St. Ignatius Chapel
Stained Glass Windows

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St. Ignatius Chapel Stained Glass Windows - Narrative Overview

A Living Story of Faith, Courage, and Purpose

Bathed in magnificent color and light, you are welcomed into this sacred space with a sense of peace, purpose, and belonging. Sunlight pours through eight soaring Gothic-inspired artisan stained-glass windows to tell a story. A Jesuit story.

Centuries of Jesuit tradition unfold before you. These windows reveal the lives of saints, scholars, missionaries, and visionaries whose courage and discipline laid the foundation for Jesuit education — and for the formation of *Men for Others*.

Meet:

- St. Ignatius of Loyola, whose life was shattered by a cannonball and rebuilt by God
- St. Aloysius Gonzaga, a young nobleman who chose service over status
- St. Francis Xavier and St. Peter Faber, friends whose collaboration changed the world
- Pedro Arrupe, whose leadership redefined what it means to serve faith and justice
- St. Stanislaus Kostka and St. John Berchmans, models of youthful holiness and perseverance

Woven through the windows is a living vine which begins subtly at the rightmost window, then grows strong and envelops the glass. It recalls Christ's words: "I am the vine; you are the branches."
As the vine grows, so does the mission — reminding us that faith, learning, and service flourish when rooted in Christ.

Designed and handcrafted by Dennis Harmon and his talented team at Emmanuel Stained Glass Studio in Nashville, Tennessee in 2025-2026, the windows unite modern architecture with Gothic tradition. Some rising nearly 30 feet, the windows draw your eye upward — toward heaven, toward possibility, toward purpose.

St. Ignatius of Loyola (1491-1556)

Design Reference:



Founder of the Society of Jesus

Theme: Openness to God's Call

Ignatius of Loyola did not set out to be a saint. He wanted glory, honor, and adventure — as a knight.

Born into Spanish nobility, Ignatius dreamed of battlefield triumphs and royal courts. But in 1521, while defending the fortress at Pamplona, a cannonball shattered his leg — and with it, his plans.

During a long and painful recovery, Ignatius asked for tales of knights. Instead, he was given the books *Life of Christ* and *Lives of Saints*. As he read, something unexpected happened. The saints stirred his heart more deeply than any story of military heroism. They seemed braver, stronger and more alive.

Ignatius realized that there was a greater battle to fight — not for fame, but for Christ.

- Panels of the window trace his transformation:
  - orienting his life toward the heavenly realm
  - spiritual conversion after life changing injury
  - laying down his sword at Montserrat
  - retreating to prayer and solitude
  - writing what would become the *Spiritual Exercises*, a spiritual training manual as demanding as any military regimen

Ignatius learned to see all things as gifts — stars in the night sky, moments of suffering, and the call to serve. From this openness came a vision that would shape education for centuries: forming people who think deeply, act courageously, and seek God in all things.

The window is crowned by the IHS seal of the Society of Jesus, radiating outward like the mission itself — still alive, still unfolding.

St. Aloysius Gongaza (1568-1591)

Design Reference:



Patron Saint of Jesuit College Prep

Theme: Serving God by Caring for Others

Aloysius Gonzaga, an Italian aristocrat, was born into wealth, privilege, and power, but his heart was set on something greater.

From an early age, Aloysius sensed that holiness mattered more than inheritance. Against his family's wishes, he renounced his noble title, placing a crown at Christ's feet in exchange for a simple Jesuit habit.

As a young scholastic, Aloysius lived a life of discipline, prayer, and study. But his holiness was never detached from the world's suffering.

When plague swept through Rome, Aloysius did not flee. He carried the sick from the streets, washed wounds, comforted the dying and in doing so, contracted the disease himself. He died at just 23.

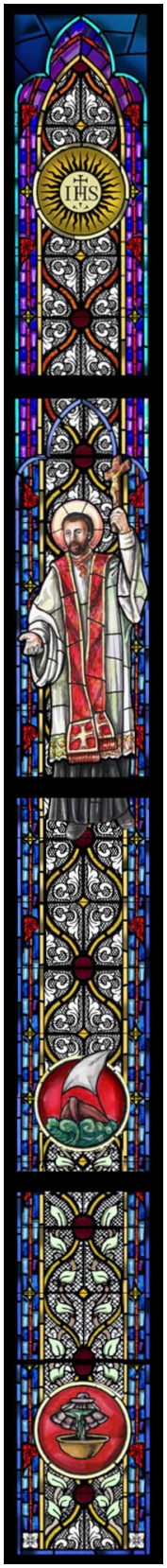
This window honors his quiet heroism:

- lilies represent purity of heart
- cross for sacrifice
- rosary refers to his devotion to the Blessed Virgin Mary and protection and guidance by the Holy Spirit
- monstrance for predicting his own death on the Feast of Corpus Christi
- and light shining from within, symbolizing holiness rooted not in status, but in self-giving love

Aloysius reminds students that greatness is not about power — it is about compassion.

St. Frances Xavier (1506-1552)

Design Reference:



Theme: Courage, Mission, and the Call Beyond Comfort

St. Francis Xavier was brilliant, ambitious, and restless. Born into nobility in Spain, he went to the University of Paris with dreams of success and recognition. Faith, at first, was secondary. That changed when he met Ignatius of Loyola.

Ignatius challenged Francis with a simple question:
“What does it profit a man to gain the whole world and lose his soul?”
The question lingered — and slowly reshaped Francis’s life.

When the Society of Jesus was founded, Francis became one of its first missionaries. What followed was one of the most extraordinary lives of courage and endurance in Christian history.

Francis traveled farther than any missionary before him — across India, Indonesia, and Japan — often alone, sick, and misunderstood. He preached in marketplaces, learned new languages, baptized thousands, and adapted to cultures with humility and respect. He slept on the ground, crossed dangerous seas, and endured isolation few could imagine.

He carried little with him — often only a crucifix and a bowl of water, ready at any moment to baptize.

Francis Xavier died on a remote island off the coast of China, gazing toward a land he never reached but longed to serve. His life reminds students that comfort and greatness rarely coexist — and that courage grows when one dares to go where others will not.

St. Peter Faber (1506-1546)

Design Reference:



Theme: Friendship, Discernment, and the Power of Quiet Influence

Peter Faber was the gentle heart of the early Jesuits.

Born to a shepherd family in France, Peter arrived at the University of Paris unsure of his future but deeply attentive to the movements of the soul. He shared a room with Francis Xavier and Ignatius of Loyola — a friendship that would shape the Church.

While Francis was bold and Ignatius decisive, Peter was reflective. He listened. He discerned. He guided others patiently toward God.

Peter was the first Jesuit priest ordained and became a master of spiritual conversation. Rather than confront or argue, he invited and accompanied. His great gift was helping others recognize God's presence in their daily lives.

Peter traveled to more than twenty-five cities across Europe during a time of intense religious division. He worked quietly to renew the Church through education, reconciliation, and spiritual direction — often serving behind the scenes, rarely seeking recognition.

His window's lamp of learning symbolizes wisdom illuminated by prayer, while the Sacred Heart reflects his deep interior devotion. Peter reminds students that leadership does not always require volume — and that gentleness, when guided by conviction, can change the world.

Pedro Arrupe

Design Reference:



Theme: Faith That Responds to Injustice

Pedro Arrupe lived at the intersection of faith and catastrophe.

Trained as a physician, Arrupe was drawn to the Jesuits after witnessing miraculous healings at Lourdes, France. He brought with him both scientific discipline and profound compassion.

While serving in Hiroshima, Japan as a Jesuit novice master, Arrupe experienced history's unimaginable horror firsthand. When the atomic bomb fell, he immediately transformed the novitiate into a makeshift hospital, using his medical training to treat victims.

That moment defined his life.

As Superior General of the Jesuits during the upheavals of the 1960s and 70s, Arrupe challenged Jesuit institutions to confront injustice, poverty, and suffering directly. He insisted that faith without action was incomplete — and that education must form people who serve others with intelligence and courage.

From Arrupe came the phrase that continues to define Jesuit schools today:
"Men for Others."

The symbols in his window — the rod of Asclepius, the pagoda, clasped hands, and scales of justice — reflect a life committed to healing both bodies and societies. Arrupe reminds us that faith must respond to the world as it is, not as we wish it to be.

St. Stanislaus Kostka (1550-1569)

Design Reference:



Patron Saint of Young Students and Novices

Theme: Courage to Choose the Greater Path

Stanislaus Kostka knew his calling early — and paid dearly for it.

Stanislaus, born into Polish nobility, was deeply devout in a culture that prized power and ambition. While studying away from home, he endured ridicule and physical mistreatment for his faith. His family strongly opposed his desire to become a Jesuit, threatening punishment and rejection.

Stanislaus refused to compromise.

At just 17 years old, he fled on foot across Europe — traveling hundreds of miles alone — to join the Jesuit novitiate in Rome. His journey required courage, trust, and an unshakable sense of purpose.

Once accepted, Stanislaus lived with joyful intensity. Though physically weak, he was spiritually resolute. He predicted his own death and welcomed it peacefully at age 18, convinced that his life — though brief — had been lived fully for God.

His window displays:

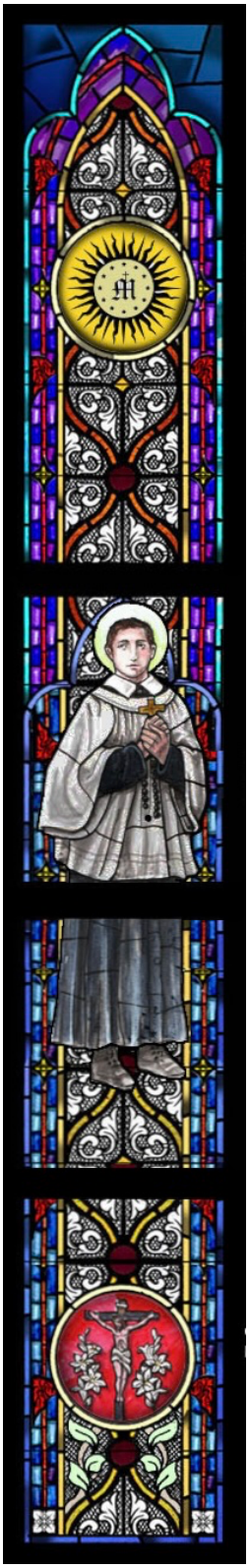
- books, symbolizing disciplined study
- lilies, for purity of heart
- angelic wings, recalling the Eucharist brought to him before death

Above all stands his motto:
“Ad Maiora Natus Sum” — I was born for greater things.

Stanislaus challenges students to choose conviction over comfort — and to trust that greatness is measured not by years, but by purpose.

St. John Berchmans (1599-1621)

Design Reference:



Patron Saint of Altar Servers

Theme: Dedication to Your Dreams

St. John Berchmans was not famous for miracles, preaching, or martyrdom. His greatness came from something far more demanding: daily excellence.

Born in Belgium, John dreamed of becoming a Jesuit, which his family opposed. His path was uncertain. Money was scarce. Still, he refused to abandon his calling.

At the Jesuit novitiate, John became known not for brilliance alone, but for discipline. He believed that holiness was found in *doing ordinary things extraordinarily well* — showing up on time, obeying faithfully, studying diligently, and serving joyfully.

John held himself to exacting standards, not out of fear, but out of love — determined to give God his very best. He studied philosophy in Rome, admired St. Aloysius Gonzaga, and lived with unwavering focus.

At just 22, John died of fever and dysentery. At his death, his rule book and rosary were placed in his hands — symbols of a life shaped by fidelity, discipline, and devotion to Mary.

This window honors:

- lilies, for youthful purity and intention
- the Marian medallion, for trust in Our Lady
- and a life that proves greatness is built day by day

St. John Berchmans reminds students that dreams are achieved not through shortcuts, but through perseverance - and that the path to holiness runs straight through the classroom, the chapel, and daily life.

The Conversion of St. Ignatius

Design Reference
Version 2 (not final):



Theme: Learning and Inspiration

This window captures a decisive moment. Ignatius was gravely injured, shattering his leg at the Battle of Pamplona in 1521. Christ and Mary watch over Ignatius as his life's direction changes forever.

Enemy soldiers admired Ignatius for his courage and returned him to his castle. He was home, broken in body. After reading the books *Life of Christ* and *Lives of Saints*, Ignatius awakened in spirit. He chose to become a knight for Christ, rather than for the King.

Here we see the heart of Jesuit education: learning born not only from success, but from reflection, failure, and grace.

The Medallions

Design Reference:



Society of Jesus (HIS) – Foundational Medallion

The IHS monogram, the official seal of the Society of Jesus, appears throughout the chapel as a unifying and foundational symbol. Derived from the Greek name for Jesus, it is traditionally interpreted as Jesus Hominum Salvator—Jesus, Savior of Humanity. Radiating from the sacred name, the surrounding sunburst proclaims Christ as the Light of the World, while the three nails recall His Crucifixion and ultimate sacrifice. Together, these elements anchor every Jesuit mission in service to Christ and the greater glory of God—Ad Majorem Dei Gloriam.

Crowning the windows of St. Ignatius of Loyola, St. Aloysius Gonzaga, St. Francis Xavier, and St. Peter Faber, the medallion takes on distinct meaning in each saint's life and vocation. Above St. Ignatius, the IHS radiates outward, evoking his vision of a world illuminated by God's presence and ordered toward divine purpose. For St. Aloysius Gonzaga, it reflects a life wholly offered to Christ through humility, service, and self-sacrifice. In the window of St. Francis Xavier, the medallion echoes the Gospel's spread across continents and cultures. For St. Peter Faber, it symbolizes a ministry rooted in prayer and discernment, from which his gentle wisdom flowed.

United by the IHS, these windows proclaim the Jesuit call to bring Christ's light to the world.



IHS with Alpha and Omega – Pedro Arrupe

Crowning the window of Pedro Arrupe, the medallion bears the IHS monogram, flanked by Alpha and Omega—ancient symbols proclaiming Christ as the beginning and the end of all things. This powerful imagery reflects Arrupe's unshakable conviction that even amid suffering, injustice, and global upheaval, history unfolds according to a divine plan. It speaks to a faith that does not retreat from the world's brokenness, but responds with compassion, courage, and action, trusting God's presence at every moment of human history



"Ad Maiora Natus Sum" – St. Stanislaus Kostka

The medallion above St. Stanislaus Kostka bears his personal motto: Ad Maiora Natus Sum – "I was born for greater things." This bold declaration crowns a life marked by courage, perseverance, and unwavering conviction. It challenges every viewer—especially the young—not to settle for what is easiest or most comfortable, but to pursue what is truly great, trusting God's call even when the path forward demands sacrifice.



Marian Devotion and Faithful Discipline - St. John Berchmans

The medallion crowning St. John Berchmans's window honors his deep devotion to Mary, the Mother of Jesus, symbolizing trust, obedience, and steadfast faith lived out in everyday life. For him, holiness was not found in extraordinary acts, but in faithful attention to small duties performed with great love. This medallion stands as a quiet yet powerful reminder that discipline, devotion, and perseverance shape a life fully dedicated to God.

Window Details

The chapel's luminous windows were designed and handcrafted by Dennis Harmon and his artisans at Emmanuel Stained Glass Studio in Nashville, Tennessee. From the first sketches to the final installation, the entire project unfolded over just 14 months, culminating in a breathtaking transformation of the space in April 2026.

Rising as high as 30 feet, the windows boldly unite modern architecture with the timeless beauty of Gothic design, becoming the chapel's defining architectural feature. Pointed trefoil arches - symbols of the Holy Trinity - crown expansive, jewel-toned panels and five elegant lancet windows. Together, bold color and clear glass evoke divine illumination, flooding the chapel with light that suggests the presence of God. Look closely to find grisaille - delicate designs painted on translucent glass - allowing light, contrast, and detail to shine through.

These windows are enriched with mouth-blown antique glass from Lamberts Glassworks in Bavaria and hand-cast cathedral glass from Kokomo Opalescent Glass Company in Indiana. Lamberts is celebrated for reviving historic European glassmaking techniques, producing glass with shimmering ripples, air bubbles, and deep, resonant color. Kokomo, founded in 1888, is the world's oldest producer of opalescent art glass and was a favorite of Louis Comfort Tiffany. Both studios continue to craft glass using traditional methods for sacred spaces and architectural landmarks around the world. Together, these windows do more than adorn the chapel—they invite light, history, and faith to dwell within it.

The framing system is fastened to the interior wall and does not interfere with the storm windows. The framing system has welded divisions separating the stained glass panels into sections for structural stability. Intermediate reinforcement bars attach to the stained glass and the jamb of the frame insert. This installation will remain secure for the next one-hundred years.

About Window Designer Dennis Harmon

Dennis Harmon, owner of Emmanuel Stained Glass Studio, Inc., is celebrating his 51st year of designing, fabricating, restoring, and installing stained glass windows. He concentrates on producing stained glass windows for ecclesiastical installations.

Dennis was born and raised in New England with strong old Catholic school rudiments encouraged by the Dominican Nuns. As a mature person, he now appreciates the “tough as nails” reputation of those Catholic sisters; he understands the Catholic faith. Emmanuel Stained Glass Studio is a nationally known stained glass studio with highly trained and skillful craftspeople capable of any aspect of the stained glass craft.

As the chief designer at the studio, Dennis oversees the fabrication of every project to make certain the outcome expresses the desired design concept. There is a difference between an artist and a designer. The artist is commissioned to create a piece of art based on his or her interpretation or expression, whereas the designer must consider specific requirements. Design always needs functionality, while art must only exist. The designer needs to solve problems and provoke thought and emotions.

Dennis approaches a stained glass project with two major objectives. One being the “mechanical” objective relating to the size restraints, light source with reflections/refractions, type of glass, possible halation of overflowing colors, potential glare, structural integrity, and framing systems, etc.

The second objective is the overall design concept or statement. What should the message project and how should the worshipper feel? Paintings, sculpture, tapestry, and mosaic, for example, are best viewed in reflective light, whereas stained glass is the only art medium that reacts to transmitted light. Natural sunlight shining through stained glass will create a spectacle of events, ever changing throughout the day and times of the year creating a place of worship. They can be considered sermons of the eyes.

Dennis’ early beginnings started with studies with renowned stained glass designers Ludwig Schraffrath of Achen, Germany, Richard Millard, master painter, and Albin Elskus of Lithuania.

The manufacturing of stained glass has not changed in nearly one-thousand years. Photoshop, large format printers and plotters and propane kilns are currently used with the fabrication of stained glass; however, old world laborious techniques are still employed in current day stained glass fabrication. Dennis is a master of both ancient and modern techniques.