City or Town: Chicago, State: Illinois, No.: 1203

Church: The Bond Chapel, University of Chicago
Donor and Mrs. Joseph Bond, 370 West Bellevue Drive
Address: Pasadena, California

Date of Install early in autumn, Completion after C.C. returns.

Architect:                     Denomination and Minister:  

Footage: 222' - 9 - 6 square feet. Sizes, full sight

Ventilators:                  Set by:

Position in Church: Chancel.

Height from floor: 12' 6"

Points of compass: West

Inscription: 

Design wanted: Staging, Blueprints
Shipping address: Received: Yes.

Bill to: Templets

Photos of Cartoons Mailed

General Information: Four-story buildings across the drive from it which affects the light - the upper parts receives strong afternoon sun. Goodspeed likes the wonderful grey and blue tones of the slide of the Chartres Window - wants to proceed with window at once.

For addresses of those to be notified as window progresses, see other side.
A Description of the Symbolism of the Chancel Window in The Bond Chapel, Theology Group, University of Chicago.

This window is designed as an expression of Christ's Ministry on Earth, and of His spiritual power in Heaven.

In a pattern of grisaille distinguished by whites, reds, and blues, and touches of gold, are grouped the symbols of Christ's friends and followers. With them in the three center lights of the lower tier, are the Prophet Elijah, Saint John the Baptist, Saint Elizabeth and Saint Zacharias.

In the tracery pieces at the top are small figures of the Nine Choirs of Angels, surrounding the symbol, Agnus Dei (the most significant symbol of Christ the Savior) in the center, the symbol of the Blessed Virgin on the left, and of Saint Joseph on the right. The Nine Choirs of Angels represent the Heavenly Hosts arranged in Choirs - the Seraphim (Love), Cherubim (Wisdom), Thrones (Sustaining the Seat of the Most High), The Dominations, Virtues, and Powers (The Regents of Stars and Elements), Princes of, Archangels, and Angels (Protectors of Great Countries on Earth, Announcers and Executors of the Will of God). The Archangels as being most often associated with the children of earth are shown in the upper parts of the four outside larger panels.

In the outside lights of the lower tier (left) are the Apostles Saint Thomas and Philip, Saint Andrew and Saint James the Less. In the right lights are the Apostles Saint Simon, Saint Matthias, Saint Bartholomew and Saint Jude.

In the three upper center lights are Saint Paul, Saint Peter and Saint James Major. Below them are Saint Mary of Bethany, Saint Lazarus, who arose from the dead, and Saint Martha.

In the outside lights (left) are Matthew and Mark, (right) Luke and John, the Evangelists.

In small diamond shapes throughout the grisaille are introduced as ornament, significant forms of the Cross in use throughout centuries.

Grisaille is a type of work introduced late in the Thirteenth Century, when interiors were being made too dark by the rich medallion windows. It is a type particularly suitable for an interior like the one under consideration,
as it preserves a small, delicate scale, and at the same time suggests power and brilliance in the vitality of the whites and color. The use of symbols and small figures, instead of groups of great figures is also related to smallness of scale and delicacy of suggestion.
First Alternative Suggestion for the Windows in
The Chapel of the University of Chicago.

This plan carries out an idea related to the development
of religion and the aspiring human spirit through the ages.

Beginning with the East Clerestory window nearest the entrance,
the Orient may be represented by Zoroaster Ilmination and Hammurabi, -
and the oriental contributions to spiritual consciousness present-
ed and developed in medallions underneath.

In the second window the Greek contribution may be symbolized
by Homer, Plato and Aristotle, or by Homer, Aristotle and Pericles, -
their significance also developed by medallions.

The window devoted to Judaism may include the Prophets of the
New Dispensation, Amos, Isaiah and Hosea, with medallions to develop
the Preparation theme.

The window nearest the entrance on the west may represent the
Ancient Church with Saint Chrysostom, Saint Augustine and Saint
Athanasius (or Saint Jerome), with medallions to suggest the
developing forces of the Middle Ages.

The Middle Ages may be represented by Charlemagne, Saint
Thomas Aquinas and Saint Francis of Assisi, with medallions of the
Liberal Arts.

The Renaissance and the Reformation may be symbolized by Dante,
Erasmus and Luther, with related medallions that may suggest the
coming of the Modern Church.

The Modern Church may be symbolized in the west transept
window by figures of Milton, Bunyan and Penn (or Washington) or by
Wesley, Bunyan and Penn - with medallions to imply the development
of science, industry and education - and to include pioneer