoc signo, vinces" (In this sign you will conquer). The 3 nails refer to a Jesuit's vows of poverty, chastity, and obedience by which he voluntarily nails himself with Christ to the cross.





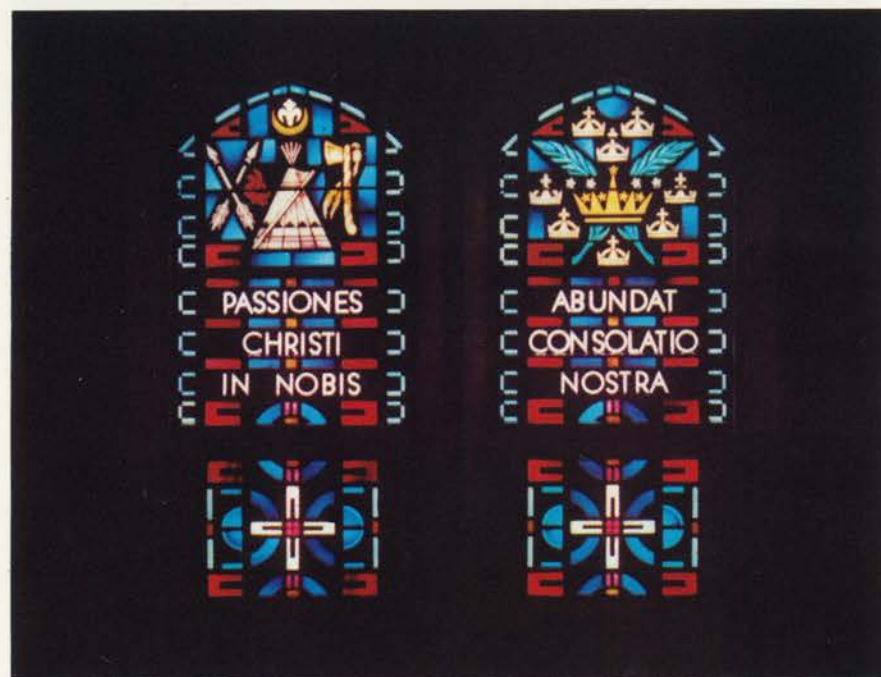
## St. Francis Xavier (Spain) 1506 - 1552

The second side chapel is appropriately dedicated to St. Ignatius' greatest spiritual son, lovable, adventuresome, indefatigably zealous Francis Xavier, the greatest missionary since St. Paul. The two windows express the driving forces of his life, consuming love for men's souls and prudent fear about his own soul's salvation. In the **FIRST WINDOW** is that part of the globe in which Xavier sailed over 100,000 miles in search of souls — from Lisbon, around Africa to Goa, India; the yellow-coloring indicates the countries (India, Ceylon, Singapore, Sumatra, the Philippines, Japan etc.) where this "Apostle of the Indies" labored till death took him at the age of 46 as he waited on Sancien Island to enter mighty China. The objects on either side of the globe indicate the instruments he used in conversion, baptism shell (left) and bell (right). On entering a new village, Xavier would march through the streets ringing a bell to call the children to catechism. It is said he poured the waters of Baptism on the heads of a half-million pagans in 10 action-packed years. The crucifix above the globe indicates that his great message to the pagans was of their redemption through the cross of Christ. The Latin legend meaning "Lord, give me souls" was his favorite prayer of zeal. The **SECOND WINDOW** depicts the thrilling start of a life of such intense dedication and accomplishment. When Ignatius and Xavier were students at the University of Paris — Ignatius a 40 year old converted soldier struggling for knowledge, Xavier a handsome and personable, brilliant but vain youth pointing toward a worldly career — Ignatius would relentlessly taunt the pleasure loving Xavier with the sobering refrain: "Francis, what shall it profit you if you gain the whole world yet lose your immortal soul?" The window symbolizes Francis' answer. The lion, representing the devil who goes about seeking whom he may devour, is surrounded by Hell flames. The small bird (Xavier's soul) is escaping both from the prison of Hell (the window) and from the devouring jaws of the lion (Satan). The Latin text means "What shall it profit a man?"



## The North American Martyrs (France)

Our next chapel recalls a brilliant page in American missionary history when 8 French Jesuits — 6 priests and 2 brothers, — left a life of comfort in the cultured France of Louis XIII to bury themselves in the vast forests of Canada and New York State to bring Christ to savage Huron and Iroquois Indians. These indomitable men stirred all France with their "Jesuit Relations," their published letters back to their superiors, just as they stir our spirit of heroic adventure and admiration today. After unbelievable hardship among savages openly addicted to every pagan vice, all were cruelly martyred between the years 1642 - 1649 by fierce Mohawks of the Iroquois nation — 5 in Canada and 3 in New York State. The sacred bones of these 3 — Isaac Jogues, Rene Goupil, and John Lalande — lie hidden in the beautiful Mohawk river valley in upstate New York near Auriesville, now a famous pilgrimage spot honoring the first canonized saints to labor and die on American soil. The wigwam in the **FIRST WINDOW** recalls the terrible hardships of life with the Indians — numbing cold, thick smoke, dirt and stench, lack of privacy. The arrows, flames, and tomahawk symbolize the martyrs' violent deaths. The crescent moon above indicates their special devotion to Mary's Immaculate Conception while the fleur-de-lis above the moon symbolizes their native France. The Latin words meaning "The sufferings of Christ in us" indicate the mystery of suffering for Christ — the supernatural fact that the martyrs' sufferings for Christ in the Mystical Body are really the sufferings of Christ their Head in them the members. The **SECOND WINDOW** highlights their true reward. The pair of crossed palms symbolizes their "palm of victory" in martyrdom. The single large gold crown indicates that their supreme glorification was their canonization together on June 29, 1930, while the 8 single crowns show that each was martyred at different places and on separate dates. The legend "Our consolation abounds" is part of St. Paul's full text uniting the windows: "For as the sufferings of Christ abound in us, so also through Christ does our comfort abound." (2 Cor. 1.5)





## St. Joseph Pignatelli (Spain) 1737 - 1811

These beautiful windows refer to the darkest moments in the 400-year history of the Society of Jesus when it was clinging to survival by the thinnest of threads. Political pressure from the atheistic and rationalistic ministers of state in Portugal, Spain, France, and Naples bent on destroying Catholicism in Europe finally wrung from Pope Clement XIV the order to suppress the Society on July 21, 1773. 22,589 Jesuits staffing countless schools and mission stations in 33 countries were at one stroke cut astray. Into this sad picture came Joseph Pignatelli, 30 year old Spanish Jesuit. Given first the powers of Rector, then Provincial, he led 600 Spanish Jesuits through months of sickening sea travel on 13 small, vermin-ridden freighters from one port to another that refused to accept them; finally settled at Corsica, then expelled to Ferrara, then to Bologna, Pignatelli was always the leader, visiting ex-Jesuits, helping them in poverty, leading exiles from place to place, inspiring them with hope that the Society would rise again. Rise it did, for the decree of suppression was not officially promulgated in White Russia (Poland); thus Pignatelli kept in formal contact with Jesuits who continued to exist there. Finally, after partial restoration in various countries and with the original 23,000 Jesuits reduced to 600, Pius VII restored the Society on August 14, 1814. These 600 grew in 150 years to 34,687 Jesuits in 1960. Thus was Pignatelli the "golden link" between the old pre-suppression Society and the new, as is symbolized in the FIRST WINDOW by the golden links of chain supporting the Society's official emblem (IHS, cross and 3 nails — see page 4 for explanation — all surrounded by the red fire of divine love) and by the legend taken from his Office, "Link of the family of Ignatius." In the SECOND WINDOW the troubled waters and red lightning bolts beat against the ship carrying the Society's emblem, signifying the Society in her stormiest moment. The dove of peace bearing an olive branch signifies the Society's restoration. The legend taken from the Mass of St. Joseph expresses final victory over the storm, "Let us cross over into the harbor in peace."



## The Poor Souls in Purgatory

A Jesuit cherishes a deep love for the Poor Souls in Purgatory. For numbered among the Poor Souls are his fellow Jesuits, his relatives, his friends, and the special benefactors of his Order and Community who make his vocation and the continuance of his work for Christ possible. Thus, a special chapel where the Jesuit priest can answer the Poor Souls' call for mercy and help with the powerful Sacrifice of the Mass! In the FIRST WINDOW the Poor Souls are symbolized by a pair of hands extending out of the flames of Purgatory and pleading for prayers. The hour glass, another symbol of Purgatory, reveals that the Souls' time in Purgatory is determined by God's judgment but that this time is being lessened by the prayers of their friends. The souls plead with the prayer of the legend taken from the Book of Job: "Have pity on me, at least you my friends." (Job 19.21) THE SECOND WINDOW represents the glorious answer to their prayers. The souls liberated from Purgatory are symbolized by 12 birds in flight — 12 to symbolize an unlimited number of souls — nearing their goal, the Beatific Vision of God in Heaven. The souls are being drawn towards the center, attracted by God, who is symbolized by a red circle. A circle, having no definable beginning or end, symbolizes God's unity and eternity. Inscribed on the circle is another symbol, a triangle, referring to the mystery of the Trinity, that the one God is 3 Divine Persons. Centermost of all in the symbols is the traditional Chi Rho standing for Christ, the God-Man, by whose death the Poor Souls were redeemed and achieved salvation and who with God the Father and the Holy Spirit will be the everlasting joy and peace of the Blessed in Heaven. The legend is a prayer for the fulfillment in the Beatific Vision of the longings and pleadings of the Poor Souls: "Having been cleansed, may they rise again in Christ."



## St. Stanislaus Kostka (Poland) 1550 - 1568

Our tour now moves past the Jesuit cloister entrance to the east chapels where the first three are dedicated to the Jesuit "youthful saints" who died before ordination. The first, Stanislaus, had a brief life of 18 years that contained all the color and excitement of a movie. Born to a noble Polish family, Stanislaus was destined for high position in the political and society life of his father. He was sent to the Jesuit college in Vienna where his older brother Paul, leading a dissolute life, bullied him for two years till Stanislaus fell deathly ill. He asked for Holy Communion, but in his Lutheran boarding house was refused. Instead, two angels brought him Holy Communion. This miracle is symbolized in the FIRST WINDOW by the gold ciborium and white host being carried by a pair of red angel wings flanking the Divine Gift. The Latin legend, "I was born for greater things" indicates the growing conviction the noble, rich Stanislaus began to have. On the day following his miraculous Communion, Mary carrying the Infant Jesus appeared to him saying: "You must end your days in the Society that bears my Son's name. You must be a Jesuit." Immediately cured, Stanislaus went into actior. Then began a wild adventure with bully Paul in hot pursuit. He walked 400 miles to Augsburg to beg to be a Jesuit; his sincerity was tested for a month; then off to an 800-mile walk to Rome and the Jesuit novitiate. In 10 short months, after writing a letter to Mary requesting to be in Heaven on her feast day, he died on the Assumption, August 15, 1568. The SECOND WINDOW symbolizes this drama. The ancient monogram for Mary, MA DI, "Mater Dei" (Mother of God) stresses Mary's wonderful influence in his life. The fleur-de-lis above, symbol of the Blessed Trinity, indicates how God remarkably planned the life of this Polish youth. The pilgrim's hat and staff recall his 1,200-mile journey by foot to Rome and the star hanging from "MA DI" symbolizes how Mary guided him in his vocation. The legend contains what was his constant prayer and what he often wrote on his homework, "Mary, be favorable to me."



## St. John Berchmans (Belgium) 1599 - 1621

The life of the second youthful Jesuit saint also contains much drama. At the Jesuit college in Mechlin, after reading the life of St. Aloysius, John decided he must become a Jesuit. But his father objected strenuously and made a great scene till he succumbed to John's determined vocation. During his novitiate he was outstanding for doing the smallest things perfectly in obedience to God's will, for his charity and cheerfulness to others, and for his love of God. He soon became a universal favorite. Because of his brilliance, he was chosen for philosophical studies in Rome and walked in 10 weeks the 800 miles to Rome. Here to his joy he was assigned the very room St. Aloysius had at the Roman College. Hoping to serve as chaplain in the armies overrunning the Continent, he resolved to learn the chief languages of Europe. But his ambitions were not to be. He weakened his health with long preparations for the final exam in philosophy and science, for a later public defense of the whole field of philosophy, and yet another public disputation at the Greek College a month later. He fell ill with fever and died at the age of 22, a saint because everything he did, big or little, was done as perfectly as possible for God. Shortly before his death he confided to his Rector: "Since I have been in the Society I do not recall that I have knowingly and willingly violated one rule . . . of my superiors nor have I committed one deliberate venial sin." The FIRST WINDOW symbolizes his saintly death, for as he lay dying he held his 3 means of sanctity: his crucifix, his Jesuit rule book (Regulae, S.J.), and his Rosary. The Latin legend quotes his deathbed words: "With these (3) I die gladly." In the SECOND WINDOW, the 2 cruets, lavabo dish, and burning candle symbolize the Mass server and several of his functions for St. John's greatest delight, both before he became a Jesuit and after his entrance into the Society, was to serve Mass. The legend contains the opening words of the priest at Mass, "I shall go unto the altar of God," and the server's frequent response during Mass, "Amen."





## St. Aloysius Gonzaga (Italy) 1568 - 1591

Aloysius is the patron of youth and their model of purity; but to gain this honor he had to fight hard. For Aloysius was born into the rich Renaissance family whose name Gonzaga was a synonym for lavish and immoral banquets, poison for enemies, and armed might. (Two of his brothers and his mother were murdered.) Thus Aloysius referred to himself as a piece of twisted iron that needed to be bent straight. As the eldest son and heir of the Marquis of Castiglione, he knew the wealth, power, and pleasure ahead; but he also saw that saving his soul would be very hard. In his battle not to succumb to wealth, pleasure, and sin, he resorted to prayer, rigorous fasting, and bloody scourging. When he decided to become a Jesuit, his father exploded and threatened him. For 2 long years Aloysius begged, argued, demanded, fought — until permission was given. As a Jesuit he was known for his charity to the sick and poor and his brilliance in theology. When the plague hit Rome, he volunteered to help; in carrying an infected man in his strong arms, he caught the disease and in 3 months was dead at the age of 23. Aloysius' great need in his mighty struggles was HOPE; and so, that is the theme of the FIRST WINDOW. Hope is signified by the golden anchor; his rugged way to manly holiness by purity (the lily), penance (the scourge), and imitation of Christ crucified (the cross). The inscription from his Mass indicates his source of hope: "The Lord is my hope from my youth." In the SECOND WINDOW his glorious quest is realized. When he became a Jesuit, he signed away his birthright and earthly glory (symbolized by the overturned gray crown of Castiglione) and reached for high holiness and heavenly glory (symbolized by the golden crown with a star on each point and surrounded by red rays of glory). The Latin legend expresses the norm by which Aloysius was able to turn his back on the world and by which he judged subsequent actions as a Jesuit: "What worth has this for eternity." This became Aloysius' favorite expression and a powerful spur to his manly holiness.

## St. Alphonsus Rodriguez (Spain) 1531 - 1617

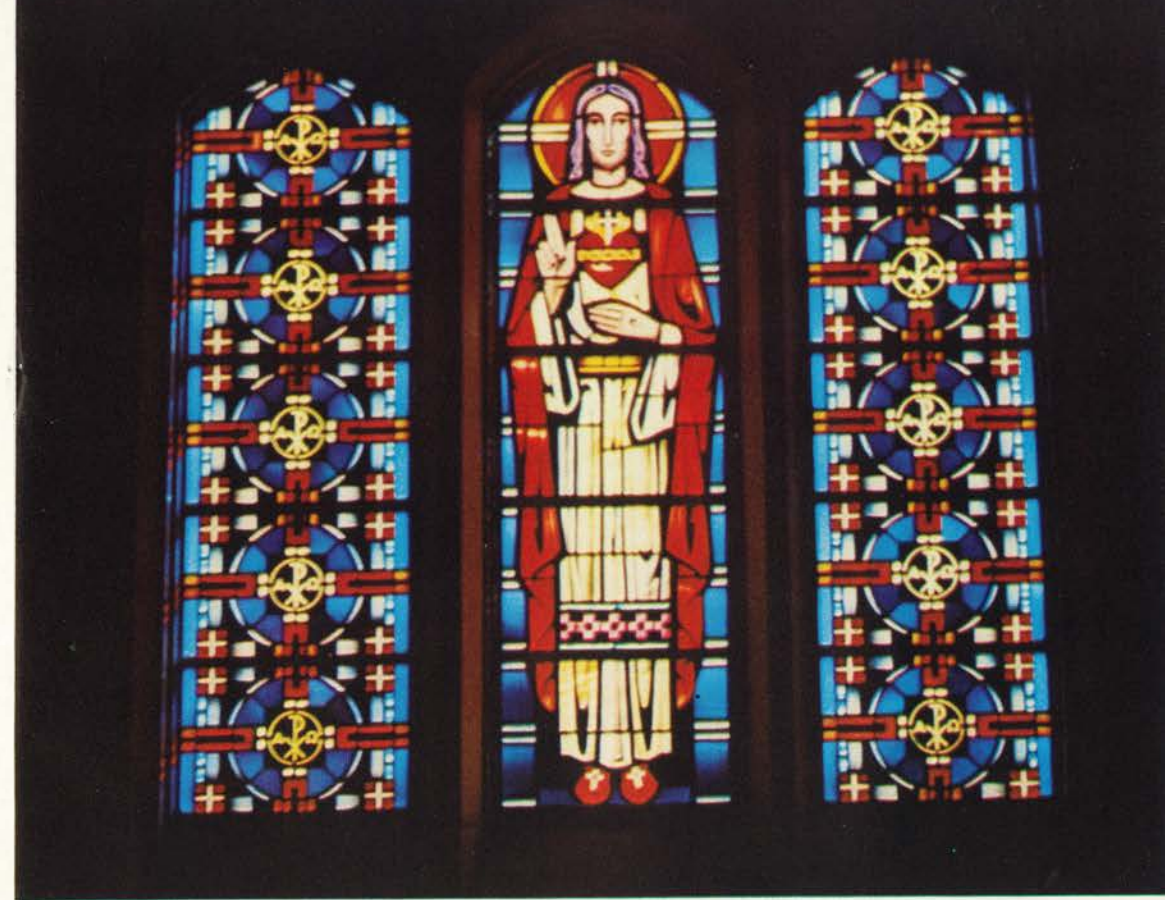
Our next chapel is a tribute to the 5,801 Jesuits without whom the Society could not function and to their lovable saint-model. These men are the Jesuit Brothers and their model is St. Alphonsus. God led this great saint into the Society through strange paths. For Alphonsus was first manager of a clothing business, husband, and father of 3. When his wife died, then his children, he spent 9 years of mental anguish until at 40 he was accepted as a Jesuit brother. His first and only assignment was to the Jesuit college at Palma in Majorca, an island near Spain, where as porter for 37 years he became a saint. Day after day, year after year, he answered the bell, greeting all with patience and a smile. His cheerful saintliness and wisdom and humility acquired through hours of prayer brought hundreds to seek his advice — townspeople, students, even priests. The secret of his patient joy was his simple formula of seeing God in everyone who rang the bell. "I'm coming, Lord!" he would say as his bent gray figure padded to the door. The FIRST WINDOW tells the story of his life: the doors with cross above show he sanctified his work as porter; the encircling rosary, his love for Mary and his constant prayer between calls (he actually wore callouses on his fingers); the Latin legend "Work is prayer," the practical secret of his saintliness. The SECOND WINDOW symbolizes the many works Jesuit Brothers do. Moving clockwise from lower left the compass, square, and plane symbolize work as carpenters; the stack of wheat and plow, farming; the two cogged wheels, anvil and hammer, skilled machinists; the open book, ink bottle, and feathered pen, indispensable secretaries. The praying hands, the cross with its symbol of Christ (Chi Rho), the circle of light behind signifying God's divinity, and the lavender rays coming from God to the various occupations, indicate that the Brothers' work is offered to God who values it highly. The Latin legend "My work brings great joy through mortification," indicates that though hard, their work is the joy of their vocation.





## Blessed Edmund Campion (England) 1539 - 1581

The glorious patron of our school, brilliant scholar, Oxford man, writer, uncompromising Catholic, eloquent preacher, Jesuit priest, heroic martyr — such is the model held up to Campion students and the subject of our next chapel windows. Campion's career reads like a movie script. Most popular man at Oxford, leader of the student group "Campionists," brilliant, witty, his speech had so impressed Queen Elizabeth that he was offered favor at court, a pension, and a bishopric. Catholic though he was, he took the Oath of Supremacy, acknowledging Elizabeth head of the Church of England and was ordained an Anglican deacon. Doubts gnawed at him. He went to France, studied in a seminary, became a Jesuit in Rome in 1573, volunteered for the dangerous mission in England, landed at Dover disguised as a merchant in 1580. For 13 months he preached in English manor houses to Catholics in the dead of night, hid in priests' holes (hollow spots hidden in the walls), had countless narrow escapes till he was betrayed, taken to the Tower of London, bribed by Elizabeth with the promise of the Archbishopric of Canterbury if he would recant, suffered the torture of the rack, finally was hung, drawn, and quartered at Tyburn, Dec. 1, 1581. The **FIRST WINDOW** symbolizes his martyrdom: the opened book refers to Campion's "Ten Reasons," his eloquent book in defense of the Catholic Faith and of his apostolic work in England; the encircling rope and sword signify his death by hanging and quartering; the Latin legend highlights his martyr's conviction: "To die for the Faith is most desirable." The **SECOND WINDOW** explains the driving motive of Campion's life and the real reason for his martyrdom — his unwavering loyalty to the Pope as the Vicar of Christ on earth. This fact is signified by the red band of martyrdom supporting the Papal tiara and keys and by the Latin inscription "In defense of the Supreme Pontiff." An interesting sidelight is the five-petaled white flower on this red bar; for this is a common English flower called the "Campion flower."

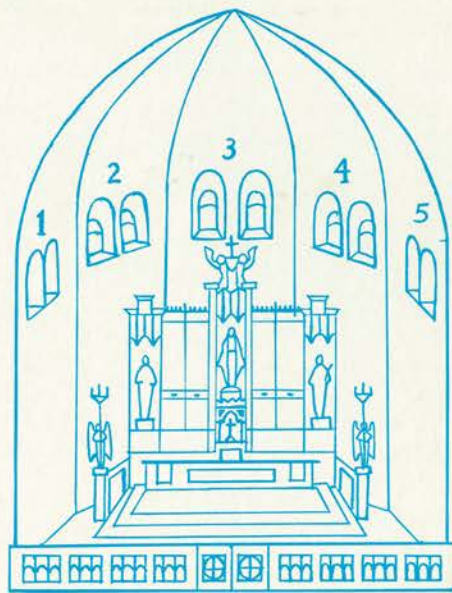


## The Sacred Heart of Jesus

"It is reserved to the Fathers of the Society to make known the value and utility of His precious treasure . . ." "This Divine Heart ardently desires to be known, loved, and honored in a special manner by the good Fathers of the Society of Jesus." "He hopes that they will spare no effort to establish the Kingdom of the Sacred Heart in the hearts of all men." "This Divine Heart will so bless the labors of their ministry that they will produce fruits far beyond their toil and hopes . . ." "This devotion will make them powerful in Heaven. He will enrich them with an abundance of all kinds of graces and blessings." "Thus He wants to pour forth the abundance of His treasures on the Society of Jesus."

These remarkable words are excerpts from letters written by St. Margaret Mary Alacoque (the French Visitation nun to whom Christ revealed the nature of devotion to His Sacred Heart) to her spiritual adviser and confessor, Jesuit Claude de la Colombiere, the man God chose to aid her in giving the Sacred Heart devotion to the world. These words also explain why Jesuits the world over have a special personal devotion to the Sacred Heart and why they work in so many ways to promote this devotion, e.g., through the 40 million member "Apostleship of Prayer," the monthly "Messenger of the Sacred Heart," the radio and TV "Sacred Heart Program" over 1,000 stations, the "First Fridays," the new "Weeks of Reparation," (like parish missions). Thus the companion transept window pictures Christ as He appeared often between 1673 - 1675 to St. Margaret Mary. He points to his Heart wounded by men's sins and ingratitude (symbolized by spear wound, thorns, and cross) and on fire with love for mankind (flames). Each side panel repeats 5 times the symbols of Christ (Chi Rho) and of God (Alpha and Omega, the beginning and end of all). These symbols are contained in a perfect circle (representing God) which is blended into a large cross in red and flanked by 4 small yellow crosses.





## 5 Old Testament "Sacrificial" Scenes

The five pairs of sanctuary windows (blue sketch) depicting famous Old Testament scenes form a "sacrifice" group that prefigure Christ's Sacrifice of Calvary in the New Testament. As these colorful windows catch the early morning sun, they give Campion students at daily Mass a fuller understanding of the Sacrifice of the Mass.

**1** (Numbers xxi, 8-12) God sent the Israelites poisonous serpents as a punishment for their sins. God told Moses to raise a brazen serpent on a pole (LEFT); those bitten were cured by looking up to the serpent (RIGHT). This serpent prefigured Christ on Calvary and His power to heal us from sin.

**2** (Genesis ix, 1) After the Flood, Noah built an altar and offered sacrifice to God. Part of Noah's family kneels near the altar while in the smaller upper section God (purple) approves (LEFT) Noah's sacrifice (RIGHT). So God blesses our sacrifice.

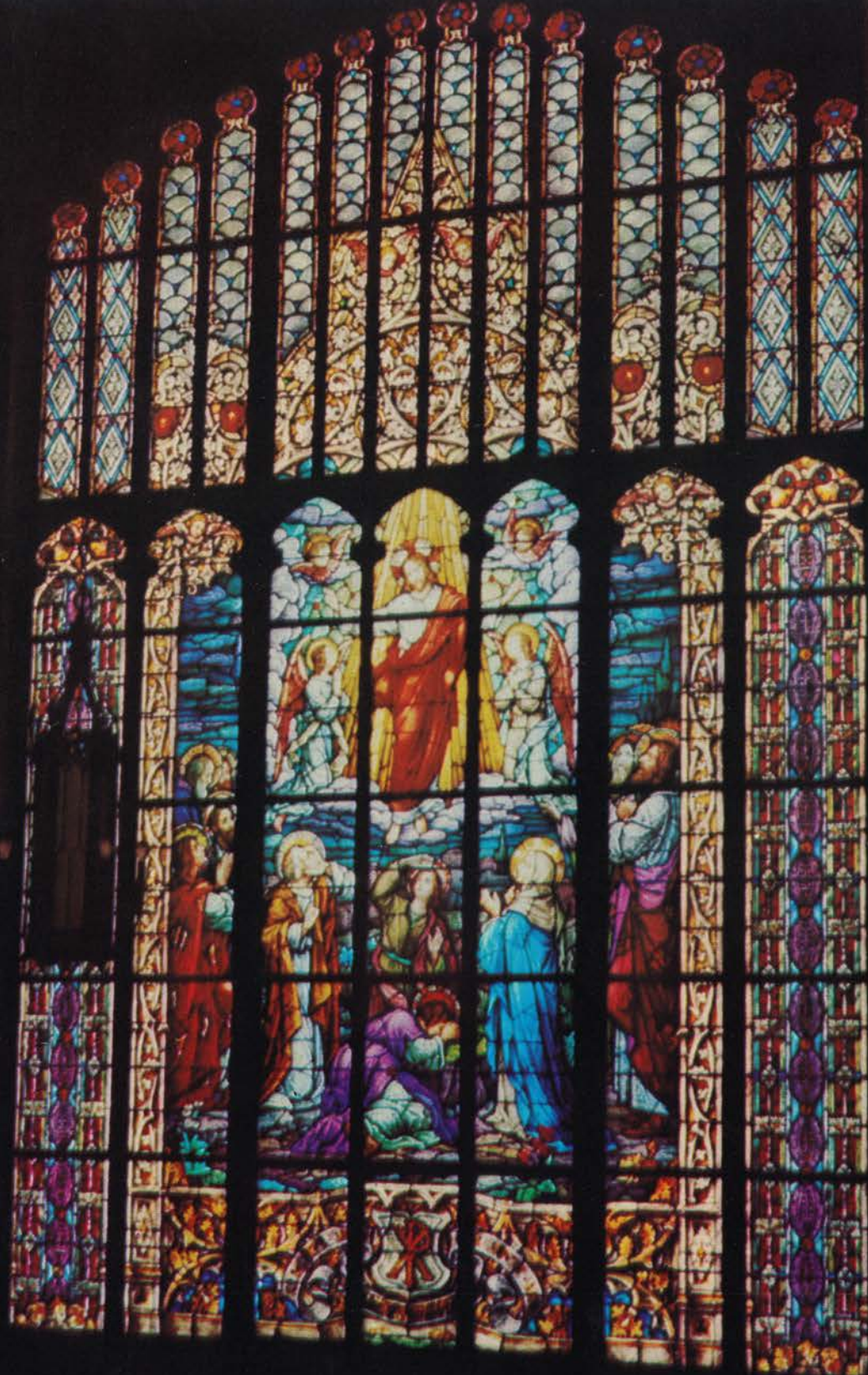
**3** (Genesis xxii, 1-20) God commanded Abraham to sacrifice his dear son Isaac. As Abraham was about to (LEFT), an angel stops him and instead he offers a ram (RIGHT). Isaac is a type of Christ, the Son of God, sacrificed for us.

**4** (Genesis xiv, 18) The fourth window is the one pictured above. It introduces Melchizedek, type of the priesthood of Jesus Christ. Abraham returns victorious from war (LEFT). Melchizedek, king and priest of the Most High, meets Abraham and offers bread and wine, visible species of the Sacrifice of the Mass (RIGHT).

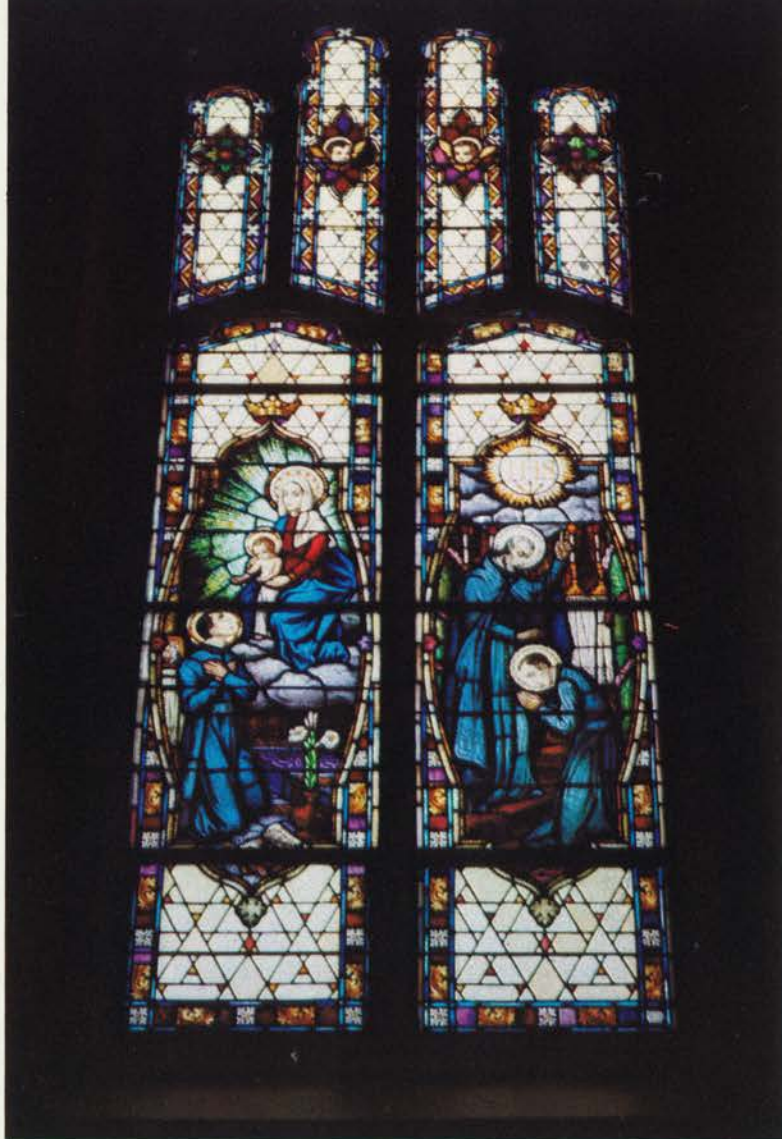
**5** (III Kings, xviii, 25-27) This delightful scene prefigures the efficacy of the Sacrifice of the Mass. Elias the prophet challenged the priests of Baal to show who is the real God. They both slaughtered a bullock and put the pieces on an altar. The priests of Baal danced around their altar from morn to noon shouting "Baal, hear us" but no fire came (LEFT) as the Israelites kneel in foreground. Elias called on the God of Abraham, Isaac, and Israel, and fire came, consumed bullock, stone, wood, even licked up water in the trench around the altar (RIGHT).

## The Ascension of Our Lord

With the deep blue of the vast sky quivering around Him and the gleaming gold of sunlight cascading over Him, Christ slowly rises with an escort of angels to His Glory in Heaven. His outstretched arms bless His Mother (in blue), Peter (gold), His beloved John (center, looking upward), and all His Apostles. The vibrant, brilliant colors thrill us with knowledge that we too will rise with Christ in glory to our joyful home in Heaven.

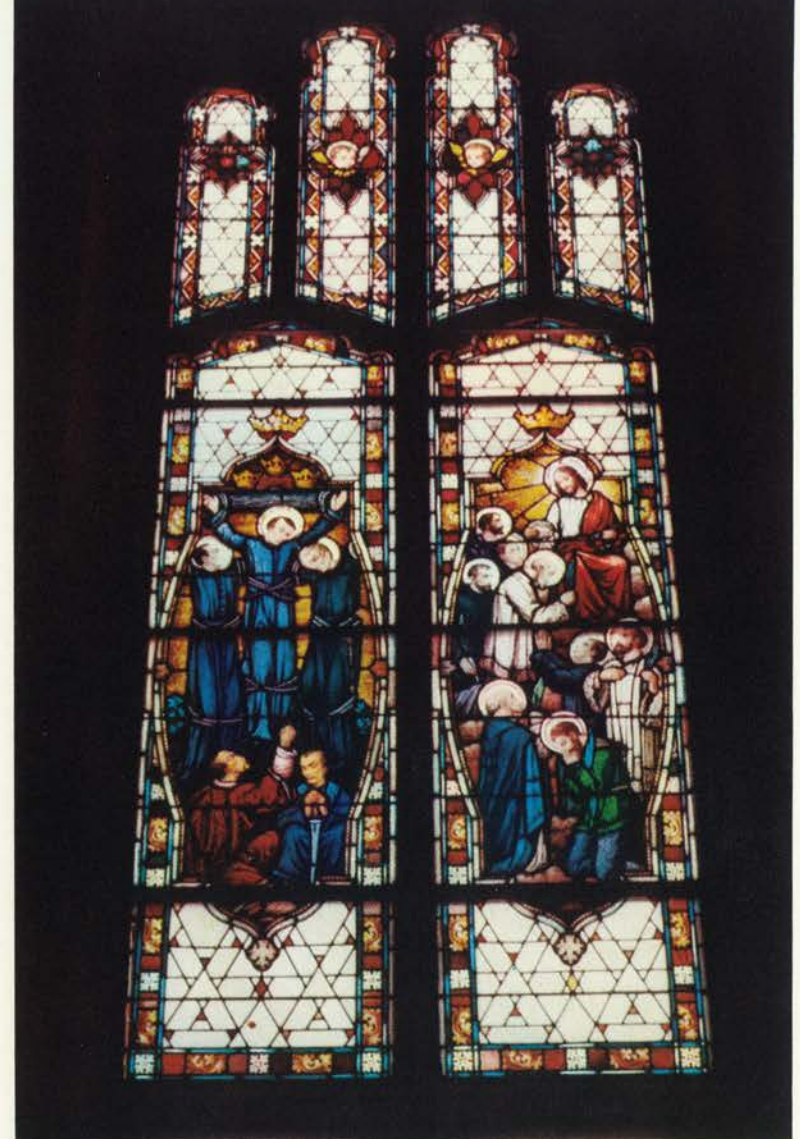






### The Vocation of St. Stanislaus Kostka

Our tour now moves to the beautiful clerestory windows. The first window is dedicated to the youngest Jesuit Saint, the light-hearted, generous Polish nobleman, STANISLAUS KOSTKA (1550 - 1568), after whom the oldest building on campus is named (Kostka Hall, 1884). The account of his life (turn to page 10) explains the two panels. ON THE LEFT, Stanislaus receives miraculously his vocation to be a Jesuit. For, as he was confined by illness in a Lutheran household where he and his bullying brother Paul roomed, Mary appeared to him carrying the Infant Jesus and said: "You must end your days in the Society that bears my Son's name. You must be a Jesuit." Immediately cured, he escaped from Paul and walked 1,200 miles to Rome where he was received into the Society by St. Francis Borgia, General of the Order. The RIGHT PANEL pictures this happy climax of Stanislaus' courageous quest for his vocation; the inscription beneath the crown above, IHS, is the traditional emblem of the Society of Jesus (see pages 4, 5).



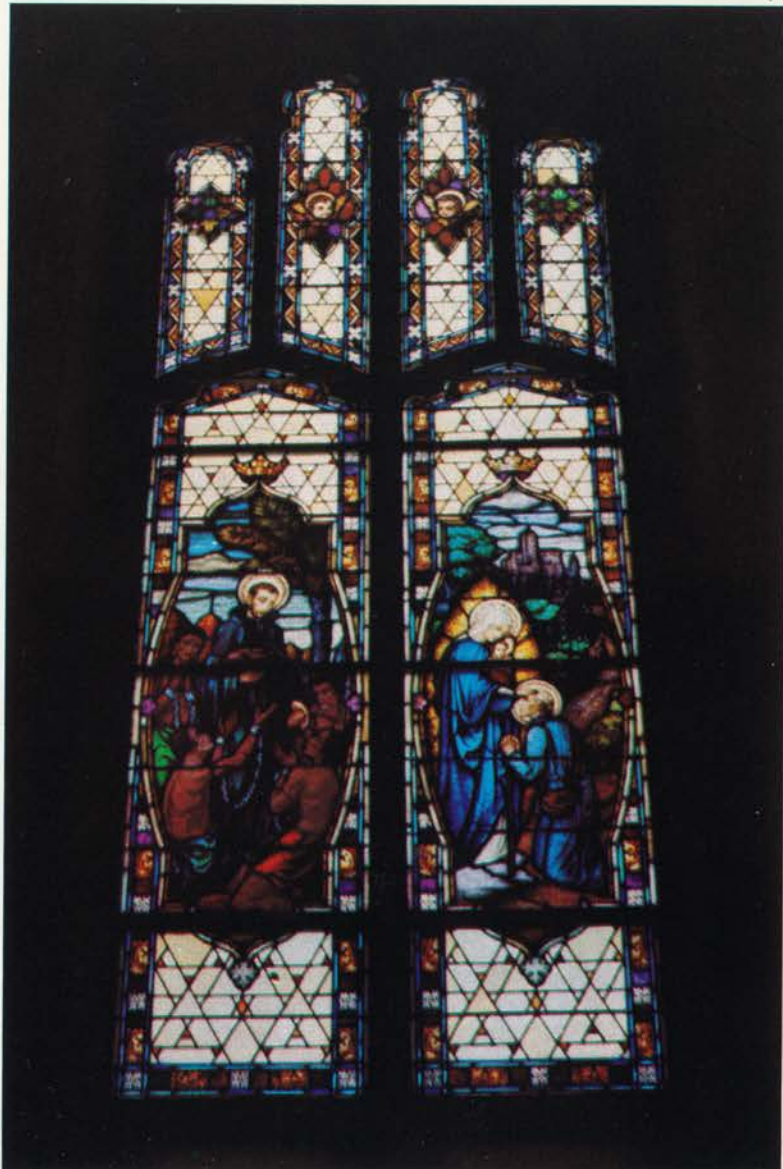
### The Martyrs' Window

Grouping the Jesuit martyr-saints of Japan and of North America in the same window illustrates the missionary spirit: from the east even to the west, God's name would be great among the Gentiles — be they wearing kimonos of silk or headdresses of eagle feathers. In the FIRST PANEL, affixed to crosses by iron neck-rings and ropes, are JOHN DE GOTO (1578 - 1597), scholastic; PAUL MIKI (1564 - 1597), scholastic; and JAMES KISAI (1533 - 1597), brother. These first martyrs of Japan had become Jesuits by different paths: John was a young student at the Jesuit College and capable catechist; Paul, a noble samurai; and James had been married. James, brother-novice of a year, and John took their Jesuit vows a few days before their martyrdom. All died by soldiers' lances (bottom of panel) on the Hill of Martyrs, Nagasaki, Feb. 5, 1597. The SECOND PANEL pictures the 8 North American martyr-saints, 6 priests and 2 brothers, (see page 6 for full account) being received by Christ into the glory of Heaven.



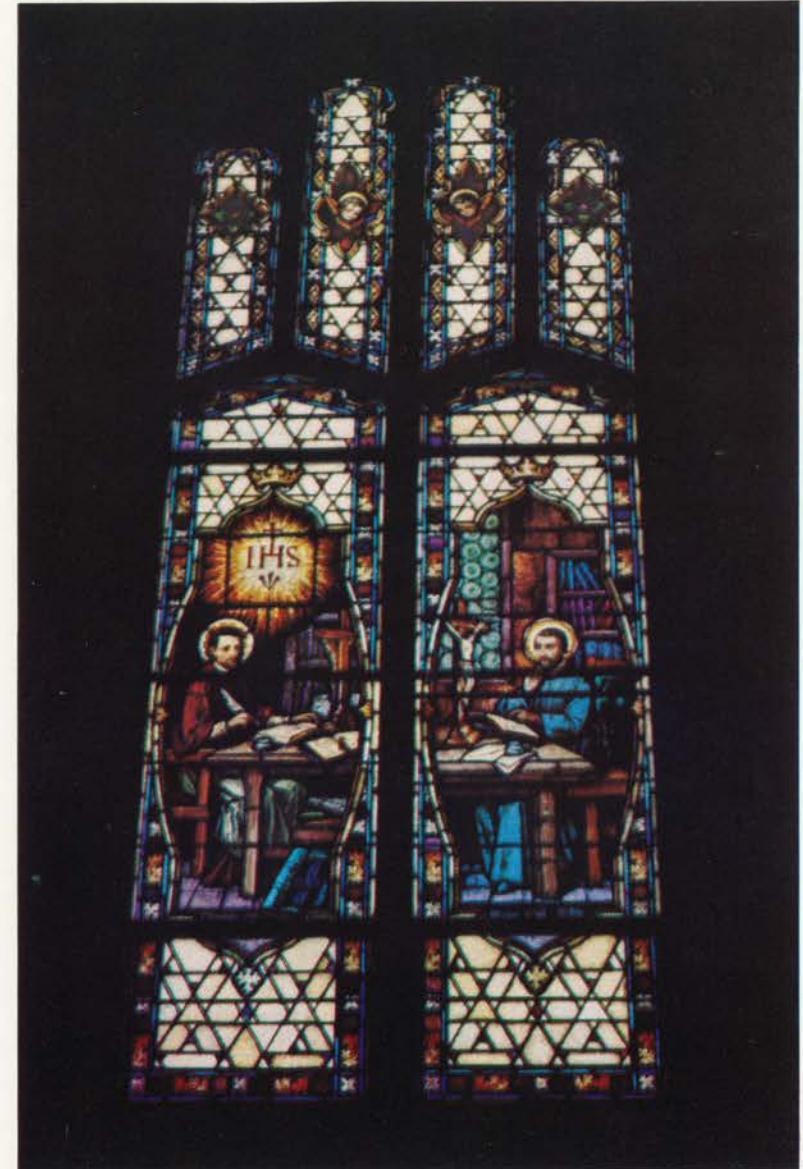
## The "Slave of the Negroes" Finds His Vocation

As a young Spanish Jesuit, Peter Claver often sought spiritual advice from the saintly doorkeeper of the Jesuit College of Palma, Brother Alphonsus Rodriguez. It was he who inspired Claver to volunteer for the difficult slave market of Cartagena. This window groups the brother-saint with the priest-saint. In the FIRST PANEL, ST. PETER CLAVER (1580 - 1654) gives food to Negro slaves in the busy port of Cartagena in Columbia, S.A. He would meet the monthly slave ships; go below deck into the nauseating hold foul with stench of dead bodies and human filth; wash and bandage the festering sores; baptize the dying; even carry the sick ashore. Then he would visit his homesick, terrorized Negroes in their slave quarters and teach them catechism and even follow them into the jungle interior. This went on for 44 years as the "slave of the Ethiopians forever" conquered every human repugnance to practice the universal love of God for all men regardless of color. The SECOND PANEL pictures one of the many times Mary appeared to ST. ALPHONSUS RODRIGUEZ (1531 - 1617). See page 13.)



## The Fighting Ink-Bottle Saints

Into the heated arguments of the 16th Century Protestant Revolt rose 2 fighting Jesuit apologists whom the Church honors as Doctors and Saints. Jovial ROBERT CARDINAL BELLARMINE, ITALY, 1542 - 1612, (LEFT PANEL) in one lifetime was famed orator, brilliant theological lecturer; author of "Controversies" (famous refutation of Protestantism) and of so many books and articles that opponents claimed many wrote under the one hated name Bellarmine; Archbishop, then Cardinal for as Pope Clement VIII said, "he has not his equal for learning in the Church." The passion of this remarkable genius was to defend Christ's true Church. "Energy" best describes ST. PETER CANISIUS, HOLLAND, 1521 - 1597, (RIGHT PANEL). The man who almost single-handedly stopped the southern sweep of heresy and won back southern Germany from Protestantism, wrote 37 books and catechisms, personally established 18 colleges, tirelessly preached the restoration of Catholicism; lectured daily on theology yet visited prisons and hospitals. Withal, this mighty "Hammer of Heretics" ever counseled kindness.

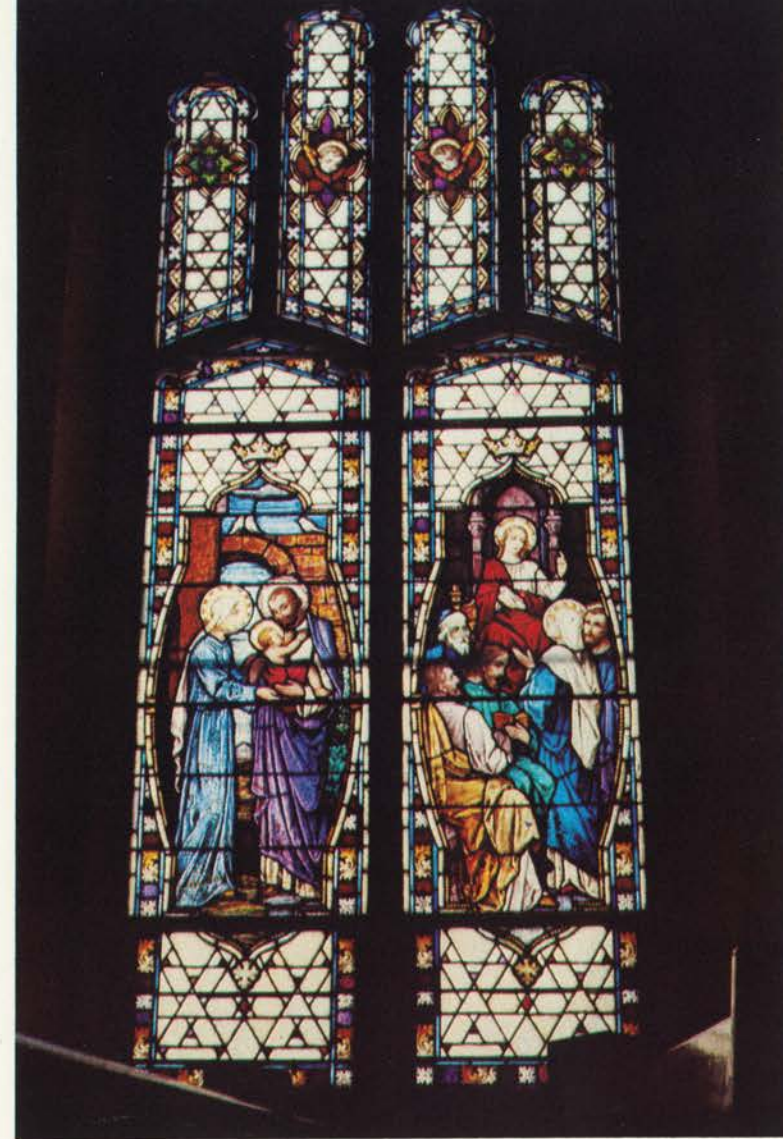






### In Praise of Mothers

This window highlights the exalted importance of Mothers. For Mothers control the future. They create the atmosphere in which men develop. Mothers form the minds and souls of their children. From the mind of his mother the child learns his first great lessons in truth, his first loves and hates, his first submission to law. A mother teaches her child how to act and sets his feet upon the path of virtue. For mothers are the teachers and guides of the world. From them must come the purity and courage and virtue of men. These great truths are expressed in the LEFT PANEL where St. Anne is instructing her daughter, Mary, and in the RIGHT PANEL, where Mary teaches her son, a high school boy, the great truths he will need to mold his character and save his immortal soul. It is interesting to note that this panel was designed from a painting by a Notre Dame Sister from Milwaukee; the original had a high school girl in place of the boy.



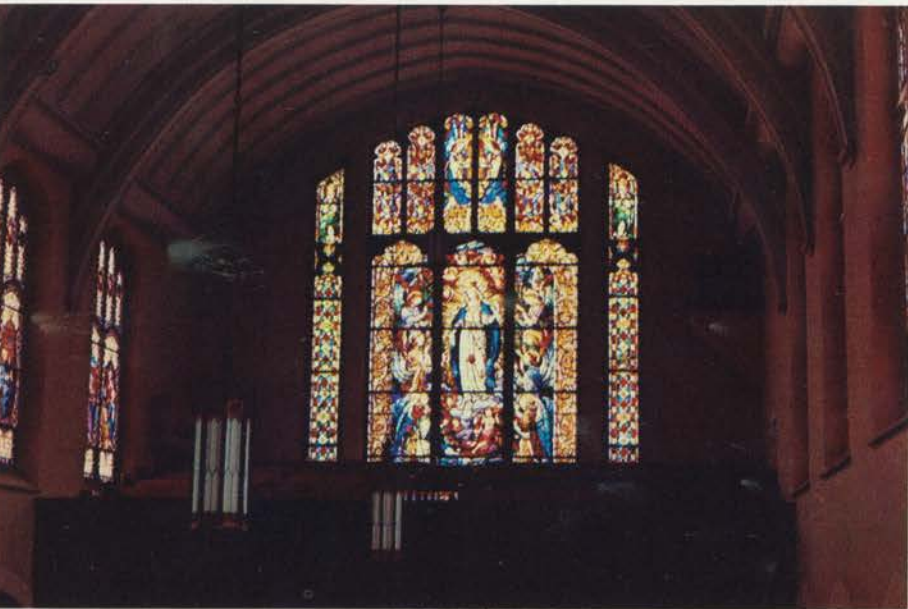
### The Hidden Life — "He Was Subject to Them"

This beautiful window pictures the Holy Family (LEFT PANEL) and Christ preaching at the age of 12 to a spellbound audience of learned Jewish Scribes and Elders in the Temple while His parents ask why He has been absent for 3 days (RIGHT PANEL). St. Luke concludes the incident thus: "And he went down with them to Nazareth and was subject to them." These windows, honoring the Hidden Life of the Holy Family and the obedience of Christ, remind us that each of our days is a hidden diamond sparkling with opportunities to act for God. For by the Morning Offering, we make the work, joys, and sufferings of every minute vibrate with 60 seconds of love of God. The boy Christ is God and the King of Kings. "To Him belong glory and dominion forever and ever." Yet He was subject to his parents to teach us a great lesson — the value of doing God's will in our everyday lives and that thus nothing is too small if done for God.



## Coronation of Our Lady, Queen of the Angels

From east of the sun, west of the moon, and from out where each tomorrow dawns, the soaring, star-spangled vastness of the universe proclaims the praise and glory of Her who is Queen of Heaven and Earth, the most beautiful among the daughters of men, and our Lady of the Angels. So also does the majestic rose window attempt to proclaim Mary's glory. We can gaze in rapture at the dazzling beauty of Our Lady's own window from two vantage points: either from the Communion rail to look down the nave to the choir loft where its full majesty pervades the entire chapel when the afternoon sun catches the warm reds and oranges and golds in a blaze of color (PICTURE BELOW); or from the choir loft to view at close range Our Lady's delicate features, her rich blue garment, the feminine gesture of her left hand gently holding back her veil, the 9 angels hovering about her, the 4 angels facing her on either side, each different in features, in rich color of garments, in position of hands and wings — the entire scene bordered with exquisite gold (PICTURE ON RIGHT). It is only fitting that Campion's Students' Chapel be dedicated to Mary, Queen of the Angels, for youth is a time of moral and physical danger; this is why God gave His beautiful Mother and His Guardian Angels "charge over thee to keep thee in all thy ways." Convert Clare Booth Luce calls Catholic life "a long adventure" — and such it is, a lifelong adventure towards Heaven with our Guardian Angel and Mary, Queen of the Angels, at our side. This beautiful stained glass picturing the fifth glorious mystery of the Rosary is Campion's precious diamond offered to our fair Mother and Queen.

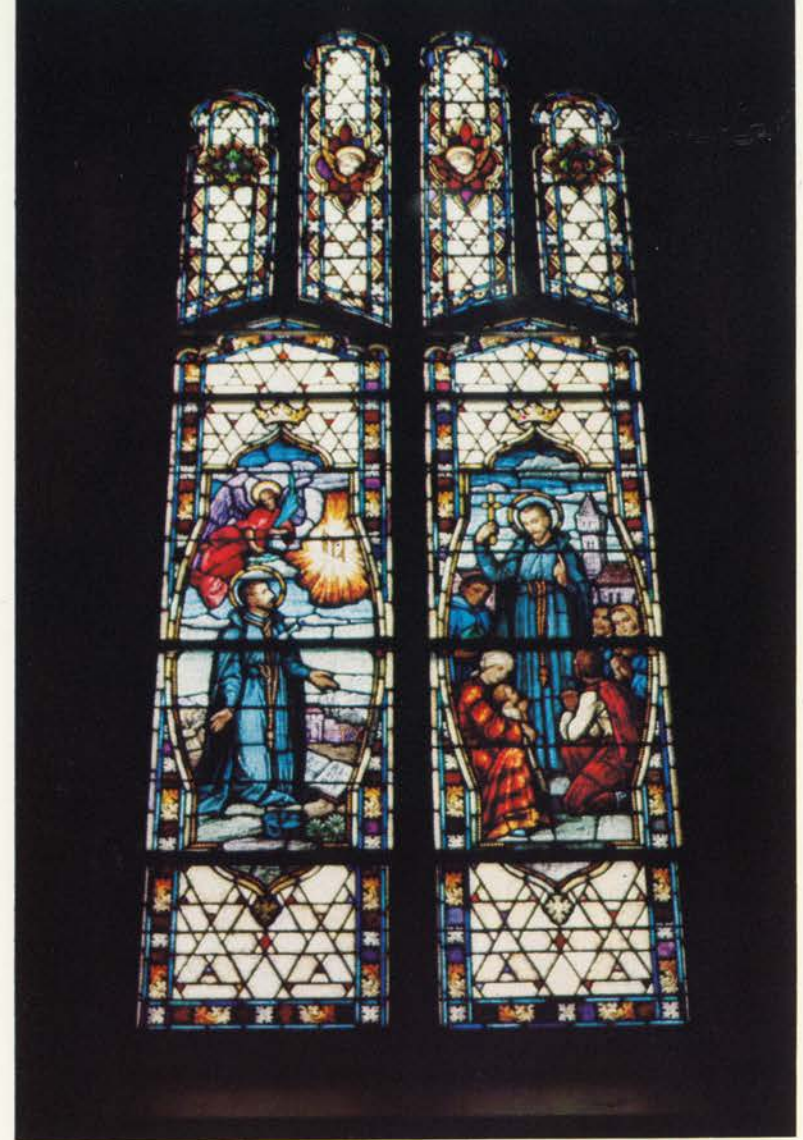






### Our Ever-Sollicitous Friend

The ancient pagans considered the God of flaming suns and dazzling stars too magnificent to associate with mere man as a friend. The Greeks of old thought of Jupiter dwelling in far-off, lofty, cloud-shrouded Mt. Olympus. But the fact of God's love for us is so tremendous that Christ Himself had to express it in the symbol of the Good Shepherd (LEFT PANEL). Christ wants our love so very much that He is not content to wait in reserved dignity until we come to Him. Instead, He who is love Itself goes in search of us. He will leave the 99 to search out the one lost sheep and rejoices when He finds him. Similarly, Christ comes knocking on the door of our heart to ask from us our human love and friendship (RIGHT PANEL). "I stand outside and knock." The inspirational message of this colorful window is to open our hearts to Him who is Love Itself; or in the words of the great St. Augustine, "Thou hast made us for Thyself, O Lord, and our hearts are restless until they rest in Thee."



### Missionary-Apostles of England and France

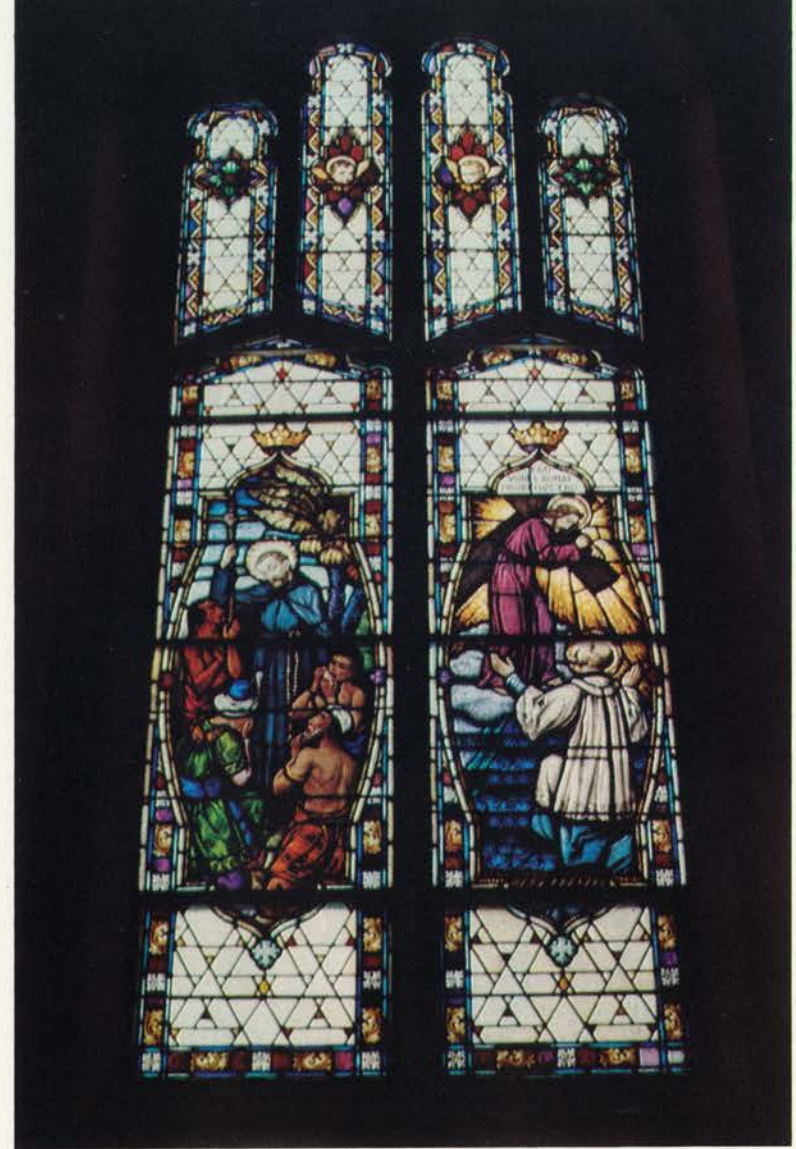
Though separated by sea and half a century, these 2 apostles exemplify the fact that Jesuits so different in background and temperament are yet so similar in their vocation. Our school patron, BL. EDMUND CAMPION, 1539 - 1591, was an Oxford man whose sermons were literary gems. Yet his zeal to regain England to the Faith led him to a martyr's death at 42. (See page 14 for his life.) The LEFT PANEL pictures Campion offering himself for martyrdom (symbol in gold cloud) as angel crowns him; his famous book, "Decem Rationes" (10 Reasons), defending the Faith lies open below. Kindly ST. JOHN FRANCIS REGIS, 1597 - 1640, RIGHT PANEL, born in a French country village, left nothing undone to revive Catholic living in France; he walked 1000's of miles, winter or summer, to preach in his plain, direct style; he taught catechism by hours to flocks of children; he brought food and clothing to his beloved poor; he set up homes for immoral women, etc. After incredible missionary labors, he died at 43.





### Apostles of Mary and of the Sacred Heart

Tourists to Naples rarely realize that this sun-kissed city perched on steep hills that run down to deep bays of Mediterranean blue claims Jesuit ST. FRANCIS JEROME, 1642 - 1716, its patron (LEFT PANEL). Like nearby Vesuvius, his life was a volcano of activity. As Mary's apostle, he directed the Workingmen's Sodality whose apostles influenced all Naples; he often preached 30 times daily in streets and squares. God rewarded his zeal with the gifts of healing and prophecy. Over the Alps in France, a saintly young Jesuit, FR. CLAUDE DE LA COLOMBIERE, 1641 - 1682, appointed spiritual director by Christ Himself ("This is he whom I have sent thee") for St. Margaret Mary Alacoque, was helping this Visitation nun give the Sacred Heart devotion to the world. At the "Great Revelation," June, 1675, Christ told her: "Go to My servant, Fr. Claude de la Colombiere, and tell him from Me to do all in his power to establish this devotion." The RIGHT PANEL shows "these 3 hearts": The Sacred Heart watching Fr. Colombiere give Communion to Margaret Mary.



### The Immortal Friendship

At the University of Paris a limping soldier-hero turned student-cleric of 41 called Ignatius of Loyola met and won to his cause the brilliant, athletic, personable doctor of philosophy of 26 named Francis Xavier with the persistent "What does it profit you to gain the whole world." The subsequent warmly-human but profoundly spiritual friendship between these 2 Saints is emphasized by linking them in this colorful window. ST. FRANCIS XAVIER (LEFT PANEL) catechizes natives in India. (See page 6 for his life.) The RIGHT PANEL refers to the famous vision IGNATIUS had at La Storta near Rome, November, 1537. He saw God the Father and Christ carrying the cross. The Father addressed Christ, "I wish that You take him for Your servant." Christ then spoke to Ignatius, "I wish you to be My servant." The Father added "And I will be propitius to you at Rome" (Latin words above). This vision is famous in the history of the founding and naming of the Society of Jesus because it confirmed the spirit of total SERVICE of self to Christ that Ignatius gave to his Jesuit-sons. (See pages 4-5 for his life.)

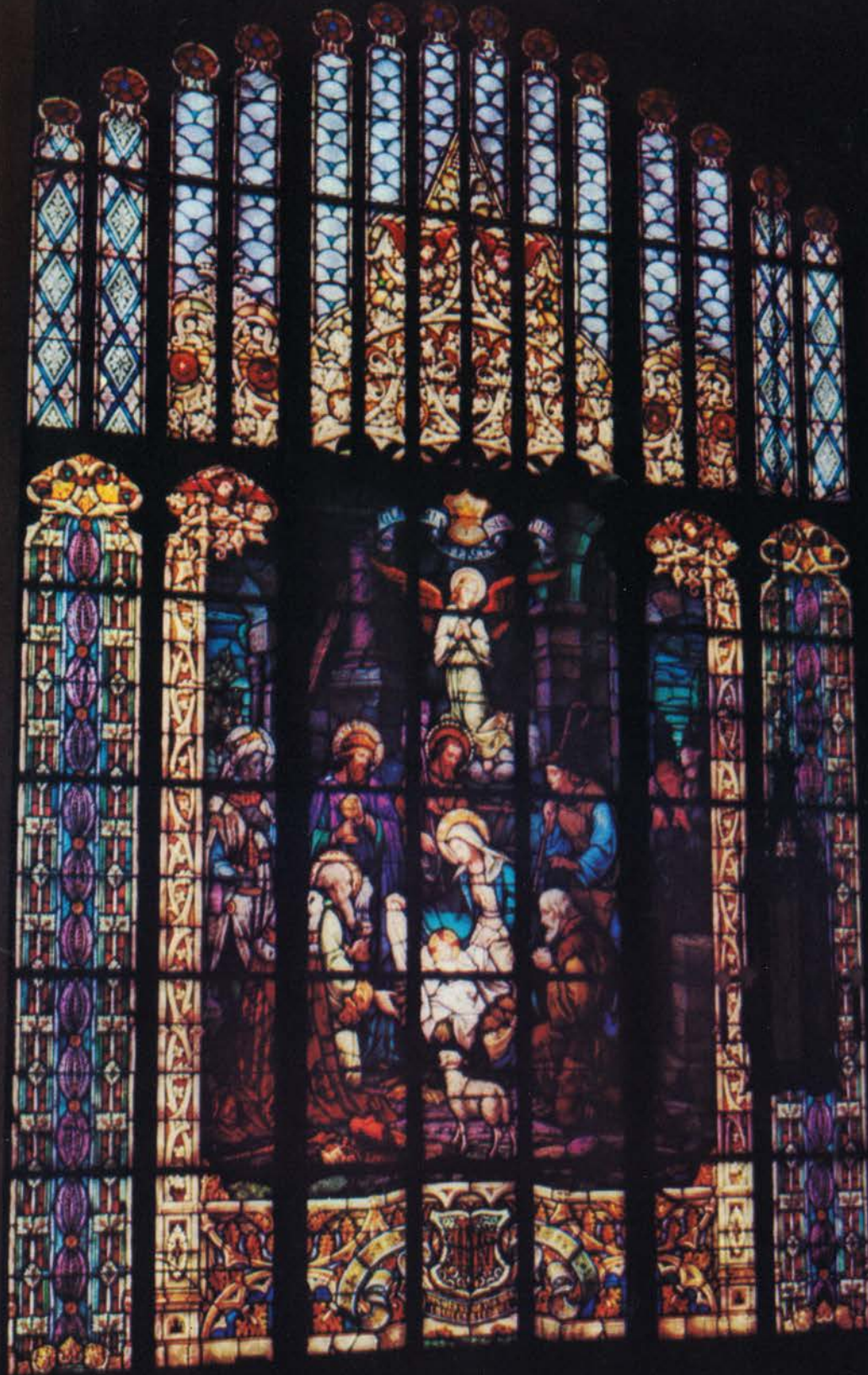
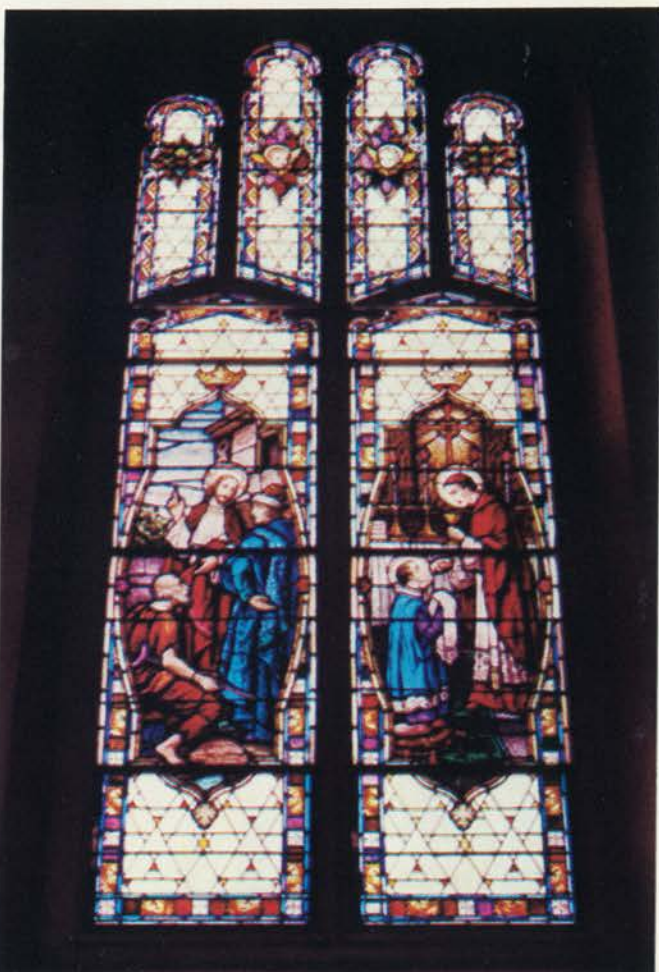


## The Nativity of Our Infant Savior

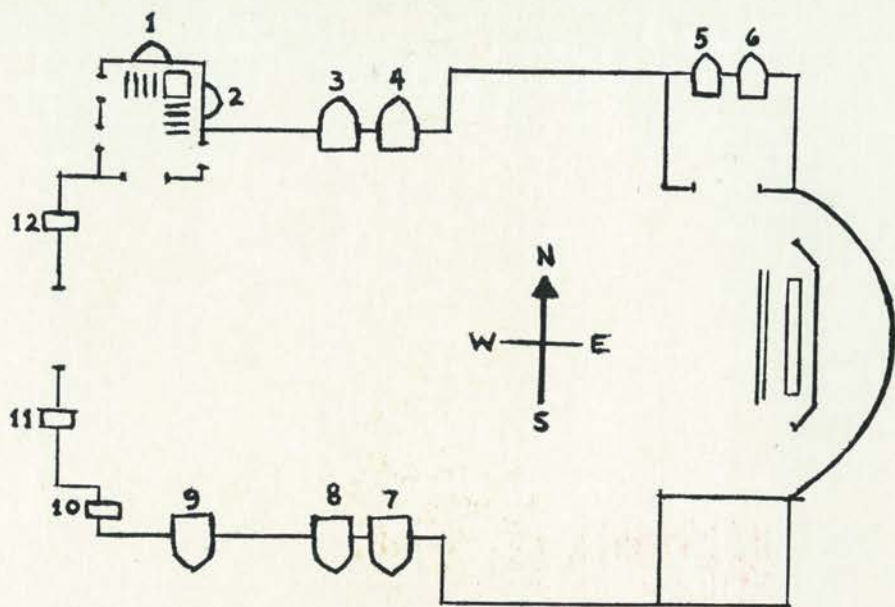
In one sweeping sentence, seraphic St. Francis Assisi summarized the stupendous meaning of the Nativity: "So great a God, so tiny an Infant." This exquisitely beautiful north transept window captures Christmas' universal appeal: the helpless Infant with his adoring Mother and protecting foster-father; the richly robed Magi and their gifts and the poor shepherds; the angel announcing to the world "Glory to God in the Highest."

## Youth's Call to Generosity

Like delicate bugle notes, the call of Christ echoes to youth down the centuries. In a lovely gesture, Christ invites youth to walk hand in hand with Him in the great challenge of saving men's souls, of bringing His truth, His comfort, His strength to mankind. His reward? A hundred fold of happiness and satisfaction now and Eternal Life later. The **FIRST PANEL** pictures Christ speaking to the Rich Young Man: "If you will be perfect, go sell all you have; give it to the poor (He points to a poor man with crutch) . . . and come, follow me." But the rich young man, symbolized by his costly blue garment, went away sad, for he was attached to his possessions. But 1,500 years later another rich young man answered Christ's call to generosity. The **SECOND PANEL** pictures **ST. ALOYSIUS GONZAGA**, 1568 - 1591, also in rich blue, receiving Communion from his uncle, St. Charles Borromeo. (See page 13 for Aloysius' life.)







### Lest You Miss the Lesser Gems . . .

- 1 As you begin to ascend the choir loft stairs, you see the window picturing 2 youthful Jesuit saints, JOHN BERCHMANS with his crucifix, Jesuit Rule Book, and Rosary, and STANISLAUS KOSTKA with the Infant Jesus. (See page 11.)
- 2 The window near the top of the stairs honors Mary by picturing several invocations from her Litany: LEFT, the "Tower of Ivory," and RIGHT, the "Mystical Rose."
- 3 This window (on floor level again) honors Christ's Passion and Mary's part in it. On the LEFT is Veronica's veil while to the RIGHT Christ's Crown of Thorns encircles a lily signifying that Mary, the Lily among Thorns, suffers with her Son.
- 4 The next window pictures the Sacred Heart of Jesus (with circling thorns, cross, flames, rays of light) and Mary's Immaculate Heart (with roses, flames, bright rays).
- 5 In the oratory to left of the main altar are 2 hidden gems. The first window pictures St. Ignatius sending Francis Xavier, his closest friend and greatest spiritual son, to the Indies with the ringing words: "Go, set the world on fire." (See pages 7, 29).
- 6 The second oratory window pictures Ignatius' famous vision of the Blessed Trinity at La Storta when Christ said "I will be propitius to you at Rome." (See page 29)
- 7 This window honors the Society of Jesus and Mary, Queen of the Society. The IHS with cross (LEFT) is the Jesuit emblem (see page 4). The Latin "Maria" (RIGHT) recalls her part in founding and constantly protecting the Society.
- 8 Our next window contains 2 symbols of Christ: the first is a Pelican, emblem of the Eucharist, for the Pelican wounded itself so its young could survive on its blood, as we live spiritually on Christ's blood shed on Calvary; the second is the Lamb of St. John's vision (Apocalypse, xiii, 8) who, slain in sacrifice for us, alone could open the book with 7 seals and thus carry the banner of victory, as Christ unlocked the secrets of God for us and victoriously conquered death by rising glorious from the Tomb.
- 9 This window honors Christ's Church. The crossed keys and stole (LEFT) symbolize apostolic authority given by Christ to Peter and his successors; the dove with olive branch (RIGHT) flies from the Ark, symbol of the Church, ship of salvation for all men.
- 10, 11, 12 The next 3 windows picture graceful angels, each with different colored wings (green, red, blue) and garments (blue, purple, green).

Your tour is over. Just as each fragment of stained glass captured for you the glory of the sun in gleaming pools of cool blues, glowing reds, and refreshing greens, so does each saint symbolized or pictured in glass illuminate a particular aspect of Christian living and thus become a prism dispersing God's love and inspiration to us. May your technicolored visit with Christ, His Mother, and His Saints inspire you to serve God as they did and thus may you too reflect the sunlight of His Glory.