

The Windows of Saint Andrew's Episcopal Church

Welcome to the Windows of Saint Andrew's Episcopal Church...There are nine pictorial windows in the church. The large central window above the altar depicts the **Last Supper**, and was given "In memory of departed members—erected by the St. Andrew's Guild." In it we see the twelve disciples gathered with Jesus in the upper room. In the right foreground is the figure of Judas, who is turned away from Jesus and has no halo.



The central window is flanked on the left by a window of **Saint Andrew**, the patron saint of the parish, dedicated to early Bryan business leader, George W. Smith, Sr., who was one of the founders of the church.



The window on the right of the Last Supper depicts **Jesus saving Peter from the stormy sea of Galilee** (Matthew 14: 30-31). The dedication of this window reads, "In memory of George D. Haswell and his consort Eliza Tyler." Mr. Haswell and his wife Eliza were founders of the church.

The six windows that surround the nave depict the life of Christ. All of the pictorial windows are in the distinctive neo-classical American style. They are composed of custom-rolled colored glass with hand-painted details, such as the faces of the figures. The other windows are opalescent glass with a central motif of either a cross or stylized lily blossom. A walk down the west aisle will take one past the following windows:



The Nativity Window—The dedication of this window reads, “Honoring my Mother, Mrs. M. A. Jenkins.” Although church records from this period are missing, we assume that this window was a gift from Charlie Jenkins, the local contractor who supervised the building of the church in 1912-1914.



The “Suffer the Little Children” Window—This window depicts the passage from Mark 10: 14, “Suffer the little children to come unto me, for of such is the Kingdom of God.” The divinity of Christ is indicated by the halo. The background landscape is a feature of the American neo-classical style in stained glass; however, the hilltop is more reminiscent of an Italian hill town than of Israel.



The Transfiguration Window—This window has the most colorful history of any of the St. Andrew’s windows. Oral tradition has embellished the story, but the original window apparently was damaged when lightning struck the church in March of 1937 and buckled some of the windows. The replacement window was crafted by the J. Wippell & Co. of Exeter, England, and it is the only signed window in the church. It was dedicated on May 29, 1938 and was the gift of Mrs. C. E. Stickley in memory of her parents, long-time parishioners Mr. and Mrs. J. T. Hines. The window depicts the miraculous key moment when God reveals the true identity of Christ to Peter, James, and John.



The windows on the east side of the nave depict three defining moments in Christianity.

The Crucifixion Window—This window portrays the fragility and vulnerability of Christ in human form, with only hints of blood from the wounds in his side and on his hands and feet. The face is serene and unscarred, almost as though He is asleep. The placard attached at the top of the cross bears the inscription, “INRI,” which is the Latin abbreviation for “Jesus of Nazareth, King of the Jews,” which Pontius Pilate ordered attached to the cross (John 19:19). This window was the gift of the Sunday School classes of 1912-1914.



The Resurrection Window—This window features Mary Magdalene at daybreak weeping at the open tomb, just before she turns around and sees the risen Lord (John 20:14-15). Because she is not sanctified, she has no halo. The robes of Jesus are light and ethereal, for although He has risen from the dead, He has not yet ascended into heaven. This window is dedicated to Mrs. J. W. English, wife of one of the early benefactors of St. Andrew’s. It was vandalized in March 2009, and although the Christ figure was severely damaged, the face was almost miraculously left intact. Mary Magdalene was totally untouched. The window was restored by Foster’s Stained Glass Studio of Bryan.



The Ascension Window—Christ’s ascension into heaven is the theme of perhaps the most beautiful and beloved window at St. Andrew’s. The window is dedicated to the wife of Guy M. Bryan, an early benefactor of the church. The Ascension is often portrayed in Renaissance art with Christ surrounded by throngs of angels, but the image here is magnificent in its simplicity. As in the Transfiguration window, there is no landscape or earthly background, just clouds and golden shafts of light surrounding the triumphant risen Christ as He ascends toward heaven. The deep red color of Christ’s robe symbolizes redemption—payment for the sins of the world through Christ’s blood and suffering. The window was heavily damaged in the 2009 vandalism and was restored by Foster’s Stained Glass Studio of Bryan.

Holy Trinity Painting- the round painting of the Holy Trinity, or God in three persons, which hangs above the door from the nave into the parlor, was given to the church in 1961 by the Stoddard family upon the death of their friend Miss Eleanor McDonald.

The three most distinctive features of this painting are: its large size (approximately 60 inches in diameter, with frame), its round format (called a “tondo”), and the triangular halos on the three central figures. The central figure is God the Father. His key attributes are the scepter in his left hand, blessing gesture with his right hand, and the medallion on his breast. The figure seated on the Father’s right is Jesus, the crucified son of God. His attributes are the lamb on the breast of his tunic (John 1: 29, “Behold the Lamb of God, which taketh away the sins of the world”) and the outstretched, pierced hands. The figure on the left of the Father is the Holy Ghost, designated by the dove that He is holding (John 1: 32, “I saw the Spirit descending from heaven like a dove and it abode upon him”).

All three figures have distinctive triangular halos symbolizing the Trinity—an artistic representation that dates from the 15th century. The use of three separate triangular halos for the Trinity figures, rather than for the Father alone, is apparently a modern artistic innovation.

Church documents indicate that the unsigned painting is from Mexico. There is no internal evidence for dating the painting; however, circumstantial evidence supports the theory that it could have been painted in the late 1800s.

Framed Stitchery Panels

The framed stitchery panels hanging below the painting contain the initials of all the St. Andrew’s members who created the original needlepoint kneelers in the late 1960s or very early 1970s. These were the original side panels of the kneelers, but could not be reused when the kneelers were rebound in the 1980s. The kneelers themselves can be seen below the altar rail in the chancel. The colorful designs are of traditional Christian symbols.

Columbarium

The Columbarium was installed in January, 2010. (A columbarium is a special burial vault for urns containing cremated human remains.)

The Saint Andrew’s columbarium is reserved for members of the church, ministers of the church, and their families.



Saint Andrew’s
Episcopal Church

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