

PETER, APOSTLE AND POPE

Peter is presented as both pope and martyr. Standing in highly ornamental papal garb, he holds a cruciform staff in his left hand and, in his right, the "keys to the Kingdom." Peter's keys are among the most clearly articulated attributes of the Apostles as depicted during the Early Christian era.

St. Peter, a symbol of the authority of the Catholic teaching, is a common figure in sculptural and glazing programs. The special relationship of the Society of Jesus with the papacy undoubtedly encouraged the inclusion of Peter in a place of honor, immediately following the "signature" image of Mary Queen of Martyrs. As described in the entry for the window of Ignatius Loyola, the Jesuits' vow of obedience was structured to allow them to respond directly to papal initiatives. This, in addition to its early dedication to humanistic education, made the Society a favorite resource for diplomatic, educational and missionary projects deemed important by the Holy See.

Peter, like other subjects of the chapel's stained glass program, is a complex figure. Although clearly a figure of authority and power, and selected by Christ as leader of the Apostles, he is also a model of the penitent. Thus one of the first figures in the program sets the tone for the depiction of many others: Jerome as both Biblical exegete and ascetic, Aquinas as both scholar and mystic, or Loyola as both administrator and

court, was questioned about his relationship to the man being tried. As Peter answered for the third time, "I do not know the man," a cock crowed. Peter then "went out and began to weep bitterly."

The borders show the symbols associated with Peter. The cock is the symbol of Peter's denial. Peter is believed to have been crucified head downwards, thus the inverted cross. The ship of state, the papal throne and the dome of St. Peter's