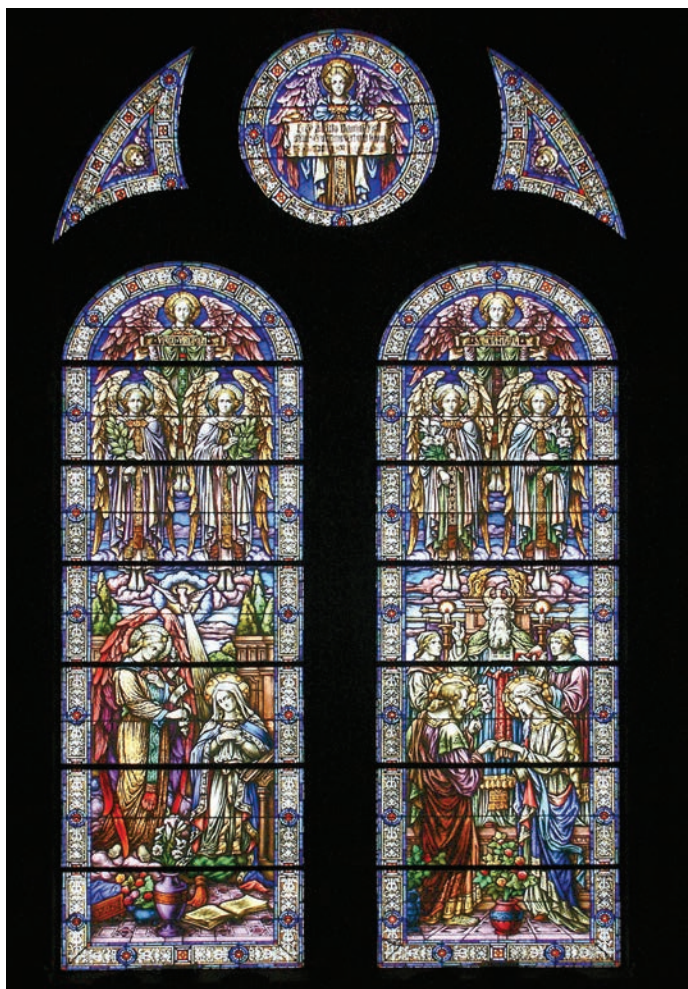


The Symphony of Stained Glass Windows

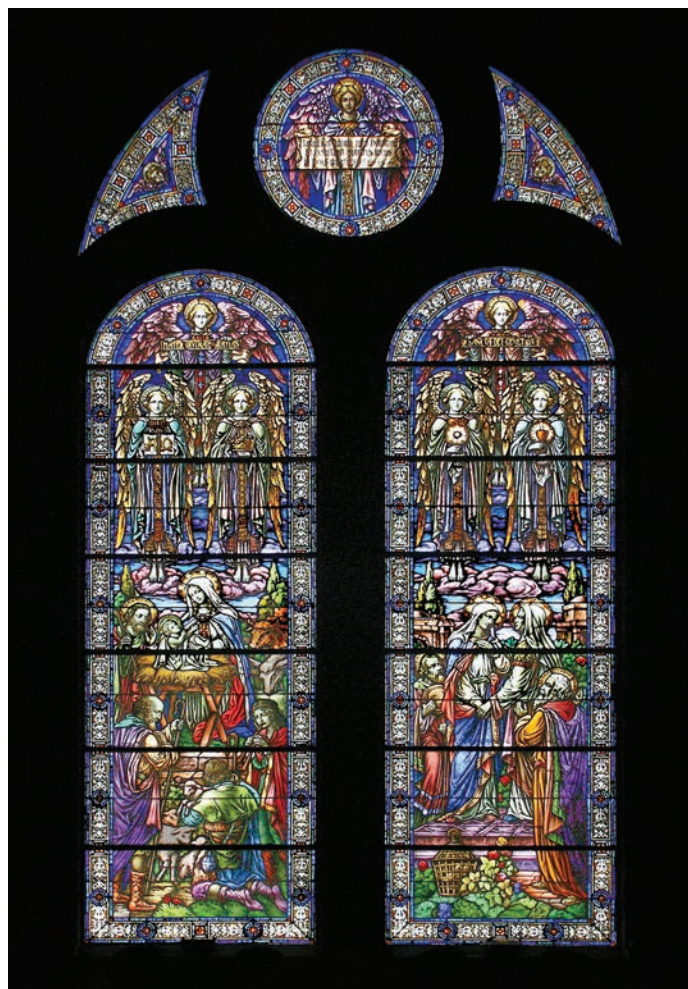
Dedicated to the Blessed Virgin Mary

BY JOHAN VAN PARYS, PHD



**The First Marian Archway:
The Promise of Salvation**

The Betrothal of the Blessed Virgin Mary (R)
The Annunciation (L)



**The Second Marian Archway:
The Incarnation of Jesus**

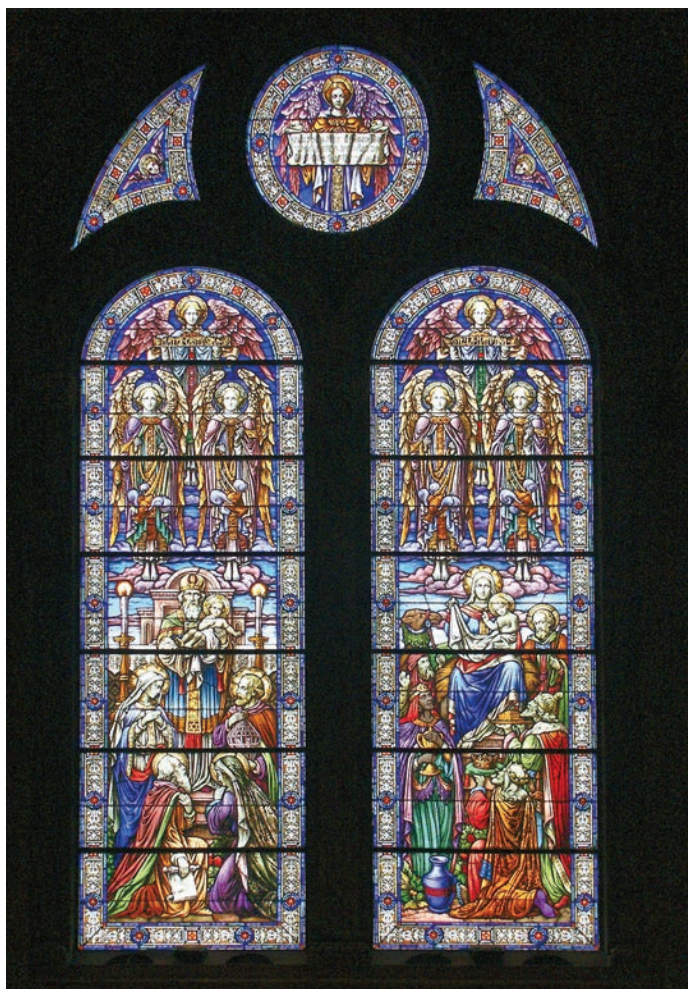
The Visitation of Mary and Elizabeth (R)
The Nativity (L)

OF NOTE: The window story reads counter-clockwise around The Basilica.

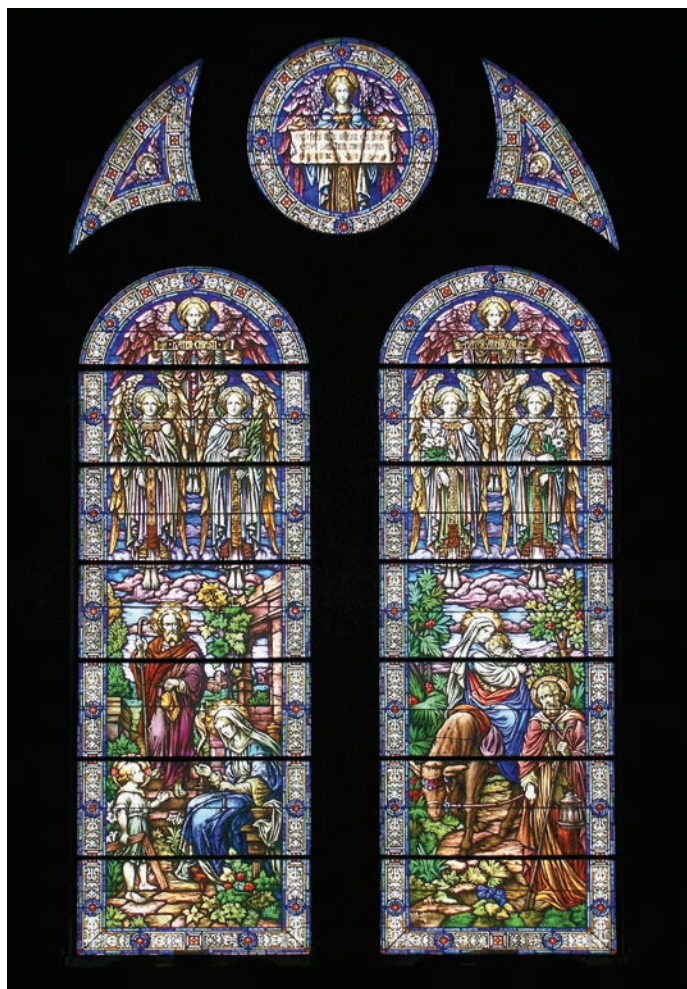
Though the use of colored glass dates back to the Roman and Egyptian empires, the art of stained-glass windows was developed during the Middle Ages for use in churches. It started rather humbly since the openings in Romanesque churches were small, only allowing for modest stained glass windows. By contrast, Gothic architecture

allowed for the creation of massive stained glass windows. Abbot Suger (1081-1151) of the Abbey of St. Denis in France is considered the father of stained glass. He lauded its ability to create a spiritual and otherworldly atmosphere in churches. In addition, the use of stained glass afforded the opportunity to vividly depict the Christian narrative.

Stained glass is made by cutting colored glass pieces and painting them with vitreous paint. Vitreous paint is made of ground glass and metallic oxide pigments, which are mixed with a liquid binder such as gum arabic and water. The pieces of glass are then fired in a kiln to fuse the paint to the glass. The finished pieces are assembled and joined together using strips of lead to create the window.

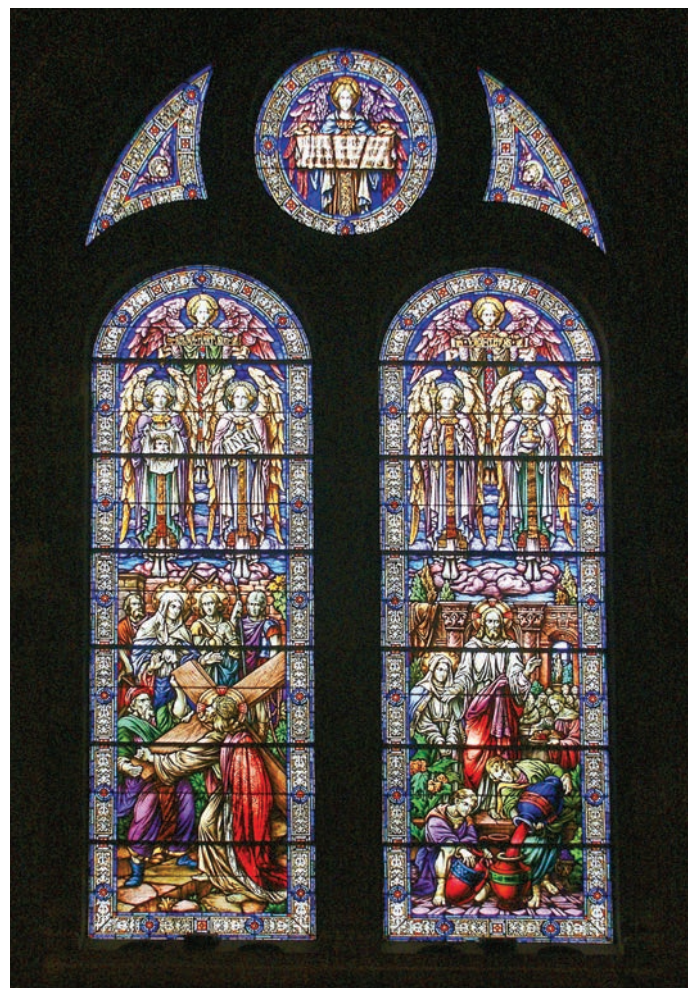
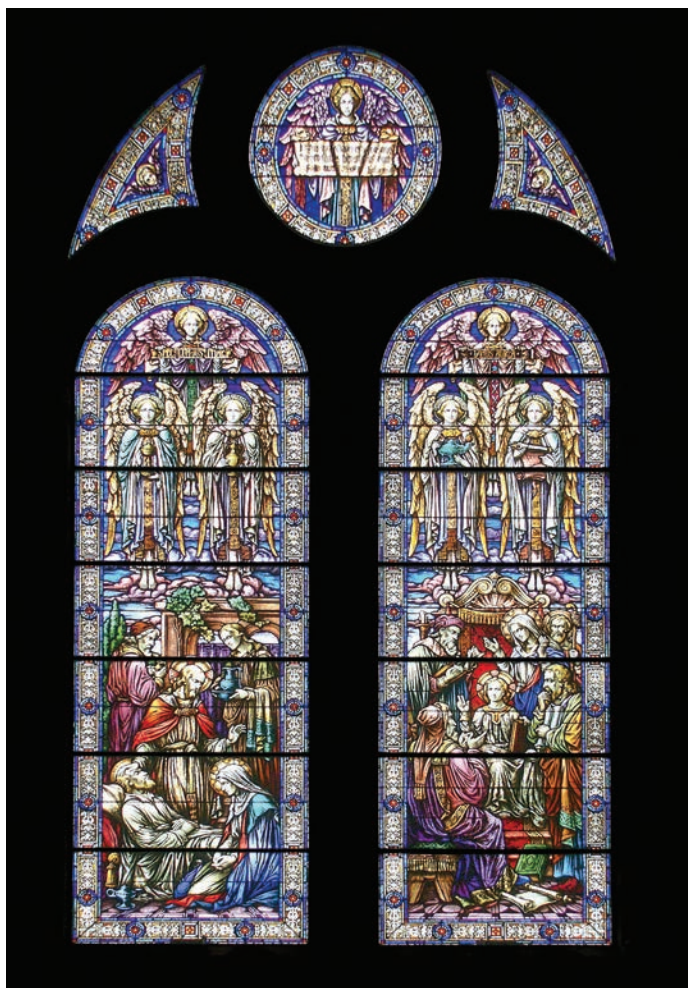


**The Third Marian Archway:
The Epiphany of our Lord**
The Adoration of The Magi (R)
The Presentation in the Temple (L)



**The Fourth Marian Archway:
The Holy Family**
The Flight into Egypt (R)
The Holy Family in Nazareth (L)

Continued



**The Fifth Marian Archway:
Joseph, the Caring Father of Jesus**

The Finding of Jesus in the Temple (R)
The Death of Saint Joseph (L)

**The Sixth Marian Archway:
The Beginning of the Public Life of Mary**

The Wedding Feast of Cana (R)
Jesus Meets His Mother on His Way to Calvary (L)

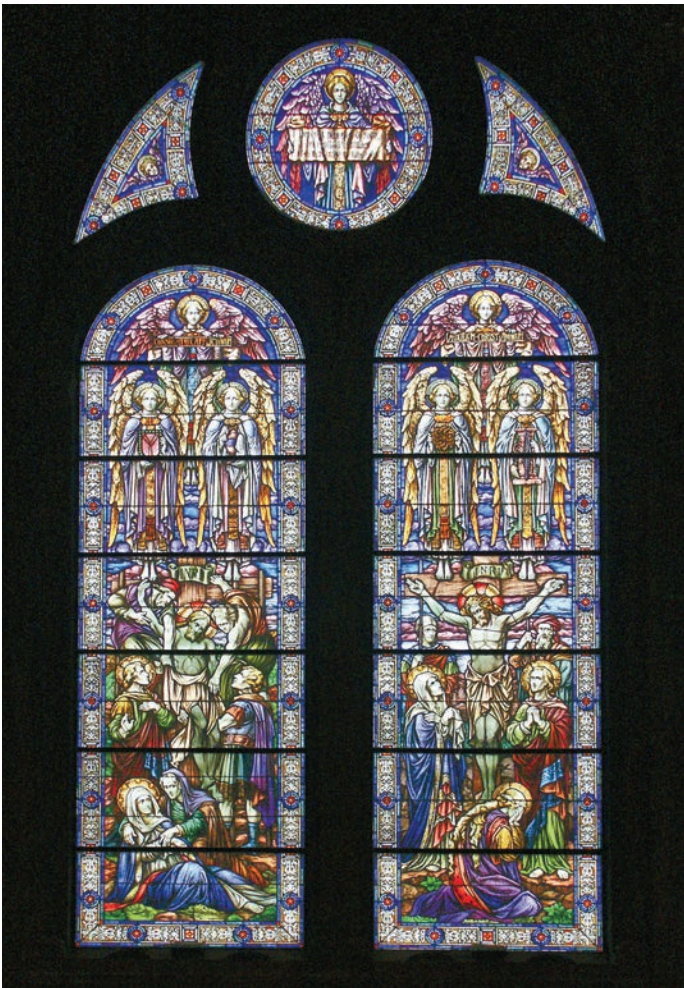
The Basilica’s architect, Emmanuel Masqueray, envisioned large-scale clerestory or upper windows accompanied by a series of smaller ambulatory or lower windows inspired by the great Gothic cathedrals he had seen in France.

A local company, Gaytee Glass Studios, designed, created, and

installed the windows. The founder and owner, Thomas Gaytee, had studied with Tiffany in New York. Then-pastor Fr. James Reardon was very engaged with the design of the windows. This is illustrated by the meticulous notes in his handwriting on the preliminary designs, preserved in The Basilica’s

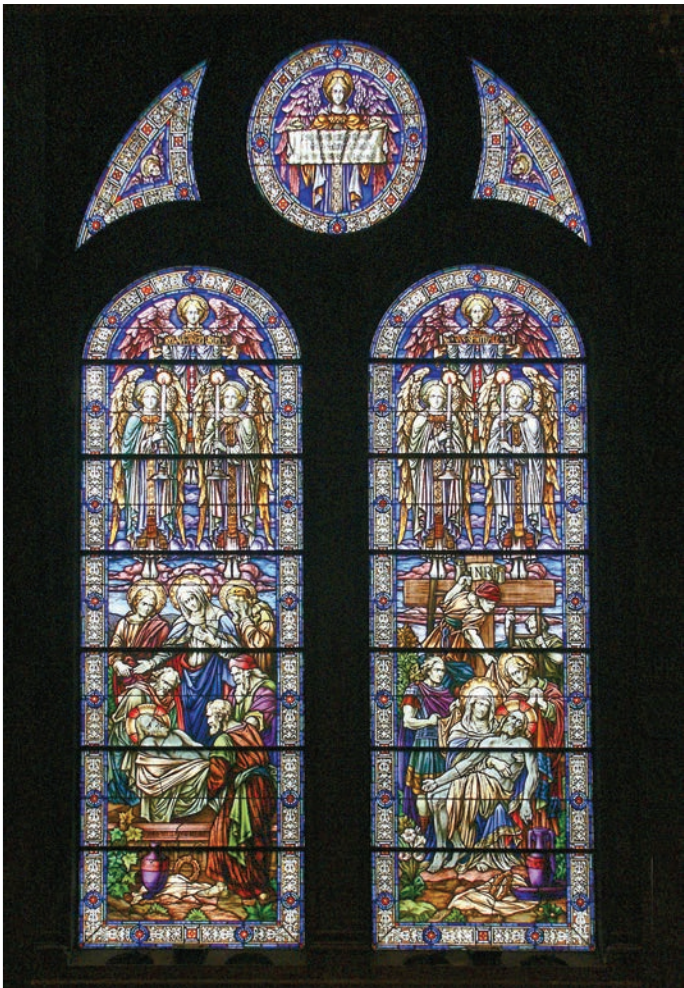
archives. Gaytee considered the windows of The Basilica of Saint Mary to be his masterpiece, the crown jewel of his career.

The clerestory or upper windows can be read in horizontal order, starting with the rose window on the northwest side of the sanctuary, which depicts the Immaculate Conception, and ending



**The Seventh Marian Archway:
Stabat Mater: Mary, the Steadfast Mother**
The Crucifixion (R)
The Body of Jesus Is Lowered from The Cross (L)

with the rose window on the northeast side of the sanctuary, which depicts the Coronation of Mary as Queen of Heaven. The clerestory or upper windows on the west side of the church beginning on the north end depict scenes from the private life of St. Mary starting with her marriage to St. Joseph and ending with

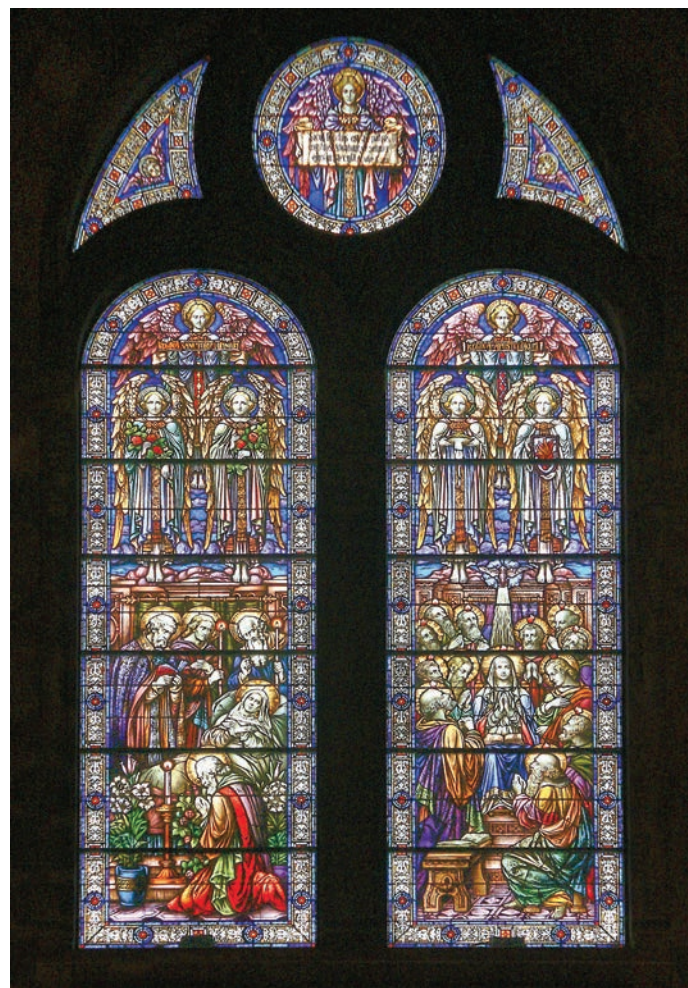
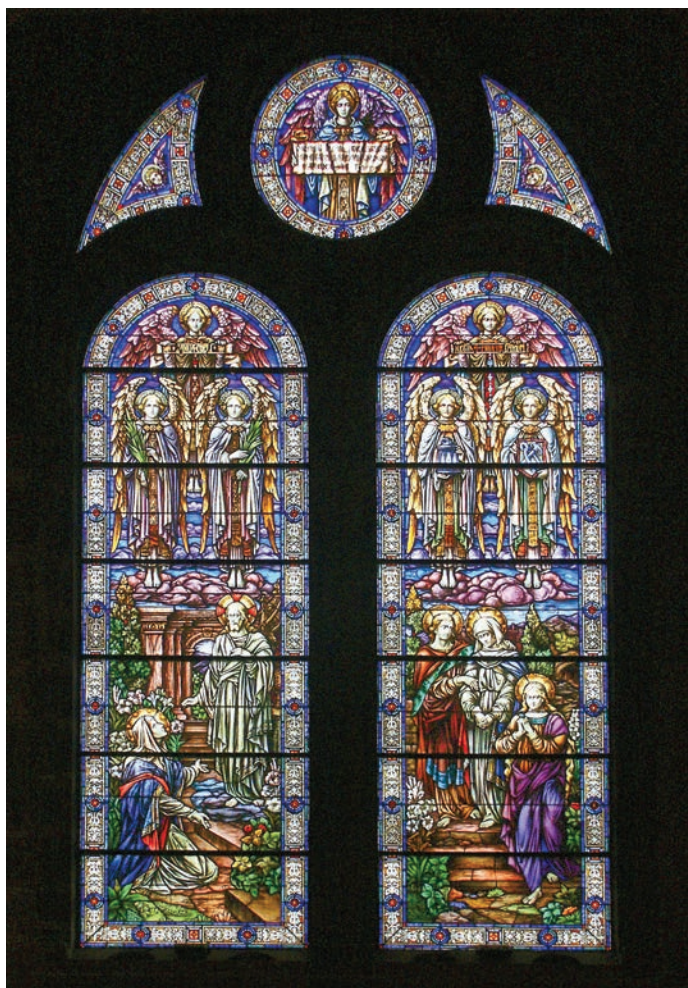


**The Eighth Marian Archway:
Pietá: Mary, the Sorrowful Mother**
The Pietá (R)
The Entombment of Jesus (L)

the death of St. Joseph. The windows on the east side beginning in the southeast corner of the church depict scenes from the public life of St. Mary starting with Jesus' first miracle at the wedding in Cana and ending with the death of St. Mary. The windows can also be read vertically. The ambulatory or lower windows

depict a prominent biblical figure with an accompanying Scripture quotation that relates to the scene in the clerestory window above it. Two angels in the upper part of the clerestory window hold symbols relating to the scene below. A third angel holds a scroll inscribed with a title of Mary taken from the Litany of Loretto, which also relates to the scene below.

Continued



**The Ninth Marian Archway:
Between Jesus' Death and Resurrection**

The Return from Calvary (R)
The Apparition of Jesus to Mary (L)

The round windows on the top of each bay depict an angel holding a scroll with a verse of the Magnificat, except for the first bay on the westside of the church, which has Mary's response to the Angel Gabriel at the time she was told she was to conceive Jesus: Behold, the handmaid of the Lord; let it be done to me according to your word. (Luke 1:38)

**The Tenth Marian Archway:
Mary's Life after the Ascension of Jesus**

Pentecost (R)
The Dormition of The Blessed Virgin Mary (L)

You can find more information about The Basilica's amazing windows on our website mary.org, where you will find short videos on the different windows. ✚

Johan M.J. van Parys, Ph.D. is the Managing Director of Ministries and has been the Director of Liturgy and the Sacred Arts at The Basilica since 1995.

For information about the naming recognition opportunities for the restoration of the Marian Archways, please contact:

Nate Mueting
Managing Director of Mission Advancement,
612.317.3407 or nmueting@mary.org.

For more restoration updates
visit restoreourbasilica.org

Window Types

CLERESTORY WINDOWS



The word “clerestory” comes from the Middle English words “cler” (meaning “clear” or “light”) and “story” (meaning “storey” or “level”). The term is used to describe the upper part of a church or large building with windows that let in light to the central nave.

AMBULATORY WINDOWS



The ambulatory windows are the windows on the outer aisles of The Basilica. The word “ambulatory” comes from the Latin “ambulatorius.” The root word is “ambulare,” meaning “to walk,” while the suffix “-torius” means “of” or “for.” The ambulatory or outer aisle is a place used for walking.

ROSE WINDOWS



A rose window is a large, circular stained glass window that features ornamental tracery that radiates from the center like the petals of a rose. Round openings in buildings are found in Roman architecture and were adopted in Romanesque architecture. Gothic architecture enabled the inclusion of much larger windows, making rose windows a hallmark of Gothic churches. Renowned for their complex, symmetrical patterns, these windows are typically installed in key areas — such as the west façade or the transepts — to fill the interior with vibrant colored light and visually depict Christian narratives.

Fr. James Reardon’s meticulous notes on the preliminary designs to Thomas Gaytee, preserved in The Basilica’s archives.

