

## Trinity Walk Through

*A tour of the church, including the Tiffany windows and our historic  
Aeolian-Skinner*

by Joe Dzeda, 2002

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As you enter the nave, begin your tour on your left, at the Columbarium, completed in 2008.



The first three windows on the left side of the church are made of opalescent glass, executed by the L.C. Tiffany Company. The first, installed in 1910, depicts Christ on the road to Emmaus. Note especially the somewhat hazy, perhaps ghostly, treatment of the Christ figure. The second Tiffany window pictures St. Paul preaching on the Hill of Mars in Athens, and was installed in 1897. The third window, installed in 1903, represents Easter morning, the angel addressing the two Marys.



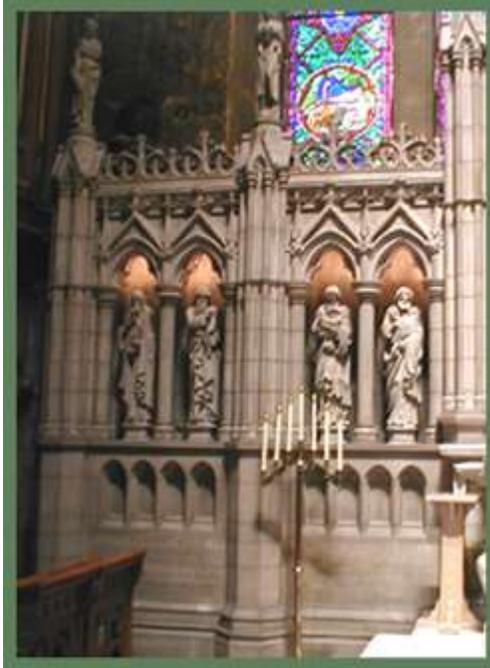
The fourth window, like its opposite number across the aisle, differs radically from the Tiffanies. It is the work of the Philadelphia firm, D'Ascenzo, constructed of painted glass, after the style of the master glassmakers of the 12th-14th centuries. This window, installed in 1927, illustrates the Annunciation by the Angel Gabriel to Mary.



The recessed chancel was added to the building in 1884, providing a considerably enhanced setting for the Eucharist. The Trinity Choir of Men and Boys sings from this chancel.



The present altar was placed in 1895. It is carved in white marble, two angels supporting the corners, the familiar Chi Rho monogram decorating the center front. The remains of The Rt. Rev. Abraham Jarvis, second Bishop of Connecticut, lie beneath this altar.



The reredos frame was dedicated on March 24, 1912. Designed by Charles Coolidge Haight of New York, the work was executed by Lee Lawrie, who also created the statues. This is a very early work of the sculptor, then an instructor in the Yale University School of Art. Lawrie attained notoriety in subsequent years. His works include the figure of Atlas in front of Rockefeller Center, the reredos in St. Thomas', New York City, and the state capitol in Nebraska. The central figures represent Christ flanked by Mary and Elizabeth. The four statues on the left represent the prophets Samuel and Elijah and the evangelists Matthew and Mark. The statues on the right represent the evangelists Luke and John and the prophets Isaiah and Ezekiel.



The Trinity window, above and behind the reredos, is a five lancet window surmounted by a small rose window. The left lancet holds three medallions depicting scenes from the Creation story. The second lancet holds emblems of Sts. Matthew and Luke - the winged man and ox. The center panel portrays the Presentation of Jesus in the Temple, the Crucifixion and Resurrection of Christ. Lancet four holds the symbols of Sts. Mark and John - the winged lion and the eagle. The fifth lancet depicts the Baptism of Christ, Pentecost and St. Paul preaching in Rome. The rose window at the top contains the Trinity symbol. Two smaller flanking windows display the Alpha and Omega - the beginning and the end.

In 2005, this window was removed for several months for cleaning and renovation.



The organ, the console of which is in the chancel, is a superb example of the organ-builder's art. Installed in 1935, the instrument was designed by G. Donald Harrison and built by the Aeolian Skinner Organ Company. It comprises 67 stops, 83 ranks, and 4,656 pipes, of which 3,544 are in the nave organ and 1,112 in the chancel organ. The most recent addition is a tuba stop added in 1979. Its trumpet-like pipes may be seen at the top center of the nave pipes, rear gallery.



At the head of the aisle nearest Center Church stands a small wooden altar. This is Trinity's first altar, and it originally stood in the first Trinity Church on Church Street, whence that street derived its name.



Going back toward the main entrance, with the windows on the left, the first window is, again, the work of D'Ascenzo, and represents Christ's sermon on the mount. The ribbon bears the inscription "Blessed are the poor in spirit."

This window was installed in 1926.



The next window is, once again, a Tiffany done in opalescent glass. Installed in 1912, it depicts the adoration of the Magi.

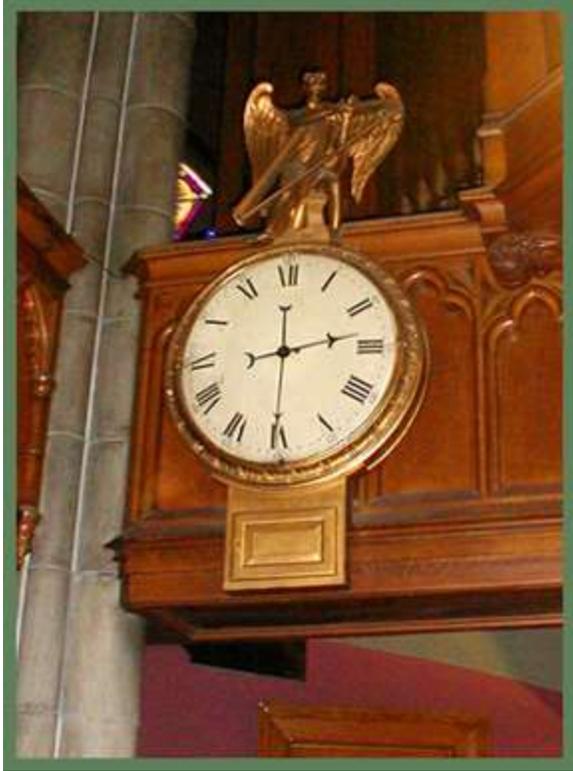


We now come to one of the remaining Grisaille windows, a geometric design stenciled on glass. Trinity's original windows were clear, diamond-shaped glass. In 1871, they were all replaced with the Grisaille. One by one, as we have seen, these have been replaced by the jewels described herein.



The last window on this side (the North or Green side) at the rear of the nave is the newest. Installed in 1968, "The Holy Family Window" was donated by the family of Frederick Foster Brewster, a noted local philanthropist whose ancestors were active in the carriage industry that flourished in New Haven in the 19th century. This window remained Trinity's newest for thirty-four years until the 250th Anniversary window was installed over the narthex doorway in 2002. It differs from the others both in its striking order and simplicity as well as the unusual clarity of its colors.

The Holy Family window is in two halves. The section below the balcony depicts Jesus, Mary and Joseph at work. The window depicts the complementary scenes of St. Joseph working with a carpenter's square while Mary sits spinning cotton. The boy Jesus is shown fashioning an double ox bow, recalling Matthew 11:29, "Take my yoke upon you and learn from me, for I am gentle and humble in heart, and you will find rest for your souls." The upper half of the window depicts the parable of the Sower, found in the Gospels of Matthew, Mark and Luke. In the left-hand lancet, a nasty-looking devil stands ready to snatch up the seed (representing the Word of God) before it can sprout; in the right-hand lancet, an angel guards the seed so that it can take root in the souls of God's children. The Holy Family window was created by Charles J. Connick Associates, successors to the studio founded in 1918 by Charles J. Connick (1875-1945). By the time the Boston studio closed forever in 1986, due to the aging of its workers and the reduction of natural light brought about by the high-rise buildings surrounding Copley Square, it had created distinguished windows for more than 5,000 churches, schools and hospitals the world over, including the largest stained-glass window in America, the great 10,000-piece Rose Window over the West Door of the Cathedral of St. John the Divine in New York City. Charles J. Connick once remarked, "If churches are made radiant and beautiful places of worship, we can have a spiritual regeneration without anyone knowing what is going on. Beauty can preach as very few men with bundles of words can preach. I want to make beautiful interiors for both churches and souls. I want to hear my windows singing."



Just before you leave the aisle, if you were to glance up and to the right. The large gilt clock surmounted by a winged harpist has, since the building was new, hung in such a position as to be visible primarily from one spot... the pulpit.

## And bring all Heaven before mine eyes

We close the walk with two images you may never see. Below are two photographs taken by Joe Dzeda at sunrise in March of 2012. He wrote: "This morning I just happened to be at Trinity when God threw some shafts of light through the Temple Street stained glass. I am reminded of the reference to the light cast by stained-glass windows in the well-known poem *Il Penseroso*, a fragment of which I quote:"



*But let my due feet never fail  
To walk the studious cloister's pale,  
And love the high embowèd roof,  
With antick pillars massy proof,  
And storied windows richly dight,  
Casting a dim religious light.  
There let the pealing organ blow,  
To the full voiced Quire below,  
In service high and anthems clear,  
As may with sweetness, through mine ear,  
Dissolve me into ecstasies,  
And bring all Heaven before mine eyes.*

John Milton (1608-1674)

