



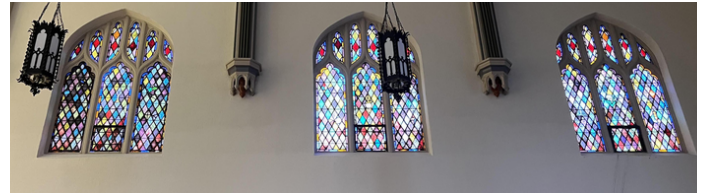
# STAINED GLASS

ST. COLUMBA'S EPISCOPAL CHURCH

BY BARBARA WOLANIN



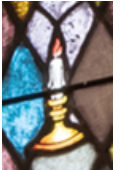
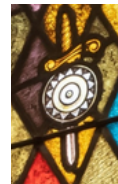
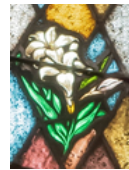
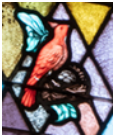
Transept window behind the balcony with symbols



High clerestory windows

There are over 50 different symbols embedded in the seven clerestory and two transept windows.

**Can you find these symbols?**



**Enjoy discovering the beauty and meaning of the windows in the church**

**Then see and learn more at [columba.org](http://columba.org)**

**Zoom in on the images to see details in the windows**

**Read the Bible passages on which the scenes are based**

**Find out more about the windows' history and symbols**

### Acknowledgments

The beauty of St. Columba's stained glass windows inspired art historian and curator Barbara Wolanin ever since she became a parishioner in the 1970s. It concerned her that there was no information about the subjects of the windows, meant to teach the stories of the Bible, with only donor names on some plaques. She was able to have the windows documented by a professional architectural photographer at the end of the nave renovation and to research and write their history and stories. Barbara was encouraged to pursue this project by the Art and Spirituality Committee, former Rector Ledlie Laughlin, and George and Nicole Cannizzaro of the 150th Anniversary planning team. She appreciates the support of fellow parishioners and staff in researching and looking carefully at the windows and their biblical sources. She thanks Jan Benini, John Burgess, Rev. Joshua Daniel, Flori DeCell, Lauren Devito, Susan Elliott, Rachid Gana, John Guenther, David Griswold, Mitch Guffanti, Yvette Herrera, Candice Johnson, Pat Larson, Nancy Nollen, Vicki Porter, Juliette Smith, Joy Thornton, and others.

*Julie Biggerstaff, Historical Archivist of the Willet Stained Glass Studios has generously shared her knowledge and documents from the company archives.*

**Photographs by James W. Rosenthal, with the support of Michael Dunn**

**2026**

*Shown on the Cover: Rose Window in the Narthex, 1926*

## St. Columba's Episcopal Church and its Stained Glass Windows

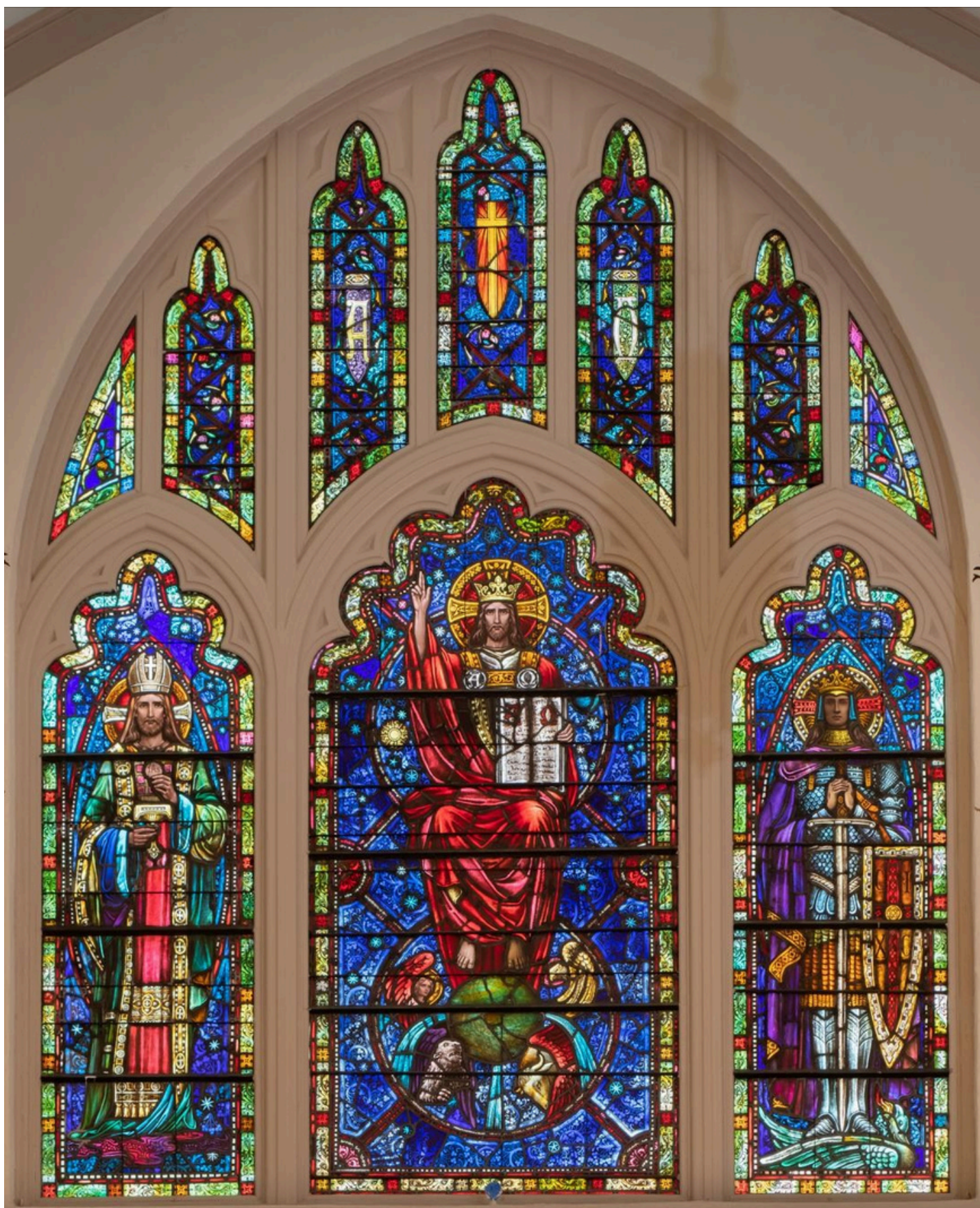
When we walk into the nave of St. Columba's Episcopal Church, the windows with their jewel-like colors and intricate designs immediately capture our attention and enhance our worship. But for decades there has been nothing to help parishioners identify their subjects and symbols, or to learn how and when they were created, the goal of this project.

Today's church stands on land that was on Murdock Mill Road in "Tenallytown" donated for a mission of St. Alban's Parish in 1874. Services were held under a large oak tree until a log chapel was built the next year. In 1904 the mission parish was named after St. Columba, one of the saints of the British Isles. A parish house and then an expanded chapel with a bell tower accommodated the growing congregation. St. Columba's became an independent parish in 1924 at the time the area was experiencing growth along with forced gentrification, including the closure of the affiliated St. George's mission chapel for Black Episcopalians, demolished along with the homes of Black neighbors in Reno City.

The new stone church and parish hall is in the English Gothic Revival style in the shape of a cross, its arms the transept. It was designed by the architectural firm Rodier & Kundzin, AIA. The cornerstone was laid on St. Columba's Day in June 1926 and completed by Easter in 1927. The church was built of granite with a high ceiling with pointed Gothic arches, corbels, and tracery windows with lancets. The church leadership chose to have stained glass windows with stories, as they explained to parishioners: "This feature of the new church building has been studied and wrought out with great care, resulting in a scheme that will present, not only beautiful stained glass windows of artistic design, but a symmetrical art representation of the leading events in our Lord's life on earth, thus affording a teaching value as well as serving a practical purpose and beautifying God's house."

Architect Gilbert Rodier and the Building Committee worked with the Willet Stained Glass and Decorating Company, located in Philadelphia. Founded by William and Anne Lee Willet in 1898, the company had won an important commission for the West Point Cadet Chapel. William Willet was known for his portraits and murals before he learned to create stained glass. Anne Lee Willet, also an artist, worked with him. After his death in 1921, she oversaw the designs and the work. She and their son Henry Lee Willet were running the business when St. Columba's windows were commissioned in 1926. After 1934, the son ran the company as additional windows were donated for the church over the years. In 1965, he was succeeded by his son E. Crosby Willet, just as the last of St. Columba's windows were installed. (By the time of its merger with the Hauser Art Glass Company in 1977, the studio had completed stained glass projects in all 50 states and 14 other countries. Willet Stained Glass Studios, in Winona, Minnesota, is still making stained glass.)

The Willets created ecclesiastical stained glass using the style, techniques, and antique type glass of medieval cathedrals, rebelling against the popular style of the Tiffany Studios, which used milky opalescent glass (like those in the Weigand Chapel). The 13th century style seen in Chartres Cathedral suited St. Columba's gothic-inspired architecture. The biblical scenes are composed in round medallions. The Willets used brilliant "antique" irregular glass handblown in Europe in the colors of the rainbow, with an especially intense blue surrounding the scenes. Mixed hues and pastel shades add variety. Artistically hand-painted and fired black lines provide intricate details of figures and symbols. Strips of lead came join the pieces of glass. The greenish borders of each tracery window are surmounted with a cross and are formed of sections of glass painted with plant motifs, including Tudor roses, all outlined in red. Jesus is shown wearing white, the color of purity, and red, foretelling his sacrifice. He is always identified as one of the persons of the Trinity with his tri-radiant halo with three rays.



**Christ as Our Prophet, Our Priest, and Our King**  
*Sanctuary Window*

With funds donated by William Tyler Page 1926

## Christ as Our Prophet, Our Priest, and Our King

The great sanctuary window over the altar depicts Christ Enthroned in Glory at the culmination of the Apocalypse. The figure of Christ, crowned and robed in red, stands out against the deep blue background of the cosmos, which is filled with the sun, planets and stars swirling around him. The blue ether is filled with shamrocks, symbolic of the Trinity according to St. Patrick.

The first and last letters of the Greek alphabet appear in the small upper lancets, on Christ's robe, and on the Book of Life he holds, showing that Christ is "the Alpha and the Omega, the First and the Last, the Beginning and the End," as proclaimed in the Book of Revelation. His right hand with two raised fingers is blessing. Under his bare feet are the green globe of the world as his footstool and the symbols of the four Evangelists: Winged Man, Winged Lion, Winged Ox, and Eagle, along with flowing water from "the River of the Water of Life."

At either side are panels with theophanies (appearances) of Christ in the Old Testament. On the left is Melchizedek, King of Salem, in the robes and miter of a high priest, holding a round sacramental wafer and chalice with a cloth purificator foretelling the Last Supper. On the right is the warrior archangel St. Michael, crowned and fully dressed in armor. The small winged dragon pierced by his long sword represents Satan. St. Michael represents Christ our intercessor interceding for us in the war between good and evil. Like Christ, both figures representing aspects of him have tri-radiant halos with rays emanating from the center, used only for Persons of the Holy Trinity.



*Alpha and Omega in Revelation 1:8, 21:6, 22:13*

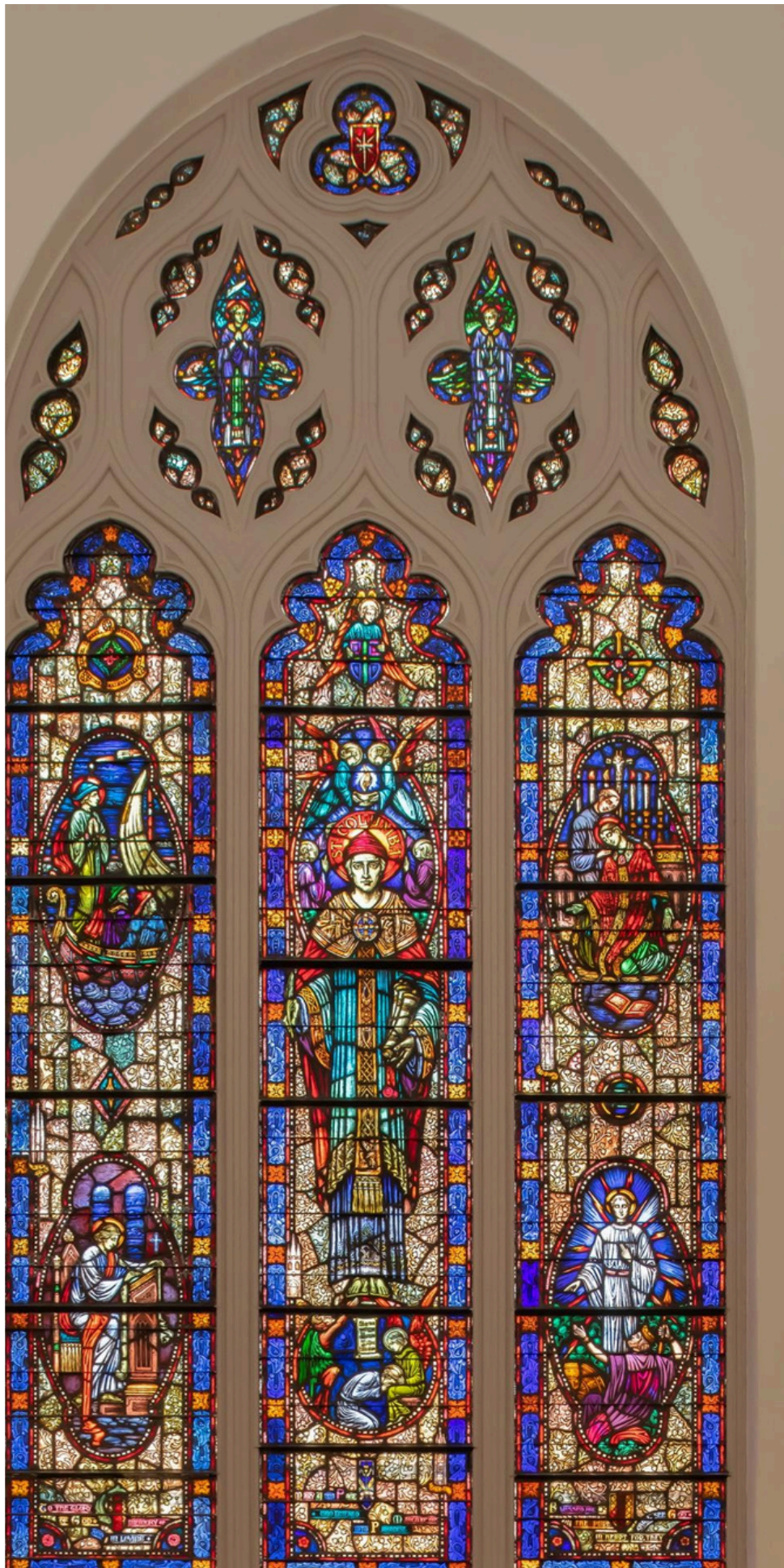
*Archangel Michael in Revelation 12: 7-9*

*Melchizedek is named in Genesis 14: 18-20, Psalm 110:4, and Epistle to the Hebrews 5:5-7 and 7:1-17*

"The Special Glass, Beauty, and Symbolism of the Stained Glass" was described in 1926: "This window, [Christ Enthroned] is made of the costliest imported glasses, hand-blown, many of them in layers where one man blows purple and the other blue; blowing the glass down together it melts into gorgeous tints, as in the petals of a pansy. . . . These colors, with intermixtures of golden tints, are the colors used by the ancient glass artists to symbolize Heaven and its celestial inhabitants."

*Note: From the "Description of the Windows" booklet with information provided by the Willet company printed for the 1926 Christmas Eve service when the sanctuary window was unveiled.*

This was one of the windows in place when the church opened. The Willets provided a list of possible subjects for the windows, and 40 scenes from the Life of Christ were selected for the 20 aisle lancet windows, each containing two scenes in medallions, some with ventilators to bring in fresh air. In 1927 only the rose window, this sanctuary window, the seven high clerestory windows, and six aisle windows were in place, with plain yellow glass in other windows awaiting donors. The large clerestory and the transept windows with diamond shapes include many scattered Christian symbols. Aisle windows were funded over decades. Remarkably, Willet Studios continued to honor the 1926 contract price of \$300 each for the remaining aisle windows until the last ones were installed in 1966.



# Saint Columba of Iona

## Facade Window

Given in memory of Mary Anna Page by William Tyler Page 1929

The glorious facade window honors Saint Columba, Abbot of Iona, for whom the church is named. Known for bringing Christianity to Scotland, Columba lived from 521 to 597. Born in Ire-land, baptized with a name that means "dove." Well educated as a scholar, he joined a monastery, became a missionary, and began founding monasteries. Ordained in 551, he went to northern Britain twelve years later to convert the Picts. He was given possession of the island of Iona on the western coast of Scotland. There he founded the monastery from which he evangelized, copied manuscripts and the Gospel, and wrote. His biography was written early in the next century by the ninth abbot of Iona, followed by other biographies and many legends. The window depicts events in his life.

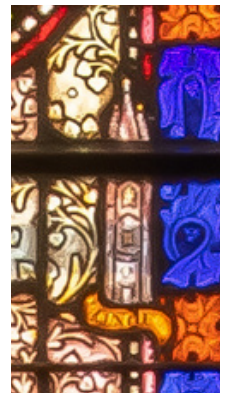
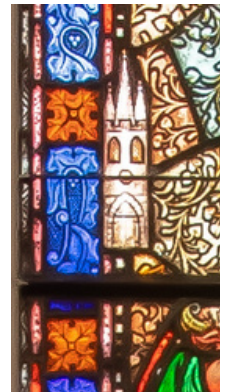
Above his head are seven angels, two in the upper tracery, one holding a shield, two holding a lighted oil lamp over his head, and two supporting the halo with his name. The saint wears elaborate priestly robes and holds a quill pen and scrolls symbolizing his devotion to copying manuscripts and writing. The medallion below his feet depicts a horned devil with green wings pulling at his sandaled foot. On the other side the young Columba begs forgiveness from an angel with red wings for his sin of stirring up a war over a manuscript he copied, shown above them.

In the side lancets are four medallion scenes showing incidents from his life. In the bottom of the left lancet, Columba is shown in the monastery copying the psalter. In the one above, he stands in a small sailboat accompanied by disciples, leaving behind his beloved Ireland after having been banished. The upper right medallion depicts the death of Saint Columba before the altar in his little chapel with a monk who came to be blessed by him. In the lower right medallion, a vision of Saint Columba in white appears to King Oswald while asleep in his tent on the eve of the battle which won him succession to the throne. The surrounding clear sections of glass throughout are filled with intricately painted designs of Celtic ivy.

Four small symbolic towers are almost hidden near the blue borders of the panels. In the left panel is Derry, one of the monasteries St. Columba founded in Ireland. On the left of the central panel is an unidentified tower representing the many monasteries he founded, while on the lower right is Iona, the first monastery in Scotland. The right panel depicts Down, the one where he was buried.

The elaborate memorial inscription at the bottom in a variety of colors is part of the overall design. It reads: "To the Glory of God and in loving memory of Mary Anna Page who entered into Paradise March 10, 1929. Blessed are the pure in heart for they shall see God."

William Tyler Page, Senior Warden on the Vestry, who oversaw the stained glass, had donated funds for the sanctuary window. The death of his wife in March moved him in April to fund the costly St. Columba window, with permission to pay in installments. The Willet company was able to install the window in July 1929, just missing the hoped-for dedication on St. Columba's Day.



## The Aisle Windows

Forty scenes in the aisle windows depict **The Life of Christ** windows from the Annunciation to the Ascension, in mostly chronological order. The Miracles were moved to the light box above the choir, the Parables are in the transept windows under the balcony, and the Passion is in what is now St. Aiden's Chapel. The first six lancets were reversed then they were installed in the doors to the Common during the 1980's expansion; they are shown here as designed and as they were originally seen from the nave. Upper scenes are designated as A, lower ones as B. Dates provided with the names of the donors are the years installed.

### **Early Life of Christ** (west aisle)

- 1A. The Annunciation to the Virgin
- 1B. The Nativity
  
- 2A. Presentation of the Child Jesus in the Temple
- 2B. Angels Appearing to the Shepherds
  
- 3A. The Flight into Egypt
- 3B. The Visit of the Magi
  
- 4A. Instruction of the Child Jesus
- 4B. Christ in the Carpenter's Shop
  
- 5A. Christ with the Doctors
- 5B. Angel Appearing to Joseph in a Dream
  
- 6A. Baptism of Our Lord
- 6B. Temptation of Our Lord

### **Miracles** (west transept, light box)

- 7A. Christ Healing the Blind Man
- 7B. Christ Raising the Son of the Widow of Nain
  
- 8A. The Marriage at Cana
- 8B. The Miraculous Draught of Fishes

### **The Passion** (St. Aiden's Chapel)

- 9A. The Last Supper
- 9B. The Entry into Jerusalem
  
- 10A. The Garden of Gethsemane
- 10B. Peter Denying Christ
  
- 11A. The Ascension
- 11B. The Resurrection
  
- 12A. The Crucifixion
- 12B. Christ before Pilate

### **Parables** (east transept)

- 13A. The Good Samaritan
- 13B. The Rich Man and Lazarus
  
- 14A. The Prodigal Son
- 14B. Christ Blessing the Little Children\*

### **The Ministry of Our Lord** (east aisle)

- 15A. Calling the Fishermen
- 15B. The Call of Matthew
  
- 16A. Christ in the Home of Mary and Martha
- 16B. The Wise and Foolish Virgins\*
  
- 17A. Christ and the Woman of Samaria
- 17B. Christ and the Rich Young Man
  
- 18A. Christ and Nicodemus
- 18B. Christ and the Centurion
  
- 19A. Sermon on the Mount
- 19B. The Widow's Mite
  
- 20A. The Transfiguration
- 20B. St. Peter's Confession

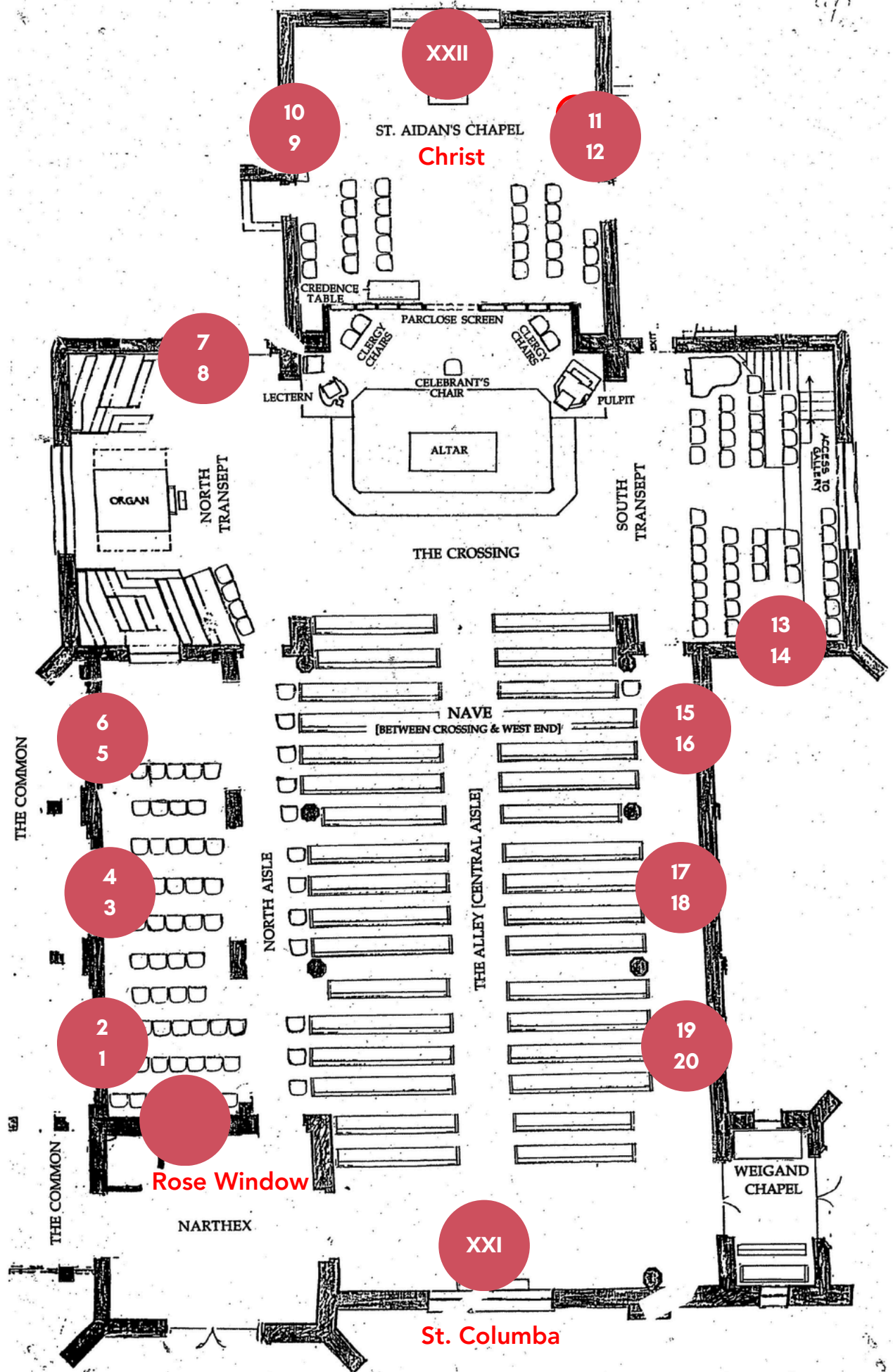
XXI **ST. COLUMBA OF IONA** (façade window)

XXII **CHRIST OUR PROPHET, OUR PRIEST AND OUR KING** (sanctuary window)

**ROSE WINDOW** (narthex)

\*Scenes that were installed differently from the original plan. "The Wise and Foolish Virgins" is a Parable. "Christ Blessing the Little Children" is part of The Ministry of Our Lord..

# Floor Plan of Nave with Numbered Windows





## 1A. The Annunciation to the Virgin

Christ's life begins with the miracle of the Incarnation. The Virgin Mary, dressed in blue with her long hair uncovered, learns from the Angel Gabriel that she will conceive and bear a son who will be named Jesus, the Son of God. The dove of the Holy Spirit descends towards her.

Luke 1:26-35



## 2A. Presentation of the Child Jesus in the Temple

Jesus, brought to the temple by his parents, is recognized by Simeon, who had been told he would not die before he had seen the Messiah. Praising God, he stands next to Mary holding the nude baby. Joseph, kneeling, carries birds to be sacrificed. On the right is the prophet Anna, who lives in the temple, also recognizing the Messiah.

Luke 2: 22-38

## 1B. The Nativity

Mary and Joseph lay their newborn son in a manger after arriving in Bethlehem and finding no place for them in the inn. The dove of the Holy Spirit shines light on baby Jesus while the donkey and ox look on.

Luke 2:1-7

## 2B. Angels Appearing to the Shepherds

After the Nativity, three shepherds, white sheep below them, raise their arms in amazement after hearing the good news about the Messiah lying in a manger. Angels in the starry sky, one holding the Star of Bethlehem sing "Glory to God."

Luke 2:8-14

Given in memory of Mary E. Renn (by George J. Fletcher and Christina S. Fletcher) 1927

Donated by The Misses Hillyar (Elizabeth A. Hillyar) 1927



### 3A. The Flight into Egypt

The Holy Family is fleeing to Egypt after Joseph heeded the message from the angel. Joseph, leading, looks back to Mary who is holding the Christ Child while riding on a donkey.

Matthew 2:13-15

### 3B. The Visit of the Magi

The three crowned wise men bring gifts to the child they have followed from the East. Melchior offers a bowl of gold to the baby who holds a small cross-bearing orb, symbol of Christ's dominion over the world. He sits on his mother's lap, next to a figure of a lamb, symbolizing his future sacrifice.

Matthew 2:1-12

Given in memory of Addie J. Barrick  
(by Katherine K. Barrick) 1936



### 4A. Instruction of the Child Jesus

Jesus is shown as a young boy being lovingly educated by Joseph and his mother Mary, who embraces him as he touches her arm. The scene reflects Luke's passage: "And Jesus increased in wisdom and in years, and in divine and human favor."

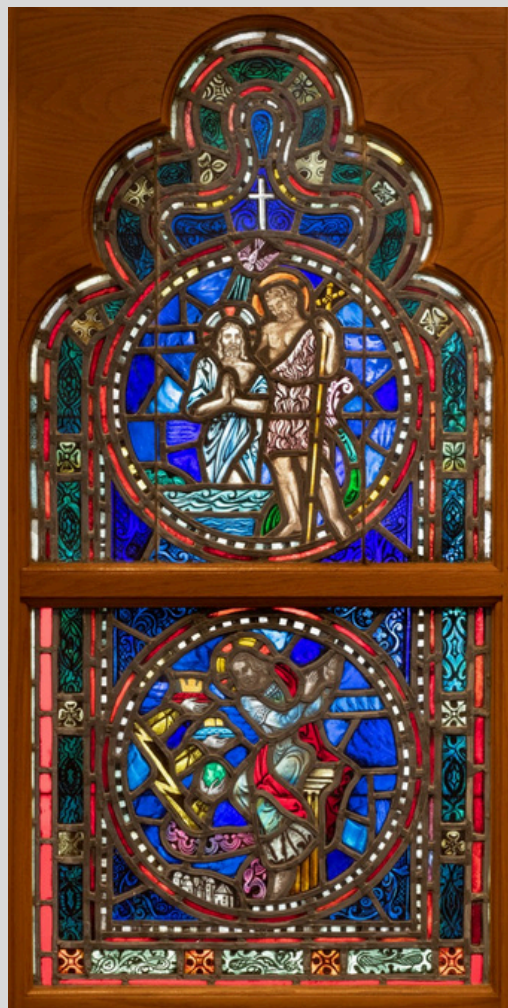
Luke 2:51-52

### 4B. Christ in the Carpenter's Shop

The young Jesus is mastering the carpentry skill of planing wood, with Joseph guiding and teaching him at the workbench. His mother Mary watches while stirring in a bowl, her presence and the archway conveying that they are in their home.

Matthew 13:55, Mark 6:3

Given in Memory of George and Mable A. Clagett  
(by the Mable A. Clagett bequest) 1957



### 5A. Christ with the Doctors

Jesus, age twelve, is seated on a high chair, looking at his mother. Her hands are raised in surprise at finding him after three days of not knowing where he was. He had stayed in Jerusalem after the Passover festival. Below him are two elderly teachers with a book he had studied with them.

Luke 2:41-50

### 6A. Baptism of Our Lord

Standing knee-deep in the water and holding his hands in prayer, Jesus is being blessed by the dove of the Holy Spirit and the voice of God after having been baptized. John the Baptist holds a cruciform staff, his tanned skin partially covered by his camel's hair garment, his foot breaking out of the frame.

Luke 3:21-22;

### 5B. Angel Appearing to Joseph in a Dream

An angel in flowing yellow robes and red wings seems to have appeared through the open window to give a message to Joseph, who is curled against a bed. He is being warned that the infant Jesus must be protected from King Herod's order to kill newborns.

Matthew 2:13

### 6B. Temptation of Our Lord

Jesus sits in a twisted position high on a column at the highest part of the temple. He sweeps his hands back rejecting all of Satan's temptations, shown by three sets of arms projecting from a lightning bolt. They tempt him with riches and power suggested by the gold crown on a red cushion, bread on a blue dish, and a green globe.

Matthew 4:1-11

Given in memory of Dorothy Draper English  
(by gifts of many people) 1957

Gift of Harry C. English 1957



### 7A. Christ Healing the Blind Man

Wearing a cloak of brilliant red, Christ raises his right hand in blessing while placing saliva on the eyes of the sightless man, who clenches his staff. Palm leaves signal the outdoor setting of the miracle outside the village of Bethsaida where the man's sight was restored.

Mark 8:22-26

### 8A. The Marriage at Cana

Christ and his mother are attending a wedding in Cana, when she signals to him that the wine has run out. Christ raising his right hand performs his first miracle. The liquid in the large stone jars being filled with water by a servant is red, already turned into wine.

John 2:1-11

### 7B. Christ Raising the Son of the Widow of Nain

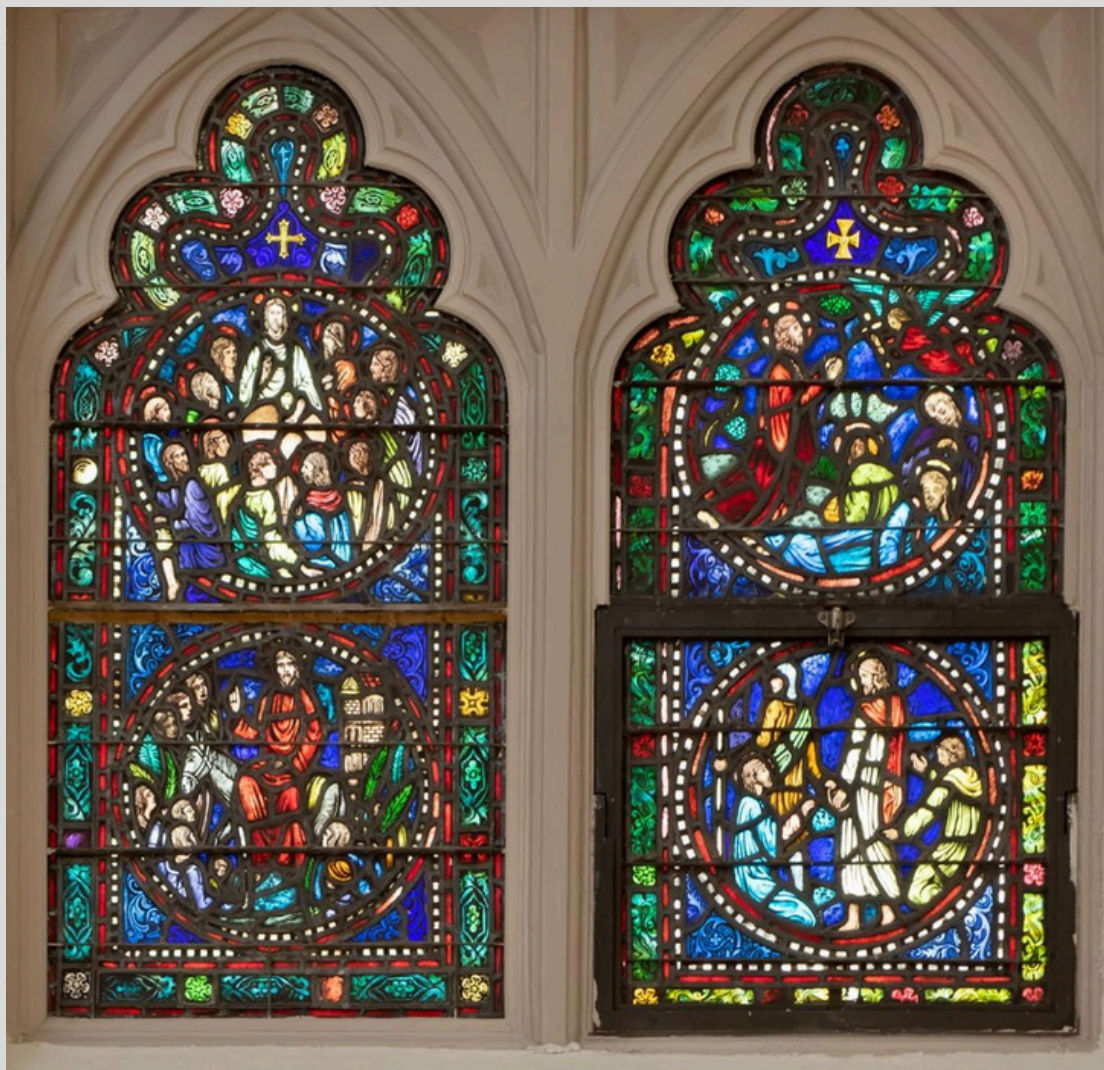
Leaning gently forward, Christ takes the hand of the deceased son of a widow in the town of Nain. Rising at his command, he sits up and begins to speak, his mother holding him. The man in the purple robe witnessing the miracle starts to spread the news: "A great prophet has risen among us!"

Luke 7:11-17

### 8B. The Miraculous Draught of Fishes

Christ stands in the boat, grasping its mast after directing that the nets be cast. Two disciples struggle to haul in the fish that are now straining the nets to the breaking point. Simon Peter who had said there was nothing to be caught is distraught by his sin. Christ tells him: "Do not be afraid; from now on you will be catching people."

Luke 5:4-11



## 9A. The Last Supper

Christ wearing white is surrounded by eleven of his disciples in the upper room in Jerusalem, celebrating Passover. He raises his right hand blessing a loaf of bread, saying, "Take eat, this is my body." He will then share a cup of wine, representing his blood, asking them to do the same in remembrance of him. Judas is fleeing.

Matthew 26:14-29 Mark 14:12-25

## 10A. The Garden of Gethsemane

Christ robed in red is praying in agony facing his death in the Garden of Gethsemane. He had asked his disciples Peter, James, and John to stay awake with him but they all fell asleep three times. Finally he said, "The hour has come; the Son of Man is betrayed into the hands of sinners."

Mark 32:1-42

## 9B. The Entry into Jerusalem

Christ, robed in red, raises his hand in blessing. He rides a donkey found by his disciples in Jerusalem, represented by the buildings behind him. People holding palms crowd around him saying "Hosanna! Blessed is the one who comes in the name of the Lord!"

Mark: 11:1-11

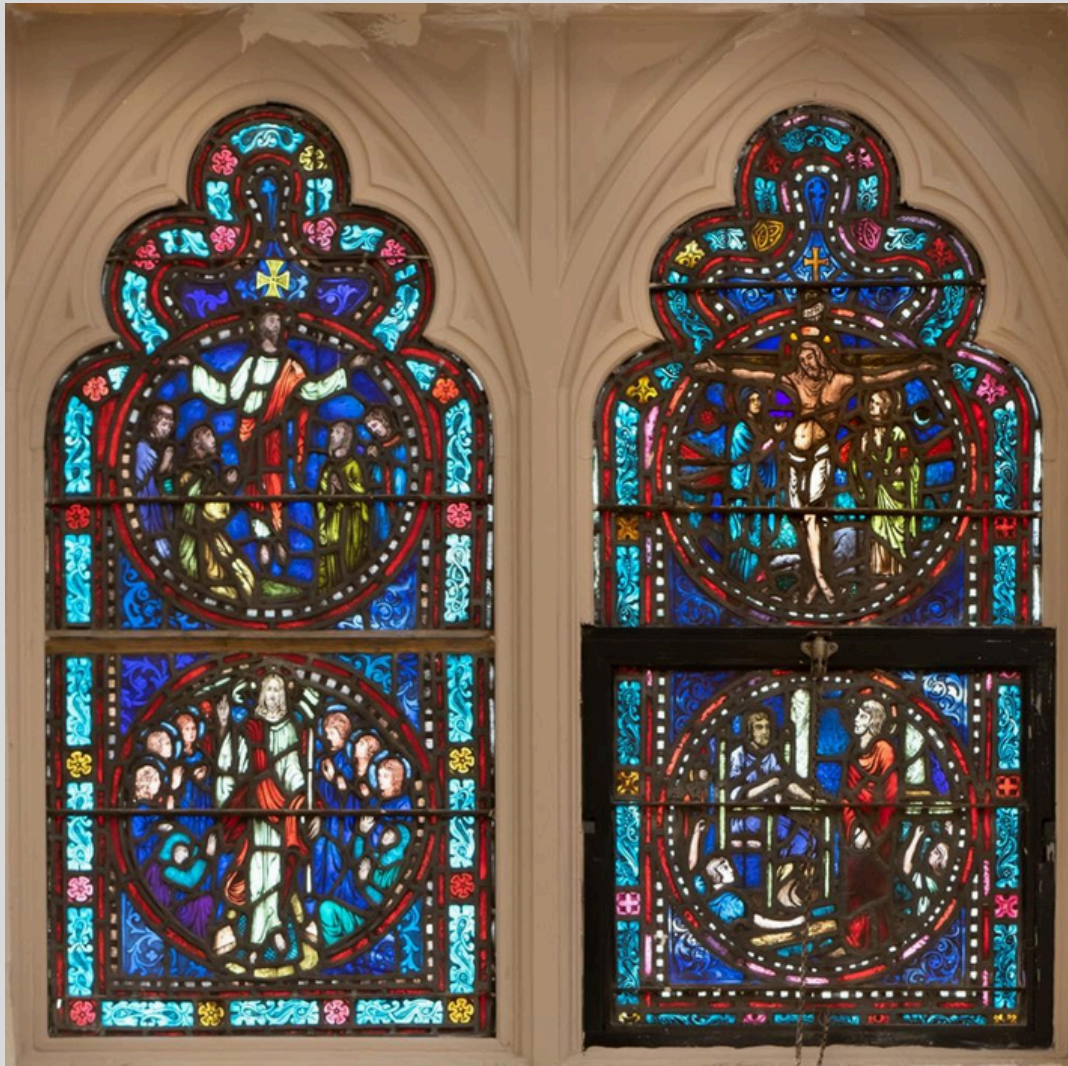
## 10B. Peter Denying Christ

A soldier in the courtyard turns away from Jesus. A servant girl points to Jesus saying she knows Peter was with him. Peter, afraid, denies this. Jesus looks directly at him, both remembering he had told Peter: "Before the cock crows, you will deny me three times."

Matthew 26:69-75

*Given in memory of Thelma Frisbie  
(by Henry S. Frisbie) 1927*

*Given in memory of Lawrence A. Barr  
(by Mrs. Lawrence (Eva) Barr) 1927*



### 11A. The Ascension

The resurrected Christ appears in bodily form to four apostles. He is being lifted up to heaven with his arms outspread. He has just told them: "for John baptized with water, but you will be baptized with the Holy Spirit" asking them to be his witnesses "to the ends of the earth."

Acts 1:1-9

### 11B. The Resurrection

Christ, his hair and face white, is blessing with his right hand and holding a standard with a flag, a symbol of his victory over death. He is shown rising up from the tomb, a traditional way of depicting The Resurrection. He is surrounded by amazed guards and angels in blue.

John 20:1-10 Mark 16:1-7

*Given in memory of Mable Margaret Mulligan  
(by Warren W. Mulligan) 1927*

### 12A. The Crucifixion

Christ on the cross dominates the scene, his arms on the cross stretching through the circular frame, his finely detailed torso contrasting with his white loincloth. He says to Mary and John standing next to him, "Woman, here is your son."

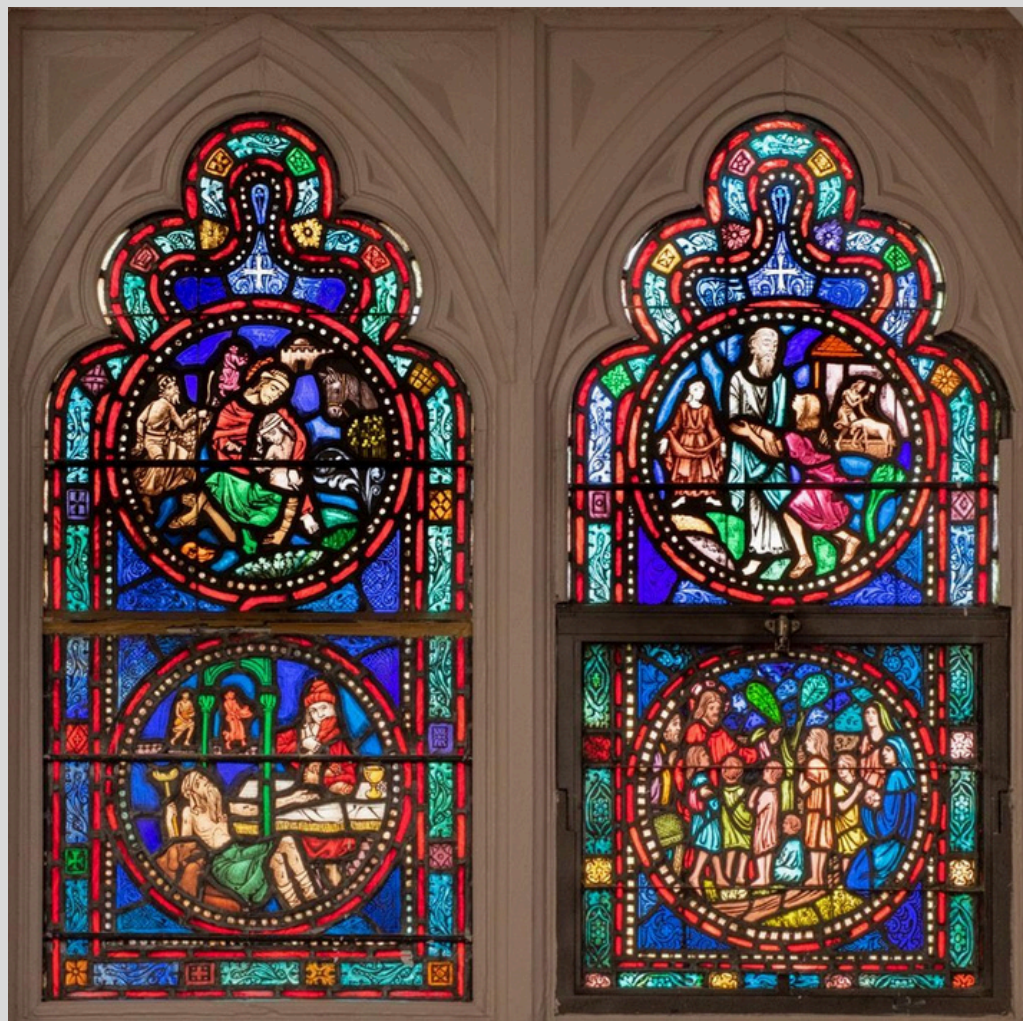
John 19:16-27

### 12B. Christ before Pilate

Christ robed in red, hands clasped, looks at Pilate seated on a chair, who is questioning him about whether he is King of the Jews. Pilate finding no case against him, offers to release him. The two figures representing the crowd are waving their arms calling for the thief Barabbas to be released instead.

John 18:28-40

*Given in memory of Anna Amelia Mulligan  
(by L. Perna & Sons) 1927*



### 13A. The Good Samaritan

Jesus told the parable of a Samaritan who got off his donkey to help a man who was robbed and beaten and left for dead. A priest and a Levite who ignored him are walking away. The Samaritan man took pity and is embracing the stranger before bandaging his wounds and taking him to an inn to be cared for. Jesus said, "Go and do likewise."

Luke 10:25-37

### 14A. The Prodigal Son

In Jesus's parable, a younger son asked for his half of the father's property and then squandered it. He has come back to ask his father's forgiveness. His bearded father embraces his arm. In the background a fattened calf is being killed and the hard-working older son is dismayed. The father says he is celebrating because "he was lost and has been found."

Luke 15:11-32

### 13B. The Rich Man and Lazarus

In Jesus's parable, a rich man, finely dressed in red, embraces his riches and a gold chalice on his table, with servants bringing him more. He ignores Lazarus, the poor man lying at his gate with dogs licking his sores. After both men die, the rich man being tortured in Hades saw Lazarus with Abraham, who reminded him that he had received good things and Lazarus evil things during their lifetimes.

Luke 16:19-31

*Given in memory of Robert Lindsay Fletcher 1965*

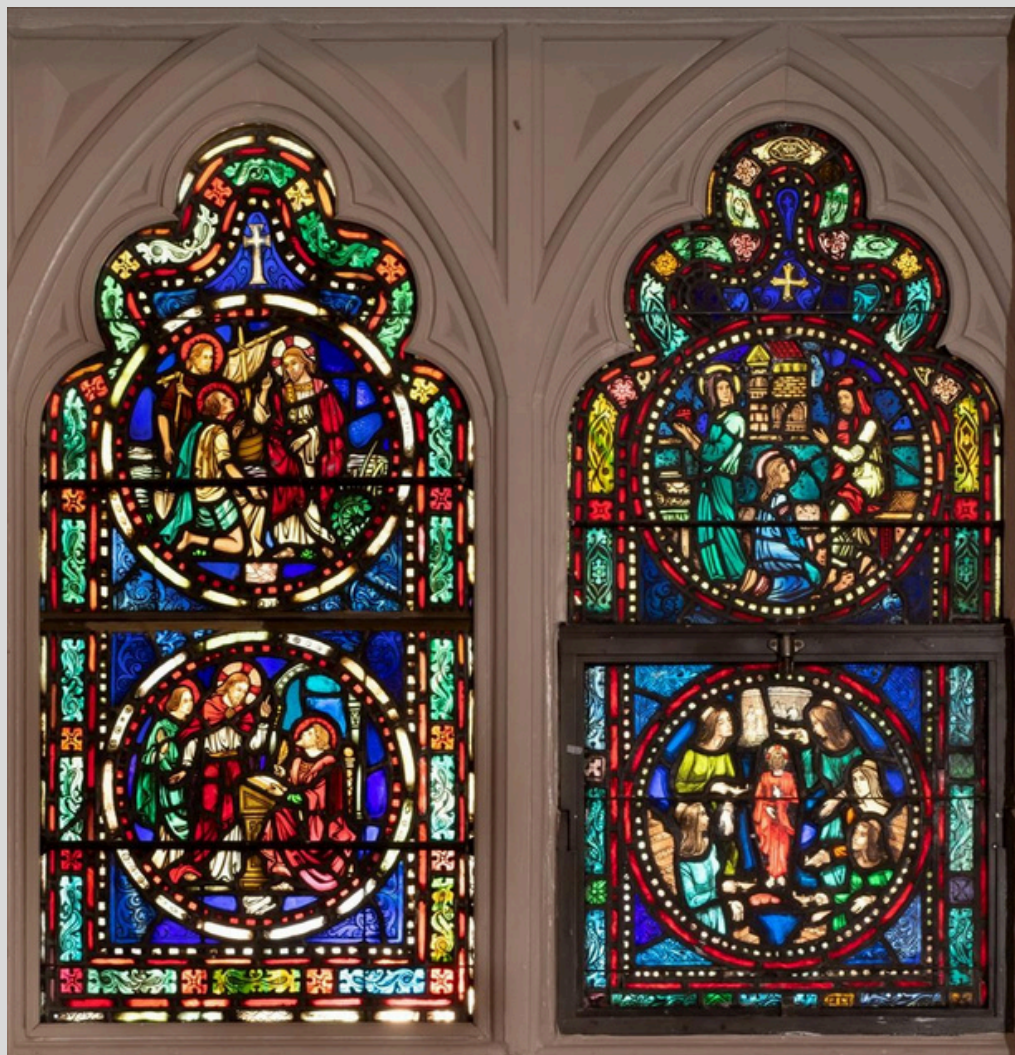
### 14B. Christ Blessing the Little Children

Jesus embraces a child and blesses the group of children of varying ages. A disciple shows concern on the left while two mothers are on the right. After the disciples tried to stop people from bringing their children to be blessed, he welcomed them saying, "Let the little children come to me; do not stop them; for it is to such as these that the kingdom of God belongs."

Mark 10:13-16

*Given in memory of Robert Lindsay Fletcher 1965*

*14B moved here was given in memory of Christian Frederck and Alice Mary Frederick (by Mr. and Mrs. A.F.E. Horn) 1927*



### 15A. Calling the Fishermen

Next to a sailboat and the Sea of Galilee, Jesus blesses the first two fishermen who have responded to his invitation: "Follow me and I will make you fish for people." Brothers Simon and Andrew, one kneeling and one holding a shovel, are becoming his first two disciples.

Mark 1:16-20

### 15B. The Call of Matthew

Jesus, another disciple behind him, is asking Matthew the tax collector, sitting at his desk in an arch-way writing with a quill pen, to follow him. He will become a disciple. Later the Pharisees question Jesus, seen eating with sinners and tax collectors. Jesus will reply that he has "not come to call the right-eous but sinners."

Matthew 9:9-13

*Given in memory of A. F. E. Horn 1943*

### 16A. Christ in the Home of Mary and Martha

Jesus, his head covered, is teaching in the home of Martha and Mary, in front of buildings of the village. Mary, kneeling, is listening at his feet. Martha is walking away, carrying something, busy working, and complaining that Mary is not helping. Jesus says: "Mary has chosen the better part."

Luke 10:38-42

### 16B. The Wise and Foolish Virgins

Jesus's parable describes half of ten bridesmaids who took no oil for their lamps. The bridegroom (Jesus robed in red) has arrived after they had all gone to sleep. Five maidens with long hair hold their lighted lamps and will go to the wedding banquet. The vignette shows the others searching for oil. His message was: "Keep awake therefore, for you know neither the day nor the hour."

Matthew 25:1-13

*Given in memory of Christian Frederick and Alice Mary Frederick (by Mr. and Mrs. A. F. E. Horn) 1927*

*16B moved here was given in memory of Robert Lindsay Fletcher 1965*



### 17A. Christ and the Woman of Samaria

Jesus is sitting at a well in a Samaritan city, breaking rules for Jews by asking an enemy woman to give him water. Startled that he knows her history of marriages and that she lives with a man not her husband, she recognizes him as a prophet. He tells her the water he could give her would give her eternal life. She has heard the Messiah is coming, and Jesus says, "I am he."

John 4:5-26

### 18A. Christ and Nicodemus

The Pharisee leader of the Jews, Nicodemus, has come to speak with Jesus at night, shown by the stars in the sky. Seated on a couch, he looks earnestly at Jesus, believing he has come from God. He asks how a person can be born again. Jesus, seated on a chair, explains that "no one can enter the kingdom of God without being born of water and Spirit."

John 3:1-16

### 17B. Christ and the Rich Young Man

Jesus, arms spread, responds to an elegantly dressed young man who asked what he must do to inherit eternal life. Jesus is telling him to sell his possessions and give the money to the poor. The man points to the piles of riches in his house. Jesus said, "it is easier for a camel [represented in the vignette] to go through the eye of a needle than for someone who is rich to enter the kingdom of God."

Matthew 19:16-24 Mark 10:17-31 Luke 18:18-27

### 18B. Christ and the Centurion

Jesus is in Capernaum with a Roman soldier, who is on his knees asking him to heal his paralyzed servant. The centurion is saying he believes Jesus could heal him from a distance by just speaking. Jesus, amazed, says "Go; let it be done for you according to your faith." The small scene at the top shows the servant attended by others being healed "in that hour."

Matthew 8:5-13 Luke 7:1-10 John 4:46-54



### 19A. Sermon on the Mount

Christ sits high on a mountain with arms spread wide teaching a group of people. Small black and white vignettes at the bottom illustrate his examples: not hiding a light under a bushel basket, the shepherd with the lost sheep, and a house built on rock rather than on sand weathering a storm.

Matthew 5:14-16 Luke 15:3-7 Matthew 7:24-27

### 20A. The Transfiguration

Jesus, drawn in black on white, is represented in dazzling light. His eyes and arms are raised, his right hand blessing. Moses points to the tablets with the ten commandments. Elijah has a raven dropping bread into his outstretched hand. Below him Peter, James, and John raise their hands in amazement. The tree suggests the high mountain setting.

Mark 9: 2-13

### 19B. The Widow's Mite

Jesus, seated on a chair in the temple, with two disciples listening, gestures toward a poor widow donating a coin from her purse to the treasury where others gave much more. He says her coin is the most valuable. "For all of them have contributed out of their abundance; but she out of her poverty has put in everything she had, all she had to live on."

Mark 12:41-44

*Given in memory of Robert A. Veitch and  
Eleanor Goldsmith Veitch 1950*

### 20B. St. Peter's Confession

Peter is saying to Jesus, "You are the Messiah, the Son of the living God." His gesture points to the image of the Lamb of God holding a pennant with a red cross, a symbol of Christ's sacrifice, illuminated by the star of Bethlehem. Peter wears the keys to the kingdom of heaven symbolically given to him by Jesus. Other disciples listen.

Matthew 16:13-20

*Given by L. Perna & Sons 1950*



Drawing for St. Columba from Willet Stained Glass Studios archives



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