

The  
Stained Glass Windows



of Immanuel Church,  
highlands

## IN THE BEGINNING

In Wilmington during the 1880's, the primary industries were duPont Powder Mills and Bancroft Textile Mills. Christ Church was the only Episcopal church in the area, but the clergy of Christ Church led cottage meetings in the region of the Highlands. In 1884 five men met to plan an Episcopal church for the Highlands. One of these men was John Bancroft, president of Bancroft Textile Mills and nephew of the founder, Joseph Bancroft. On an 80-by-150 foot lot donated by the Brinckle family, offspring of the first rector of Christ Church, a wooden church was built and consecrated on Advent Sunday, 1884. The name Immanuel came from Immanuel Church, New Castle, which was founded in 1689 as the first permanent Episcopal Church in Delaware. Miss Eliza Thomas, a communicant of Immanuel, New Castle and a descendant of George Read, one of the signers of the Declaration of Independence, named the chapel. Miss Thomas lived with the Brinckles and bequeathed \$11,000 to the chapel, which began Immanuel's Endowment Fund. The chapel was under the care of Christ Church until 1888, when the Reverend Kensey Johns Hammond became the first rector. In 1913, the Reverend William Henry Laird became rector, and the cornerstone of the present building was laid on October 11, 1914. The Reverend Charles Clash became rector after the Reverend Laird's death in 1919, and on All Saints' Day. 1926, the first stained glass window was dedicated by Bishop Cook. On that same day the mortgage was burned and the church consecrated.

## ART HISTORY BACKGROUND OF FRANK SCHOONOVER, DESIGNER OF THE STAINED GLASS WINDOWS

Samuel Bancroft (1840 - 1912), John Bancroft's cousin, often traveled to England on company business. While there, he became very attracted to Pre-Raphaelite paintings and acquired a large collection. After Bancroft's death, his family donated land and gave his collection to the Wilmington Society of the Fine Arts, precursor of the Delaware Art Museum. This museum, located on Bancroft Parkway just a few blocks from Immanuel Church, has the largest Pre-Raphaelite collection outside of England. Another permanent collection is that of Howard Pyle, the father of American illustration and a native son of Wilmington. Among Pyle's students in Wilmington were N. C. Wyeth, father of Andrew Wyeth, and Frank Schoonover (1877 - 1972), who later became a very close friend of Pyle's. Schoonover painted more than 5,000 works and is known for his illustrations in *The Arabian Nights*, *Robinson Crusoe*. Hans Christian Anderson's *Fairy Tales*. Grimms' *Fairy Tales*. *Kidnapped Robin Hood*, *Hans Brinker and the Silver Skates*, and others. He also is the illustrator for 17 of the 21 stained glass windows of Immanuel

Church, where he served as Senior Warden for more than 40 years and continued as Senior Warden Emeritus until his death.

Howard Pyle taught his students the importance of light in their paintings, which helped prepare Schoonover for creating window illustrations. This is very evident at the Great Vigil on Easter Morning each year. As the first light appears, it is caught by the halos of Christ and the star of Bethlehem in the chapel windows; these alone shine before the rest of the windows are lit. Two weeks before Mr. Schoonover died, the Wilmington Society of Fine Arts held a birthday party for him. When asked about the stained glass windows, he was very off-hand, stating that “It is just an exercise in drawing a picture and putting a few lines through it.” However, in a letter found in the church files, he once stated, “If a window is to be outstanding, it should be magnificent in color; it should be alive and, above all, convey to the observer a dynamic life message that changes with every shift of daylight. If the windows create such a reaction, it is because I’ve worked with a hand upon my shoulder.”

## **THE ARCHITECTURE OF THE BUILDING**

Immanuel’s architecture is modified Gothic, as indicated by its pointed arches, ribbed vaults, sculpturing, and stained glass windows. The people of the Middle Ages believed that light best portrays God, Christ was referred to as *Lux Nova* (New Light). Sculpture and stained glass windows were pictorial because they served as teaching tools, necessary because most people in the Middle Ages were illiterate. The entire church was originally decorated in old German glass, which was gray like that in the entrances. Imagine seeing these windows change one by one from gray to brilliant colors, looking carefully at each one as the early saints did. As you look at each one, offer thanks for the lives of those who gave these windows, and for whom they were given.

## **THE WINDOWS**

To locate the windows, look at the diagram at the end of this guide, where there is also a list of the windows in the order in which they were installed, giving the date, artist and glass studio.





## **1. CITY OF GOD**

Dedicated on All Saints Day, 1926, the window was given by the brothers of William Henry Laird, Immanuel's second rector, who served from 1913 to 1919. In the center, on the bottom behind the wood of the altar, it reads "In loving memory of William Henry Laird, DD, during whose rectorship the present church was built. This window is the gift of his brothers." Right lancet: "He was born December 21, 1871 and died August 18, 1919." Left lancet: "He was Rector of Immanuel Church from 1913 -1919." Mr. Schoonover recalled how the concept of this window developed. One afternoon he and Dr. Laird observed the afternoon sun shining through the old German glass window. "How wonderful it would be," said Dr. Laird, "if a picture could be worked out with such a golden light in the sky, perhaps the clouds that would symbolize the joyous feeling of life over the Holy City." In later years, when a memorial window to Dr. Laird was considered, it was fitting to recall and enlarge upon this earlier idea. The window is a combination of ideas of Dr. Laird, D'Ascenzo, and Schoonover. Notice the dark green pine trees of Montchanin and the golden highlights. One's eyes travel upwards, drawn to the light. One of the flowers is a lily (Famous artists depict the Angel Gabriel at the Annunciation holding the scepter and the lily; through Mary, it stands for the human nature of Christ.). Notice also the passion flowers (purple) and dogwood (looks red), typical of this area. Mr. Schoonover described the window in this way: "This was to be a window of the Holy City, but with no figures which might centralize the idea. No figures, so that each person, as he looked and studied the window might form his own picture of what or who, might lead up to the City and what was going on there. There is always the opportunity of reading into this mosaic of glass your own interpretation, if you care to make it a personal venture." (See Revelation 21:1-5.)

## **2. TOWER CROSSING WINDOWS**

The windows were made from leftover glass. Two were dedicated with the City of God window in 1926. One was given by William T. Mansley "In memory of a little girl who passed into the life beyond before she opened her eyes to behold the glory of this life." The remaining were in memory of other children (no dates shown).



### 3. Left Chancel Window: Life of Jesus

On the left, Jesus is feeding the birds. Underneath in the predella (a ventilator designed so it won't break the main design) is written: "I will lift up mine eyes unto the hills from whence cometh my help." The predella also contains the Hand of God the Father, two closed fingers symbolizing the dual nature of the Son and the three tongues of fire (Trinity). In the middle panel, Jesus is filling jugs with water for his mother at a well as they camp on the way to Jerusalem. The words written are "For thither the tribes go up to testify unto Israel." On the right, Jesus is talking with his teachers in the temple of Jerusalem. The right predella contains the words "I was glad when they said unto me, let us go into the house of the Lord." Underneath is the Phoenix, a legendary bird that resembles an eagle. The phoenix lives 500 years, then gathers sweet-smelling twigs and spices and builds a nest, which is set afire by the sun's heat. The bird then rises from the ashes to live another 500 years. It is a two-fold symbol of Christ's resurrection and ours. The top of each panel depicts a different type of light: on the left is the Word of God ("a lamp unto our feet and a light unto our path"), in the center the sun, and on the right a temple lamp.



#### **4. Right Chancel Window: Life of Christ**

On the right panel, Jesus, with calm dignity, is receiving the Holy Spirit. The dove embodies motion and swiftness. The Spirit is powerful and filled with life. John uses the shell for baptism. The words are "voice from heaven." The right predella contains a Paschal Lamb and says, "This is my beloved son in whom I am well pleased." The center panel shows Jesus sitting at the feet of his teacher with his fellow students. The predella underneath contains oxen plowing. The left panel shows Jesus working with his father as a carpenter. In the predella below, it reads, "For my yoke is easy and my burden is light." In a walk-through with Schoonover, his comment was, "He really does make our burdens light, doesn't he?" There is also a design of an anchor, a cross and a fish, the old Christian symbol for hope that originated in the catacombs. The crown across the top accents the story.





## **5. CHAPEL: BETHLEHEM STAR**

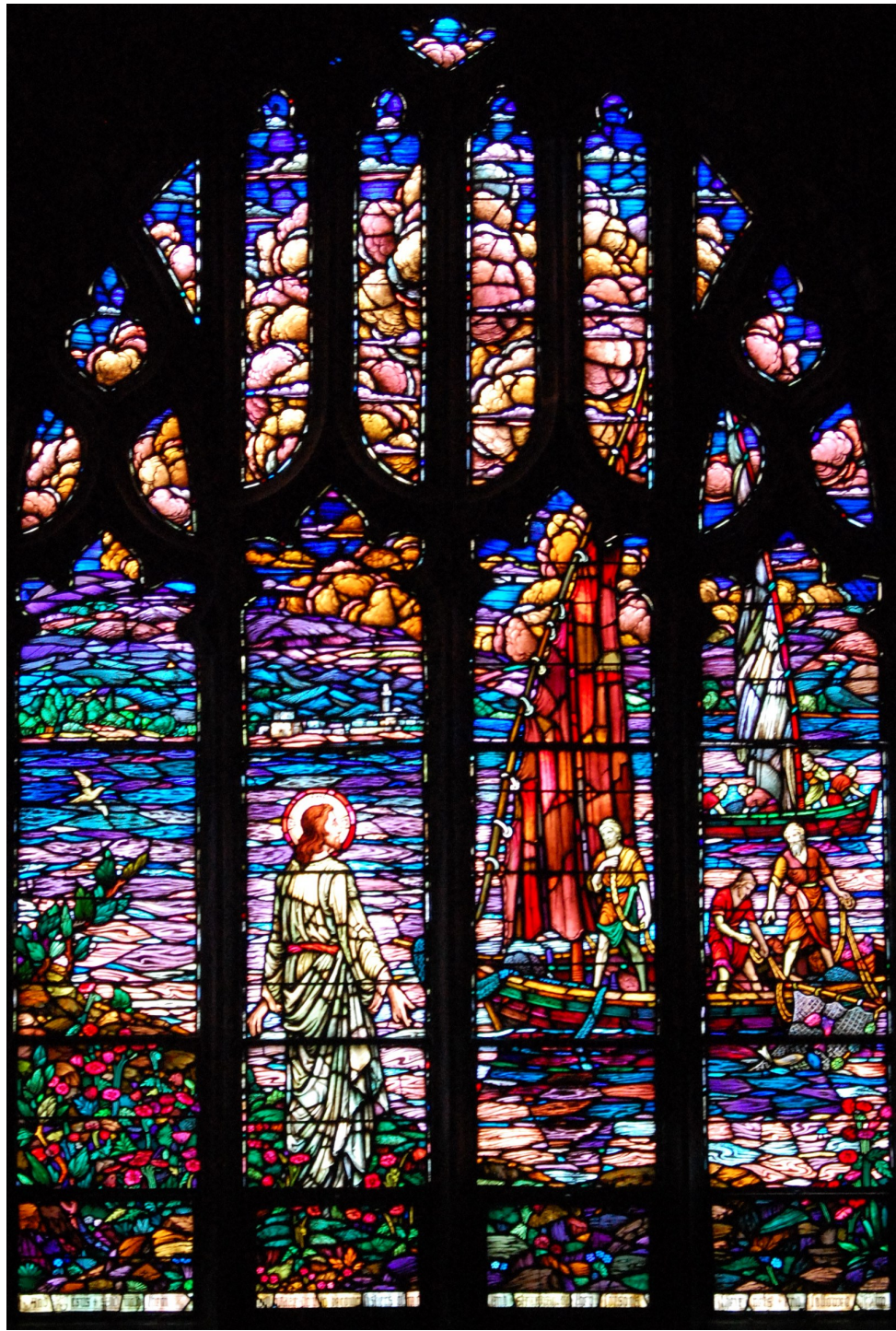
This window was dedicated on March 21, 1937. It shows the wise men who have followed the star and reached the hill from which they can see Bethlehem.



## 6. CHAPEL: THE JOURNEY

Dedicated June 7, 1942, and given by J. Thompson Brown, the window shows the road the wise men have traveled. It is daybreak, and the sun is rising over the eastern hills. Notice the typical Roman viaduct, Palestine at that time was ruled by Rome. The cricket and rabbit display Schoonover's sense of humor and love of nature.

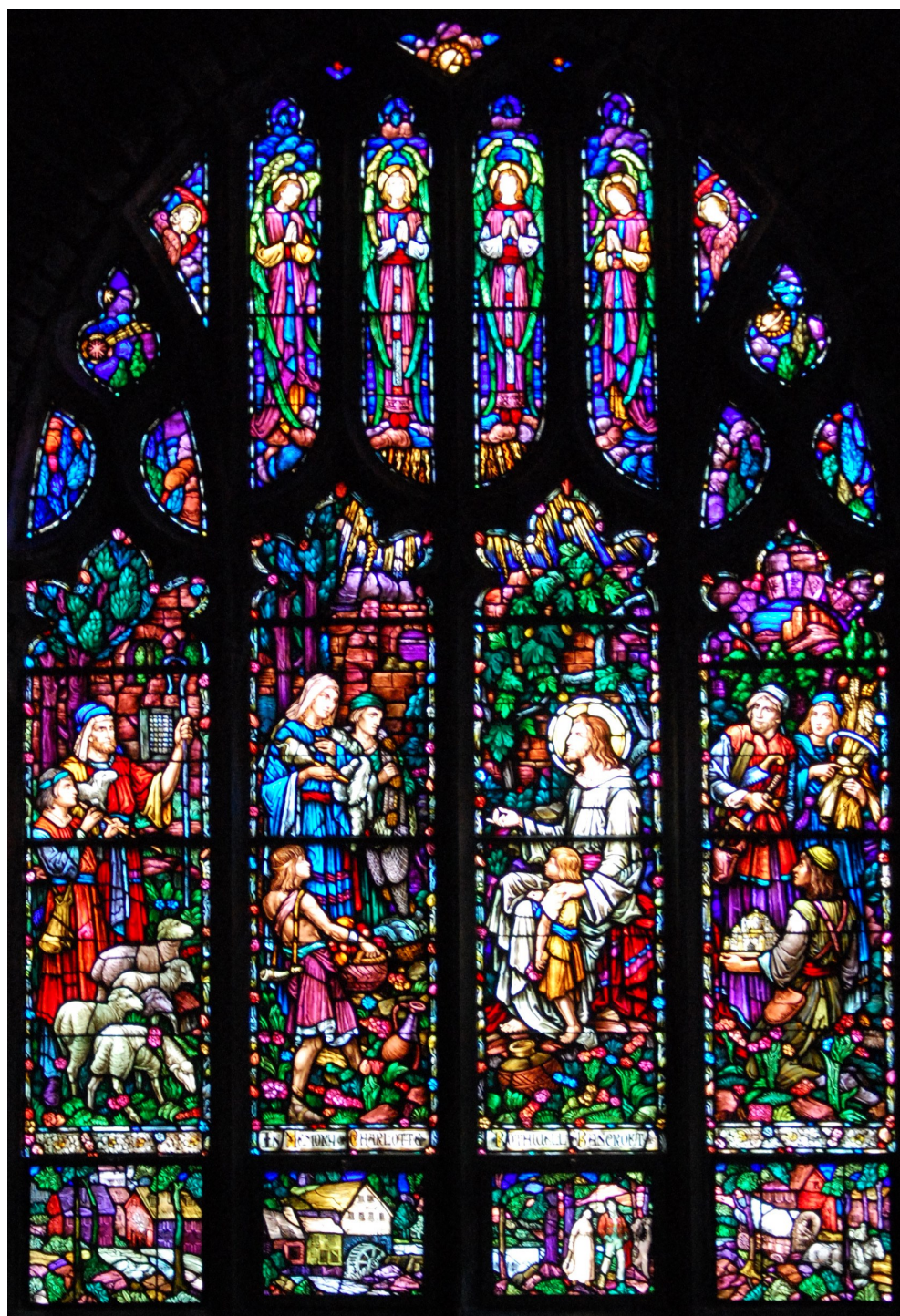




## **7. FISHERMEN**

This window is a memorial to Governor Charles R Miller and Abby Woodnut Miller given by their son, Charles R. Miller, and dedicated after the "City of God," probably in November of 1926. They wanted it done by November 29th and before their daughter was to be married in December. In it, Jesus is on the shore of the Sea of Galilee with the town of Capernaum in the distance. He is calling the fishermen brothers Peter and Andrew, and then James and John, to be disciples. with the words, "And Jesus said unto them I will make you to become fishers of men and straightway they forsook their nets and followed him" (written across the bottom). It is one of the few windows signed by Schoonover. The bird draws the viewer into the scene so that one can feel Christ call. Of the rose fish, Schoonover said, "We tried several times but just couldn't get it to glaze the right color." Schoonover sought to portray a typical fishing boat sail of the time, one probably' patched with the fishermen's own clothing. The fish are in a net close to shore, brought up so one can see what is going on. Schoonover stated that he had planned to have Christ's hands rough but he changed his mind because "it didn't depict the sweetness and gentleness of his character." D'Ascenzo remarked in a conversation with Schoonover, "He didn't indulge in much manual labor, did he?" Schoonover responded. "Well, he was a carpenter." (Read Matthew 4:18-22.)





## 9. THE BANCROFT WINDOW

Below the center of the window the plaque reads: "This window is dedicated to The Glory of God and in memory of Charlotte Bothwell Bancroft, 1858 - 1927." It was given by John Bancroft and dedicated on March 9, 1930. On the right there is a smaller plaque which reads. "In memory of Pauline Bancroft Chadwick 1885 - 1969." She was his niece. Mrs. Bancroft was born in 1858 and died in 1927. Her ancestors were Scottish shepherds. She was orphaned at an early age and raised by grandparents. She was known for her tireless work among the mill people. Originally done in watercolors, the window cost \$8,000 and contains 18,000 pieces of glass. The text for the window is Luke 18:16: "Suffer the little children to come unto me..." It is decorated at the top with guardian angels and stars. Around the edge are tulips and carnations, Mrs. Bancroft's favorite flowers. The scene is one of peaceful reverence. In it children and their elders are bringing tributes (gifts from their hands) to Jesus. Included in the gifts are five sheep (Schoonover said he was the black one). The female figure is suggestive of Mrs. Bancroft. On the right are St. Joseph as a carpenter, Ruth the gleaner, and an artisan holding a model of Solomon's temple. As in the fishermen window, Jesus' halo is designed to pick up the least ray of light. In the predellas the theme is the life of the Wilmington mill people, depicting everyday scenes familiar to Mrs. Bancroft. In the left predella is Ivy Road around 1830, representative of homes of the Bancroft working people. Schoonover copied portions of Mr. William Chadwick's painting of Ivy Road. The Brandywine River can be seen in the background. Next right is an old Bancroft mill with the water wheel used to operate the looms. Workers wearing 1840 costumes are returning from work. In the farthest to the right, covered wagons are taking finished cloth to the railroad at the foot of French Street, where it was shipped to major cities.



### 8. JOHN THE BAPTIST

A memorial to William Green Flinn (April 28, 1911 -September 9, 1953), the window was dedicated in the spring of 1958. John was a solitary figure chosen before birth to proclaim Christ and baptize him. There is a descending dove **at** the very top of the window. To the left are the words *Ecce Agnus Dei* ("Behold the Lamb of God"). On the right are angels looking on. The central figure is John the Baptist clothed in camel's hair and with a girdle of skin about his loins. At his feet are the words *Ego vox clamantis in Deserto* ("I am a voice crying in the wilderness"). At his right is a shell, a symbol of baptism. (See window #4). The scene below shows him preaching and baptizing on the banks of the Jordan. This is the third from last of Schoonover's windows and it is more symbolic; for example, there is a cruciform figure above John's head and the staff evolves into a cross, resembling a bright dove in the center. Schoonover discussed his preference for the symbolic, and his dissatisfaction with the detailed and representational art of the earlier windows. He was very pleased with this window.





## 10. ST. AGNES WINDOW

Dedicated April 19, 1959, the St. Agnes is a gift of Willard T. White in memory of his mother Agnes Schofield White, October 2, 1871 to January 25, 1931. Schoonover's description: "The window shows St Agnes (A.D. 304) holding in her left hand a dove, the symbol of purity, with a ring in its mouth. She consecrated her virginity to a heavenly spouse and in her right hand is a palm leaf, indicative of sainthood. The chain about her feet is symbolic of her torture and death. About her feet are two lambs (agni) which are her symbol. She was either beheaded or burned, probably the latter, since those in authority planned a slow death for martyrs. She was twelve years old at the time of her death, and was rumored to have been betrayed by a spurned suitor. Agnes means pure in Greek and lamb in Latin. On her feast day two lambs are blessed with their wool woven into a pallium (scarf). The pope uses a pallium to invest archbishops, as was done for the first Archbishop of Canterbury, Augustine, in 601 A.D. The predella has to do with Debora, a prophetess who judged Israel 1316 B.C. (Judges 4:1 - 5:15) Upper sections about the head of St. Agnes are the figures of St. Ursula, 451 A.D., and Joan of Arc, 1431 A.D., of France." (1 Peter 4:12 - 19)



## 11-14. THE FOUR EVANGELISTS

Dedicated on Palm Sunday, April 18, 1943, these four windows are a memorial to Immanuel's first rector, Dr. Kensey Johns Hammond, who served from 1888 to 1913. Schoonover personally painted the faces of the disciples on the four evangelist windows. In the early days of glass design, the predellas sometimes depicted a portrait of the donor, his name and frequently the family coat of arms. The shops of various medieval guilds also were shown sometimes, and often the craftsmen were pictured at their work. The three predellas of the memorial windows depict the church buildings where Dr. Hammond served as rector. The fourth panel carries the dedication message. Each predella also contains a creature of nature symbolic of the time of day and time of Hammond's life. On the left wall, under Matthew, is a drawing (made from a cookbook) of Trinity Church Moundsville, West Virginia, where Hammond served from 1885 to 1888. The oriole and leaping trout symbolize morning. Mark is next with a drawing of Immanuel and a butterfly and frog for mid-day. Hammond served here from 1888 to 1913. Across the nave is Luke with a picture of St. Stephen's Church, Culpepper, Virginia, where Hammond was from 1913 to 1935. A katydid (which flew in and sat on Schoonover's paper as he drew), symbolizes evening.

### **11. Matthew**

Schoonover states, "St. Matthew, before his calling, was known as Levi, the Tax Collector. Levi was a shrewd Semite, a very capable official. He was hated by his townspeople, from whom he exacted payment of their taxes. His office was a movable booth. Levi holds a list of accounts paid and due. Behind the booth passes the panorama of oriental life of a camel caravan. The rich colors in the robes, the mahogany booth, and the official headdress are signs of worldly success. In contrast his symbol is an angel of youthful beauty." In the cement work Schoonover uses the design of the yin-yang Chinese dualistic philosophy. Yin symbolizes the masculine, yang the feminine. They are opposite but complementary. Schoonover probably inserted this to see if anyone was noticing; he also had great respect for all beliefs.

### **12. Mark**

Mark, one of the youngest of the followers of Christ, was a man of continuous action. All through his narrative Mark makes frequent use of the word "straightway." It is indicative of his nature, impulsive and desirous of "getting things done." The window design follows this sense of action. Mark is walking across the window area accompanied by the lion, his symbol. The wind-blown garments, circling birds, and diagonal lines give a dynamic action to the design. This is further accentuated by the forward placement of the halo and the arc in which the name Mark appears. The diagonal lines also give the window motion.

### **13. John**

John is standing on the Isle of Patmos. Over his head is an eagle, emblem of the lofty flights of his inspiration. He is holding a quill pen and book (it should be a scroll). At his feet it states "mystery" to signify the theme of the book of Revelation. Another of his symbols is the cup with the serpent issuing from it. This window is signed by Schoonover.

### **14. Luke**

Luke is credited with being, besides a physician, the first Christian painter. He holds a brush and is completing a painting of the Madonna. The horn contains the paint. Luke's symbol is the winged ox. The coat of arms is Schoonover's.





## 15. HOLY BAPTISM AND CONFIRMATION

This was the last window designed, and it was done by Margarite Gaudin of Willet Studios. It was dedicated on All Saints Day in 1970 in memory of Willard T. and Grace Carpenter White. Mr. White was baptized at Immanuel in 1898, and he gave the St. Agnes window in memory of his mother. This window celebrates Christ's great gift to the Church, His Spirit, whose reception is symbolized through the sacraments of Baptism and Confirmation. Topmost is the Good Shepherd, telling us of the Spirit that we inherit from Christ. On the left Christ is commissioning his Apostles to "Go ye, therefore, and preach all nations, baptizing..." (Matthew 25:10). Below is Christ in conversation with Nicodemus who wonders how men can be born again. (John 3:5) On the predella are various baptisms: The Red Sea, St. Ambrose baptizing St. Augustine, St. Philip baptizing the Ethiopian, St. Alban, and Pocahontas. The right side is for confirmation. The large picture is of Pentecost when the Disciples were confirmed by the Holy Spirit. Below is the picture of James and John laying their hands upon the early converts in Samaria (Acts 8:4). The bottom predella contains famous figures from Church History who represent the seven gifts of the spirit: Solomon (Wisdom), St. Paul (Understanding), Thomas Aquinas (Counsel), Martin Luther (Knowledge), John Wesley (Godliness), Albert Schweitzer (Godly Fear) and Joan of Arc (Fortitude). On the left it reads, "Go ye, therefore, and preach all nations baptizing." (Matthew 25:10) On the right





## 16. WAR MEMORIAL

Signed by Schoonover and constructed by The Willet Studio in 1955. This window was paid for by a fund raised by the Woman's Auxiliary. It was dedicated to all who fought in World War II. The bronze plaque contains the names of those from Immanuel who fought in the war. The names on the windows, Francis Fleetwood, John Horlick, Jr., Peter Richards, and John Wellford, Jr., are of those who died. The central figures in two panels deal with fatherhood and motherhood. These figures are enclosed in the fish, a symbol of life that is identified with early Christians. With the mother is a tree bearing fruit. Below the father are the words "He that loseth his life shall save it." Other scenes deal with examples of war and sacrifice drawn from the Bible. On the top are Abraham and Isaac at the stone altar; Jehovah Jirah at the top with the light from clouds represents divine intervention. On the left are Old Testament themes: from the left going clockwise are Joshua commanding the sun to stand still, David and Goliath, Daniel and the Lion, and Hannah bringing Samuel to Eli. On the right are New Testament themes: the stoning of St. Stephen, the feeding of 5,000, the Good Samaritan, Christ on the cross, and the Sermon on the Mount. The predellas are illustrative of World War II, and are connected by a rainbow. The right predella portrays the islands of Guadalcanal and Leyte flanked by guardian angels, one of whom holds a brown staff sprouting new leaves. The left predella portrays symbolic waves and a boat, flanked by Cornelius the Roman centurion and St. Christopher walking on the water with a child. There is Elephanti-breath glass (gray and bubbly) on the sides. The insignia on the border are of units that served in the



## 17. THE PRESENTATION TO SIMEON

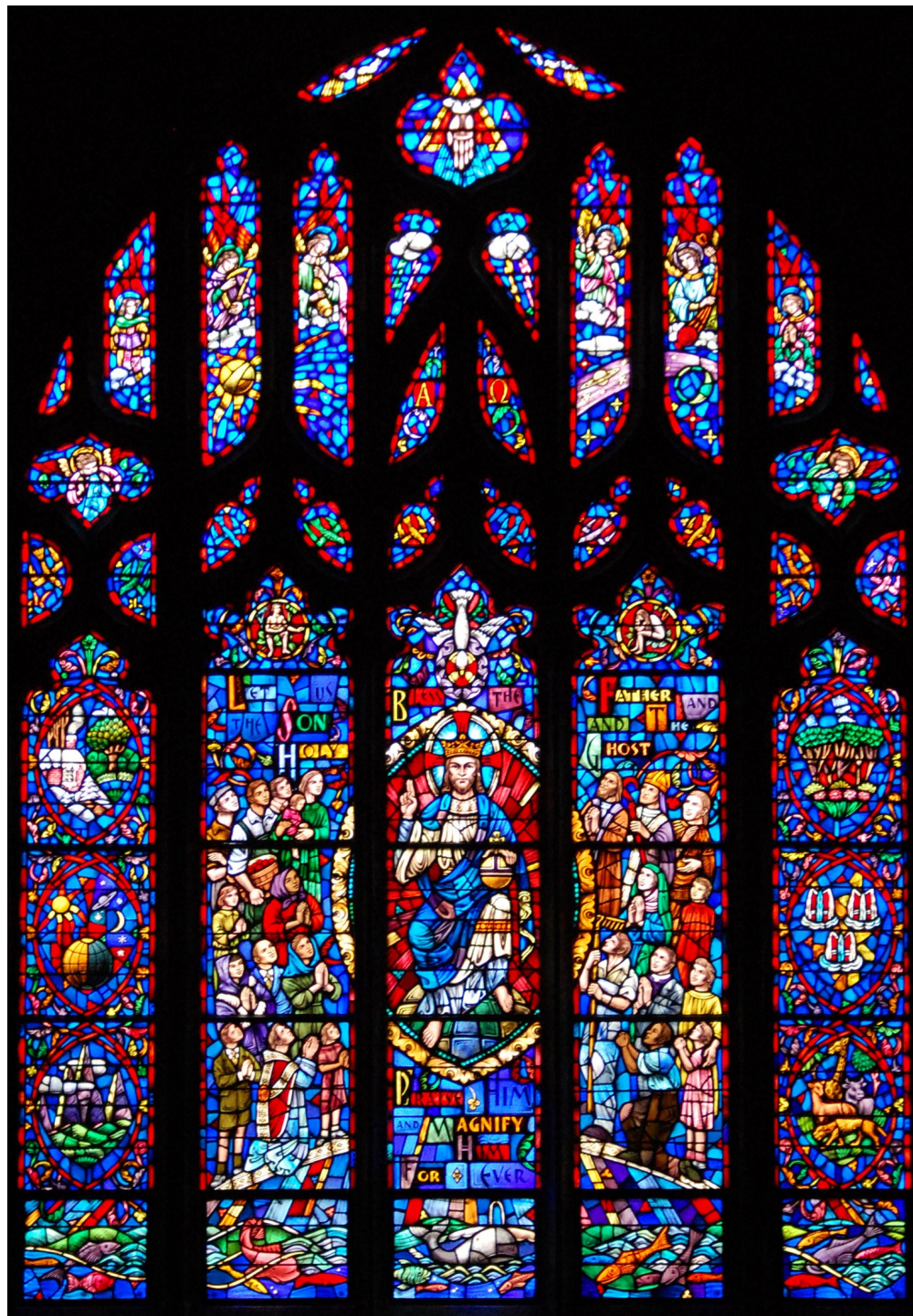
Dedicated in 1949, the window was given by the Law family. The writing says "In memory of Margaret Callen Law 1850 - 1933". She was a dedicated church member and leader in women's affairs at Immanuel. D'Ascenzo, not Schoonover, designed the window. It shows the presentation of the infant Jesus soon after his birth. (Luke 2:2540) The Celtic crosses and Fleur de Lis were used as designs. This is a very classical style as compared to the Annunciation window directly across from it, which is romantic in style.



## 19. THE ANNUNCIATION

Designed by Schoonover, this window was dedicated at the same time as The Presentation window and in memory of the same person. This is quite romantic in style, with flowing lines. Mary receives the news that she will become the mother of Jesus (Luke 1:26 - 38). Lilies, birds, and a tree with apples signify fruitfulness. The rays descending on Mary's head are symbolic of the Holy Spirit emerging from the cloud to denote Heavenly origin.







## 18. BENEDICITE WINDOW

Dedicated on February 11, 1968, the window was a gift of Mr. and Mrs. J. Norman Tilley in memory of his parents, Fred W. and Marie. It was inspired by the canticle *Benedict Omnia Opera Domini*: ("O all ye works of the Lord, bless ye the Lord") found in the prayer book on pages 47 to 49. Taken from "The Song of the Three Children" in the Apocrypha, it purports to be the song sung by Shadrach, Meshach and Abednego, the three young men cast into the burning furnace by the King of Babylon for failing to bow down and worship the golden image. As a symbol of a man's ability to perceive and praise God from the midst of the most terrible adversity, and furthermore, of the power of such faith to preserve man. The canticle is unexcelled. It is an invitation to all to see the one truth underlying all creation and all history, the truth we call God. In the center is Christ the King and the words "Praise and magnify Him forever." At his head are the words "Let us bless the Father, the Son and the Holy Ghost." Adam and Eve are on either side, and the Greek letters for Alpha and Omega are above Christ. At the very top is the open Hand of God. Flying birds, fish of the sea, planets, royal headdresses, winter, summer, animals, mountains, and people from many walks of life are illustrated. In a letter written in preparation for this window by Roddey Reid, then rector, to J. Norman Tilley, Reid states: "The central message of both the Old and New Testament is that something does 'stand' in the midst of chaos and indeed overcomes chaos. I would very much like to see this theme of creation, light, order, etc. to be the theme of our new window. It would represent the continuing conflict between light and darkness, and the agony of what it means to be the 'Light of the World'. I would hope that anyone who would look at a such a window would feel caught up to such a message and might ask himself



## 20. PEACE WINDOW

Schoonover had the concept for this window, but Margarite Gauden, an artist from Willet Studios, did the art work. She started working with Willet in 1931 and died in 1991. The window was dedicated September 30, 1962, as a gift of George C. Walker in memory of his parents, George and Elsie Clower Walker. It is in contrast to the War Memorial but harmonizes in design and coloring. There was great concern on the part of Immanuel that the Peace Window be produced as soon as possible after the War Memorial. Consideration was taken that this window shine more brightly during the morning service, and so it was placed on the southeast side of the building. The window's theme is Service, the dignity of labor, and the use of talents to the greater glory of God and to help build a peaceable kingdom. The medallion on the left shows St. Joseph and the Christ Child. Under Joseph and Jesus are the words "We are laborers together with God" and in the right "Let every man take heed how he buildeth." (1 Corinthians 3:9 and 10) In the right medallion is St. Mary with household items. Angels above these medallions bear symbols of the Acts of Christian Mercy: food, drink, clothing, shelter, and books. At the top center is a priest, representing Holy Orders. In the top left Adam is "delving" and on the top right is St. Paul, the tentmaker. Bees are on the far left and a wagon wheel on the far right. On the left side beneath the medallions are a judge, a physician, a chemist, and a clerk, grouped around a ship symbolizing commerce; on the right are a housewife, a teacher and nurse, around a spinning wheel symbolizing homemaking. The border has symbols of various arts, crafts, and guilds: saddle, ballet slippers, microphone, rolling pin, and so on. The right predella shows Solomon, the builder of the temple, and Suger, Abbot of St. Denis and the patron saint of the Cathedral. Peter the Venerable was thrilled to see St. Denis. He asked to meet Suger and found him in a cell in straw. He said, "This man Suger puts us all to shame. Whereas we have built for our own glory, he has built for the glory of God above." Theophilus and St. Dunstan, the patron saints of Art and Architecture, are shown on the left predella. In the center of each predella are buildings, starting with medieval ones and progressing to religious and secular ones of modern times and the atomic age. They form a background for symbols of the United Nations and the World Council of Churches, showing the need for Christ by all conditions of people. The United Nations symbol is a large disk surrounded with olive leaves. The World Council of Churches' emblem is the sailing boat carrying a cross with the Greek word OIKOUMENE over it, from which comes the word "ecumenical."



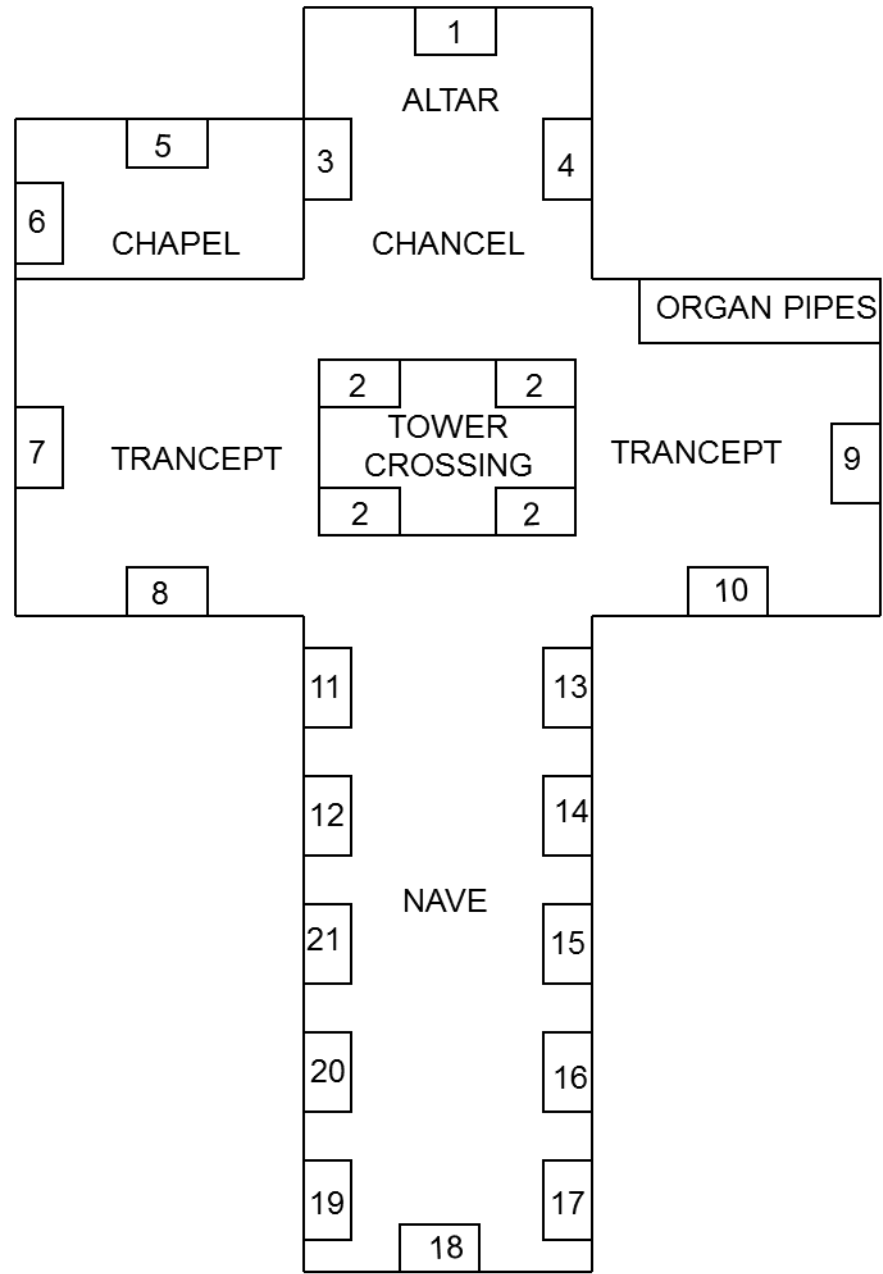




## **21. TAKE THIS BREAD**

This window was dedicated in 1964 in memory of John and Mary Baird, Robert W. J. Kendall and Charles J. and Ann Speel. At the top is Christ breaking bread with the men who walked with him to Emmaus. (Luke 24:13-31) Bread is the means of sustaining life. In the Old Testament, bread was a symbol of God's providence, care, and nurturing of his people. At the left is the first Passover with the Death Angel (Exodus 12). Underneath is depicted the people of Israel gathering manna in the desert (Numbers 11), with the words "My Father gives you true bread from heaven." In the left predella are scenes from the Old Testament in which God provided: Moses, smiting the rock for water and being given quail to eat (Exodus 17:1-6), Elijah being fed by the ravens (1 Kings 17); and David in the temple receiving sanctified loaves for his hungry men (1 Samuel 21: 1-6). On the right panel is the first Lord's Supper. Judas is above. Underneath is the feeding of 5,000 with the words "I am the Bread of Life." The right predella illustrates different customs for receiving communion.

# GUIDE TO LOCATION OF STAINED GLASS WINDOWS



## IN ORDER OF INSTALLATION

	<u>Window</u>	<u>Dedicated</u>	<u>Artist</u>	<u>Glass Studio</u>
1	City of God	1926 - All Saints	Schoonover	D'Ascenzo
2	Tower Windows	1926 - All Saints	Schoonover	D'Ascenzo
7	Fishers of Men	1926 - All Saints	Schoonover	D'Ascenzo
9	Bancroft (Guardian Angel)	1930	Schoonover	D'Ascenzo
3 & 4	Life of Christ	1930	Schoonover	D'Ascenzo
5	Bethlehem Star	26-Mar-37	Schoonover	D'Ascenzo
6	The Journey	7-Jun-41	Schoonover	D'Ascenzo
11-14	The Four Evangelists	18-Apr-43	Schoonover	D'Ascenzo
17	The Presentation to Simeon	1949	D'Ascenzo	D'Ascenzo
19	The Annunciation	1949	Schoonover	D'Ascenzo
16	War Memorial	1955	Schoonover	Willet
8	John the Baptist	1958	Schoonover	Willet
10	St. Agnes	19-Apr-59	Schoonover	Willet
			Schoonover &	
20	Peace Building	30-Sep-62	Gaudin	Willet
21	Take This Bread	1964	Gaudin	Willet
18	Benedicite	February 11, 1968	Gaudin	Willet
15	Baptism and Confirmation	1970	Gaudin	Willet



Compiled in 1996 by Nancy M. Loux from:

- Delaware Art Museum documents
- Willet Studios documents
- A previous (incomplete) church pamphlet on the windows
- Files of Immanuel Church: Correspondence, service sheets, dedication leaflets, newspaper articles and notes from an informal walk-through with Frank Schoonover
- Conversations with acquaintances of Frank Schoonover

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Cover art from a drawing  
by Frank Schoonover.

Published by:

Immanuel Church, Highlands  
2400 West Seventeenth Street  
Wilmington, Delaware, 19806  
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