

Pilgrimage in Glass

The Church Windows

By the Rev. Travis DuPriest, Jr., Assistant

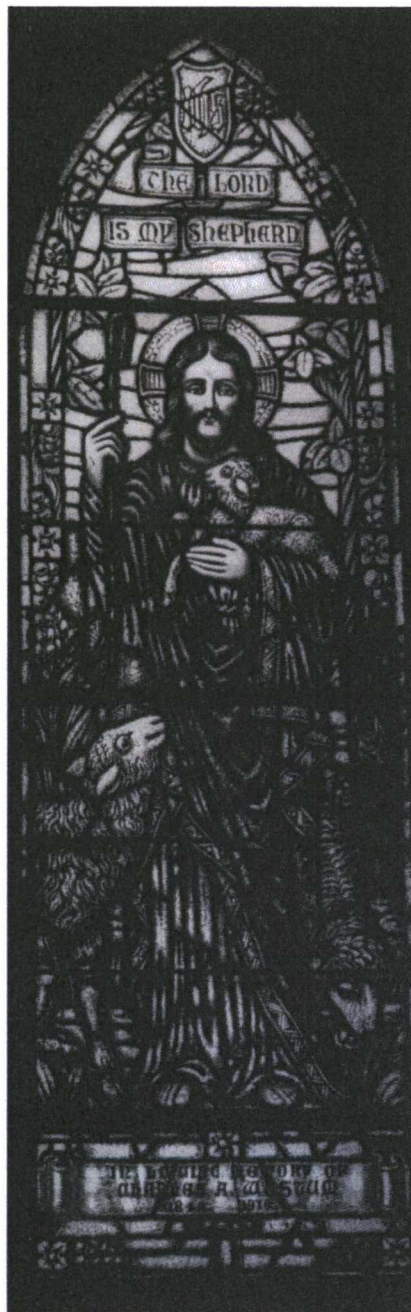
The windows of St. Luke's write an interesting history of the church on their own. They tell one story about the Christian faith and another about the life of our parish. The windows in the nave and sanctuary create a narrative of the life of Christ and the early Christian church while all the windows of the main church and chapel depict a narrative of styles, techniques, and materials in the artistry of ecclesiastical glass.

Let's start by looking at the windows in the nave and sanctuary, the large windows which surround us each Sunday, and see how they assist us in our worship. As we enter the church—either through the corner door under the bell tower or through the Main Street (or so-called funeral) door—we are immediately surrounded by a kaleidoscope of colorful figures and designs.

THE LIFE OF CHRIST

The window on the east wall beside the large Wustum painting begins our narrative. This window is entitled "The Nativity" and shows Mary worshipfully holding the newborn Christ child, with Joseph in the background and the large Guiding

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Much admired for its warm expression of love, the "Christ the Good Shepherd" window is visible only from the sanctuary. It is set in the south wall to the left of the High Altar. Donated in 1927, it is the oldest of the large pictorial windows.

Star in gold above the Holy Family. The dominant color of the window is blue (by tradition, Mary's favorite color), but note that the Virgin Mary's robe has a mantle of rose, the color of the cross above her window in the south aisle of the church. This window is a memorial to Sara Johanna Thompson.

As we walk toward the north side aisle we see before us the second image in glass that tells the Christian story, "The Crucifixion," showing Our Lord on the Cross, drawing all the world to God through His Sacrifice. Appropriately, purple and dark red, the colors of the Passion of Our Lord, dominate this window; note that the "Crown of Thorns" on Christ's head also uses the same two colors. Above the scene is "INRI," the ironic Latin inscription given Christ at his death: "Jesus of Nazareth King of the Jews." Beneath the scene is a weeping Mary being comforted from behind. This window is a memorial to Frederick Christian Feiker and Mary Sebastian Feiker.

As we know, that is not the end of the story, and window number three is "The Resurrection," picturing Christ triumphant over the grave. He is holding the triumphal banner of victory (always a sign of resurrection in Christian worship) as he stands over the sarcophagus where he had lain, but quite visibly, almost assuringly, he also shows the wounds of the Crucifixion. Underneath, a Roman soldier looks away in fear (a sign of unbelief?). Included in the scene is the stylized lily, the flower of resurrection so prevalent throughout Church decorations as the fleur-de-lis. Light yellow and gold, symbolizing sunlight and festivity, appropriately dominate this window, given in memory of Helen Hunter Ball and Gertrude Hunter. Nor is this

window the end of the Christian story.

The next window toward the front of the nave is that of "The Ascension." The scene is the final earthly portrait of Christ as he leaves his disciples. Blue and green color this window, which shows the disciples watching as Christ ascends into the heavens. Note the purple wreath of sorrow now outshown by the jeweled cloak of a majestic Christ. This window, a memorial to Roy A. Spencer, a founder of Western Publishing Co. and mayor of Racine from 1937 to 1939, was a gift from Mr. and Mrs. Horace M. Benstead.

Just before his Ascension, Christ

promised his disciples he would not leave them comfortless. The remaining windows in the nave narrative of our Church are reminders of the ongoing Spirit of Christ alive through his apostles and saints.

LUKE AND JOHN

The last window on the north side of the church, closest to the Font, is a double lancet style (sword blade-shaped) window, as are all the others in the nave and bell tower, except for the large, round so-called "rose" window over the funeral door.

This double window portrays our patron, St. Luke, in the left panel and

St. John the Evangelist in the right panel, each with a Gothic-style niche above the saint. St. Luke is in red and holds a scroll, his manuscript of Luke/Acts in the New Testament. St. John is in green, holding the chalice of Holy Communion. Sadly, the St. Luke portion of this window was damaged in a burglary in 1991 but has been restored to its former beauty. This double window was a memorial in 1942 to Caroline L. Lingsweiler.

THE GOOD SHEPHERD

One of the warmest and most reassuring windows in our church is also one of the hardest to see—"Christ the Good Shepherd," to the left of the High Altar in the south wall of the sanctuary. To view this lovely window adequately you must enter the sanctuary—a wonderful incentive to join the Altar Guild or become an acolyte! Surrounded by grapes, symbols of sacrifice and Communion wine, as is the Christus Rex, or Christ the King, above the Altar, this beautiful window shows Christ holding a lamb in need of a shepherd, with two other lambs in the foreground. Above the scene is the first line of Psalm 23: "The Lord is my shepherd," and at the top of the window, "IHS," the first three letters of the name Jesus in Greek—iota, eta, and sigma. Warm red and gold dominate the pastoral scene. This window was given in 1927 by Mrs. C. A. Wustum in memory of her husband, Charles A. Wustum.

Just as the windows on the north wall go from birth to death to new life, so too is there a fascinating interplay of art in the sanctuary: Christ holding the lamb, which represents humanity, in the window and the Lamb of God, Agnus Dei, sculpted on the face of the High Altar, representing Christ who has offered himself as a willing sacrifice. Both the reredos and the Good Shepherd window show grapes, reminding us of Christ's sacrifice: Grapes cannot yield their sweetness and wine without first being killed and crushed.

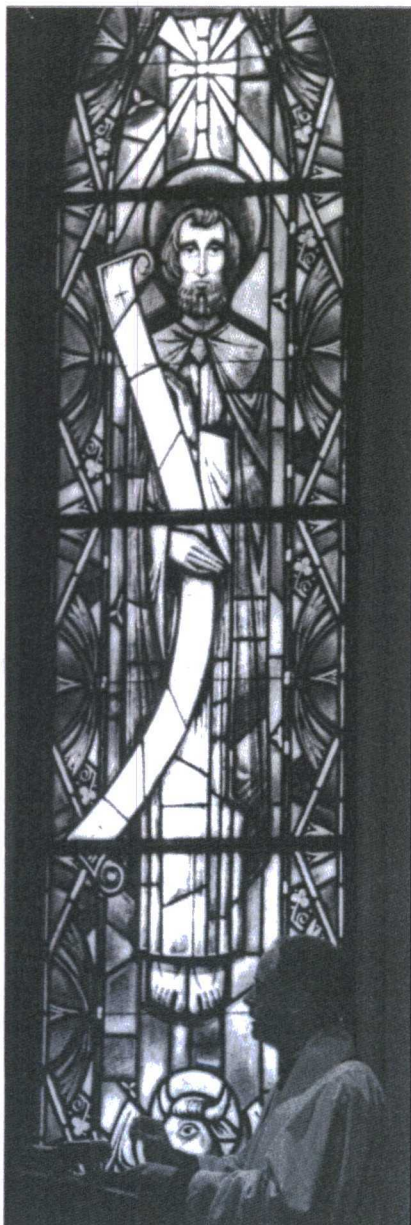
The Windows at a Glance

The windows at St. Luke's surround us in a symbolic and colorful account of the Christian story and invite us to worship. From the back of the church on our right we can see arrayed windows representing the earthly life of Christ and on our left the Scriptural order of the Gospels: Matthew, Mark, Luke, and John.

- 1 In the east wall (the back of the church) is "The Nativity" window, showing the Holy Family at Jesus' birth.
- 2 Next, in the north wall, we see "The Crucifixion," with Jesus on the Cross. Adjacent is "The Resurrection," picturing Christ triumphant over the grave. The final earthly image of Jesus appears in "The Ascension." Last on the north side of the church is a double window portraying our patron, St. Luke, on the left and St. John the Evangelist on the right.
- 3 Along the south aisle are five windows that depict the Gospel writers flanking the Blessed Virgin: Matthew with his symbol, the winged creature with the face of a man; Mark standing above a winged lion; Mary as Queen of Heaven; Luke and the winged ox; and John with his totem, the eagle.
- 4 Visible only from the sanctuary, to the left of the High Altar, in the south wall, are the warm tones of the "Christ the Good Shepherd" window. Jesus is holding a lamb; two other lambs are in the foreground.
- 5 Set high in the east wall are the rose window—the "eye" of the church—and its accompanying six lancet windows.

THE EVANGELISTS AND ST. MARY

As we turn now and begin to walk down the south aisle toward the entrance of the church, we see five compelling windows with larger-than-life-size figures, again, all reassurances that the Spirit of Christ resides with the faithful after the Ascension. These



The St. Luke window was given in memory of the Rev. Canon Alexander Simpson, rector of St. Luke's Church from 1934 to 1961. In the lower right corner of the photograph the Rev. Travis DuPriest stands in the pulpit on Easter 1992.

windows present the Gospel writers of the New Testament on either side of the Blessed Virgin Mary.

The Gospel writers, Matthew, Mark, Luke, and John, appear with their appropriate "totems," or identifying symbols, derived from Revelation 21:6: "And round the throne, on each side of the throne, are four living creatures, full of eyes in front and behind: the first living creature like a lion, the second living creature like an ox, the third living creature with the face of a man, the fourth living creature like a flying eagle." Traditionally, these four creatures have been associated with the four evangelists.

Behind the pulpit is St. John—called "the Evangelist" or "the Divine"—shown with the flying eagle, which we see also on the reredos under St. John and again on the brass lectern holding the great Bible in the Choir. Blue and umber set the color motif for this window, presented by Mr. and Mrs. B. Milo Cape.

Next, as we pass the pulpit and walk toward the entrance, is St. Luke, our patron, who is regarded as the author of the Gospel of Luke and the Acts of the Apostles. He is here shown with the winged ox. This same symbol of Luke is carved on the reredos, painted above the bell tower door next to the shield of Blessed James DeKoven, patron of the DeKoven Foundation, and appliquéd on the St. Luke banner in the Chapel of the Holy Spirit. The St. Luke window, in a color scheme of tan and brown, is in memory of the Rev. Canon Alexander Simpson, rector of St. Luke's from 1934 to 1961.

The center window of this south-aisle grouping is a glorious image of the Blessed Virgin as Queen of Heaven. Mary is shown with her crown and a brilliant rose cross at the top of the lancet window. (Remember the touch of rose in "The Nativity" window on the east wall?) Notice that each south window has a cross at the top; the Evangelists have golden

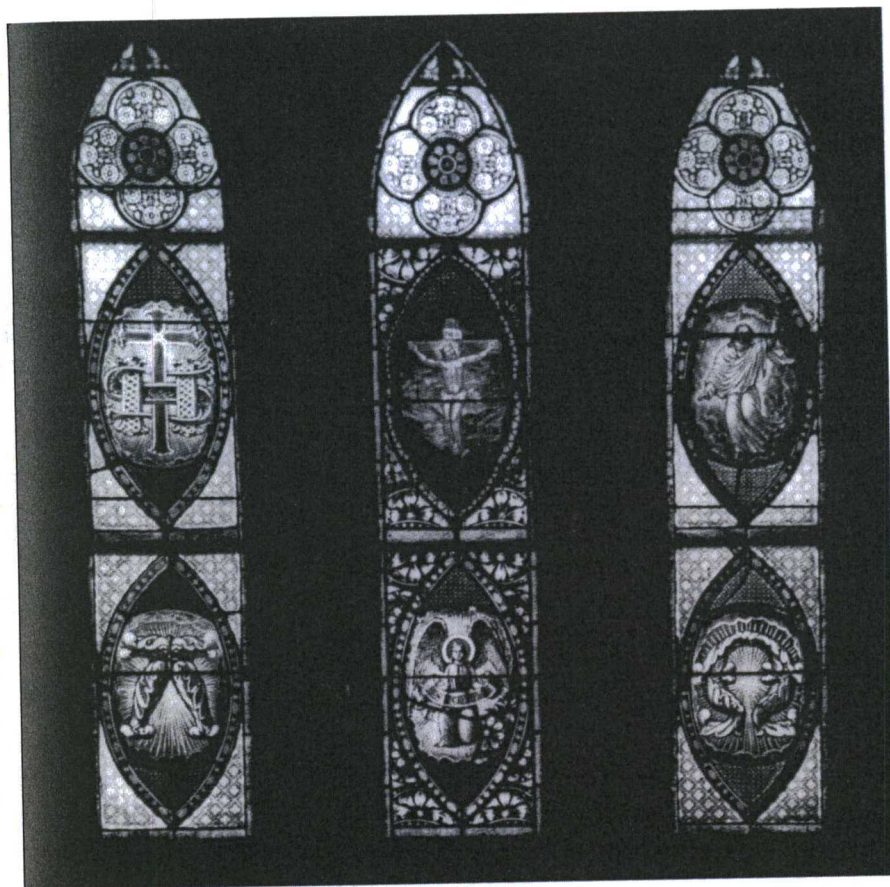
crosses, but the Virgin Mary has a special rose-colored cross.

Mary's robe is blue-green and she has a staff which culminates in the fleur-de-lis or stylized lily. A charming feature of this window is that it includes a miniature scene at the bottom: "The Annunciation," when the Archangel Gabriel announces to Mary that she will bear the Son of God. Mary has been reading and has put down her book; the Holy Spirit shown as a Dove is to her right.

Another interesting interplay of motifs in St. Luke's artwork is that of the two Mary windows in the nave and the small della Robbia in the Chapel of the Holy Spirit, which also depicts Mary adoring the Christ child, with lilies in the scene and with angels holding a crown over her head anticipating her reception into Heaven as Queen of the Angels (*Regina de los Angeles*). This striking window was given in memory of Clare E. Smith, Walter M. Smith, and David O. Smith.

Next to Mary to the east is St. Mark, author of the second (though probably the oldest) Gospel of the New Testament. He is shown here standing above the winged lion. Mark is in blue with the gold cross above him. Another gift from Mr. and Mrs. Horace M. Benstead, this window is a memorial to Edward H. Wadewitz, a founder of Western Publishing Co. The last window in our historical narrative is St. Matthew, one of the apostles of Christ and author of the Gospel which is traditionally placed first in the New Testament. Matthew, in a red robe, is seen standing above the winged creature with the face of a man. The St. Matthew window is a memorial to Margaret Bartlett Modine from the Modine family.

If we now turn and face the pulpit and look down the south aisle we view the four Gospel writers in the order of occurrence in the New Testament—Matthew, Mark, Luke, and John. This means that we see a chronology no matter which direction



One of the two groups of three lancet windows high on the east wall. Two windows in each of the groups were constructed of glass sections removed from the west wall, above the altar, during a remodeling of the sanctuary in 1911.

we look, north or south: the earthly life of Christ along the north aisle and the traditional order of the Gospel along the south aisle. The fullest narrative, however, unfolds as the viewer travels as we have from the east wall, up the north wall, into the sanctuary, and back down the south aisle.

All of these windows (except for the double window of Luke and John in the north aisle and the Good Shepherd in the sanctuary) were dedicated to the Glory of God on Sunday, October 2, 1966. The bright, luminous quality of the glass and the dramatic quality of the figures set them apart from the older glass of the Luke/John and Good Shepherd windows, which are darker and richer in color and which have a delicacy of modeling and ornamentation that the newer windows do not have.

THE EAST WALL

The oldest glass, and some of the loveliest we have at St. Luke's, is above the funeral door on the east wall—in the dramatic "rose window," so called because it is shaped like a stylized, opened rose blossom, and in the six small lancet windows which flank the rose window. In most cathedrals, the rose window has an image of St. Mary (often seated holding an adolescent Christ child, Mary Seat of Wisdom) in the center circle or medallion and is, therefore, thought of as Mary's window.

Our rose window is purely geometric, having as its only image the IHS insignia in the center medallion (which is the image that was reproduced on the shirts commemorating the sesquicentennial). Yet this window functions as do all rose windows as the

"eye" of the church, looking out into the world in one direction and, in the other, letting the light filter through the rich golds, blues, and reds, bestowing a kind of otherworldliness on the liturgy below.

St. Luke's rose window, directly under the "A" of the ceiling, is flanked below by two groups of three small lancet windows. Each of the six windows has two oval medallions surrounded by white glass. Careful scrutiny of photographs of the sanctuary prior to the 1911 renovation discloses that the glass of the original sanctuary window on the west wall was used in constructing the two outer windows in each group. (See photo of the old west wall in "Designed for Worship," p. 59.) The two central windows appear to have been newly created for the east wall.

Actually, the glass in all of these windows on the east wall is not stained, but is Victorian painted glass. Notice the beautiful rich blues, reds, and yellows in these windows. The first of the three lancet windows to the left comprises the IHS, this time creatively using a red cross to form the "I" of the insignia, in the upper left medallion, and the alpha, the first letter of the Greek alphabet, in the lower left medallion. In the center lancet are the Crucifixion on top and the winged

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creature with the face of a man holding a banner which reads "St. Matthew" below. The right lancet presents the Ascension above and the omega, the last letter of the Greek alphabet, below. The alpha and omega suggest Revelation 21:6: "I am the Alpha and the Omega, the beginning and the end." Thus the viewer sees an array of

scenes and images related to Christ crucified and ascending; Christ, the alpha and the omega, the beginning and the end.

The first of the three lancet windows to the right of the rose window has the Chalice or Cup of Communion in the top window and the paten or stand shown with Communion bread in the medallion below. The center lancet depicts the eagle with a banner that reads "St. John" on the top and the winged ox with a "St. Luke" banner below. The lancet to the far right shows a symbol of faith which we have not seen before in our tour—the Crown and Anchor, suggesting victory and hope, in the top medallion, and the winged lion with the "St. Mark" banner in the bottom medallion.

Particularly noteworthy in this grouping of windows is the focus on the elements and vessels used in Communion, the Cup of Wine and the Paten of Bread, most appropriate for a Eucharistically centered church founded on the precepts of the Oxford (or Tractarian) Movement of the mid-nineteenth century. The Tractarians greatly influenced Bishop Kemper, who laid the cornerstone of the present building, and Fr. James DeKoven, warden of Racine College, who is memorialized above the doorway of the bell tower; both of these priests called the Episcopal Church to a clearer understanding of the Real Presence of Christ in the Lord's Supper.

Having now looked at all the windows in the nave and sanctuary of the church, we can see how very rich is the interplay of motifs. Notice, for example, that the symbols for the four evangelists appear in the old Victorian painted glass of the east wall and again underneath the figures of the newer windows of the evangelists on the south wall. Could the older nineteenth-century glass on the east wall have inspired the artisan who designed the twentieth-century windows for the south wall?

THE CHAPEL OF THE HOLY SPIRIT

The two interesting faceted glass windows in the Chapel of the Holy Spirit depict the descending dove, symbol of the Holy Spirit at Christ's baptism, and a burning lamp with flame, symbol of the Holy Spirit on the day of Pentecost, when tongues of fire appeared above the assembly. The Descending Dove window is predominantly blue and gold; the Lamp and Flame window, light blue, red, and amber. Both windows are "stenciled" in a lovely yellow which frames the bold symbols.

Dazzling when the light hits them, they are constructed of pieces of colored glass set in concrete, with both the glass and the concrete working together to form the symbols. The strong shapes and "hot" colors are very appropriate for a chapel dedicated to the Holy Spirit, not to mention a former fire station! The Descending Dove is a memorial by Henry Kobick to his wife, Nellie Kobick; the Lamp and Flame, a memorial to loved ones by Carl and Caryl Antle.

THE BELL TOWER

The narrative of the church history in glass continues from oldest to newest. As we enter or leave through the corner door at Seventh and Main, we pass our two newest windows—actually old window frames with new glass, except for the small triangle of old glass left in the pinnacle of each. Among the loveliest and most inviting of our windows, these have a luminosity and airy quality unlike that of any other windows in the church, and both use birds, flowers, water, and sky as themes. They are dedicated to three of St. Luke's twentieth-century saints, Dr. Henry DeGroot and Mr. and Mrs. Joseph Carnell.

Dr. DeGroot's window, to the north, includes the medical symbol of two snakes intertwined around the staff and shows his appreciation of nature, with a lovely blue bird and red bird, and with hills and a lake in the foreground.

The Carnell window, to the south, likewise depicts the love of nature, again with flowers, birds, hills, and lake. Be sure to notice in this window the delicately etched geese flying low to the ground and the handsome symbols of the Descending Dove for the Holy Spirit and of the Chalice for the Holy Eucharist. Both windows contain dramatic rays of light streaming from the apex of the lancet and bathe the church entrance in warmth and light—a beautiful welcome or farewell in colored glass and a fitting threshold uniting the worlds of nature and worship.

ENTRANCE TO THE PARISH CENTER

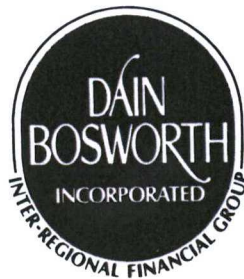
If, by chance, you should enter or exit through the cloistered walk leading to the Parish Center north of the Garth (an enclosed or partly enclosed garden), don't neglect the two lovely little windows just inside the door that normally bid you welcome and goodbye. They too, like the windows on the east wall of the nave, are of Victorian painted glass; and

*Old or new, large or small,
our windows tell us of the
power of God's love—in
Christ, in the apostles, in
Saints, and in Nature and the
Holy Communion.*

while they have no particular symbols or figures with which to impress us, they do offer their painted branches and subdued colors in a quiet elegance of praise and thanksgiving.

Old or new, large or small, our windows tell us of the power of God's love—in Christ, in the apostles, in Saints, and in Nature and the Holy Communion. Some of the glass is old and precious; some is new and luminous, but all of it tells the story of our faith and beckons us to a deeper reverence for God, the world, and each other. †

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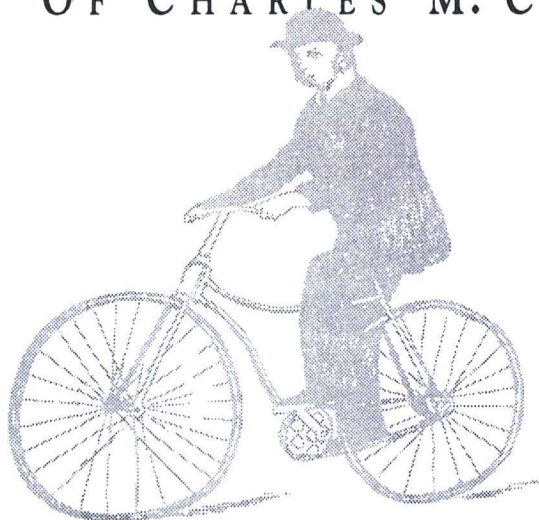
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1872

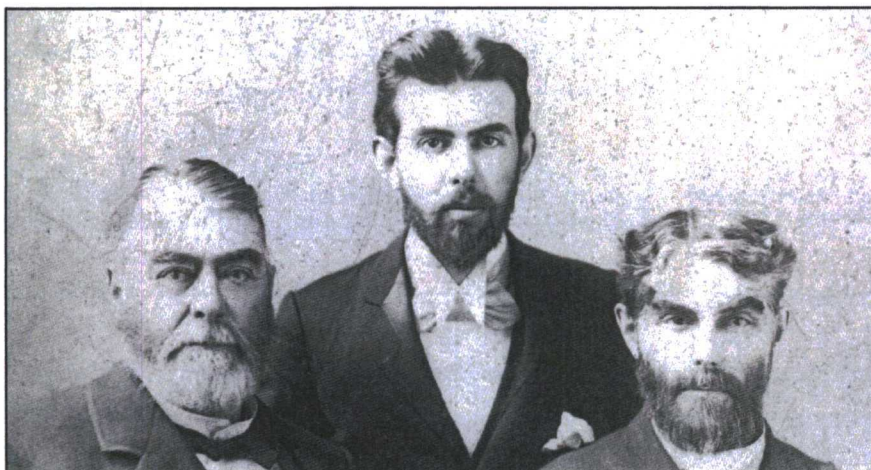
St. Luke's Hospital
officially submitted its
Articles of Association
to the government.

When the Drs. John Goldesborough Meachem came to Racine in 1862, they began their campaign for health care and sanitation to help stop rampant epidemics and sickness in the area.

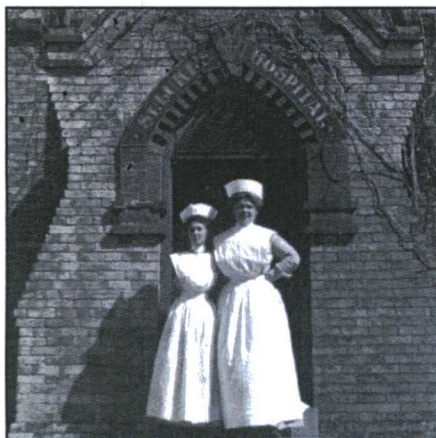
Racine was a small city of 7,000 then.

There was no place where decent medical attention could be given to those in need.

In 1872, the Drs. Meachem, along with the Reverend E. C. Porter, rector of St. Luke's Episcopal Church, were three of the six men who incorporated St. Luke's Hospital.



Three generations of one family and of one name whose medical service to Racine totaled 140 years are the Drs. John Goldesborough Meachem pictured here in 1896. Drs. John G. Meachem (left) and his son (right) are pictured along with Dr. John G. Meachem, III.



The school is located in Racine's first true hospital building erected in 1876 on College Avenue and 13th Street.

St. Luke's School of
Nursing was established.
In 1908, the first class (of
two students) graduated.

1906

The first record of nursing classes dates back to 1910. In 1914, there were ninety (90) hours of classroom teaching for the two year nursing program. Until 1938, just one clinical instructor carried the entire teaching curriculum with the assistance of staff physicians. Classes were taught in whichever patient room was empty.

"We treated the sick instead of the sickness in those days." — Dagny Hanson, Class of 1921

St. Luke's School of Nursing was developed

out of a need for better nursing care in the community, and the realization that only through an organized program of education for young men and women interested in nursing could this be attained.

Upon its inception, St. Luke's School of Nursing has been state accredited. The school has been nationally accredited since 1956. It has undergone many expansions and modifications over the years, but has always maintained a focus on excellence.

Briefly

August 12, 1881 — Adrian Smith was admitted to St. Luke's Hospital on Tuesday on account of a tape worm. Dr. J. G. Meachem prescribed a half cup of pumpkin seeds, mixed with castor oil and turpentine, and Smith passed a worm 150 feet in length, by actual measurement. The man was not only relieved, but extremely happy.

— *The Evening News*

September 15, 1894 — John G. Meachem, 3d, chief bookkeeper at the Manufacturer's National Bank, will pursue the study of medicine at Rush Medical College. He is the son of Dr. Meachem Jr., and says that it was born in him to be a first class doctor, that he has inherited the necessary professional qualifications through both his father and grandfather, and that he 'can't keep out of it.' He will succeed as a first class physician in every respect.

— *Racine Daily Journal*

"The impetus for the addition, as for other hospital construction at the time, was World War II."

1953



St. Luke's Hospital Addition — View from Wisconsin Avenue. Schmidt, Garden, & Erickson, Architects. Bondgard Construction Company.

In 1959, the hospital expansion was broadened with the addition of surgical intensive care. In 1966, medical intensive care, including coronary care with cardiac monitoring and crash cart teams came into being. In 1970, Home Care was established. This resulted in earlier discharge and lower medical care costs for patients.

"In the past, the hospital had a clear, vested interest in illness, and St. Luke's was limited in what it could do by community interest and a mix of medical skills . . . Today, the hospital has become an intimate part of the community and has expanded beyond its walls"

— Karl York

During these years, the School of Nursing made arrangements with the University of Wisconsin to enable nursing students to receive degrees. Persons were admitted into the program regardless of age, race, creed or sex.

March 1991 marked the beginning of a new era in the Racine hospitals' history of serving the community. The Boards of Directors of Saint Mary's Medical Center and St. Luke's Hospital announced that both hospitals were officially affiliating with the same parent corporation, All Saints Healthcare Systems, Inc. The affiliation builds on the hospitals' history of cooperation and is a natural step for the two organizations. Building on each other's strengths, the affiliation allows St. Luke's Hospital and Saint Mary's Medical Center to continue to deliver cost-effective, high-quality healthcare to Racine.

The United States wanted the best medical treatment for its soldiers. Karl York, the first male administrator of St. Luke's Hospital, had been at that post since 1948. Because of the timing of construction, he was able to put in a pair of new concepts — a recovery unit for post surgical patients and an acute psychiatric ward.

The recovery unit clustered the patients so all of them got maximum attention. After a 3 to 3 1/2 day stay, they were moved out into the hospital to convalesce at a more leisurely rate.

The acute psychiatric ward was prompted by York's own observations. In the past, when hospitalized for other illnesses, acute psychiatric patients were left in the general hospital. Award allowed medical staff to address their emotional needs while they recovered from other illness.

The 1953 addition was paid for by the people in the Racine Community. It was paid off the day it opened.

1970

Within the expanding walls of St. Luke's, other dynamic changes were happening.



As a valuable part of their training, St. Luke's School of Nursing students are provided with the opportunity to observe surgical procedures.

1991

St. Luke's Hospital and Saint Mary's Medical Center affiliate.



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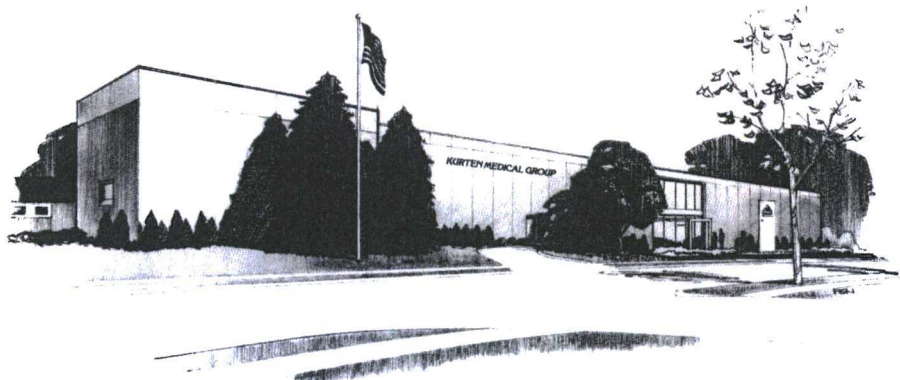
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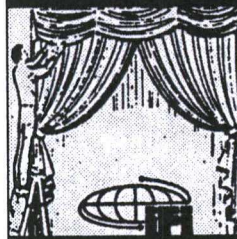
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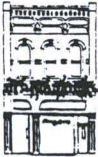
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