

The Stained Glass Windows
of
Trinity Episcopal Church
Lawrence, Kansas

H. Proctor Crow, Jr.
Revised August 12, 2009

NORTH VESTIBULE WINDOW



This window is from the original set of windows installed in the new building in 1873, and is one of two windows to survive the disastrous fire of April 17, 1955. Many of the original windows were considered as memorial windows. The first shipment of windows was rejected on account of poor quality because the windows were ordered lettered, but that detail was overlooked by the manufacturer. As the delay would have been great had they been returned, they were accepted and installed. The memorials of these original windows are as follows: on the north side of the Church beginning in the east: First Window – J. C. Horton; Second – R. B. Wagstaff; Third – The Reverend John K. Dunn; Fourth – Mrs. Judge Smith (Mrs. G. W.); Fifth – Miss Miller. On the South side from the east, First – Unknown; Second – C. W. Babcock; Third – Unknown; Fourth – Dr. Wheeler; Fifth – Judge Smith (Mr. G. W.); Sixth – Unknown.

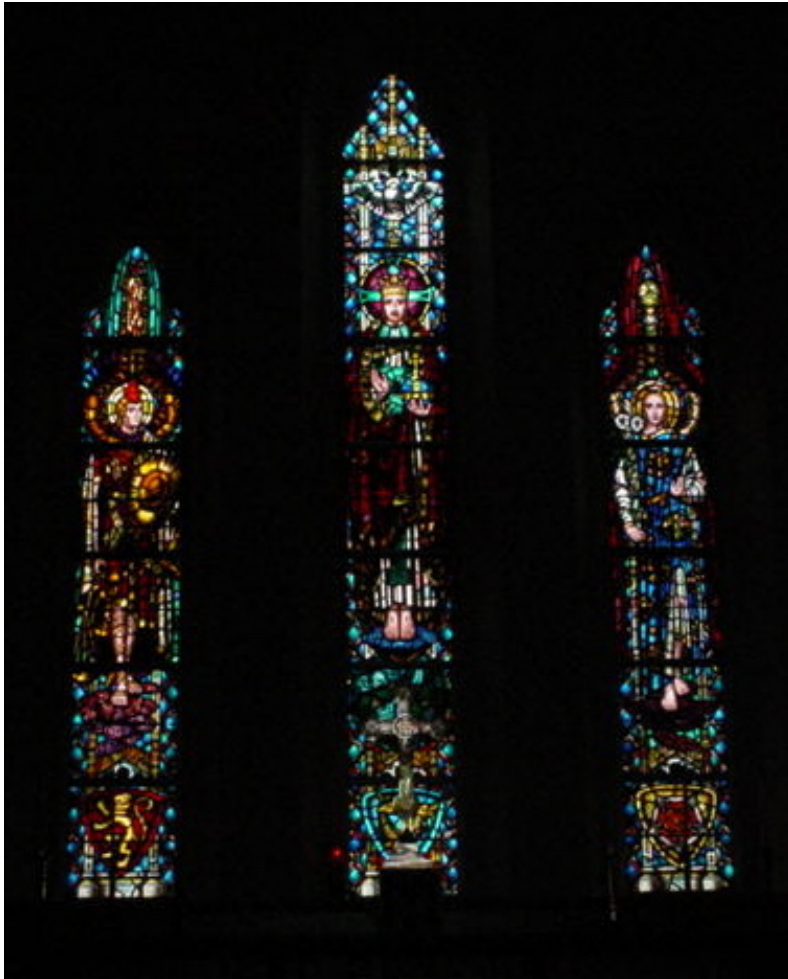
(This is all the information available regarding these individual windows, as taken from Vestry minutes.)

SOUTH VESTIBULE WINDOW



This window in the Tiffany style was given in memory of Arabella P. Barber (1852-1914) by her family in January of 1915. This is the second of two windows that survived the disastrous fire of April 17, 1955.

CHANCEL WINDOWS



Center Panel – CHRIST THE KING

The *Dove* with *Tri-radiant Nimbus* is the only authentic symbol of the Holy Ghost, for the bird is the embodiment of motion and swiftness.

The figure of Christ with the Crown is the emblem of the King of Glory and is surrounded by a *Tri-radiant Nimbus*. The four visible marks from the nails on the hands and feet indicate “after crucifixion.” The right hand is raised symbolically in blessing, while the left hand holds the *Orb* with the budded cross on the top and is the symbol of the “Gospel throughout the world.” The Cross arms end in a trefoil design and suggest the Holy Trinity. The Christ figure is robed in priestly vestments and stands on *Cloud* symbols. The three *Fish* symbolize the Father, the Son and the Holy Ghost. The *Fish* was a secret sign used by the early persecuted Christians to designate themselves as believers in Jesus. The initial letters of the Greek words for “Jesus Christ, God’s Son, Savior,” spell the Greek word for fish.

South Panel – ST. MICHAEL

St. Michael is one of the Archangels and is regarded traditionally as guardian of the Church and its members against the evil one. It is he who is supposed to weigh the souls of men at the Last Day.

His emblems are the *Sword* and *Shield* and the *Scales*. Above St. Michael is the expulsion symbol, the *Flaming Sword*, signifying his success in throwing the devil out of heaven.

The *Lion* of Valor symbol is below.

North Panel – ST. GABRIEL

St. Gabriel is one of the Archangels. He is the messenger of God. His name means “The Strength of God.” He is considered the interpreter of prophecy. The *Epiphany Star* (five-pointed star) is the Star of Jacob and finds its fulfillment in the “manifestation” of Jesus to the Gentiles.

The *Rose* below is the symbol of the Nativity, and Messianic prophecy. Next to the *Rose* is the *Lily*, with its pure white and gold, and is fraught with sacred meaning. It symbolizes the Angel Gabriel as the Angel of the Annunciation, and the Virgin Mary of purity and virginity, as well as being a Resurrection symbol. It is also understood as an Easter sign of immortality: the bulb decays in the ground, yet from it new life is released.

THE LITTLE ROSE WINDOW



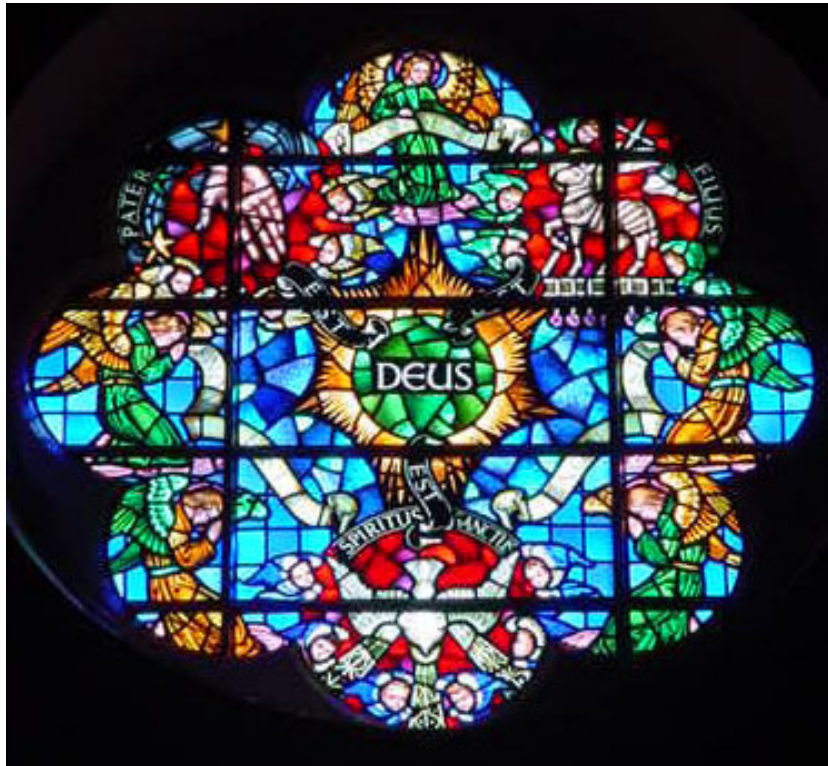
THE CREATION

The little rose window high above the altar windows is symbolic of the Creation, and has the *Sun*, the *Moon*, and the *Stars* – the beginning of all things. This has also been known as the “basketball” window.

The Chancel windows were given to the Glory of God by the members of Trinity Church.

EAST WALL WINDOWS

ROSE WINDOW – SHIELD OF THE TRINITY



“The Trinity Window”

The Shield of the Trinity is based on a popular mediaeval design. From the outside of the circle in and from the inside of the circle out, read positive statements:

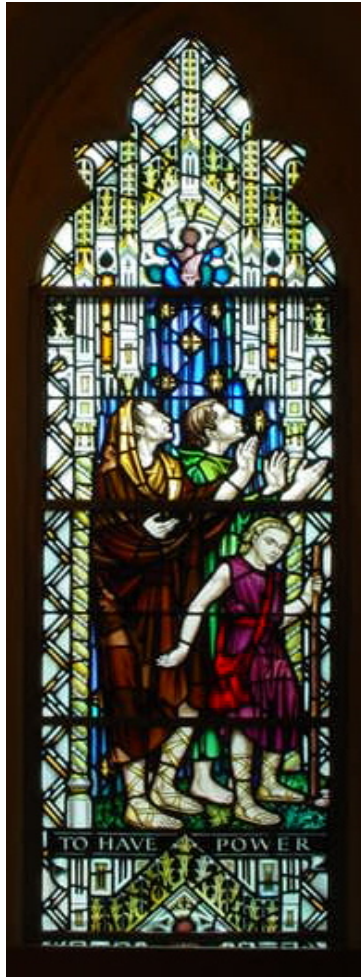
God (Deus) is the Father – (Hand symbol)
God is the Son – (Lamb symbol)
God is the Holy Ghost – (Dove symbol)
or the reverse.

Clockwise or counter-clockwise on the outer circle are the negative statements of the Trinity:

The Father is not the Son
The Son is not the Holy Ghost
The Holy Ghost is not the Father
or the reverse.

This window was given in thanksgiving by Dr. Elin Jorgensen, sometime choir director of this parish and her mother, Mrs. Christian Jorgensen.

THREE LANCET WINDOWS ABOVE THE BALCONY



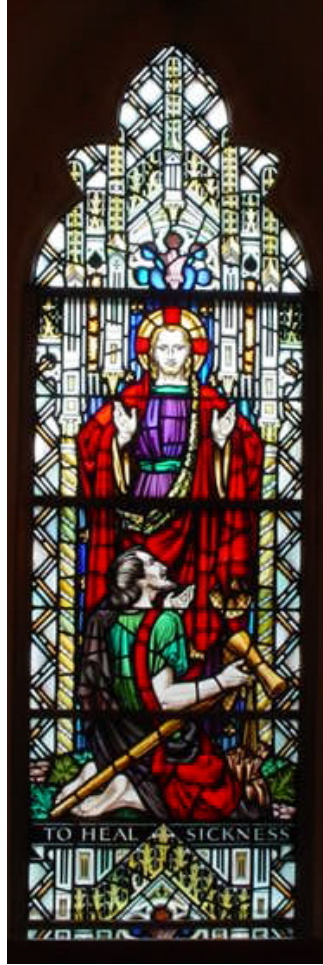
“To Have Power”

North Panel – CHRIST MINISTERING TO THE BLIND

Given in memory of Dr. Mervin Tubman Sudler by LaVerne Sudler



The *Escallop Shell* with drops of water
is a symbol of our Lord's Baptism.



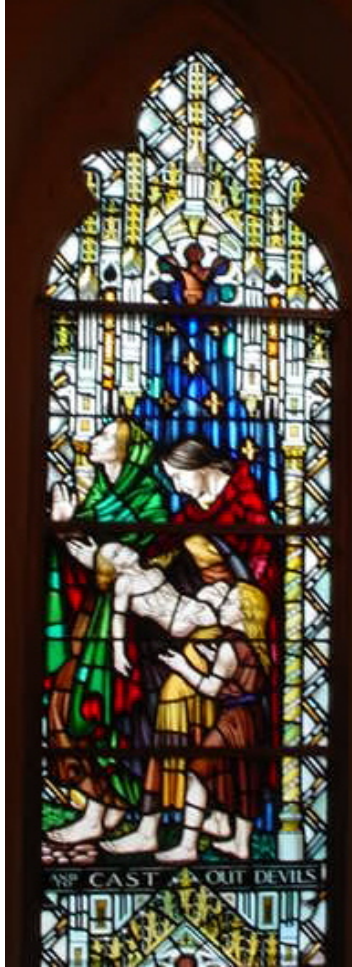
“To Heal Sickness”

Center Panel – CHRIST THE HEALER

Given in memory of Charles E. Miller by Mrs. Charles E. Miller



The *Caduceus* is a symbol of Physical Healing.



“And to Cast Out Devils”

South Panel – CHRIST MINISTERING TO THE LAME AND STARVED

Given to the Glory of God in thanksgiving by the members of Trinity Episcopal Church



The *Fish* is a symbol of Christ and of Baptism.

SOUTH WALL WINDOWS

These windows depict the *LIFE OF CHRIST*

THE ANNUNCIATION

“Hail thou that art highly favoured”



This window depicts the Virgin Mary with the Archangel Gabriel. Gabriel was sent to Mary to announce that she was to bring forth a son named Jesus. When Mary answered that message she said, “How shall this be, seeing I know not a man.” The Angel answered “with God, nothing shall be impossible.” Symbolic flowers abound in this glass. The *Lily* is a symbol of the Angel Gabriel and it also signifies purity. The *Rose* has been used only since the 13th century and in this window signifies Love in the heart of the Virgin. The *Fleur-de-lis* in the lower panel of the window is a symbol for the Virgin Mary as well as for the Trinity.

Other flowers and their symbolism are:

Lily of the Valley – Humility

Crocus – Joy and Gladness

Daisy – Innocence

Marigold – The Virgin

Iris – (like the Fleur-de-lis) – is the flower of the Virgin.

Pansy – Humble Heart

Violet – Humility of Heart

This window was given in memory of Mr. and Mrs. William Henly Pendleton by Claudia Pendleton Johnson.

THE NATIVITY

“Unto us a child is born”



This window depicts the baby Jesus with the Virgin and Joseph and the visiting shepherds. The panel above the scene has the Light from the *Star* over the stable. The panel below is the *Agnus Dei* – The Lamb of God, a most beautiful and authentic symbol of our Lord. Scripture relates that St. John the Baptist, just after our Lord’s baptism, twice pointed Him out saying, “Behold the Lamb of God, which taketh away the sin of the world.” The Passover Lamb was a type of Christ. Through the sacrifice of the Passover Lamb, worship became sacramental instead of merely sacrificial. When used as a symbol of Christ, the *Lamb* has the *Tri-radiant Nimbus* and carries the *Banner of Triumph*.

This window was given in memory of Mr. and Mrs. W. C. Simons by Marie and Dolph Simons and Pamela and Dolph Simons, Jr.

(This window is signed: Made in Gt. Britain by J. Wippell & Co., Ltd.)

The Epiphany

“Kings shall come to the brightness of thy rising”



The Twelfth Night window is similar to the Nativity, but represents the time the Three Kings visited the Christ Child bearing gifts. The *Candlestick* suggests our Lord’s words, “I am the light of the world.” When two *Candlesticks* are used, they also represent His two-fold nature – human and divine. The color *Blue* is symbolic for the Virgin’s robe. The *Star* in the lower panel is the Star of Bethlehem. Since one of the Three Kings was a Gentile, the *Star* that guided the Kings is the great symbol of the Epiphany. At this early age Christ was recognized as King of all.

This window was given in memory of Marian Murphy Ecke by Elizabeth Murphy Vincent.

TRIUMPHAL ENTRY INTO JERUSALEM

“Blessed is He that cometh in the name of the Lord”



The Palm Sunday window. Anciently, a *Palm Leaf* was given to winners in contests of strength and skill. With Christians, it signifies the Heavenly Reward. The *Tri-radiant Nimbus* signifies Divinity, and is used only with any person of the Trinity. Rays of light were ancient emblems of divine power. The *Crown* in the lower panel is the symbol for victory.

This window was given in memory of Alice L. Metcalf by Marguerite Bullene and Frederica B. Woodward.

(This window is signed: Made in Gt. Britain by J. Wippell & Co., Ltd.)

NORTH WALL WINDOWS

THE LAST SUPPER

“Drink ye all of this”



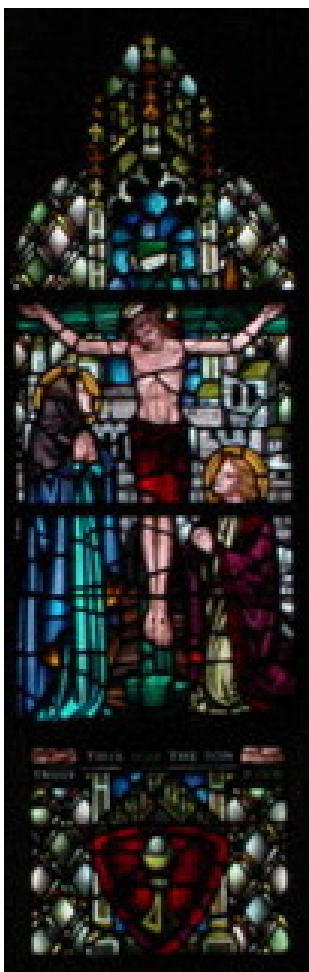
The Maundy Thursday window. The *Burning Light* above the head of Christ would signify the Sanctuary Light, since God said to Moses, “Keep lamps burning regularly before the Lord (Leviticus 24). The figures at the table with our Lord are St. James, head of the first Church in Jerusalem and his beardless brother, St. John the Evangelist, commonly called “the beloved disciple.” St. James is the only apostle whose death is recorded in the New Testament. This window forecasts the crucifixion on the following day, for it was after this Last Supper with the apostles that He was taken to the Sanhedrin and eventually that the Temple Jews took him to Pilate.

This window was given in honor of the Faculty of the University of Kansas by Dr. and Mrs. Franklin D. Murphy.

(This window is signed: Made in Gt. Britain by J. Wippell & Co., Ltd.

THE CRUCIFIXION

“Truly this was the Son of God”



The Good Friday window. The symbol from the Last Supper is repeated below the main figure of the crucifixion scene. According to the gospels, the Virgin Mary and John, the beloved disciple, were at the foot of the cross. The I.N.R.I. on the top of the cross are initial letters for the Latin inscription on the cross: *Jesus Nazareus Rex Iudaeorum*, “Jesus of Nazareth, King of the Jews.” Note that the Virgin Mary and St. John, not being divine, have normal *circle nimbus*, as do the angels, apostles, saints, and martyrs.

This window was given to the Glory of God and in loving memory of Jeannette Trask Wheeler by her family.

(This window is signed: Made in Gt. Britain by J. Wippell & Co., Ltd.)

THE RESURRECTION

“On the third day He rose again”



The Easter window. The figure of Christ with nail marks is shown with Roman Centurians. The *Crown* in the panel below is the symbol of victory and sovereignty, and is also an emblem of the “King of Glory.” The many references to our Lord as “King of Kings, King Eternal,” and to various other royal titles, authenticate the *Crown* as an emblem of Easter or of the Ascension.

This window was given in memory of Bertha Haussener Galloway by family and friends.

THE ASCENSION

“He was parted from them”



Forty days after Easter, our Lord took his disciples and mother about a day's trip from Jerusalem to Mt. Olivet. There he told them that as John had baptized with water, they would be baptized with the Holy Ghost in a few days. Christ stands on *Cloud* figures, which are traditional symbols of God's Glory. The *Open Book* in the lower panel symbolizes the Word of God.

This window was given in loving memory of Mabel McNaughton Cain by her family and friends.

PENTECOST

“And they were all filled with the Holy Ghost”



The Whitsunday window. This represents the day, ten days after Christ left his disciples on Mt. Olivet, that the rushing wind filled the house, and cloven *Tongues of Fire* appeared and sat on each of the disciples. In this panel we see twelve disciples (Matthias having been elected to fill the place of Judas) with Peter in the center. The *simple nimbus* clearly states that the figure is *not* Christ. The *Cross* on top is the Celtic cross, an ancient cross used in Great Britain and Ireland. The *Circle*, an emblem of eternity, suggests the eternal quality of Redemption. It is often used on roofs or towers of Churches, as is true of ours. The *Keys Saltire* (crossed) in the lower panel represents “The power of the keys” and “The office of the keys.” The keys of a house either admit or exclude a person, therefore the two *Keys Saltire*, represent the locking, with one key, of the door on sinners who do not repent; and the opening of the door, by means of the other, to those penitent ones who desire absolution. This power was given to apostles by Christ. The *Keys* are also symbolic of St. Peter, and have been transmitted by Apostolic Succession to present day Bishops.

This window was given in memory of Emily F. Ackerman and Vernon H. Smith.

(This window is signed: Made in Gt. Britain by J. Wippell & Co., Ltd.)

History of J. Wippell & Co., Ltd.

The complete and detailed history of stained glass is shrouded in time. In Egyptian times it took the form of jewelry and in Roman times filled in for mosaic window openings. The art of stained glass windows came into being in about the seventh or eighth century. Few examples of this early period still exist; however, we are fortunate to have an abundance of examples of eleventh and twelfth century windows as seen in great Cathedrals such as Chartres in France and Canterbury and York Minster in England.

Those early windows of magnificent character preceded a gradual decline in the art form, reaching its nadir in the eighteenth century. The work of this period paid no regard to the essential light-complementary nature of glass.

The twentieth century has seen significant changes and developments with the recognition that stained glass has a place in secular as well as ecclesiastical settings. With this development, comes a greater awareness of the paramount importance of *light* in the stained glass art form. Natural light is elusive, yet if used sympathetically and wisely it provides a magical ever-changing element to enhance and bring alive the inherent beauty of glass.

J. Wippell & Co., Ltd. was established in Exeter, England, in 1789, and has enjoyed the reputation of manufacturing the finest possible stained glass windows, using 100% European antique glass, which is world acclaimed for its sparkle and brilliance. All paint work is kiln fired for permanence.

The donors of the windows of Trinity Church and what they commemorate are marked with brass plaques, excepting the chancel windows, which have not yet been marked. Work on these windows was begun in 1956 and completed in 1960.

All of the windows in Trinity Church were made by the firm of J. Wippell & Co., Ltd. of Exeter, England, at a cost of slightly over eighteen thousand dollars for the seventeen windows.

ENTRY FOYER WINDOWS



All peoples are welcome
To pass through these Doors
Into
Trinity Episcopal Church

North Window



The Deacon's Window. The upper panel represents the *Tongues of Fire* which descended on the Disciples at Pentecost. It also signifies the Ordination of a Deacon.

The middle panel contains the *Star of a Brigadier General*, the *Stole* of a Deacon with the Easter Cross, calling to mind the crucifixion of our Lord, the *Open Bible* representing the Law and the Gospel open to all peoples, and the *Olive Branch* denoting peace.

The lower panel contains the symbol of the Trinity in which there is an *American Flag*, a *Treble and Bass Clef* denoting music, and the *Pineapple* denoting welcoming friendship and the community.

This window was given in memory of the Reverend James Kyle Terry (1916-1995), who was ordained the first Deacon of Trinity Parish in 1984, by his wife, Wilma Peebles Terry and family.

The window was made in Redfield's Stained Glass Studio of Lawrence, Kansas, by the artist, David Clark.

This window was moved to the Cloister Wall in the 2007 remodel.

South Window



The Commander's Window. The upper panel of the window consists of the universe with the *Guiding Star of Bethlehem*.

The middle panel of the window represents the *Shield* of the Episcopal Church in America.

The lower panel represents our faith, and contained within the symbol of the Trinity are the *Brass Star* of a military Lieutenant Commander, the *Anchor* of St. Andrew, the anchor of hope, and the *Boat* of St. Andrew denoting him as a fisherman.

This window was given in memory of John P. Jennings (1924-1999), by his family.

The window was made in Redfield's Stained Glass Studio of Lawrence, Kansas, by the artist, David Clark.

This window was moved to the Cloister wall in the 2007 remodel.

PARISH HALL STAIRWELL



*This window is dedicated in thanksgiving
to those who share in the countless activities
that take place within these walls*

Given Anonymously

by

Corlett J. Cotton

(Notice the resemblance to our cloister)

MATTHEWS BUILDING
CHAPEL OF THE HOLY TRINITY

West Window



East Window



These two windows were given to the Glory of God and in loving memory of Martha Jane Stoneback (1920 – 1985) by Ray Stoneback, the Stephen L. Segebrecht family, and memorials to Martha Jane Stoneback.

They were purchased from and designed by the artists at The Phoenix Gallery of Lawrence, Kansas.