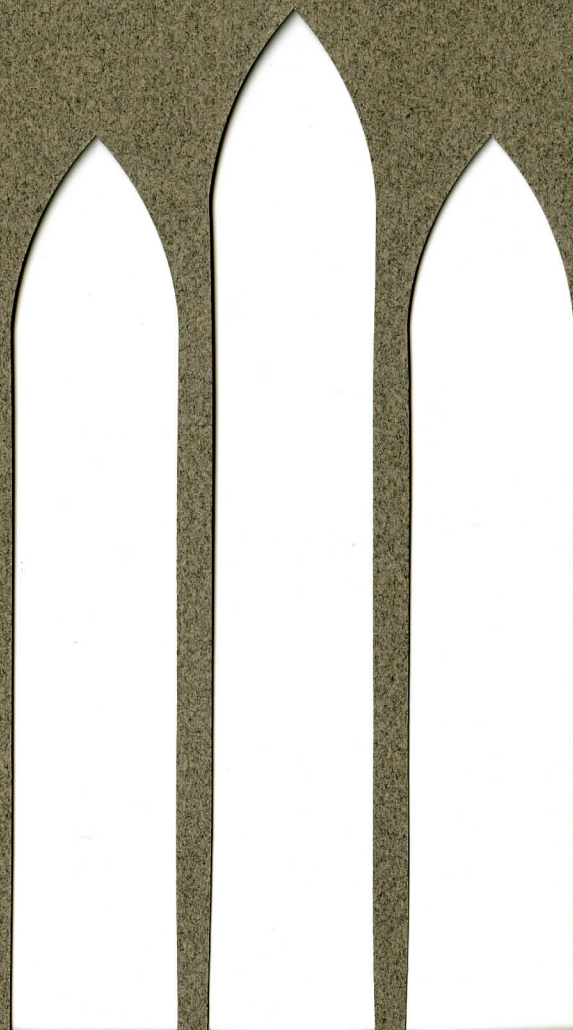




And God said, "Let There Be Light."
Genesis 1:3

The Windows of St. Mary's Episcopal Church
Scarborough, New York



DEDICATION

This book is dedicated to the glory of God, in thanksgiving to Him for all the people of St. Mary's: past, present, and future. May their lives serve as witnesses of God's love in the world.



1. *The Chancel and East Window*

Since 1851 when the building was erected, parishioners of St. Mary's have felt the presence of God in this sanctuary. The altar is made of Italian marble and was imported and given by Mrs. Lindley Murray Hoffman in 1851. The church's altar hangings are in the style of the ancient Use of Sarum, a rite established in southern England prior to the Reformation. (Sarum was the ancient name of Salisbury, England, site of the great cathedral built before 1075 A.D.) In Sarum Use, blue hangings remain on the altar for seven months of the year, replaced with other colors for various festival days of the church calendar. The red hangings shown here are used only for Palm Sunday and Pentecost.



2. Detail: The West Window

Jesus said, "I am the true vine and my Father is the vinegrower. Just as the branch cannot bear fruit by itself unless it abides in the vine, neither can you unless you abide in me."
(John 15: 1, 4b)

The glorious West Window of St. Mary's Church faces Albany Post Road and the Hudson River. This window is one of the earliest and best examples of grisaille glass in North America. Grisaille glass is transparent, allowing the silhouettes of the trees outside to be viewed from the inside of the church, giving the effect of seeing through a veil. Through this window, the natural world and light are brought into the church.

John Jay Bolton modeled this window after his brother William Jay Bolton's grisaille window at Christ Church, Pelham Manor, New York. The shape and style of the five lancets¹ are reminiscent of the window of the Five Sisters in York Minster, York, England. Two of the lancets here have lead lines drawn in while the other three are partially leaded. The elements of this grisaille window include potmetal and silver stain.

Symbols of foliage woven through the patterns in the five lancets suggest ivy, which is significant to St. Mary's because an early friend of the congregation, the noted author Washington Irving, planted ivy on the church grounds which he had plucked from the garden of the historical home of Sir Walter Scott in England. The ivy still grows here today. Note that only the two smaller outside lancets depict vines that bear fruit.

Willene B. Clark, a leading authority on early stained glass of the Boltons, described this window: "There are no finer Victorian grisailles anywhere than John's five slender lancets in the west facade of St. Mary's Church, Scarborough, New York."²

The original west window was a gift of Mrs. Gideon Lee in 1851.

¹Lancet: pointed gothic window

²Willene B. Clark, *The Stained Glass Art of William Jay Bolton*, Syracuse University Press, 1992



3. *The West Window*

Teach me Thy love to know;
That this new light, which now I see,
May both the work and the workman show:
Then by a sunne-beam I will climbe to Thee.

-George Herbert, Anglican Vicar and Poet 1593 - 1633



4. North Transept Roundel

THE TRANSEPT ROUNDELS: ILLUSTRATING THE DOCTRINE
OF THE TRINITY AND THE ROOTS OF CHRISTIANITY

The North Transept Window, a roundel³, is located above the organ and choir box. The roundel is dominated by a large, leaded trefoil, or three-leaf clover, a symbol for the Trinity associated with St. Patrick of Ireland, who is credited with Christianizing that nation in the fifth century and explaining the concept of the Trinity by illustrating the three parts of the trefoil. The trefoil's three parts carry images representing the Three Persons of God: the Hebrew letters for Jehovah (the Father), a representation of the Lamb Triumphant (the Son) and a dove (the Holy Spirit).

In the late 1980's during a wind storm the dove medallion blew out of this window. Its pieces were collected by a diligent sexton and were later edge-glued. The event drew attention to the deteriorated condition of the windows. Over the years, periodic restoration had been made but many parishioners believed this sign of divine intervention was leading them to embark again on a program of restoration for all of the windows and the church building itself. This was completed in 1989.

³Roundel: circular pane of glass.



5. *South Transept Roundel*

The South Transept Window, also a roundel, is dominated by a large, leaded Star of David, the definitive symbol for Judaism, the root of Christianity. The Star of David symbolizes unity of the tribes of Israel under King David. In the center of the star is a flower, and inside the flower is a wheel. Around the rim of the wheel read the Latin words: “The Father is not the Son; the Son is not the Spirit; the Spirit is not the Father.” The spokes of the wheel read “The Father is God; the Son is God; the Spirit is God.” Hence the teaching of the triune God: Three Persons, but One God.

Six winged cherubim adorn the roundel between the points of the Star of David. Three are golden-haired and three have bright auburn hair. Students of window art have long admired John Bolton’s creativity and sense of amusement in this, the most unique of St. Mary’s windows. Some parishioners have surmised that Mr. Bolton possibly modeled these cherubim after young relatives or friends.

Given by Catherine Wheel, William Creighton and Edward Schermerhorn Mead in 1851.

OLD SACRISTY WINDOWS



6B. *Small Lancet*



6A. *Star of David Roundel*

High up near the peak of the arch over the door in this small room is the Star of David roundel. The clear strong colors—two interlocking gold triangles forming the Star of David on a cobalt blue background patterned with a braincoral pattern—make this window a hidden gem of John Jay Bolton's work.

The small lancet carrying no sacred images adorns the outer wall of this room, originally the sacristy, later a minister's office, sometimes a Sunday School room, and currently the music director's office. The use of bold colors—blues and reds—suggests patriotism. The repeating geometric pattern suggests order.

THE EAST WINDOW

The Chancel Window, or East Window, above the altar consists of three lancets symbolizing the Three Persons of God: Father, Son, and Holy Spirit. The colorful border pattern seen throughout the three lancets is called a "diaper pattern" and contains strong complementary colors which draw the eye to the significant images. Note that at the top of the center lancet the complementary colors of scarlet red with bright spring green draw the eye to the image of the Last Supper. The sapphire blue sky and jewel tones in Christ's robe and those of his disciples (garnet, emerald and amethyst) demand attention.

The four corners of the East Window contain medieval symbols assigned to the writers of the four gospels of the New Testament. The symbols have traditional and ecclesiastical significance. Each of these carries a banner embellished with the gospel writer's name: Matheus, Marcus, Lucas, and Johan.

Opposite each other in the north and south lancets are symbols for Alpha and Omega. "I am the Alpha and the Omega, the beginning and the end." (Revelation 1:8) The IHS in the center lancet denotes ancient Greek for the first three letters in Jesus' name: iota, eta and sigma. The interlocking chain links are copied from the illuminated manuscripts of the Book of Kells—transcriptions of holy scripture made by cloistered Irish monks during the seventh century.

The chancel window was a gift of Mrs. Edwin Bartlett in 1851. The original cost was \$250.



7. *The East Window*

Thou preparest a table before me
in the presence of my enemies;
Thou anointest my head with oil,
my cup overflows.
Surely goodness and mercy shall follow me
all the days of my life;
And I shall dwell in the house of the Lord forever
-Psalm 23: 5-6

THE EAST WINDOW

NORTH LANCET:

- 9A. **T**he top of the north lancet shows the symbol of St. Mark, a griffin, born of an eagle and a lion, also called the Winged Lion, since Mark's gospel begins with a roar, like that of a lion— "*The voice of one crying in the wilderness: Prepare the way of the Lord.*" (Mark 1:3) *
- 9B. **I**n the center of the north lancet is the Lamb Triumphant carrying a cross, a symbol for Christ's sacrifice and triumph over death. *Lamb of God, You take away the sins of the world.* from the *Agnus Dei* of the Holy Eucharist.
- 9C. **T**he bottom of the north lancet shows the symbol for St. Luke, the Winged Ox or Bull. Luke's gospel is known for its careful telling of the Christmas story—the birth of Christ—and perhaps the Ox is a reference to the humble condition of His birth in a barn, in the company of animals.

CENTER LANCET:

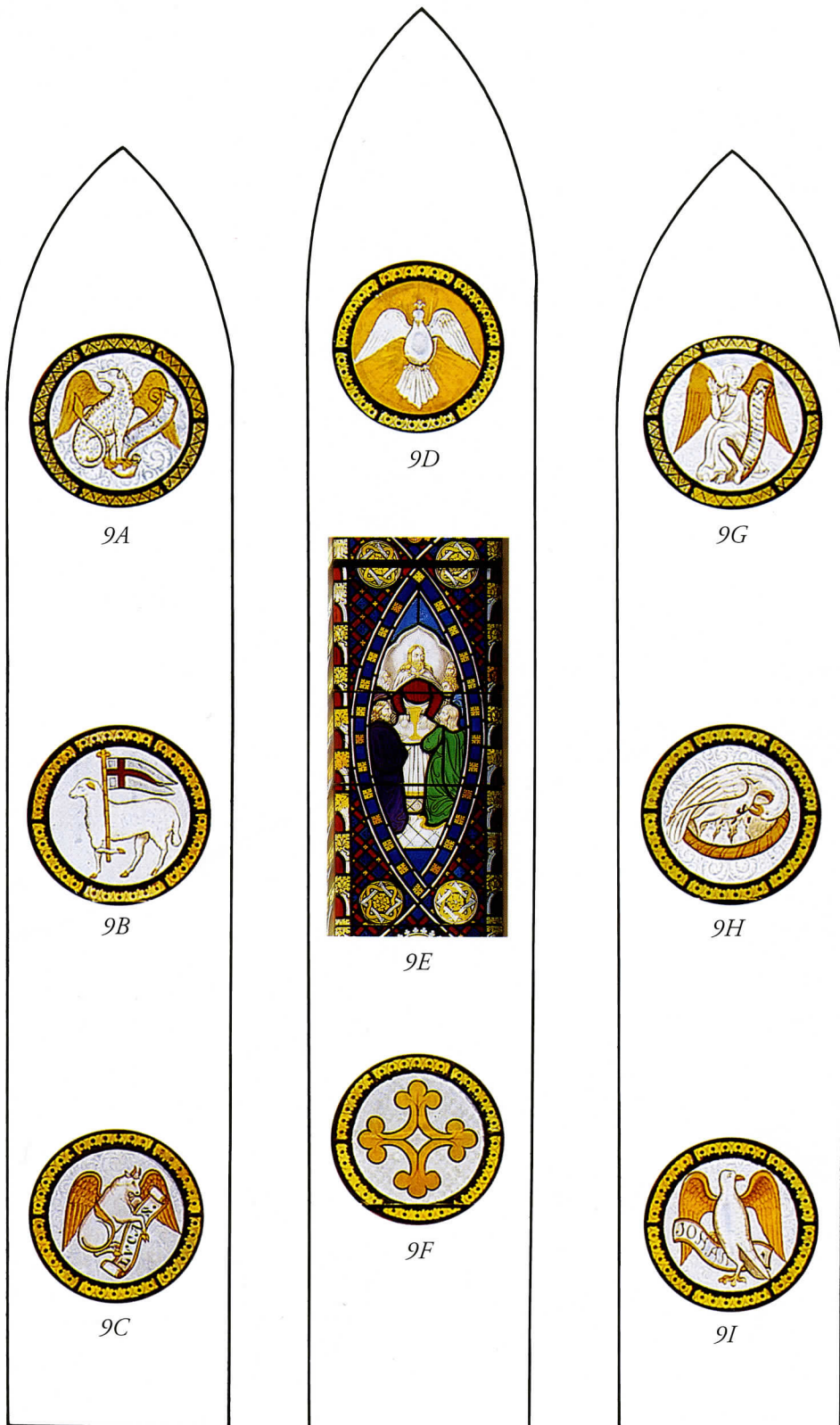
- 9D. **T**he Holy Spirit is represented by a dove, which first descended upon Christ at His baptism and the beginning of His ministry. *In those days Jesus came from Nazareth of Galilee and was baptized by John in the Jordan. And when He came up out of the water, immediately He saw the heavens opened and the Spirit descended upon Him like a dove; and a voice came from heaven, "Thou art my beloved Son, with thee I am well pleased."* (Mark 1:9-11)
- 9E. **T**he theme of the east window is the sacrifice of Jesus Christ. A representation of Christ serving the Last Supper, the first Holy Eucharist, forms the centerpiece of the east window. *On the night He was handed over to suffering and death, our Lord Jesus Christ took bread; and when He had given thanks to You, He broke it, and gave it to His disciples, and said, "Take, eat: This is my Body, which is given for you. Do this for the remembrance of me." After supper He took the cup of wine; and when He had given thanks, He gave it to them, and said, "Drink this, all of you: This is my Blood of the new Covenant, which is shed for you and for many for the forgiveness of sins. Whenever you drink it, do this for the remembrance of me."*
(Book of Common Prayer of the Episcopal Church; taken from I Corinthians 11:23-25 and Matthew 26:26-28)
- 9F. **T**he cross Trefflee (also known as the cross Botonee) is sometimes called the budding cross because of the trefoil ends. Bolton has modified it, giving it an open center.

SOUTH LANCET:

- 9G. **T**he top of the south lancet depicts the Winged Man of St. Matthew, since this gospel traces Christ's human genealogy. Matthew has also been called The Great Commissioner, since his gospel ends with the last earthly words of Christ, known as The Great Commission: "*Go ye therefore and make disciples of all nations, baptizing them in the Name of the Father, the Son, and the Holy Spirit.*" (Matthew 28:19) Perhaps the Winged Man is the messenger of Good News going forth to spread the gospel.*
- 9H. **T**he center of the south lancet shows a rare medieval symbol for Christ's sacrifice for us, the Pelican-in-Her-Piety, which depicts the bird plucking her own breast to feed her young with her own blood.
- 9I. **T**he bottom of the south lancet shows the Eagle of St. John, assigned to John because his narrative rises to the loftiest of heights in dealing with the life and mind of Christ. *For God so loved the world that He gave His only begotten Son that whoever believes in Him should not perish but have eternal life.* (John 3:16)

*The two symbols for St. Matthew and St. Mark were inadvertently switched during the last restoration.

DETAIL: THE EAST WINDOW



North Lancet

Center Lancet

South Lancet

THE FIVE NAVE WINDOWS:
IMPLEMENTS OF CHRIST'S CRUCIFIXION

*He stretched out His arms upon the cross, and offered Himself, in obedience to
Your will, a perfect sacrifice for the whole world.*

From the Book of Common Prayer of the Episcopal Church

NAVE: NORTH WALL

The setting is the crucifixion itself. Jesus is near death. *And one of them at once ran and took a sponge, filled it with vinegar, and put it on a reed, and gave it to Him to drink.* (Matthew 27:48) After Jesus had yielded His Spirit to God and had died, *One of the soldiers pierced His side with a spear, and at once there came out blood and water. For these things took place that the scripture might be fulfilled: "They shall look on Him whom they have pierced."* (John 19: 34, 37) The banner carrying the letters INRI denotes the Greek letters representing the title "Jesus of Nazareth, King of the Jews," which was said to have been written over Jesus' head at the top of the cross.



10A. *The Spear and Sponge*

During His trial before Pontius Pilate, Jesus was scourged and beaten by Pilate's soldiers who mocked Him by dressing Him in a robe of purple and placing a crown of thorns upon His head, calling Him "the King of the Jews." *And the soldiers plaited a crown of thorns, and put it on His head, and arrayed Him in a purple robe.* (John 19:2) The nails depicted in this window refer to those that were used to pierce His hands and feet as He hung on the cross.



10B. *The Crown of Thorns
and Nails*

While Jesus was tried before the High Priests in Jerusalem, the disciple Peter, who waited outside the temple, feared for his own safety and so denied his Master. *And immediately the cock crowed a second time. And Peter remembered how Jesus had said to him: "Before the cock crows twice, you will deny me three times." And he broke down and wept.* (Mark 14:72) The implement to the left is the scourge, a Roman tool of torture consisting of a leather whip with sharp stones tied to the ends. *So Pilate, wishing to satisfy the crowd, released for them Barabbas, and having scourged Jesus, he delivered Him to be crucified.* (Mark 15:15)



10C. *The Cock That Crowed
at Peter's Denial of Jesus*



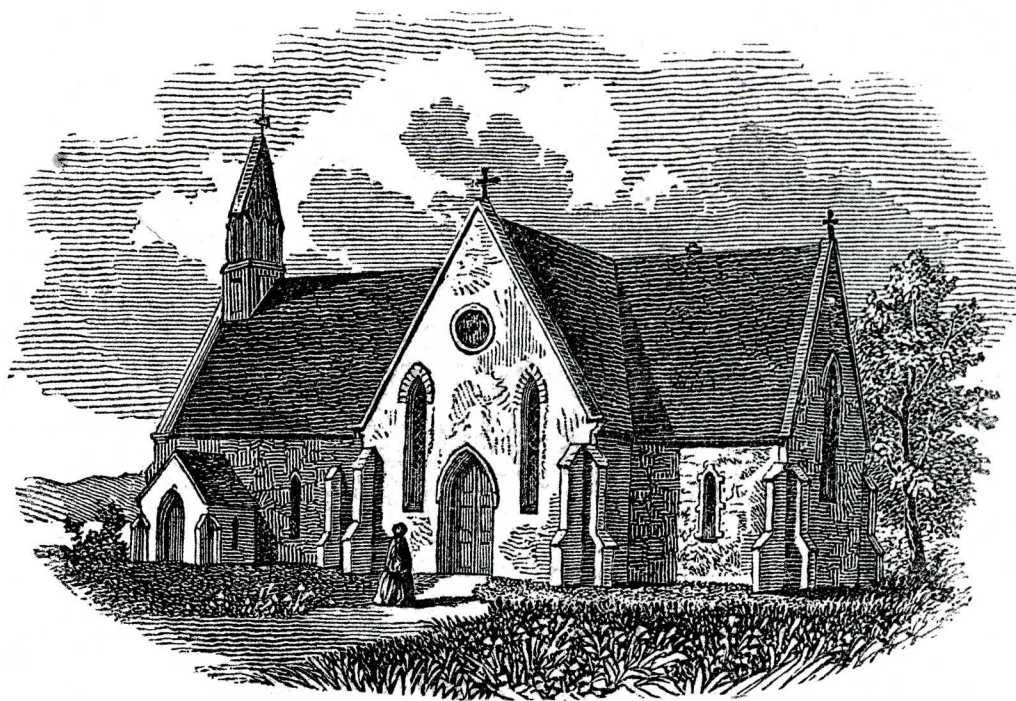
11A. *The Dice Cast for
Jesus' Garment*

The setting is the crucifixion. Jesus hung dying on the cross, stripped of His own garments. *When the soldiers had crucified Jesus they took His garments and made four parts, one for each soldier; also His tunic. But the tunic was without seam, woven from top to bottom; so they said to one another: "Let us not tear it, but cast lots for it to see whose it shall be." This was to fulfill the scripture: "They parted my garments among them, and for my clothing they cast lots."* (John 19: 23, 24)



11B. *The Staff, Lantern,
and Sword*

The setting is the Garden of Gethsemane, where Jesus was arrested while praying with His disciples. *While He was still speaking, Judas came, one of the twelve, and with him a great crowd with swords and clubs, from the chief priests and the elders of the people. Now the betrayer had given them a sign, saying, "The one I shall kiss is the man; seize him."* (Matthew 26:47-48)



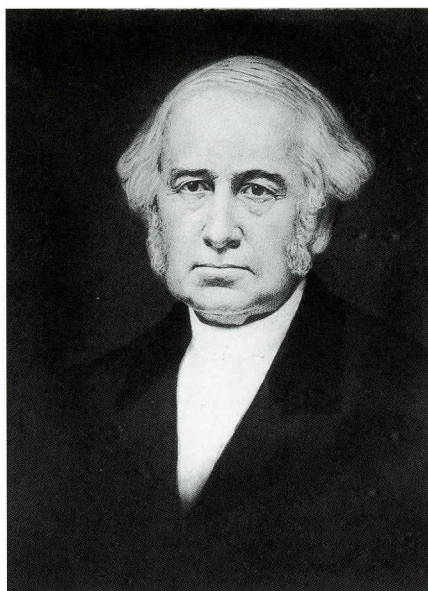
THE EARLY YEARS OF ST. MARY'S CHURCH OF SCARBOROUGH, NEW YORK

About the Stained Glass Windows

Houses of worship began integrating the stories and symbols of their faith into colorful stained glass windows during the Middle Ages in Europe in order to teach and enlighten the public. As Christianity spread, so did its style and form, as churches in America copied the gothic architecture and window art of the older European churches. One of the earliest stained glass enterprises in the United States was that of John Jay Bolton (1818-1898), who with his brother William Jay Bolton in their studio in Pelham Manor, New York, created windows for several Episcopal churches in Manhattan and Westchester County in the mid-nineteenth century. The Bolton brothers were the vanguard of gothic revival in America and were considered to be the only serious stained glass artists at work in the United States at that time.

Today, St. Mary's Church holds the only complete set of John Jay Bolton windows in America. The entire set of windows in the church was stained by Bolton in his Pelham Manor studio and finished in 1851. A son of the Rev. Robert Bolton, the founding rector of Christ Church, Pelham Manor, John Jay created windows that are a testimony to his refined artistic abilities as well as to his deep Christian faith. He also designed the windows for the original church of St. James the Less in Scarsdale in 1851. These were destroyed by fire in 1882. John Bolton was an architect and a craftsman and his other accomplishments include the design of the Bartow-Pell Mansion, Christ Church and the Priory, all in Pelham. One of his windows was installed in the American Wing of the Metropolitan Museum of Art in 1986. John Bolton became an ordained minister in 1862, and served for many years as rector of the Church of the Holy Trinity in West Chester, Pennsylvania.

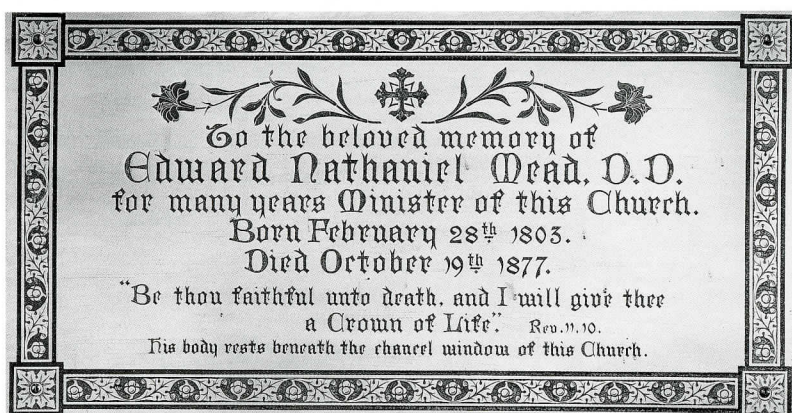
About the Founders



Rev. William Creighton

St. Mary's Church was founded in 1839 by Rev. William Creighton, D.D., who left his post as rector of St. Mark's-in-the-Bowery in Manhattan for a rural setting on account of his wife's illness. The parish was founded to serve a growing community of settlers, among these many workers who had arrived to help build the New York City Aqueduct—a five-year project begun in 1837. Dr. Creighton bought a large tract of land overlooking the Hudson River and built his home "Beechwood" there. His fledgling congregation met in a one-room school house located on the corner of Sleepy Hollow Road and Albany Post Road. At that time the congregation was known as St. Mary's Beechwood.

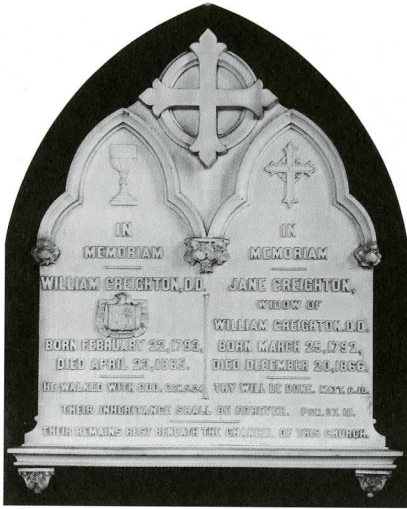
One of the great men of the Episcopal Church, Dr. Creighton was elected Provisional Bishop of New York in 1851 but declined the office. He was President of the House of Deputies of the Episcopal Church General Conventions of 1853, 1856, and 1859. In addition to serving as rector of St. Mary's, he also served as minister to the early congregations of Christ Church, Tarrytown and Zion Church, Dobbs Ferry. He was assisted in pastoring these three parishes by Rev. Edward Nathaniel Mead, D.D.



13. Brass Memorial Plaque

Dr. Mead, a graduate of Columbia University Law School and the General Theological Seminary, married Dr. Creighton's daughter, Jane. The newly married Dr. and Mrs. Mead toured England on their honeymoon trip and stopped in Scarborough, Yorkshire, where they visited the thirteenth-century Scarborough Parish Church. Upon their return to New York, Dr. Mead persuaded his father-in-law to build a church. Relying on his memory and talent for architecture, Dr. Mead re-created the blueprints from the North Aisle

Chapel of the Scarborough Parish Church. The new St. Mary's was built of native granite by local stone masons. Funded largely by Dr. Creighton, who gave the land and most of the money for the project, St. Mary's Church was completed in 1851. The first worship service was held here on September 21, 1851, St. Matthew's Day. Dr. Mead was the church's second rector, following in his father-in-law's steps.



14A. Creighton Memorial Tablet



14B. Morell Memorial Tablet



14C. The Baptismal Font

The Baptismal font was given by Miss Catherine S. Creighton in 1851.

SUNDAY SCHOOL MEDALLIONS

Located in the windows of the Sunday School rooms, these six historical medallions below and on the facing page (designer unknown) were given to St. Mary's by the V. Everett Macy Family. Mr. Macy was Treasurer of St. Mary's Church for many years.



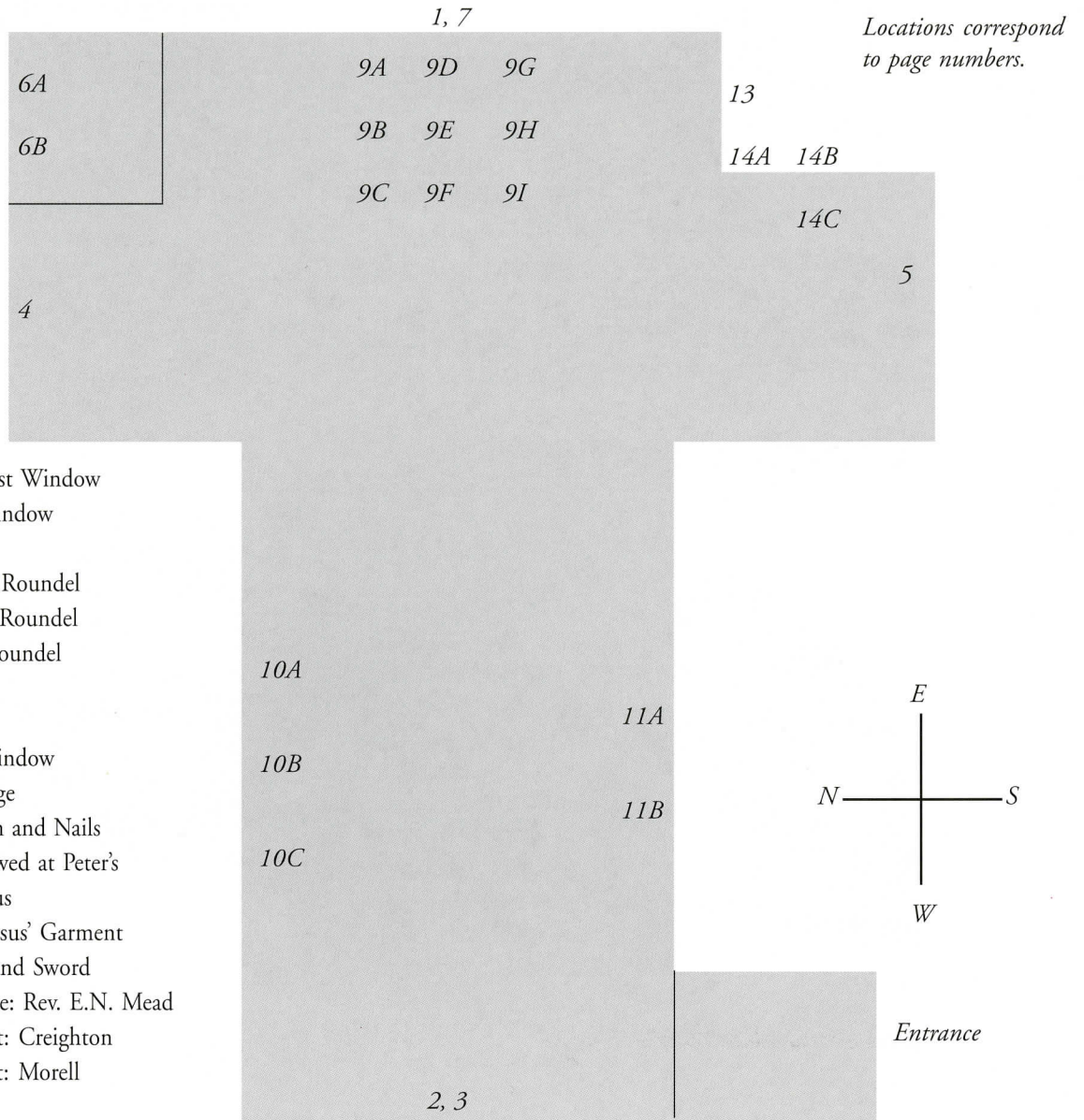
United States of America



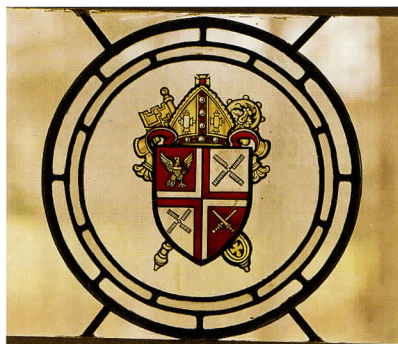
State of New York



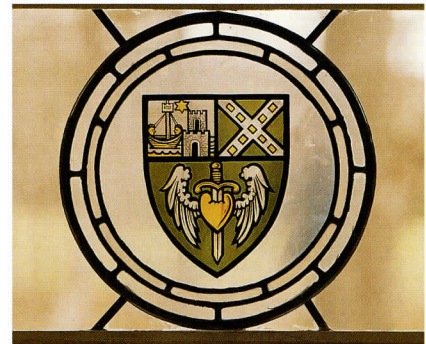
County of Westchester



Town of Ossining



Episcopal Diocese of New York



St. Mary's Church

THE CLERGY OF ST. MARY'S CHURCH, SCARBOROUGH, NEW YORK

Rectors

- 1839 - 1865 William Creighton, D.D.
1865 - 1877 Edward Nathaniel Mead, D.D.
1877 - 1882 The church was without a Rector. Services were conducted under the supervision
of General George Webb Morell.
1882 - 1895 Abraham Herbert Gesner
1895 - 1904 Thomas Robinson Harris, B.D.
1904 - 1914 Berry Oakley Baldwin, B.D.
1914 - 1951 Charles Warren Baldwin, B.D.
1951 - 1965 Leland Boyd Henry, D.D., S.T.D.
1966 - 1969 Stewart Clark Zabriskie, D.D.
1969 - 1981 William J. Clague, M.A.
1982 - 1988 Paul F. M. Zahl, Dr. Theol.
1989 - Hillary R. Bercovici, Ph.D.

Associates and Assistants

- 1985 - 1989 Nancy Wadsworth Hanna, M.Div., Assistant
1964 - D. Williams McClurken, M.Div., Associate
1994 - Kathy J. King, M.Div., Assistant

ACKNOWLEDGMENTS

The Rector and Vestry gratefully acknowledge the following contributions: Lorraine Barstow, *Art Historian and Project Leader*; Lisa Mooney, *Editor*; Ginny Loughlin, *Editorial Consultant*; Maarten and Drusilla van Hengel, *Advisors*; Peter Bittner of Spring Street Digital, *Photographer*; Carolyn Sebastian, *Graphic Designer and Art Director*; Color Group, Inc., *Color Retoucher*; The Stinehour Press, *Printer*; and the late Rev. Leland Boyd Henry, whose booklet was useful in the development of this project.

Etching of St. Mary's Church on page 12 is photographed from *The History of The Protestant Episcopal Church, in The County of Westchester, from Its Foundation, A.D. 1693 to A.D. 1853*, by Robert Bolton, A.M.

Scripture references used herein are from The Holy Bible, Revised Standard Version, Oxford Edition.

Publication of this limited edition was made possible by an anonymous grant. Proceeds from the sales of this booklet will be used for window maintenance.

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TO THE GLORY OF GOD

