The windows of the lower p rt of the h pel were inst lled in 1940, refle ting ommon sequen e of uilding for hur hes of the time.

trons first ommissioned the m jor them ti windows, followed y other de or tive progr ms, often y se ond

The ins riptions found in the following windows on this side redr wn prim rily from two sour es, hrist s dis ourse on the u h rist in the ospel of John nd uls re lling of the institution of the u h rist in the First Letter to the orinthins. In the sixth h pter of Johns ospel, hrist pre hes to the rowd of five thous nd nd feeds them through mir ulous multipli tion of the loves nd fishes. The next dy hrist

The thirridhas in indivious the ommunion up next the uhrist in monstring vessel used to disply the sir ment for venerition, for eximple in processions in an introduction with the phrist energy and the second single procession in the second sinclude single procession in the second singl

the verse in the fifth window, accipite et manducate T ke nd e t, is derived from ul s let to the

fish nd re d, to the of the lo ves nd fishes. losest to the , t

I st windows return to the ospel. Caro

mea vere est cibus John 6:56: y is



o t g inst the The rowd follows him to the other side nd questions mir les ut he responds y spe king of his mission, of m nn sent y od Isr elites in the desert, nd of himself sthe true re d from he ven.

John 6:35: m the re d of life ppe rs elow n

On the right, or south side of the h pel the theme of pen n e is exemplified through verses from the s Ims nd To i s. Tr dition s ri es the omposition of most of the ps Ims to King vid. Often, ps Iters sep r te ooks ont ining only the ps Ims would show illustrations from the life initial of the opening lines of the first ps Im

The ps Imsformed the essenti I ore of mon sti pr yer nd I rge portion of the re dings in

ps Ims, six nd thirty-seven, re p rti ul rlyf mili r sp rt of group re ommended for person I pr yer when medit ting on onfession nd repent n e. This group h s een lled the Seven Penitential Psalms nd w s frequently in luded in spiritu I guides nd pr yer ooks.

The sequen es of verses re



The im gesth to mp ny the verses regener I penitenti I signs, not stightly linked to specific verses sthose on erning the unh rist. The first ont insuch in shirt and sourge, not in interest signs of pen note. The ok, sym ol of eter, follows. The next image of the of S int J mester not of pilgrimage itself, often undertaken by the fithful so form of pen note. The jug of water note the log form of the next window resym oli of fisting, invirily

dvent. The ross, skull nd ook re im ges sso i ted with the term memento mori remem er de th. The text of the ook re ds. Memento, homo . . . quia pulvis es, [et in pulverem reverteris] enesis 3:19:

Remem er m n . . . dust thou rt, nd into dust thou sh It return, words that re pirt of the liturgy for sh Wednesd y. These em lems re ommonly represented with the great penitentials ints, such as Jerome, ry gd lene or Frincis of ssisi. The Siriptures, the knowledge of hum nimort lity, ind the limp, on luding series of

sym ols of pen n e, here suggests light for penitenti I vigil, th t is, the kind of extended pr yer often des ri ed in the lives of the s ints. ir le of ros ry e ds ros ry surrounds the I mp, suggesting the

frequent use of the ros ry in pen n e. The ros ry Joyful, Sorrowful, nd lorious ysteries will onstitute the su je t of the windows in the ri n h pel.



