

A GUIDE TO THE WINDOWS OF TRINITY CATHEDRAL

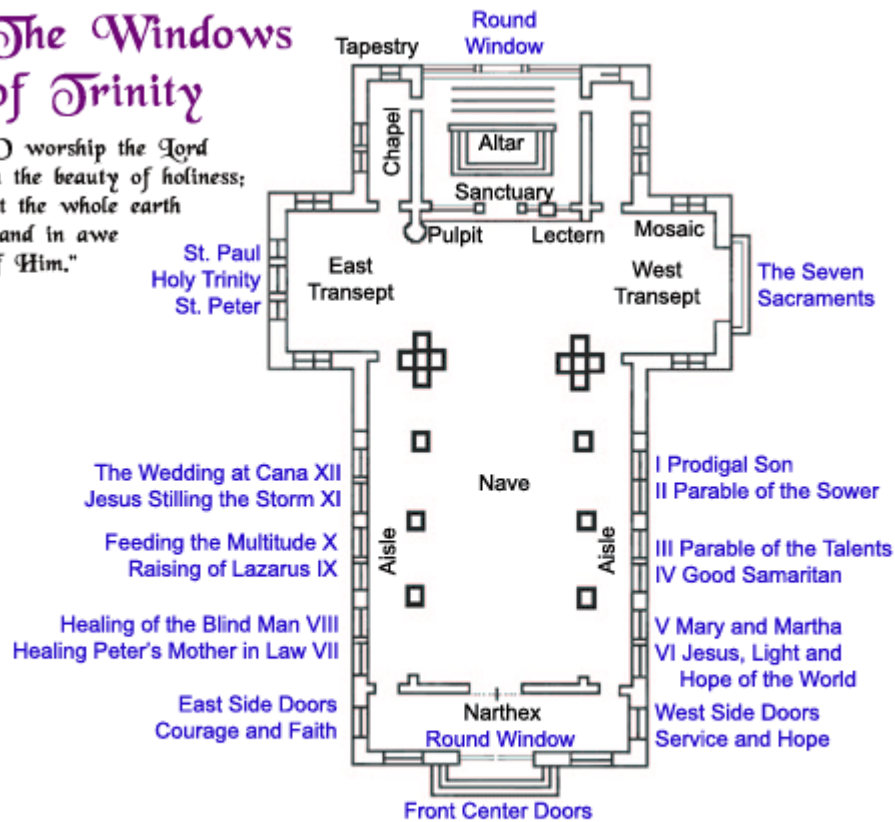
With Descriptions of Other Works of Art

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Sacramento, California

The Windows of Trinity

"O worship the Lord
in the beauty of holiness;
let the whole earth
stand in awe
of Him."



The Nave windows, the Narthex door windows, the Holy Trinity, Peter and Paul windows, were made by William Rundstrom, Designer-Craftsman, Groveland, CA.
The Seven Sacraments window was made by Judson Studios, Los Angeles, CA.

Introduction

Stained glass windows in cathedrals date from the high–middle ages in Europe. They served several purposes. One was to celebrate God’s creation through the newly developed art form of stained glass. A more practical reason was to tell the story of the Bible and the lives of the saints since many people were unable to read or write. In this sense, stained class windows were an early form of Christian education as well as providing light. The Cathedral’s windows illustrate both of these ancient purposes, providing both light and meaning. Observe the circular window high above the entrance to the Cathedral shows a dove descending (the Holy Spirit), a chalice and host, and the Greek Alpha and Omega, (Christ, “the beginning and the end”). Wheat and grapes symbolize the bread and wine of Holy Communion. The purpose of this guide is to assist the viewer gain a deeper understanding of the purpose envisioned by the artists.

It is suggested that the tour of the Cathedral start at the west transept, walking toward the back of the Cathedral, spending time at the narthex doors, then walking down the west aisle to the east transept which contains the columbarium and the windows depicting Saints Peter and Paul and the Holy Trinity.

While in the East Transept, note the side altar over which hangs a golden icon depicting the visit to Abraham of three strangers (Genesis 18). Created by 15th century artist Andrei Rublev, the original icon hangs in the *Tretyakov Gallery* in Moscow. The three visitors are depicted as angels. Their identical faces represent the equality of the three Persons of the Holy Trinity. This icon was presented to the Cathedral by Lisa Mondori.

The newest addition to Trinity Cathedral’s collection of art is a mosaic of Saint Luke the Physician. This work, which depicts Saint Luke, the patron saint of medicine, was created by an unknown artist to be hung in the foyer of Saint Luke’s Medical Center located next to the Cathedral. When that building was demolished in 2007, the mosaic was given to Trinity Cathedral. It serves both as a reminder not only of the healing arts but our Cathedral’s relationship with nearby Sutter Hospital.

Additional points of interest include the *ambry* located in the choir over which burns the “*light of Christ*” reminding us of His Presence in the Blessed Sacrament reserved there for those unable to receive Communion in church. The ambry was made by master craftsman and member of Trinity Cathedral, *Brian Kempton*. The cover was created for the Cathedral by famed artist *Mary Lewis* and given in memory of *Jan Grader*. The large wooden cross hanging on the wall in the West Transept was made for the Centennial Celebration of the Diocese of Northern California and was carried to every parish and mission during the centennial year 1974–75. It was constructed by master craftsman Brian Johnson. Draped in black, it is placed before the High Altar on Good Friday.

Finally, the Trinity Cathedral Columbarium in the East Transept contain the ashes of members and fiends of the Cathedral and surrounds the side altar where Holy Communion is often celebrated during the week. Notice the cross in the center. Jesus is shown as “*The Lamb of God*” in the center, surrounded by traditional symbols representing the four Evangelists: *Mark* shown as, a *Lion*; *Matthew*, a *Man*; *Luke*, an *Ox*; and *John*, an *Eagle*.

THE WINDOWS OF TRINITY CATHEDRAL

From the beginning, Christian art has played an important part in communicating the Faith. Not only has it inspired, but also instructed. This is particularly true with stained glass, an art form that began in the Twelfth Century. The windows not only added beauty to the great churches and cathedrals of the middle ages, but, in an age when few people could read, they were used to teach stories from the Bible, the lives of the saints, and the faith of the Church. The windows of Trinity Cathedral serve the same function today.

The window above the altar speaks to us of the Sacrifice of Christ, *the Lamb of God*, as expressed in the Revelation to Saint John the Divine. The windows in the two transepts tell of Saints Peter and Paul, God's mighty acts of Creation and Redemption, the Holy Trinity, and the Seven Sacraments. The windows on both sides of the nave portray some of the parables and miracles of Jesus, while

the windows in the narthex present us with modern day saints of God, and a variety of symbols relating to Christ and his Apostles.

In order that these treasures may come alive for us, we suggest a journey through the Cathedral beginning with the window above the altar, moving to the west transept for the Seven Sacraments, continuing up the side aisle to the narthex, down the east aisle to the east transept, and ending before the altar, facing the window above the great doors and the imperial trumpets.

In the tradition of great cathedrals, may these expressions of art both inspire and instruct us on our journey.

THE CIRCULAR WINDOW IN THE SANCTUARY

As we enter the Cathedral, our attention is directed first to the Altar, and as we look up we see a round, vibrantly blue window showing a lamb resting on a book with seven seals (Revelation 5–9). Each scroll held by one of the seven seals contains a message from God. No one in heaven or earth is worthy to break the seals but Jesus Christ, the "Lamb of God who has taken away the sin of the world." The writer of the Book of the Revelation to Saint John explains that the Lamb was slain for the salvation of all humankind and –for every living thing on earth and in the universe, declaring: "You are worthy take the scrolls and to open their seals, for you were slaughtered and by your blood you ransomed for God saints from every tribe and language and people and nation; you have made them to be a kingdom and priests serving our God, And they will reign on earth." (*Rev. 5:9–10*)

This window, with its symmetry and balance, pictures the Lamb of God in triumph in heaven, surrounded by the beauty and order the universe represented by the stars of heaven. Above we see an orb and cross, symbolic of Kingship. At each side of the window are symbols for Jesus: IHC and the Chi Rho. At the bottom is a symbol of the Trinity. Located above the altar, this window speaks to us of the love of God in sending us his Son to be the Savior of the world. This window was given in memory of *Alice Mary Kenny Shaw* and *Dorothy Blauth Maltby*.

Notes: The description of the window above the altar and nave windows 1 to 6 is based on notes made by Dean Perry prior to his death.

THE SEVEN SACRAMENTS WINDOW (West Transept)

In contemporary images, this window portrays the seven Sacraments of the Church. At the top of the center panel, one sees a dove descending on the Christ. In Christian symbolism, the dove signifies the Holy Spirit. The lower medallion shows Jesus rising from the waters of the Jordan River after having been baptized by John. Baptism is the first of the two great sacraments. The larger representation shows Christ as King and Great High Priest. He wears a golden crown and is dressed in Eucharistic (priestly) vestments: the white alb (purity), the stole (priesthood), the chasuble (Eucharist) and over his left arm, the maniple (servant hood). His right hand is raised in blessing, while in his left, he holds a chalice. Holy Communion is the second of the two great sacraments.

Beneath the central figure of Christ, two women are kneeling, Martha on the left, carrying an ewer and symbolizing a ministry of service, and Mary, kneeling in prayer, symbolizing a ministry of devotion.

The flame, which appears in several places, speaks of the Holy Spirit present in the life of the Church where the sacraments are faithfully administered.

The lower medallion shows a folded stole and the Holy Bible. These represent the Holy Orders of Deacon, Priest, and Bishop.

"The medallion in the upper left panel portrays Confirmation which is being administered by a bishop wearing traditional Anglican vestments including a miter, representing the flames of the Holy Spirit descending on the Apostles at the feast of Pentecost. He has laid his hands on the head of the confirm and is praying, "Strengthen, O Lord, your servant ... with your Holy Spirit."

The lower medallion represents Holy Unction or the Sacrament of Healing, which is often administered in the context of the Holy Eucharist. The priest's

right hand holds a container of holy oil, and he is about to place his hand on the head of the woman, anointing her, and praying for healing.

The medallion in the upper right panel depicts Holy Matrimony. In this case, the marriage service has included the Holy Eucharist since the priest is portrayed in Eucharistic vestments. The newly married couple is kneeling for God's blessing on their marriage.

The lower medallion represents the sacrament of reconciliation commonly called confession. Here, the priest, wearing a purple stole, symbol of penitence, sits facing the altar. When the penitent has made his confession to God, the priest will pronounce absolution, the words of forgiveness.

(For further information regarding the Seven Sacraments, read *An Outline of the Faith* in the prayer book (pages 857–861) and the individual services as presented in the *Book of Common Prayer*).

THE WINDOWS IN THE NAVE (Epistle Side)

The six windows on the Epistle Side of the nave recall some of the parables of Jesus, while those on the Gospel side portray his miracles. The lower portion of each window depicts themes relating to Northern California.

Window I The **Parable of the Prodigal Son.** (Luke 15:11)

The father embraces his lost son; the young man, newly restored after a life of degradation, is now clothed in a robe of honor; The empty money bag at his feet reminds us that, although he has wasted his inheritance, his father still loves him and rejoices that his son, once "dead," is alive again. In the background we see the unforgiving elder brother as well as reminders of the responsibilities the prodigal son forsook when he left his father's home.

The lower panel represents God's gifts of natural beauty found in Northern California. These include representations of Lake Tahoe, Mount Shasta, the giant redwoods and the Pacific Ocean. One message of this window is that we

like the prodigal son, may take our Father's precious gifts for granted, and squander them.

The Congregation of Trinity Cathedral gave this window.

Window 2 **The Parable** of the Sower. (Luke 8:4-15)

This parable reminds that we are to be bearers of the Word of God. The sower sows the seed extravagantly. Some is eaten by birds of the air, some falls among the rocks, but that which falls on good soil, produces a hundredfold.

The lower panel relates to the parable of the sower by portraying the farmlands of Northern California where wheat, rice, corn, safflower, and many other crops are sown and harvested and stored in the silos and barns which dot the countryside. This window celebrates God's love freely given.

This window was given in memory of Kathryn Brown Awalt (1908-78) and Stephanie Awalt Charbonnier.

Window 3 **The Parable of the Talents**. (Luke 19: 11-26, Matthew 25:14-30)

This parable reminds us that God has given each of us special gifts symbolized by talents (silver Coins). We are to use them in faith and help them grow. Some people are so timid and fearful that they bury their talent in the ground. But this is not what God expects of us. He gives us talents and gifts so that we might make a better world. When we waste our talent, hide it, prevent it, or corrupt it, we impair our work for the Kingdom of God.

Beneath this panel is a depiction of the California State Capitol, the State flag, and an open book of law pierced by the light of justice and truth. Good government comes from men and women who are willing to use their God-given talents for the benefit of all people.

This window was given in memory of Peggy C. Smith, William and Mary Lou Baxter, and in thanksgiving for Lester and Pauline Davis.

Window 4 The Parable of the Good Samaritan. (Luke 10: 29–37)

Here we see the Good Samaritan binding up the wounds of a man for whom he has risked his life.

Walking by on the other side are the uncaring priest and a Levite, two men of religious devotion who were indifferent to the suffering of a stranger. The Samaritan, who himself knew rejection because of his race, is remembered as "good" because he was both friend and neighbor to one in need.

In the panel below we find examples of some Good Samaritans of our day whose contribution to the care of others is too often taken for granted: policemen, paramedics, and firemen. Such men and women are willing to give their lives for others. The Red Cross serves as a reminder that all of us can take a part in helping those in need throughout the world.

This window was given in memory of Olive Sanderson Await.

Window 5 The Service of Mary and Martha. (Luke 38–42, John 12: 2–8)

Although this window is not based on one of Jesus' stories, the hospitality shown to Jesus by Martha and Mary at their home in Bethany is a parable from life. The two sisters each wanted to please the Lord. Martha had been working in her kitchen, preparing and serving the meals, while Mary remained with Jesus, learning from him and anointing his feet with costly ointment. Martha complained that all the work was left to her while Mary had the easy part. Jesus, however, assured each sister that through their acts of devotion, they had served him well. In this window we see Martha holding a basket of freshly made bread while Mary anoints Jesus' feet, a gracious act of hospitality and concern. Lazarus, now raised from the dead, stands beside Martha, the open arch reminding us of the tomb from which he was called forth. Jesus is seated, and

behind him we see a cross in red with halo, reminding us that all loving acts may become deeds offered to God.

The panel below shows us an elderly person in a wheel chair being ministered to by a caregiver. Service in the name of Christ never ends.

This window was given in memory of Astrid Elizabeth Lytle.

Window 6 Jesus, the Light and Hope of the World. (Matthew 28:19–20)

In this window, Jesus stands in front of a gold cross, symbolizing his victory over death. His hand is extended in blessing for the entire world and its people. Beside him stand his mother, Mary (traditionally wearing a blue gown), and a young child, (the future). The fawn and the turtle recall the hymn:

"All things bright and beautiful, all creatures great and small,

All things wise and wonderful, the Lord God made them all."

The birds and the animals, "the lily of the fields," (represented here by a California poppy) and an olive branch, suggest both the peace and the providence of God which surrounds us we leave church and go into the world.

In the lower panel, three representing different races and cultures carries out the theme of Jesus as Lord of all. They have joined hands to work together for peace and good will. The cross and the olive branch remind us that cultural and racial harmony is to be found through mutual responsibility and interdependence.

This window was given in memory of Susan Loner Schroeder and Andrew Jason Schroeder.

THE NARTHEX WINDOWS

The windows in the side doors are dedicated to the memory of Catherine Stair Snyder whose Christian life was dedicated to caring for others, especially the less fortunate.

The West Doors reflect Service and Hope.

Service is symbolized by the work of Jane Addams (1860–1935) who pioneered in the work of Social Service and established Hull House in Chicago to care for the homeless, especially women. The symbols in the lower panel represent organizations that seek to reach out to all people everywhere who are in need. The Episcopal Church shield is in the lower right corner. The eleven crosses stand for the first eleven dioceses of the American Church. These are arranged in the form of the Saint Andrew Cross (Scotland). The Cross of Saint George (England) forms the main part of the shield. The colors red, white, and blue stand for the United States.

Hope is symbolized by the ministry of Albert Schweitzer (1875–1965) physician, philosopher, clergyman and musician, who dedicated many years of his life as a medical missionary in Africa. The organ, the Bible, and the caduceus symbolize his great gifts. The cross and anchor is an ancient symbol of hope.

The East Doors reflect Courage and Faith.

Courage is symbolized by a depiction of Neil Armstrong (1930–), astronaut, the first man to land and walk on the surface of the moon. He is shown on the moon. A rocket and the earth are at his left. Below, an eagle defending its nest is a powerful example of courage.

The First Missionary Bishop of California, William Kip, who served from 1853 to 1893, symbolizes faith. He is shown on horseback making one of his many visits to Northern California during the days of the California Gold Rush. Included in the design are the state of California and the California poppy. The symbols below include the ancient CHI RHO (Greek monogram for Christ), and ALPHA and OMEGA, (the first and last letters of the Greek alphabet). Together they announce Christ, the beginning and the end.

In the center of each door are the seal of the Diocese of California and a symbol of the Trinity. The Diocesan Seal is composed of a bishop's miter with the Latin words: *Cristo et Sacramento*, (Christ and Sacrament); below is a representation of the two Great Sacraments, Baptism (sea shells) and The Holy Communion (chalice and Host). The border contains the words '*Sigillum ecclesiae Sancta Catholicae in Boria California* (The seal of the Holy Catholic Church in Northern California).

The Center Doors, dedicated to the memory of E. Michael Doukas, Elaine Doukas Clauson, James O. Boyd, and Maude M. Boyd, reflect many ancient Christian symbols.

The Left Door: 1. **The Cross and Anchor**: Hope. 2. **Three Circles Entwined**: the Holy Trinity. 3. **The CM (Christ) and Anchor**: The Grace of our Lord. 4. The Inverted Cross and Keys: St. Peter. 5. **The Cross and Roundels** (representing bread): St. Philip. 6. Three Moneybags: St. Matthew. 7. **A Sailing Ship**: St. Jude (also known as Thaddeus). 8. Fish and Book: St. Simon. 9. The Jerusalem Cross. 10. The X Shaped Cross of St. Andrew.

The Right Door: 1. The Three Fishes: The Holy Trinity. 2. **The CHI RHO and Greek cross**: Christ the Lord 3. Escallop Shells: St. James the Greater. 4. Axe with Book inscribed, "Super Mathiam": St. Matthias. 5. A Chalice and Serpent: St. John. 6. **Carpenters Square and Spear**: St. Thomas. 7. Three Knives: Saint Bartholomew. 8. Sword and Book inscribed with the words "Me Sword of the Spirit": St. Paul. 9. The Saw: St. James the Lesser. 10. The Cross of **Canterbury**

THE NAVE WINDOWS (Gospel Side).

Window 7 **The Healing of Peter's Mother-in-Law** (Matthew 8:14-15, Mark 1:30-31, Luke 6:4-14; John 1:42) This is only one of the many examples of Jesus' compassionate response to human need. Upon entering the home of his friend and disciple, Simon Peter, Jesus found Peter's mother-in-law suffering from fever. When Jesus touched her head, the fever left her.

The lower panel focuses on scenes of early life in Northern California. Sutter's Fort, located one block from the Cathedral, was the center of Sacramento in 1849. A miner digging for gold portrays the California Gold Rush. The Transcontinental Rail Road is represented by a steam engine reaching its destination in what is now known as "Old Sacramento". As our city grew and flourished, Christ through his Church has continued to reach out in love to the needs of men and women. The Cathedral Congregation gave this window.

Window 8 The Healing of the Blind Man (John 9: 1-7) In this window we see Jesus healing a man who had been blind from birth. Through this miracle, Jesus brings Light to those who sit in darkness. In relating the story, John tells us that Jesus "spat on the ground and made mud with his saliva and spread the mud on the man's eyes, saying to him, 'Go, and wash in the pool of Siloam.' Then he went and washed and came back able to see".

The healing theme is carried out in the lower panel with a Caduceus, symbol of the healing arts, a physician and a nurse. We are reminded that God uses willing hands and minds as well as the things of this world to heal and restore. This window is dedicated to the memory of Gordon Andrew MacAulay.

Window 9 **The Raising of Lazarus** (John 11: 1-44) Lazarus, the brother of Mary and Martha of Bethany, had died and his body was placed in the family tomb. Later, when Jesus arrived at the home of his dear friends, he prayed to the Father and summoned Lazarus to come forth. When Lazarus appeared, clothed for burial, Jesus said to those who were with him, "Unbind him, and let him go". Mary and Martha were overcome with joy that the Lord had the power transform death into life.

The Church, in this is the original Trinity Cathedral that stood on the corner of 26th and Capitol Avenue until 1955 when the present Cathedral was completed, portrays the theme of new life in Christ. The Cross, once the symbol of death, is now the symbol of Resurrection. The Bread and Wine of Holy Communion, symbolized by the chalice) signify the presence of the risen Christ through the Sacrament of Holy Communion. This window is dedicated to the memory of Mary Louise Gaines.

Window 10 The Feeding of the Multitude. (Matthew 14:13–21, Mark 6:20–44, Luke 9:10–17, John 6:1–15) Jesus worked this miracle through a gift of fish and bread provided by a young lad. Here the boy offers his lunch to Jesus, which he blesses and distributes to the hungry. Once again we are reminded that God uses our gifts to work his miracles among us. For early Christians, this event was seen as a foreshadowing of the Holy Eucharist.

The theme of God's providence is reflected in Northern California's streams, rivers, lakes and ocean. A modern day fisherman and his catch remind us that all Christians are called to become "fishers of men" as they live out the Gospel of Christ. This window is dedicated to the memory of Robert A. Breuner, Winifred K. Breuner, Frank Gaines, and Louise M. Gaines.

Window 11 Jesus Stilling the Storm. (Matthew 8:23–37, Mark 4:35–41, Luke 8:22–25) While crossing the Sea of Galilee with his disciples, Jesus fell asleep. Suddenly a great windstorm swept down on the lake and the boat filled with water. The disciples woke Jesus up, shouting, "Master, Master, we are perishing." When Jesus rebuked the wind and the raging waves, they ceased, and there was a calm. Then Jesus asked, "Where is your faith?" Note the raging of the sea, the fear on the face of the disciples, and the strength of Jesus in the face of life's storms.

The lower panel reflects the calm rural life of Northern California: the rancher with his cow and the red barn. Much of the Diocese of Northern California is located in rural areas far away from the hectic pace of city life. This window was dedicated to the memory of Jack Stoddard Claussen.

Window 12 The Wedding at Cana. (John 2: 1–12). Jesus was present at a wedding in Cana of Galilee. When Mary announced that the wine had run out, Jesus asked that the large jars used for purification be filled with water. When the chief steward tasted the water that had become wine, he pronounced it excellent and complimented the bridegroom for saving the best for last. This was the first of Christ's miracles, which were always his gracious response to human need.

The lower panel ties the miracle to winemaking, an industry so important to the life of Northern California. Here we see the vintner crushing purple grapes. The wine, stored in barrels and later bottles, in the words of the Psalmist, will gladden the heart. This window is dedicated to the memory of Norma Riddle Brand and Clyde Holman Brand.

THE HOLY TRINITY WITH SAINTS PETER AND PAUL (East Transept).

The Peter and Paul windows were originally separate windows in the Cathedral's nave and later united in the East Transept with a center panel symbolizing the Holy Trinity.

The Center Panel: The top third of this window depicts God the Creator. Flames emanating from the sun point toward a triangle (sign of the Trinity) in the form of a compass, suggesting the scope of creation by the Master Designer. The all-seeing eye within the triangle signifies the all-present, all-knowing God (1 Peter 3:12; Proverbs 22:12) who gives purpose to the created order of the universe, calling to mind the prayer in Eucharistic Rite (C): "At your command all things came to be; the vast expanse of interstellar space, galaxies, suns, the planets in their courses, and this fragile earth, our island home." (BCP page 370).

The middle third of the center window presents the Second Person of the Blessed Trinity, "...one Lord, Jesus Christ, eternally begotten of the Father." He is represented by the Chi Rho monogram composed of the first two letters in the Greek word Christ (XPICTOC). To the left of the Chi Rho is the crown of thorns and nails which speak of his death and passion, and to the right, the bursting pomegranate, an ancient symbol which conveys two meanings: 1. resurrection and new life, and 2. the unity of the Church (many seeds in one fruit).

The lower third of this window depicts a descending dove, symbolic of the Holy Spirit, and, flowing from the Chi Rho, the waters of baptism (John 1:32). Surrounding the dove are seven golden doves representing the gifts of the Holy

Spirit, "... wisdom, and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord." (Isaiah 11: 1-2)

The bottom of the panel presents a traditional symbol of the Blessed Trinity. The three curving sides, each exactly equal in length, carry the Latin words "is not". The short straight bands have the word "is". The outer circles bear the words, "Father", "Son," "Holy Spirit", while in the inner circle is "God".

The Right Panel: Saint Peter the Apostle is depicted. At the top we see a cock representing Peter's denial of Christ following the Last Supper, and also his subsequent repentance. (Mark 14:71; John 13:38)

In his hands, Peter holds the keys to Heaven, recalling Jesus words: "I will give you the keys of the kingdom of Heaven..." (Matthew 16:19).

Below the Apostle is an inverted cross reminding us of his death. According to tradition, he was crucified in Rome head downward at his own wish for he did not consider himself worthy to die in the same manner as Christ.

At the bottom of the panel is a simple symbol of the Holy Trinity.

The left Panel: Saint Paul the Apostles depicted. At the top we see a phoenix arising from the flames. The phoenix, a mythical bird, was said to rise from the flames, restored to life and youth, and enter another life-cycle. The idea suggested here relates to Paul's new life after his conversion on the Road to Damascus (Acts 9:3). Even his name (Saul) was changed.

In his right hand, Paul holds a scroll, one of the many Epistles or letters he wrote during his lifetime. His left hand clasps the hilt of the "Sword of the Spirit." (Ephesians, 6:17). According to tradition, Paul was beheaded by a sword.

At the bottom of the panel, a small boat symbolizes both the Church of Christ and St. Paul's missionary journeys. This panel is given in memory of Mae and Carl Rasmussen.

THE ROUND WINDOW (over the Great Doors).

This is the oldest window in the Cathedral, coming from the original Trinity Cathedral pictured in the eighth nave window. At the top a dove is descending, symbolic of God's Holy Spirit. In the center is the Chalice and Host, the Blessed Sacrament. The Alpha and the Omega are on the right and left; a sheaf of wheat and clusters of grapes complete the design. This window at the entrance to the Cathedral is a reminder that Christ and his Real Presence in the Blessed Sacrament are at the center of our worship.

The Window is In Memory of William H. Shaw and Maynard Maltby.

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(The nave windows, the narthex door windows, and the Holy Trinity, Peter and Paul windows were made by William Runsdrom, Designer-Craftsman, Groveland, California. The Seven Sacraments Window was made by the Judson Studios, Los Angeles, California.)

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ST. ANDREW'S CONSOLATION, Original Tapestry, St. Andrew's Chapel

The tapestry hanging in the East Transept is an original work by the renowned artist, Karlo Djurovitch, and was commissioned by The Very Reverend Donald G. Brown and given by Evelyn Await in memory of her husband, Francis Marion Await in 1991.

The tapestry is called "St. Andrew's Consolation" because it was the last work completed by Mr. Djurovitch, and it is said to have consoled him during his lengthy battle against an illness that finally took his life. The name is also derived from the fact that the Church was the consolation of St. Andrew who left his old life in order to follow Jesus.

As in much contemporary art, the viewer is expected to find his or her own meaning through symbolism, so no attempt is made here to interpret the tapestry, only to call attention to several of its details.

One's attention is focused on a ship surrounded by water with large red fish swimming by. The scene suggests both the Old Testament story of Jonah who was sent by God to the ancient city of Nineveh, and also the New Testament account of the calling of Andrew and Peter. Saint Andrew, like his brother, Peter, was a fisherman, and both were called by Jesus to become "Fishers of men."

Above the ship, and perhaps part of it, are the towers of what appears to be a great city. A city can refer to either the Heavenly Jerusalem (the City of God) or the world (Nineveh). A ship has often been used in religious art to refer to both Salvation and the Church. Above the scene, the sky reflects the rainbow, symbolic of God's covenant relationship with his people, recalling the story of Noah and the Flood (Genesis 6 – 9). In the upper right hand corner, a crest bears the cross of Saint Andrew after whom both the Tapestry and the Chapel are named.

Christ in Glory

The Mosaic in the West Transept is called “Christ in Glory” and is the work of the internationally known artist, Thomas Hunt, who presented his work to the Cathedral in January 2000. Originally commissioned by the San Francisco Chronicle for an exhibit at the De Young Museum, his mosaic was later hung in the chapel of a monastic community.

More than a picture to be admired, an icon is a means for communicating spiritual reality; traditionally one looks “through” rather than “at” an icon. In this mosaic we are confronted with the Ascended and Risen Christ in Glory, surrounded by God’s angels. At his right hand is a dove, symbolic of God’s Holy Spirit, His left hand is raised in blessing. The butterflies at his feet are traditional symbols of resurrection and new life. Although Jesus has ascended into the heavens, the Lord is with us still, “The Resurrection and the Life.”

“Christ in Glory” is dedicated to the memory of Edna Johnson Giffen, Frances Rebekah Giffen, and Winifred Giffen Hint.

THE CENTENNIAL CROSS

The Cross behind the altar was designed by *Lois Warren* and created by *Marirose Jelich* to commemorate Trinity Cathedral’s Centennial celebrated in 1998. The design gives the impression of the cross floating in space. The arms of the cross display the Greek letters, alpha and omega – – “the beginning and the end.” At the top is the symbol for the Holy Trinity, and at the bottom the “Chi Ro” symbol for “Christ.” The back of the cross is adorned with precious stones that reflect the light as the cross is carried in procession. The Centennial Cross was dedicated to the ministry of Canon Grant S. Carey on the 40th anniversary of ordination to the priesthood and his 20th year as a priest of this cathedral.

The Story Behind the Icon in the East Transept

The golden icon of *The Holy Trinity* hanging over the altar in the West Transept is a depiction of the visit to Abraham by three strangers (Genesis 18). Created in the 15th Century by artist Andrei Rublev, the original icon hangs in the *Tretyakov Gallery* in Moscow. The three visitors are depicted as angels, their identical faces representing the equality of the Holy Trinity.

Dean Donald Brown expressed interest in having an icon to hang above the side altar in the East Transept. He asked Cathedral member *Lisa Mondori* (who had served in the Peace Corps in Romania) to facilitate the project. In 2002, the work was commissioned and finished by three talented iconographers at the university in Iasi, Romania, under the direction of Father Mihai Pavel.

Making the icon took nine months, allowing time for the paint to dry and apply several layers of varnish. Ms. Mondori relates that Father Mihai so loved the finished icon he didn't want to let it go! It arrived in Sacramento on Holy Thursday 2003.

In the theology of the icon, there is no *artist*. The iconographer, "*writing the icon*", is believed to be "*channeling*" the Holy Spirit. In this sense, the icon is a gift from God. Shortly after its arrival, the great icon was dedicated and blessed by three monks of the *Order of the Holy Cross* according to the ancient tradition of the blessing of icons.