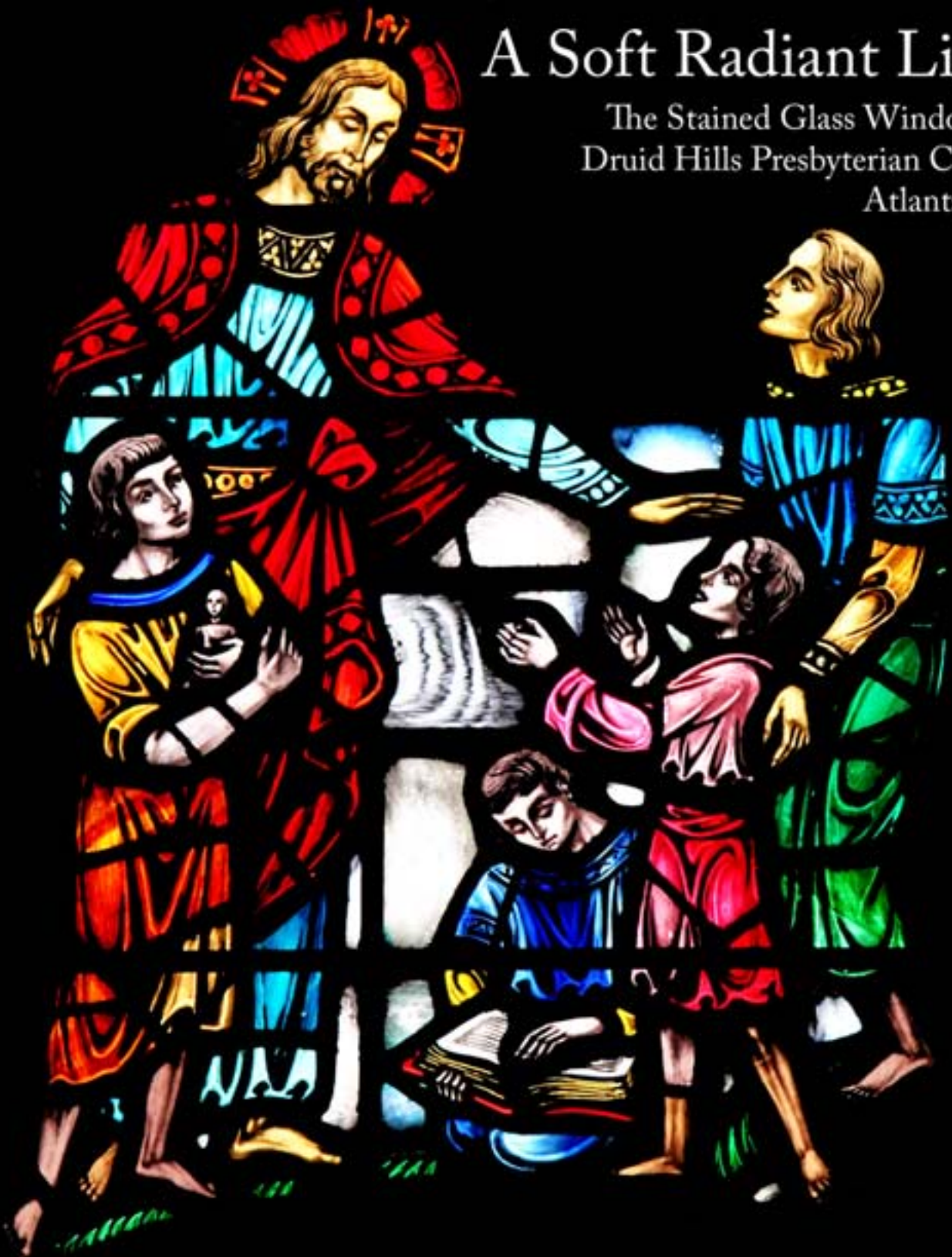


A Soft Radiant Light

The Stained Glass Windows of
Druid Hills Presbyterian Church
Atlanta, GA



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The Stained Glass Windows of
Druid Hills Presbyterian Church
Atlanta, Georgia

Mary-Elizabeth Ellard

Photography and Design by Cader Howard

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And God said, “Let there be light.”
Genesis 1: 2

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Telling Our Story in Stained Glass

During the Middle Ages, churches installed stained glass to explain Bible stories to people who could not read a book. Today, we write a book to explain our windows and the stories they tell. Most basically, our windows tell the Biblical story. They show to members and guests the whole sweep of God's mighty and loving work, from "in the beginning" to "world without end." The next article will walk you through the organization of the windows as they tell that story. Subsequent articles will help you explore the windows individually.

The windows also tell this church's story. It might feel odd, but really take time to read the dedications. One of the later articles will lead you through them. More than money given, these plaques represent lives of faithful members who have gone before us. They built this sanctuary during the Great Depression. They installed



these windows. They volunteered in the nursery, sang in the choir, worked in missions, greeted visitors, kept session minutes, taught Sunday school and baptized babies. Some of those babies are now elders. The windows remind us of the charge we have to keep as we continue to serve here today.

The church erected the windows as part of building the present sanctuary, or as they called it in 1940, “auditorium.” Clearly they wanted a place to hear a word from the Lord. The project represented a tremendous commitment for the congregation. They had just burned the mortgage on the education building. The economy still stalled under the Great Depression, and war in Europe loomed ahead. Even so, Druid Hills Presbyterian Church undertook to build a sanctuary inspired by the great French Gothic cathedrals, complete with stained glass windows. They commissioned Francis Palmer Smith, the first director of Georgia Tech’s School of Architecture and former member of Druid Hills, to design the sanctuary. They hired Wilbur H. Rowand of Shorter College to oversee the construction of an organ by Aeolian-Skinner. Finally, they commissioned Henry Lee Willet of Philadelphia to design and execute stained glass windows. Founded in 1898 in Pittsburgh, the Willet Company had emerged as one of America’s finest stained glass studios. Mr. Willet and Mr. Smith were good friends and worked together on other projects, including St. Philip’s Cathedral. Mr. Willet and our pastor then, Rev. William Elliott, also became lifelong friends. Mr. Smith, Mr. Willet and Rev. Elliott all contributed to the windows’ comprehensive plan.



The scorpion in the October window is a great example of English Streaky Glass. Notice its bands of color.

Adopted by the session in 1940, the overall plan instructs that “all of the glass is done in the Mediaeval manner; the color being in the glass itself, with painting in dark pigment confined to the features, drapery and ornament.” In other words, the glass got its color from metallic salts incorporated during initial production. An artist then blew molten glass into large thin bubbles, cut it and laid it flat to harden into sheets. Imperfections and irregularities in the glass encourage a varied and vibrant luminescence.

From those large monochromatic glass sheets, craftsmen cut pieces, arranged them according to a

design, painted details and shading using an iron oxide pigment and then fired the glass. The glazier then assembled the pieces of glass like a jigsaw puzzle, fitting them into short grooved strips of lead (comes) to hold the picture together. The glazier soldered the comes at their joints and pushed a soft cement (mastic) under the comes to secure the glass to the lead. The basic technology dates back about 900 years.

Probably on the advice of Mr. Willet, the session prohibited the opalescent or clouded glass that had become popular in early 20th century America. Rather they called for the “color and luminosity of the Mediaeval glass of France.” By that they meant that the windows should “show luminosity at all hours of the day and to avoid glare when the sun is upon them.” To achieve these effects, the Willet Company applied modern spins on two Medieval techniques: grisaille and jeweled glass.

The aisle windows recall grisaille technique. Developed in the gloomy climes of 12th century England, grisaille windows maximize light while still minimizing glare. The glass painter starts with clear or lightly tinted glass and paints it using shades of gray or brown. Into that monochromatic background, the glazier might scatter accidentals (pieces of deeply colored glass). The artist might also concentrate richly colored glass in medallions, borders or other figures. Our aisle windows do all these.

In sharp contrast, the Passion and Rose Windows use jewel-like glass. Strictly speaking, jeweled glass has been molded or chipped into tiny pieces that resemble jewels. However, all the glass at Druid Hills is leaded antique glass, hand blown into thin sheets and then cut. Even so, jeweled and jewel-like windows both rely on small pieces of deeply colored glass arranged to define patterns and figures. French Gothic glaziers favored blue in jeweled windows, as at Druid Hills, for its deep tone and ambience of mystery. The dark recesses common to Gothic chambers lend themselves well to the technique, since bright light inside a room can obscure a jeweled window, making it illegible to the viewer. Hence, our architect tucked the Rose and Passion Windows well away from the more transparent grisaille-type windows along the aisles.



The session further instructed that the “spirit and devotional treatment should recall the great French cathedrals of Chartres, LeMans and Sainte Chapelle.” However, it added that our windows should avoid “the archaism sometimes found in Medieval drawing,” so that they might speak “essentially to our own times.” “Our times” essentially meant World War II. Oral tradition holds that Druid Hills built the sanctuary using Atlanta’s last shipment of steel before rationing diverted all metal to the war effort. To get lead for stained glass windows here and elsewhere, Mr. Willet petitioned the Department of the Interior for relief, arguing that Great Britain continued to produce stained glass using lead shipped from America. The department did lift the ban. Some of that British glass found its way to Druid Hills, evidenced by the many fine pieces of distinctively English streaky glass in our windows.

Despite so many challenges, the church did install some windows during the War. The Good Samaritan, the Nativity and Childhood of Christ (each with their smaller aisle window), the Passion and the Rose Windows all stood in place by September 1940 when the church opened the new sanctuary. Temporary glass occupied the other spaces evidently making for a harsh glare. Mr. Smith assured the congregation that as other memorial windows replaced the clear glass, the light would soften. It did. The Evangelists, Missions and Calvin windows went up before D-Day, the Creation and Knox windows before V-E Day. Others followed and the church dedicated its last two windows in 1948.



A recent cleaning and repair of six windows allowed an excellent view of the back of the Thornwell Window when the yellowed Lexan cover was removed

Previous members and friends have already told their story of these windows. On June 5, 1940, Henry Lee Willet spoke to the congregation about the windows, including something of the history and technique of making stained glass. That fall, Francis Smith wrote an extensive brochure for the sanctuary’s dedication, entitled “The Windows.” It sold for ten cents a copy. In 1947, Rev. Wallace Alston, Sr. preached a sermon series on Sunday evenings about all the windows

except the Passion and Rose. Some say that he left before he could preach those. However, session minutes suggest that backlighting those two windows proved impossible. Each week, workers shuffled exterior scaffolding with floodlights to illuminate the nave windows for nighttime viewing within. Sadly, we have only the sermons' titles. In 1965, Dr. Zach Cowan compiled articles from the bulletins over the years to produce the first complete guide to the windows. Most importantly for this project, the articles preserved the original explanations of the windows' iconography. For the church's centennial in 1983, Dr. Edward McNair wrote a brief history, and the church commissioned new architectural drawings of the windows' arrangement. One drawing appears here with some modification. In 1997, the Clarion Class commissioned a leather bound edition of Dr. Cowan's book amended by Alan Bowker with photographs by Donald Bagwell. While clerk of session, Ken Wideman gleaned from bulletins and session minutes exhaustive historical details about the windows and their donors and organized them into a chart. The present volume makes heavy and grateful use of these labors of love. Without them, this book could not have been produced.

Until now, those previous works still extant offered the most thorough information on our windows. The company that created the windows, now the Willet-Hauser Architectural Glass Company, suffered a flood many years ago. They lost many older records, including almost all of ours. They didn't even have photographs of our windows. Even so, their research librarian, Amy Pulliam, found design sketches and information cards that she graciously researched for this project. She patiently answered questions on the techniques and iconography of stained glass. Jessica Crowley, their digital librarian, prepared images of Druid Hills' design sketches from their archives. We appreciate their help and expertise. We also appreciate Willet-Hauser for letting us avail ourselves of their librarians. Perhaps the fruits of this project will contribute in some small way to their library's resources. Crosby Willet, past president of Willet Studios and son of Henry Lee Willet, generously offered his insights on the design and production of our windows. Atlanta architect Henry Smith, son of Francis and Ella Smith, gave phone interviews to help with this project. Raised at Druid Hills, he has many fond memories of our church. Liturgical Design Consultant Terry Byrd Eason provided important insights and professional contacts.



This guide seeks to build upon the work of those before. Rev. Cader Howard has taken new digital photographs of our windows. Don Nye kept him safe during the more perilous climbs. These photos capture subtle details lost in previous pictures, so you can study and enjoy the windows as never before. In addition to taking the photographs, Cader Howard designed the layout of the book itself.

New text offers a tour of each window and opportunities to reflect on what you see. Our thanks go out to the many people who have encouraged and contributed to this present effort. An anonymous donor helped launch this project. Suanne SauerBrun gathered written sources from the historical room. Tommy Hannah graciously provided close-up photos of the Rose Window and the Passion Window, among others. All of his photographs are so credited. Archie Hooks clarified session records from the 1980's. Frank Merl provided memories and memorabilia. The Alpha Class test-drove portions of the book. Larry Owens and Clark Simmons offered information on the Thornwell Window. Lena Simmons Clark's books on



stained glass and Gothic cathedrals provided extensive context and background. My husband, William Ellard, endured my countless drafts and rewrites. My father, Cecil Turner, offered suggestions and support. Peter McGuire provided editorial insights. Ken Wideman proofread the manuscript. Any remaining mistakes belong solely to the author.

We hope that this book will serve as a useful guide, a workbook even, for you as you read the windows and reflect on their meaning for you today. We pray that this guide will help you find your own story in our stained glass windows as well.

Reflecting

On The Windows

The session adopted a comprehensive plan before they placed even one window. How does their plan express their belief in providence? How did it show their desire to connect themselves within God's greater plan? How can the windows do that for us, for you, today?

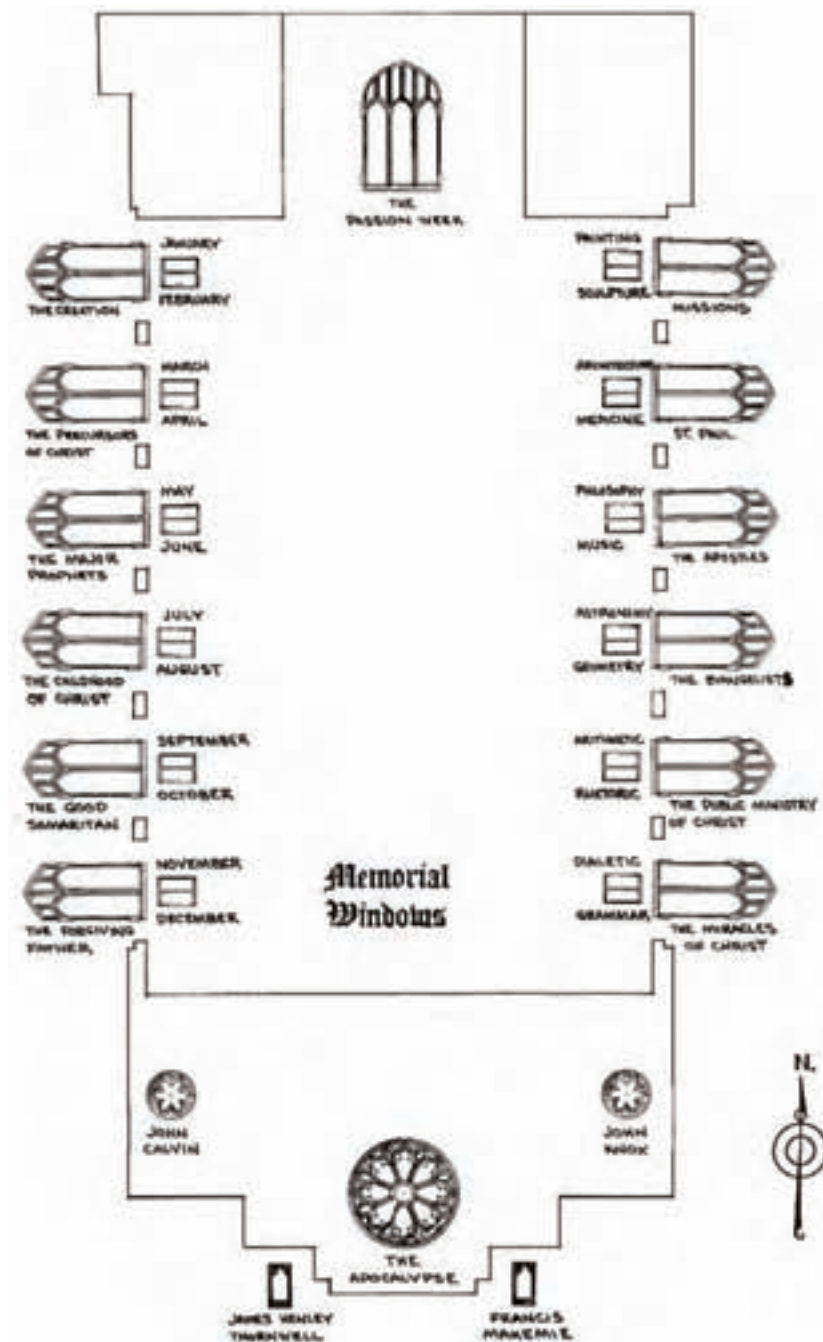
The Comprehensive Plan:

Before you look at any one window in detail, walk around all the windows to appreciate the sweep of their whole narrative. The accompanying diagram may help you.

Their story begins in the large window in the northwestern corner of the sanctuary (near the tower). There "The Creation" is the first of three nave windows devoted to the Old Testament. The other two, the "Precursors of Christ" and the "Major Prophets," stand just to the south along the sanctuary's western side aisle. As you continue counterclockwise around the sanctuary, you move into the New Testament. First, you'll see "The Nativity and Childhood of Christ." Four more windows focus on the life and teachings of Christ. Two of Christ's parables appear in the last two windows along the western side aisle. Cross beneath the balcony to the eastern aisle to view "The Miracles of Christ," then northward to "The Public Ministry of Christ." As you continue northward along this aisle, the windows depict the spread of the gospel, showing the gospel writers, the twelve apostles, the missionary journeys of Paul and finally, in the northeast corner, the spread of the gospel by post-Biblical missionaries.

The Passion and Rose windows differ significantly from our other windows in both style and placement, denoting their preeminence among the windows. While the large aisle windows flow roughly chronologically, these two windows disrupt that order to allow visual and thematic emphasis on their subjects. The aisle windows utilize the grisaille style to allow in as much light as possible. However, the Passion and Rose Windows use medallions of jewel-like glass for a more dramatic effect. Above the choir loft, "The Passion" dominates the sanctuary as a worshiper enters. In the balcony, facing the Passion Window, we see the Rose Window. It symbolizes God's final victory in Christ at the end of time and culminates the Biblical narrative. Fittingly, we walk in confronted by Christ's Passion. We walk out under a banner of hope.





The smaller windows along the side aisles, in the balcony and in the narthex, continue the story's setting beyond Scripture. In the balcony, you will find the two Reformers most directly associated with the Reformed faith, John Calvin (on the west) and John Knox (on the east). In the narthex, you will find two less familiar figures, both of them Presbyterian ministers in America, Francis Makemie (on the east) and James Henley Thornwell (on the west). In the twelve lower windows along each side aisle, we find our two final subjects. Along the western aisle run the "Months," complete with zodiac signs. Along the eastern side runs "Knowledge." One of these windows shows our church. Although their topics and symbols may surprise you, these windows seek to convey the sovereignty of God over all of time and over all that we do.

Together these windows express the "comprehensive window plan for our sanctuary, depicting the story of the progress of our faith from creation through Old Testament and New Testament times, the period of modern history, the development of our reformed faith on the continent of Europe, in Scotland, in the colonial period in America and in the Presbyterian Church" (from the session's minutes, October 13, 1946).





A Viewer's Checklist

Twelve Large Aisle Windows:

- ✦ Creation: Six days of creation
- ✦ Precursors of Christ: Isaac, Joseph, Moses and David
- ✦ The Major Prophets: Isaiah, Jeremiah, Ezekiel and Daniel
- ✦ The Nativity and Childhood of Christ: Shepherds, Magi, Flight to Egypt, and In the Temple
- ✦ The Parable of the Good Samaritan
- ✦ The Parable of the Prodigal Son (or Loving Father)
- ✦ Miracles of Christ: The Wedding at Cana, Healing of the Blind and Deaf, Loaves and Fishes (Feeding of the Multitude), The Raising of Jairus' Daughter
- ✦ The Public Ministry of Christ: The Baptism, The Sermon on the Mount, Blessing the Children and The Rich Young Ruler
- ✦ The Evangelists (Gospel Writers): Matthew, Mark, Luke and John
- ✦ The Apostles (The Twelve)
- ✦ Paul: The Conversion (on the Damascus Road), Vision of the Macedonian Man, With Prisca and Aquila, Before King Agrippa, During the Shipwreck and Under House Arrest in Rome
- ✦ (World) Missions: St. Augustine of Canterbury, John Eliot, Robert Morrison and David Livingstone



Remaining Windows

- ✦ The Passion (or Choir Window): The Anointing at Bethany (Mary washing Christ's feet), Triumphal Entry (Palm Sunday), The Agony in Gethsemane, the Last Supper, Before Pilate, Calvary, at Emmaus, the Ascension, Pentecost
- ✦ The Rose Window (above the balcony): The Apocalypse and Second Coming
- ✦ Twelve small aisle windows:
 - East side: Knowledge
 - West side: Labors of the Months with Signs of the Zodiac
- ✦ Two small rose windows in the gallery (balcony): John Calvin and John Knox
- ✦ Two small windows in the narthex: Francis Makemie and James Henley Thornwell

As you walk about the sanctuary, look for similar styles among some windows and differences among others. Thus several artists have each left their unique mark on our windows. In fact, Crosby Willet recognized the handiwork of four prominent artists when he inspected the windows recently. For example, George Gugert (1878-1958) designed the windows. Marguerite Gaudin, who started with the Willet Studio in 1931, probably contributed as well. Raymond DeHaven painted the lower aisle windows. Irishman Henry Matthews painted the large upper aisle windows and the Passion Window. Notice the same face in his two portrayals of Judas (in the Passion and the Apostles Windows) and in the face of the small devil in the Good Samaritan Window.

Reflecting

On The Windows

The word “God” appears above each medallion. Why?

In Genesis, God breathed upon the waters and spoke Creation into being. How does the artist convey this to you?

As in this window, ancient artists often depicted God’s powerful activity with the metaphor of a hand.

In Exodus, God delivers the people with a “mighty and outstretched arm.” How is that a fitting metaphor?

The Creation Window

Genesis 1:1-31

“In the beginning...” Genesis 1:1

Six medallions, each in the shape of a globe, describe the Creation. Begin at the lower left. This panel depicts God creating the heavens and the earth by showing God’s finger pointing at the primordial deep. An hourglass indicates the beginning of time and a dove represents the Spirit of God at work in Creation. Genesis 1:1-2 runs like a ribbon through the panel. “In the beginning, God created the heavens and the earth... And the Spirit of God moved upon the face of the waters.”

Next, look at the lower right panel. Here, God creates the firmament, an inverted celestial bowl holding back the mythic waters of chaos. The ever-working Spirit of God appears again as a dove. A ribbon reads, “Let there be a firmament in the midst of the waters.” (Gen. 1:6)

Move up and over to the left center. This medallion shows God gathering the waters together to create the dry land. It reads, “And God said, Let the waters be gathered together...and let the dry land appear.” (Gen. 1:14) A chalice depicts God’s plan of redemption present even during Creation.

Just to the right, look for the creation of heavenly bodies and for the division of light from darkness. Below that medallion, a shield (symbolizing faith) recalls the long tradition of including heraldic imagery in stained glass. It echoes its accompanying medallion and bears the sun, moon and stars in orderly array. The medallion reads, “And God said, “Let there be lights in the firmament of heaven to divide the day from the night.” (Gen. 1:14)

Moving to the upper left lancet, God creates animals: birds of the air and fish of the sea. The red circle below represents life. The ribbon quotes Gen. 1:20: “And





God said, “Let the waters bring forth abundantly the moving creatures that hath life.”

The Creation story climaxes in the upper right hand medallion with the creation of humankind. The lion and ox accept Eve and Adam’s handling, a sign of God giving humans dominion over His peaceable kingdom. The sword below also illustrates Adam and Eve’s authority. The ribbon of Scripture reads, “Let us make man in our own image.” (1:16)

Finally, in the tracery panels above, angels praise God for the glorious work of Creation, “Alleluia.” Even God Himself opines, “It was very good.”

No one today believes in a literal “firmament” holding back the waters of chaos. Yet how does that image remain true and meaningful for us today?

How does the chalice in this window resonate with John 1:1-5? “The Word was with God and the Word was God... All things came into being through him.”

God’s word both winds through and surrounds the globes. What does that convey to you?

Reflecting

On The Windows

How does each man
prefigure Christ?
How does he fall
short?

How does this
challenge or comfort
you?

Other than these
four men, who or
what else in these
windows prefigures
Christ?

What other Old
Testament characters,
props or events
might you have
included here?

Precursors or Prototypes of Christ

Isaac, Joseph, Moses and David

“The law has but a shadow of the good things to come.”

Hebrews 10:1

Four of Judaism’s most distinguished leaders appear in this window, each in some way prefiguring Christ. Begin in the upper left with Abraham who offers his son, Isaac, in sacrifice (Gen. 22:1-18). All the icons traditionally included in “The Binding of Isaac” appear. Isaac kneels upon wood for the fire. An angel stops Abraham’s hand from thrusting the knife. He points instead to a ram, provided by God in substitution for Isaac.

Next in the upper right, Joseph forgives his brothers who had sold him into slavery years before (Gen. 45). With his left hand, Joseph embraces his younger brother, Benjamin. With his right, he blesses his other brothers who kneel before him in repentance, fulfilling Joseph’s dream that had so inflamed them in his youth (Gen. 37).

A less familiar scene appears in the lower left: Moses and the bronze serpent (Numbers 21:7-9). Continual grumbling had poisoned morale in the Hebrew camp ever since their liberation from Egypt. So the Lord sent poisonous serpents among them. The people repented and pleaded to Moses for help. So God had Moses fashion a bronze serpent and lift it up for all to look upon and be healed. Like the contemporary medical emblem (caduceus), this episode recalls ancient traditions that associated snakes with both healing and disease. Even as we might feel uneasy with such pagan practice, so does Scripture. Generations later, King Hezekiah will order Moses’ serpent destroyed, part of his program to purify Israelite worship (2 Kings 18:4). However Jesus explained that Moses’ snake prefigured his being lifted up on the cross (John 3:14-15).





Finally in the lower right, we meet David upon his throne. A crown and scepter illustrate his kingship, a harp his psalms. Advisors present a model of his proposed temple, a temple he would never build.

Above David's head, a central arch emphasizes the whole window's theme. The Ten Commandments anchor the arch on the left. The Lamb of God bearing a scepter secures it on the right. Thus God's plan of salvation spans all of these stories, culminating in the crowning of Christ.



Reflecting

On The Windows

Why devote an entire window to these men but just one section of one window to Moses?

How do the Major Prophets form a fitting bridge between the Old Testament windows and the upcoming New Testament windows?

Imagine yourself sitting in a pew with one of these prophets. What would he say to you?

The Major Prophets

Isaiah, Jeremiah, Ezekiel and Daniel

“God spoke of old to our fathers by the prophets.”

Hebrews 1:1

The Major Prophets comprise one quarter of the Old Testament. Although they “forth-told” the will of God for their own era, their messages of hope and accountability inspire believers of every time and place.

First among the prophets stands Isaiah, here in the upper left corner, his hand raised as though seeing a vision. A statue denotes the idolatry against which he preached. As Isaiah had warned, God sent Assyria to conquer Israel and much of Judah in the late 8th century BCE. Thereafter Isaiah preached hope for God’s forgiveness and deliverance. An angel above presents Isaiah’s vision of a promised child, the Prince of Peace, who will establish God’s kingdom forever (Isa.9:6-7). Beneath him a sword pierces the mouth of a dragon, good vanquishing evil.

Next in Scripture stands Jeremiah, here to the lower left. Jeremiah preached during dark times, including the fall to Babylon (586 BCE). Appropriately he holds a scroll. He sent a letter to encourage the captives in Babylon (Jer. 29), but a stern letter to King Jehoiakim (Jer. 36). Judah’s defiant king burned it. In reply, God told Jeremiah and his scribe, Baruch, to rewrite it, amend it and send it back. Above, we see Jeremiah’s vision of Jerusalem’s destruction while the people lament. The tablets represent Jeremiah’s hope for a law written on the heart, not on stone.

Ezekiel follows Jeremiah, here in the upper right. Deported to Babylon as a young man, Ezekiel preached to the exiles there. Relating bizarre visions, Ezekiel put forth a radical doctrine of grace, stressing God’s presence and activity despite seemingly hopeless circumstances. In one vision, God told Ezekiel to eat a scroll





symbolizing the word of God (Ezek. 3:2). It tasted like honey, perhaps like the golden scroll shown here. In another (Ezek. 40 ff.), Ezekiel uses a rod to measure a new Temple from which God will never depart. Above his head, we see Ezekiel's vision of God's glory coming to the exiles, in the form of four living creatures, a man, a lion, an ox and an eagle. Here, they hold a book, indicating God's command to write down the vision.

Last we meet young Daniel, lower right. Children love to hear how Daniel and the other boys defied the (adult) Babylonian authorities to remain true to their Hebrew beliefs. Above, we see an actual event from his life: King Belshazzar and his dinner guests recoil at a mysterious hand writing upon the wall. Daniel miraculously read the graffiti and warned the king that God had weighed him and found him wanting (Dan. 5). Below stands a winged seraph, based on a massive Mesopotamian sculpture, like one at the Louvre. It may resemble a statue erected by King Nebuchadnezzar (Dan. 3), a pagan image that Daniel's friends refused to worship.

In the tracery, an angel holds a star denoting Christ whom the prophets foretold. Another holds a shield representing the faith of the prophets and of those who heed their words. Scrolls flank the angels and call to mind the writings of the prophets.



Reflecting

On The Windows

How does this window blend elements from the two very different birth narratives?

Tradition shapes this window as much as Scripture does. In this case, does tradition illuminate or obscure the Bible?

All of the panels guide the eye towards the center of the window except the lower right panel that guides the eye even further away to the right. Why?

The Nativity and Childhood of Christ

The Annunciation to the Shepherds

The Adoration by the Magi

The Flight to Egypt and Jesus in the Temple

Matthew 1-2; Luke 1-2

“The Word became flesh and dwelt among us.”

John 1:14

No longer simply abiding in the fields, shepherds attend to an angel in the lower left panel. Even the sheep sit fixed upon God’s messenger who announces Christ’s birth to the shepherds. The star (not part of Luke’s account) shines over Bethlehem. The heavenly host praising God is suggested far above in the tracery.

Just above the shepherds, Magi kneel before Mary and worship the Christ child. Centuries of tradition inform this panel. Three, the traditional number of wise men, comes from their three gifts: gold, frankincense and myrrh. One man appears young, one middle-aged and one elderly. The Magi wear exquisite robes. Mary wears blue. The nimbus with shining rays around the baby Jesus’ head indicates his divinity. A similar nimbus appears on Christ throughout the sanctuary windows. Joseph, who fades into the background throughout the Nativity story, does not appear at all.

In the lower right, when we finally do see the whole holy family, we see Joseph only from behind. He is watching their back for pursuers. Paranoid and powerful, King Herod the Great feared the promised Messiah as a rival to his throne and





ordered all the babies in Bethlehem to be murdered. Alerted to the risk in a vision, Joseph spirited his wife and child away to Egypt. According to tradition, the Magi's expensive gifts paid the way for their hurried escape. Again informed by tradition, this panel shows Mary riding a donkey.

At the upper right, Herod is long dead and Jesus is now twelve. After visiting Jerusalem for Passover, Joseph and Mary inadvertently left their son behind when they returned home. Three days later they found him among the teachers in the Temple, "listening to them and asking them questions." The posture and gestures of the scholars shown here indicate their amazement at Jesus' understanding. Mary, still in blue, kneels in similar awe and amazement. The Biblical Mary is not so demure. She scolds her formerly missing son saying, "Why have you treated us like this? Your father and I have been worried sick looking for you!"

The window's central arch fast-forwards us to Christ's being "missing" in the grave for three days. The cross flanks each end, the cross for which Christ was born.

In the lower panels, open space predominates. By contrast, the characters completely fill the upper panels. What differences does that evoke for the setting and mood of the scenes?

Reflecting

On The Windows

How is the
experience of
hearing or reading
the story different
from seeing it in the
window? Which
mode of storytelling
challenges you
more?

Which comforts you
more?

The Good Samaritan

Luke 10: 25-37

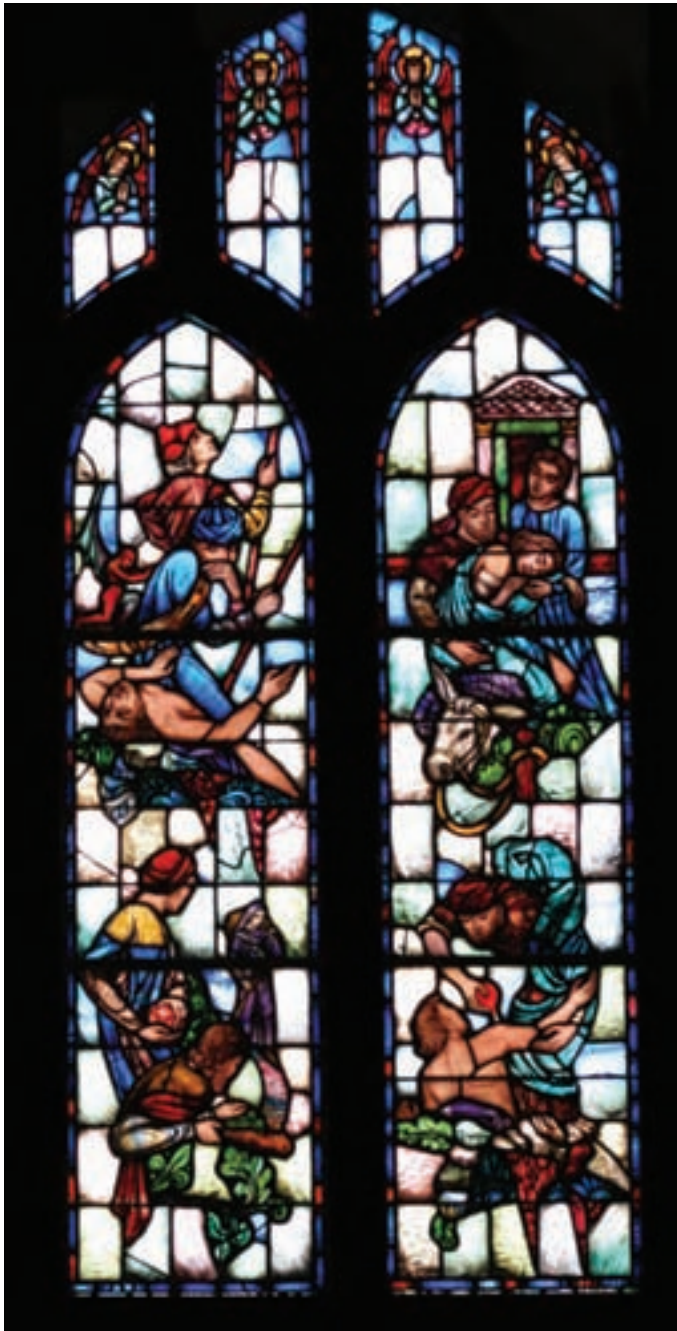
“Who is my neighbor?” Luke 10:29

“A man was going down from Jerusalem to Jericho...” So begins one of Jesus’ most familiar parables. This window’s telling of that story starts in the lower left panel, not so much with that man, but with the thieves who lay in wait for him. Their faces turned away from the viewer, armed against their prey, the thieves loom large before an unsuspecting traveler in the background. In the panel above, the traveler lies beaten and bleeding by the road, his hemorrhage so severe that it spills into the panel below. Unmoved, a priest and Levite (a sort of acolyte in the Temple) pass by without stopping. A tiny devil shoves the Levite forward while the priest gazes up and away. In the lower right, an ethnic pariah, a Samaritan, takes pity on the man and pours out oil (to soothe) and wine (to cleanse) on his wounds. In the final scene above and to the right, the Samaritan carries the wounded man to a local inn upon his donkey.

Parables were Jesus’ most common teaching device (Mk. 4:33-34). Jesus tells this parable in response to a question from a lawyer about one’s obligation to do good. The lawyer tries to limit his liability for neighborliness by asking Jesus to define just who is (and who is not) his neighbor. Jesus simultaneously addresses and deflects the question with this parable.

Jesus’ story craft guides his listeners into a familiar narrative form precisely to surprise them in the end. He opens his parable with a crisis and follows it with a threefold development. The audience might have thought they knew where the story was going, how Jesus was going to give this lawyer his comeuppance. They knew without being told that the priest would not be the hero, nor the second





passerby, the Levite. The listener likely expected that the third, final character would be a common Jew. Imagine their shock and offense when Jesus uttered the word “Samaritan.” Jesus challenges both the lawyer and the listener when he bursts any boundaries to the possibilities of “Who is my neighbor?”

Contrast the appearance of the devil against that of the angels in the tracery.

Faces, both seen and unseen, figure prominently in this window. Describe them and how they affect your viewing of this story.

How might the wounded man, presumably a Jew, have felt when he saw a Samaritan approaching him on the road? Stopping to help him?

Medievals frequently depicted this story in stained glass because they saw this good Samaritan as a “type” or metaphor for Christ. What elements in the story invite that comparison?

Reflecting

On The Windows

In what ways is
the younger son
prodigal
(or wasteful)?

Who else might
be described as
prodigal in this
story?

"The Prodigal Son"
is the best known
title for this parable.
Others include "The
Lost Son(s)" and
"The Loving Father."

Which character
does this window
emphasize?

So what would you
name it?

The Prodigal Son

Luke 15:11-32

"Thy brother was dead, and is alive again."

Luke 15:32

This window returns to a medallion style to tell perhaps the world's most famous story. The narrative reads from left to right starting at the bottom left. There the younger son of a wealthy man asks for his share of the inheritance now, rather than wait for his father's death. The son's disdain for his father shows clearly on his face. To the right, the son squanders his money in a far country on wine and women. Above and to the left, he falls on hard times. Famine has left him without food, prodigal living without means. He takes a job feeding pigs. In the face of starvation, he eyes the swines' fodder with envy. To the right, the son comes to his senses and goes home to his father to ask for a job. To the son's surprise, and to the listener's, the father welcomes the son lavishly, even having the fatted calf killed for a feast in the upper left. The story ends in the upper right with the older brother. Resentful of his younger brother's behavior and of his father's forgiveness, he shuns the celebration, rolling up his sleeves for more work.

Blessedly, the Biblical story does not end there. The father, ever ready to forgive and welcome back an erring but beloved son, goes out to his older son and entreats him to come in. Jesus closes the narrative with the listener hanging in suspense pending the older brother's decision.

The tracery above comments on the story told below. Traceries commonly include angels or symbols that the artist can bend and squeeze into their small, irregularly shaped panels. This tracery calls to mind the father's final words to his older son, "Thy brother was dead and is alive again." At center, angels in heaven rejoice over





this one sinner who has repented (Luke 15:7). To either side, a jar and purse indicate the earthly wealth sadly so important to both sons.



Contrast the scenes depicted in the opposite corners of these lancets. Likewise contrast the two central medallions.

What role does food play in this story and in this window?

The color green appears more in this window than in others, mostly in garlands around the medallions. What associations does that create for you?

Reflecting

On The Windows

In each panel, Christ is shown with the rayed nimbus. He also wears a red robe. Why has the artist chosen red?

What is the role of Christ's touch in each picture?

Of all Christ's recorded miracles, only the Feeding of the Multitude appears in all four gospels. Why does this miracle have such broad appeal among differing Christian communities?

The Miracles

*"Jesus did many other signs...that you might believe...
and that believing you may have life."*

John 20:30-31

This window features four miracles performed by Christ as he ministered to the needy.

Christ's first miracle, changing water to wine during a wedding at Cana (John 2:1-11), appears in the lower left. Notice the cup of wine in the bride's hand. Three jars represent the Jewish vessels of purification containing the water that Jesus transformed into finest wine. In the story, there were six stone vessels. They would have been vastly larger, as much as 30 gallons each, making the jars in the window much more user friendly! The miracle demonstrates Christ replacing ancient ritual with joyous bounty.

Above, we see Jesus healing the man born blind (John 9). This miracle enacts one of the seven so-called "I am" statements in John. "I am the light of the world." Notice Jesus' right hand upon the man's face. In John's account, we read that on the Sabbath Jesus made a paste out of clay and spittle and that he applied it to the man's sightless eyes. Jesus then sends the man away to wash in a nearby pool. Accosted there by neighbors and authorities, the healed man found himself caught in all sorts of controversy. Was healing on the Sabbath legal? Who was this Jesus fellow? Had the healed man really ever been blind at all? Even the man's parents are dragged in to help settle the controversy. In the end, the man says he knows only one thing. "I was blind, but now I see." Ironically, his community remains blind to the truth of the miracle.





At the lower right, we see Christ feeding the multitude as told in John 6:1-14. The story appears in somewhat different forms in Matthew 14:13-21, Mark 6:32-44 and Luke 9:10-17. Jesus has been preaching at length to several thousand listeners. Dinnertime approaches and the disciples fret how to feed this multitude or whether even to try. In this panel, as in John's account, a poor boy brings his lunch, five barley loaves and some fish, to share with Jesus. Jesus accepts the offering, blesses it and distributes it to the entire hungry crowd. Jesus did this to illustrate his teaching, "I am the bread of life; he who comes to me shall not hunger" (John 6:35). Miniatures in the background illustrate Christ's feeding both physical and spiritual hunger.

Finally in the top right, Jesus conquers death by raising Jairus' daughter (Luke 8:41-56; Matt. 9:18-26). A ruler of the synagogue, Jairus comes to Jesus pleading for the life of "his only daughter, a girl of about 12." Word then comes to Jairus that his daughter has already died. Undeterred, Jesus goes to the girl. He sends everyone away but her parents and three of his disciples. Jesus comforts the parents telling them that the girl only sleeps. This window depicts Luke's tender detail that Jesus takes the girl by the hand as he calls to her, "Child, arise."

Lower right, a parent offers bread to her child. What does that illustrate about Christian nurture of children?

Reflecting

On The Windows

Why is Jesus depicted in blue at his baptism when elsewhere he wears a red robe?

Why do you think the artist left the background in the lower panels so sparse?

How does this window simultaneously depict Jesus' humanity and divinity?

The Public Ministry of Christ

"The Spirit of the Lord is upon me."

Isaiah 61:1

How to summarize the life of Christ? This window selects four episodes to do just that: Jesus' baptism, the Sermon on the Mount, Jesus blessing the children and Jesus with the Rich Young Ruler. As before, a rayed nimbus surrounds his head in each panel.

All four Gospels record Jesus' baptism (Mark 1:9-11, Matt. 3:13-17, Lk. 3:21-22 and Jn. 1:29-34). Inspired by the fourth gospel's account, the upper left panel shows John the Baptist looking at the dove-like Spirit whose rays descend upon Jesus. In a bit of artistic license, John holds a scalloped shell, an early Christian symbol of baptism, later associated with pilgrimage. Artists usually include three water droplets tumbling from the shell to denote the Trinity. Instead, three fish bob in the Jordan River. A single fish served as the church's earliest secret sign. Three fish together traditionally identifies Jesus as a member of the Trinity. An angel thumbs through a Bible, recalling the prophetic and heraldic tradition that culminates in John, a new Elijah returned to prepare the way for the Messiah. John's brown camel hair robe also recalls the prophet Elijah.

To the right, Jesus teaches the crowd in the Sermon on the Mount (Matt. 5-7; Luke 6:12-49). Interestingly, the Sermon on the Mount includes no parables. Perhaps a composite of many sermons, it opens with the Beatitudes, Jesus' radical vision for the Kingdom of God. It includes the Lord's Prayer and Jesus' explanation of a higher standard of righteousness than the Law. Shown seated, the traditional posture of teaching (Mt. 5:1), Jesus points above, calling to mind his admonition to "seek ye first the Kingdom of God" (Mt. 6:33).

In the lower left, Jesus blesses the children (Mk. 10:13-16; Matt. 19:13-15; Lk.





18:15-17). One child reads a book; another clutches a doll. Parents had brought their children to Jesus, but the disciples had tried to shoo them away. Jesus rebuked his disciples, commanding them to let the children come. Mark even says that Jesus became “indignant.” How different his manner with the children! He welcomes them open armed.

A sad encounter immediately follows to the right as it does in Scripture (Mk. 10:17-31; Matt. 19:16-30; Lk 18:18-30). Here the Rich Young Ruler appears in purple and gold robes with a purse in his right hand. He asks Jesus for the key to eternal life. Strangely, Jesus rebukes the man for calling him “good.” “Only God is good,” Jesus replies. He then lists several of the Ten Commandments with a quip to do them. When the man replied that he had done all these since his youth, Jesus looked at the man and “loved him.” He instructed the man to sell all that he had and follow Jesus. Instead the man went away sorrowful, for he had many possessions.

What significance do you see in the direction of people’s gaze and posture?

Reflecting

On The Windows

How do the panels
across from each other
(both left to right and
diagonally) balance
one another in theme
and composition?

Where in another
window have you
seen the four animals
in this window?

The Evangelists

*“Many have undertaken to compile a narrative of the things
that have been accomplished among us.”*

Luke 1:1

Each of the four gospel writers appears clearly named, in this particularly balanced and well-composed window, along with the symbols and an emblem often associated with him.

First in the canon, Matthew stands in the lower left. His traditional symbol, an angel, supports his book. Jesus’ genealogical tree (a “Jesse tree”) shoots upward from its pages, Matthew’s “begats” in stained glass (Mt. 1). At its bottom, we see King David in purple with a crown and harp. The tree blossoms at the top showing Mary and the Christ child. Rooted in Scripture, this family tree shows Jesus as the Messiah, fulfilling a royal lineage of promise.

Above Matthew, we see Mark. Although second in Scripture, Mark was probably the first gospel written. Here Mark’s book rests upon his customary emblem, a lion, evocative of Mark’s portrayal of Christ always in courageous action. A rainbow spans the panel, calling to mind all of God’s promises. Mark looks above it at his vision of Christ healing a blind man and a deaf mute.

In the lower right, we see the third evangelist, Luke. An ox lies beneath his book. Another ox burns in a holocaust (whole burnt offering) on the altar to the left. The most expensive animal used in Jewish sacrifice, this symbol denoted Luke’s emphasis on Jesus’ vicarious death for sinners. Topmost in Luke’s panel, we see Christ on the cross.





Finally, we see John in the upper right. The fourth gospel in the canon was also the last gospel written. As Clement tells us (c. 200 CE), “last of all, John, perceiving that the external facts had been made plain...composed a spiritual gospel.” Although the symbols assigned to the other evangelists have varied, John is always associated with an eagle, shown here upholding his book. The reasons for this association could be several. Ancients believed that the eagle soared higher than any other bird, others that it could gaze directly into the sun. Certainly John explores light repeatedly as a metaphor for Christ and his work. This panel emphasizes light, showing Jesus sending light to those kneeling in faith below. Contrast those humble recipients of Christ’s light with those in the lower right who turn away in shadow. They “loved darkness rather than light because their deeds were evil” (John 3:19). The sun in the upper right also evokes this theme. An ancient symbol for Christ, it calls to mind Malachi 4:2, “the sun of righteousness shall arise with healing in his wings.”

The angels in the tracery praise God who “so loved the world that he gave his only begotten Son.” The evangelists show that Son in his kingship, his humanity, his sacrifice and his divinity.

The four Major Prophets and the four Evangelists face each other almost directly. Metaphorically, can you hear these windows speak to one another across the aisle?

The Apostles

“Follow me, and I will make you fishers of men.”

Matt. 4:19

*“Jesus called them one by one, Peter, Andrew, James and John,
Next came Philip, Thomas too, Matthew and Bartholomew.*

*James the one they called the Less, Simon, also Thaddeus,
The twelfth apostle Judas made, Jesus was by him betrayed.”*

Reflecting

On The Windows

Why devote a
window to these
men, when the Bible
tells us so little?

Why “keep” Judas?





The lists agree in most respects. In all, Jesus calls twelve special followers. Simon always appears first and bears the second name “Peter.” Judas appears last as Christ’s betrayer. Most of the names agree. Even the order is fairly constant, a reminder of the disciples’ constant bickering over status (Lk. 9:46). Peter, James and John always appear high on the list. In fairness, they do figure prominently in the gospels, often present when others are not (e.g. when Jesus raised Jairus’ daughter). Peter and Andrew are brothers. So are James and John, the sons of Zebedee. Mark tells us that Jesus nicknamed them “sons of Thunder,” probably after he had rebuked them for wanting to call down fire from heaven (Lk. 9:54).

Scripture yields few other details. Judas, treasurer for the group, was a thief (John 12:5-6). He killed himself (Matt. 27:5). Herod executed James, the brother of John, with the sword (Acts 12:2). Matthew, who may have been called Levi, was a tax collector (Matt 9:9).

By contrast, oral tradition has much to say, especially about their later missionary travels and their martyrdom. This window draws heavily on those traditions. The scalloped shells in the tracery symbolize their missionary journeys. Tracery angels point up to God, an echo of the apostles’ witness. Each apostle appears with his customary symbol, usually depicting tradition’s account of his execution. The chart follows the window clockwise starting in the lower left.



<u>Apostle</u>	<u>Symbol</u>	<u>Meaning</u>	<u>Mission field</u>
Peter	Key	Matt.16:18, 19	Rome
James	Staff & hook	Pilgrimage	Jerusalem
John	Serpent from a cup	Saved from poison	Asia Minor
Andrew	X-shaped cross	Execution	Greece
Philip	Tau cross	Execution	Galatia, Phrygia
Bartholomew	Sword	Execution	Armenia
Thomas	Spear	Execution	India
James the Less	Lauderer's bat	Execution	Jerusalem
Matthew	Battle-ax (halberd)	Execution	Ethiopia
Jude	Ship with sail	Missionary journeys	Armenia
Simon the Zealot	Book with fish	Fisher of men	Various
Judas	Money bag & noose	Greed & suicide	None (no halo)

Photograph by Tommy Hannah



Reflecting

On The Windows

How is the Word of
God like the sword
that Paul might have
carried?

How did Paul's
dramatic conversion
shape his belief in
salvation by grace
alone?

Why devote half the
window to Paul's final
imprisonment?

Saint Paul

"For I am not ashamed of the gospel."

Romans 1:16

Over a quarter of the New Testament flows from the pen of one man, Paul of Tarsus. His letters pre-date the gospels by decades. These writings are our primary sources about his life. Acts relates other stories about him, too. Six scenes from his life appear in this window.

In the lower left, we see his conversion (Acts 9). Ferociously persecuting the early church, Saul went to Damascus to hunt and arrest Christians there. On the way, the Risen Lord struck him down with a blinding light and posed the stark question, "Saul, Saul, why do you persecute me?" The vision forever changed him. So much so that we know him by a new name, Paul, the Latin cognate of his Hebrew name. Jesus had called Paul to be his witness, his apostle, to the Gentiles.

And witness he did. For almost twenty years over three vast and grueling journeys, Paul preached in cities throughout the eastern Mediterranean, founding churches all along the way. The traceries recall the urban focus of his ministry and the dangerous sea travel he endured.

In his first missionary journey, Paul traveled across modern day Turkey. For his second trip, he had intended to go to Asia, but God had other plans. In Acts 16:9, Paul dreams of a man from Macedonia asking him to come over and help them (shown in the middle left). So Paul abandoned his itinerary and introduced the gospel into Europe instead.

Paul could not have done all this alone. In his letters, Paul names many Christian coworkers, among them Prisca and Aquila, shown in the upper left panel. Paul first met them in Corinth in about 51 CE (Acts 18).





Paul had arrived there with no money on the heels of humiliating rejection in Athens. He needed a job and he needed friends. He found both in these fellow Jews and tentmakers. The window shows Paul with shears in hand and a tent behind.

His third missionary journey found him collecting money for the struggling church in Jerusalem. Always controversial, Paul had anticipated trouble in Jerusalem. Indeed, Jewish enemies there tried to lynch him. The Romans intervened and Paul invoked his Roman citizenship. Although it saved him from death, it also put him under the authority of a sprawling and self-serving bureaucracy. In the lower right panel, Paul pleads his case in chains before King Agrippa (Acts 26). Paul seizes the opportunity to proclaim the gospel. He even recounts his conversion to the king. Agrippa is not converted, but he is convinced of Paul's innocence.

However, Paul had demanded to see the emperor, so the authorities shipped him to Rome. Off the coast of Malta, the ship broke apart in a storm (Acts 27). The middle right panel shows Paul calm above the waves, pointing to God. After three months, they reached Rome, where Paul lived and worked under house arrest (Acts 28), seen in the upper right with Paul writing while in chains. Below lies a sword. In Ephesians 6:17, Paul calls the Word of God "the sword of the Spirit." Tradition says that Paul always carried a sword, the sword with which he was finally beheaded.

Reflecting

On The Windows

The traceries show ships. What does that tell us about the artist's definition of "missions?"

What is your mission field? How can you translate the gospel for the people in it?

Missions

"Go ye therefore and make disciples of all nations."

Matthew 28:19

This window illustrates the gospel's spread to the four corners of the world. In it, we meet four great missionaries, each shown with a map of his mission field and people indicative of that area.

In the lower left, we see "The Apostle to the English," St. Augustine of Canterbury (d. 604), not to be confused with theologian, St. Augustine of Hippo. Here he presents the gospel to King Ethelbert of Kent. Augustine served as prior of a Roman abbey until 597, when the pope sent him and other monks to evangelize Britain. Although native Britons had converted under Roman rule, subsequent Anglo-Saxon invaders had remained pagan. Ironically Ethelbert first suspected that the monks were sorcerers, but by 601 he had accepted the gospel. He donated land in Canterbury to the church, where Augustine served as its first archbishop.

In the upper left, we meet Puritan missionary John Eliot (1604-1690). Born in England and educated at Cambridge, Eliot came to Boston in 1631 to pastor a church. Soon he began evangelizing native people of Massachusetts and working to preserve their culture. He devised an alphabet for their language. With it he produced a catechism and a Bible, the first one published in North America. He planted towns where so-called "Praying Indians" enjoyed self-rule. In 1676, he gave 75 acres of farmland to start a free school for colonial, African and Indian children. Today it is The Eliot School of Fine and Applied Arts.

In the lower right, we meet Robert Morrison (1782-1834), China's first Protestant missionary. This Scottish Presbyterian joined the London Missionary Society in 1804. He asked God to send him to "the missionary field where the difficulties were greatest and to all human appearances the most insurmountable." He got





China. To prepare, he studied theology, Biblical languages, medicine, astronomy and Chinese. During the voyage there, the ship's captain asked, "So you really expect to make an impression on the idolatry of the great Chinese empire?" Morrison replied, "No sir, but I expect God will." The Chinese empire forbade Christian missions, and seven grueling years passed before Morrison baptized one convert. By the end of ten years, he had translated the entire Bible, the Shorter Catechism and part of the Book of Common Prayer into Chinese. He had baptized ten people. Many more believed in secret, afraid of reprisals. More missionaries came to help, some native Chinese converts. He delivered his final sermon in June 1834. In it he looked forward to "the joy of the eternal home...the family of God, from all ages and out of all nations."

Finally in the upper right, we see David Livingstone (1813-1873) preaching in Africa. Discouraged by initially poor results, Livingstone nurtured indigenous evangelists. This Scottish Presbyterian achieved rockstar status for his work in missions, science, exploration, medicine and abolition. So much so that when he "vanished" for six years, the New York Herald sent Henry Morton Stanley to find him. In 1869, Stanley did find him and uttered the famous query, "Dr. Livingstone, I presume?" Today, we see Livingstone in mixed light. He opposed slavery but often found himself dependent on slave traders for much of his secular work in Africa. He supported colonialism, but historians credit him with helping end British colonial rule in Africa.

Reflecting

On The Windows

How does the Passion window's placement in the sanctuary help make Christ's death and resurrection more central to your worship and to your experience of faith?

The Passion Window

"This is my body which is given for you."

Luke 22:19

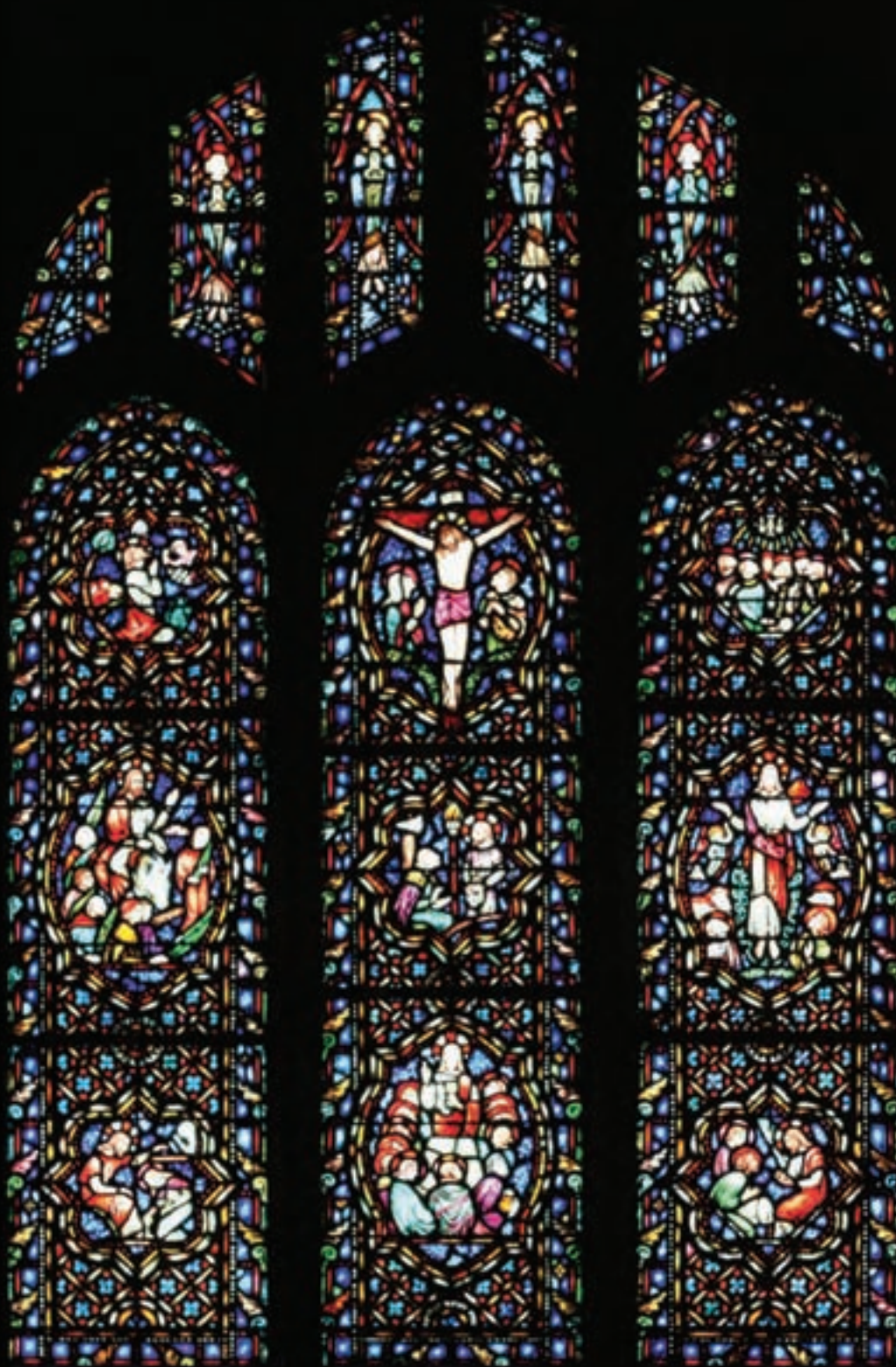
From the Latin meaning "to suffer," "The Passion" refers to Christ's sufferings from the Last Supper to his crucifixion, about a day. The window's narrative begins a bit earlier in the bottom left (p.47), six days before the Passover when Jesus came to Bethany (John 12:1). Here Mary, the sister of Martha and Lazarus, anoints Christ's feet in preparation for his sacrifice and burial. The story was Mr. Willet's favorite. Behind, Judas condemns her gesture as profligate and uncharitable.

The next day, in the center left (p.48), Jesus enters Jerusalem fulfilling the words of Zechariah, "Fear not, daughter of Zion; Behold, your king is coming, sitting on an ass's colt" (9:9). In ancient times, a king coming in peace rode an ass's colt, not a horse. However by riding rather than walking, Jesus deliberately claimed royal authority over Jerusalem, inflaming religious and Roman officials alike. In contrast, the crowds greet Jesus waving palm branches and shouting, "Blessed is the One who comes in the name of the Lord!" (Matt. 21:1-11)

In the top left (p.49), we see Jesus in Gethsemane. Anticipating betrayal and execution, Jesus prayed for the Father to "remove this cup from me; yet not what I will, but what you will" (Mk. 14:36). In reply, an angel shown here gives Christ the cup from which he must drink. Meanwhile his three most trusted disciples, Peter, James and John, snooze unawares.

Probably to accommodate symmetry and space, the narrative skips back a few hours in the lower center medallion (p.50). Here Christ institutes the Lord's Supper, his last meal with his disciples before his death. Lacking halo, a shady Judas turns away from the table, purse in hand.





In the central frame (p.51), Jesus stands before Pontius Pilate. Pilate sits on the judgment seat (John 19:13). A magistrate's fasces and spears stand behind; a torch divides the scene. Vilified by historical sources, executing an innocent man fits well with what we know of this Roman procurator. In striking irony, the one "crucified under Pontius Pilate" here appears crucified just above him (p.52). Over Jesus' head is Pilate's inscription, "King of the Jews." Pilate's snub appalled the priests, but he refused to remove it. Mary and John kneel to Jesus' right and left, positions long fixed in art. From the cross Jesus entrusted his mother's care to the beloved disciple (John 19:26-27).

To the lower right (p.53), the Risen Lord visits two disciples at their home in nearby Emmaus on Easter Sunday (Lk. 24:13-35). These disciples had left Jerusalem ignorant of the Resurrection. They finally recognized Jesus when he broke bread with them. Above (p.54), Jesus ascends into heaven his disciples around him. The boat at Jesus' left shoulder recalls his promise to make the apostles fishers of men. Two angels direct the disciple's attention away from heaven and back to the task assigned them (Acts 1:10-11). In the window, they join the disciples in adoring the Risen Christ. Fifty days later, in the upper right (p.55), the disciples receive the Holy Spirit in the form of a dove on Pentecost (Acts 2:1-4). Through the Spirit's power, the disciples begin the work of spreading the good news from God in Christ.



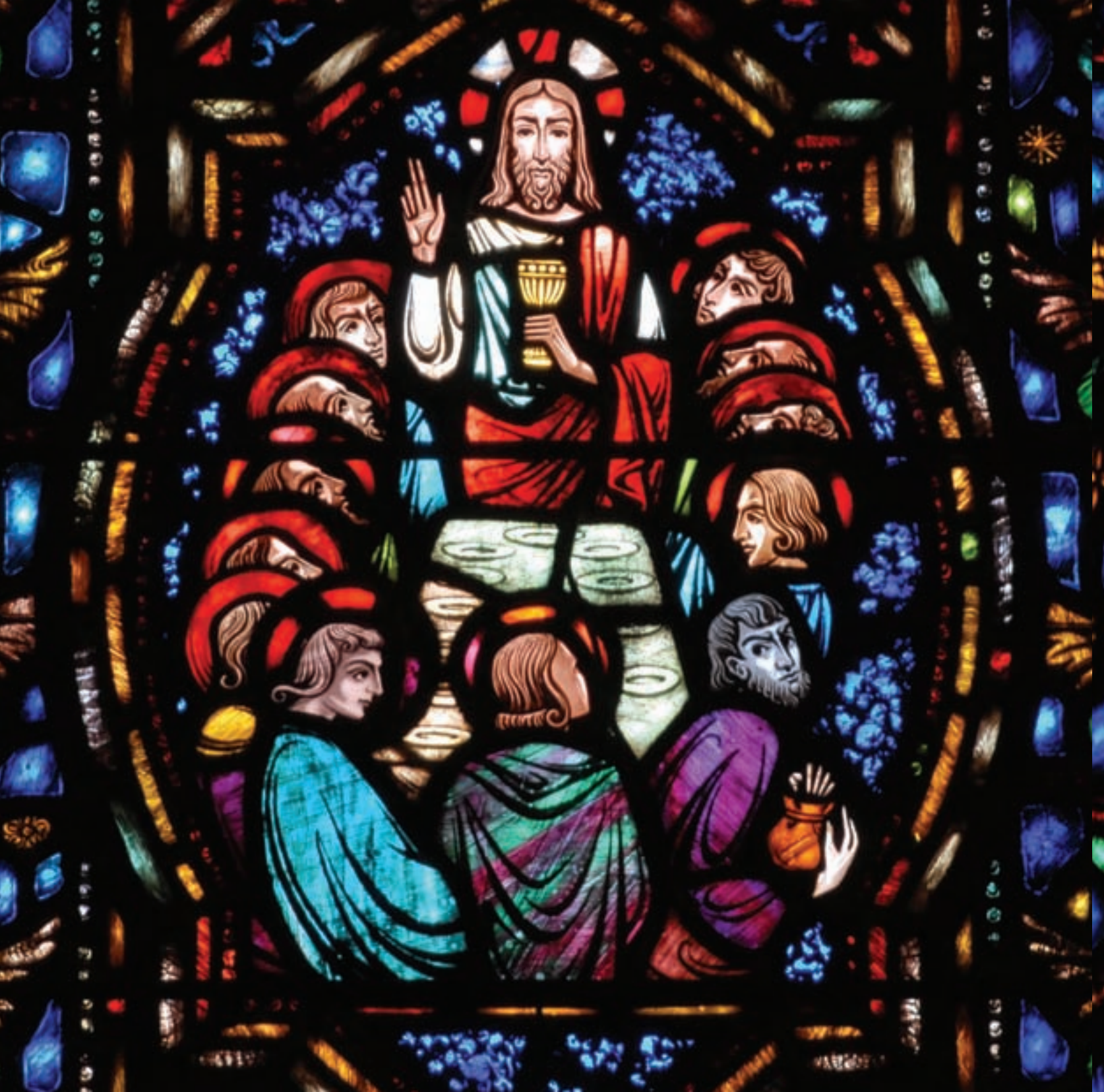
The photographs on the next nine pages are by Tommy Hannah.



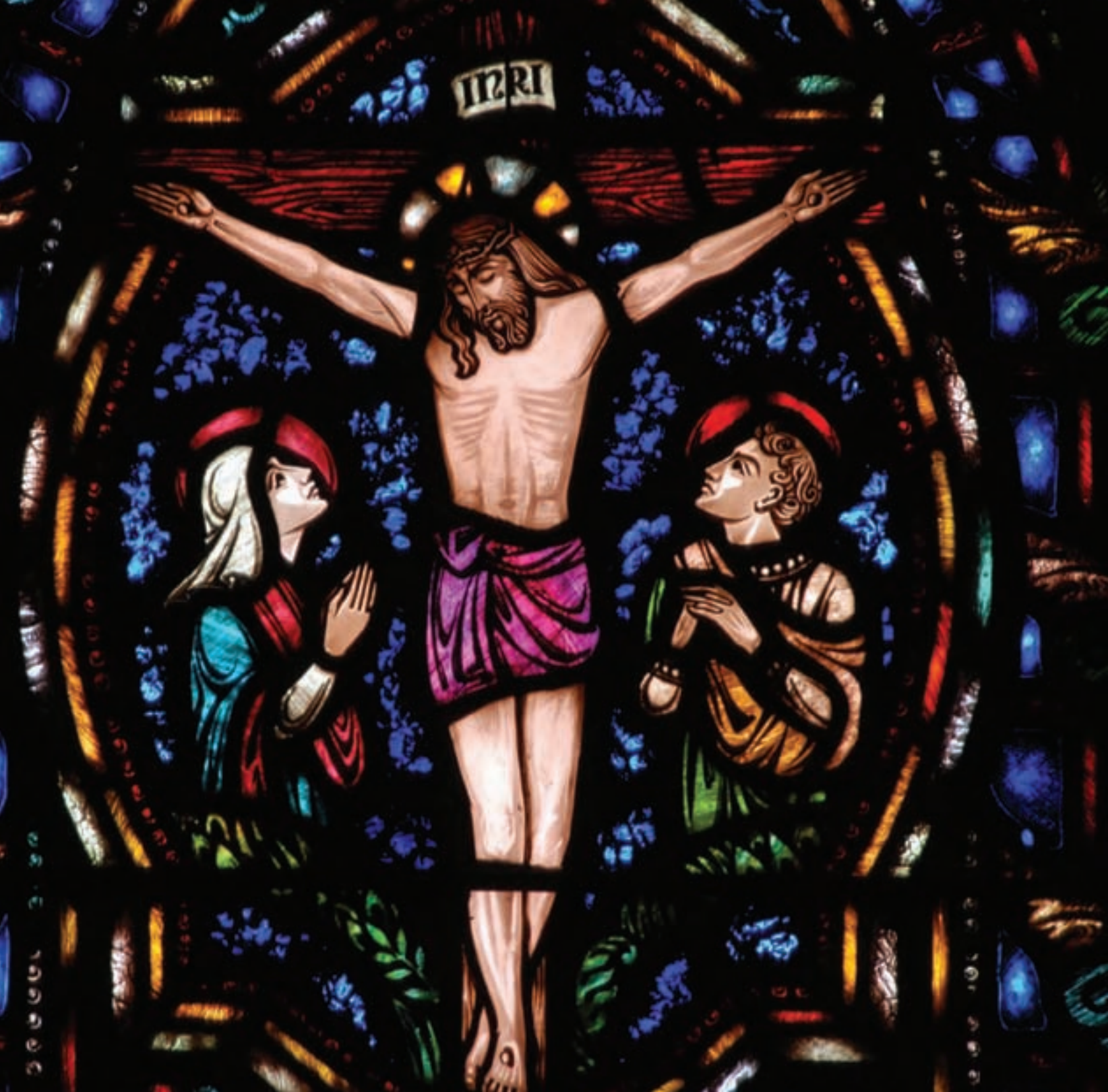


















Reflecting

On The Windows

Rarely do we read from Revelation. Why feature it in the windows so prominently?

How might this “exultant” window inform and inspire a “courageous spirit” (per architect Francis Smith’s intention) in you as you walk out of the sanctuary each Sunday?

The Rose Window

“That at the name of Jesus every knee should bow”

Philippians 2:10

John of Patmos “was in the Spirit on the Lord’s day” (Rev. 1:10), when he experienced the presence of Christ and assurance of the life to come in such a profound way that he called it an “apocalypse,” an unveiling. God told him to write down what he saw and send it to the seven churches of Asia Minor. Full of battles, tribulations, angels and other strange creatures, his visions revealed God’s ultimate victory over all His enemies.

Typically a Rose Window faces west and depicts John’s Apocalypse. Stone spokes, called mullions, radiate outward from a central rondel that usually depicts Christ enthroned, as in our Rose. Done in the Rayonnant style of 13th century France, each mullion of our Rose Window ends in a pointed arch. Its outermost panes resemble petals or leaves and feature a lily, a traditional symbol of resurrection and reminiscent of trumpets. Viewed from a distance, the ornaments form a glowing red cross against the predominating blues.

Although it faces south, our Rose Window uses traditional emblems to depict Christ’s final victory. In our central rondel, Christ sits enthroned in the midst of seven candle stands that are the seven churches of Asia Minor (1:20). He wears regal purple and gold. His right hand is upraised in power and his left hand holds a book inscribed with “ΑΩ,” indicating that He is the First and the Last (1:8). Behind and above him are the sun and moon, symbols of Christ’s celestial authority. John tells us that around the heavenly throne is a “sea of glass, like crystal” (4:2-6) and later “a sea of glass mingled with fire” (15:2). From the central rondel bloom eight panes with medallions. In each an angel bears a shield. In the upper right pane, we see balances emblazoned on the shield. It recalls one of Revelation’s more chilling images, the scales of judgment carried by one of the Four Horsemen of the Apocalypse (6:5). Directly to the rondel’s right, the angel’s

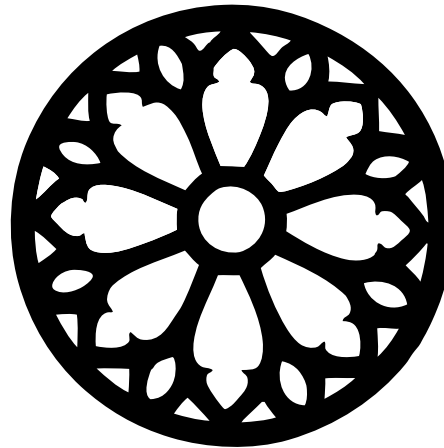




Photograph by Tommy Hancock

Medievals intended cathedrals as a foretaste of heaven's glory, the vast radiant walls of stained glass evocative of heaven's "sea of glass mingled with fire." How do our windows help you experience a foretaste of heaven?

shield bears a trumpet, recalling the many trumpets and trumpet-like voices that John heard (e.g. 1:10-11). Just below, a censer appears on the angel's shield. In 5:8-9, John sees golden censers before the throne of God, which are the prayers of the saints. Appropriately banished to the bottom pane, a chained dragon illustrates the binding of Satan in a bottomless pit (20:1-3, 7-10). Continuing clockwise, the next shield bears the seven-sealed book, described by John in 5:1-7. Sealed and known only to God, the book symbolizes God's eternal purposes. John hears angels sing that only the Lamb who was slain is worthy to open the book. To the far left, an angel's shield bears Keys. Christ assures John that He holds the keys of Death and Hades (1:18), since he died and now lives forevermore. Next, to the upper left, a harp appears on the shield. While still in the divine throne room, John sees heavenly beings worship God with the harp (5:8-11). Finally in the topmost pane, the angel presents the New Jerusalem, the dwelling place of God in the new heaven and the new earth (ch. 21). There John saw "no temple...for its temple is the Lord... And the city has no need of sun or moon... and night shall be no more... for the Lord God will be their light, and they shall reign for ever and ever."



Reflecting on a Round Window

The impact of round windows derives as much from their structure as from their stained glass. The earliest round windows were simply a hole in the wall, called an oculus or eye. To make larger round windows, builders included radiating spokes to support the structure, called a wheel or roué window (likely origin of the 17th century term “rose”). By the 13th century, architects had morphed the spokes into petals to evoke the impression of a blooming flower. In later Gothic windows, the spokes assumed flamboyant, curving lines that suggested flames. Which do you see in our window: an eye, a wheel, a rose or a flame? What associations do you have with the structure(s) you see?

Artists also varied the width and weightiness of the ribwork. Some round windows suggest substance, a solid wall through which light punches its way into the darkness. Others weave a gossamer web of stone through the glass. Which sense do you get from our round window?

The form of the circle holds many metaphors in tension: the finite, the infinite, macrocosm, microcosm, the universe, the cell, perfection, growth, contentment, energy, explosion, order, change, wholeness, to name a few. What do you see in this circle? Where do you find prominent circles in other windows? What connection(s) does that create for you among the windows?

Does the structure feel fixed or does it move? Both? What does that evoke for you?

The internal geometry of a round window guides the viewer’s eye across the window. Where does your eye tend to steer in this window: toward the center, the periphery or both? How does that movement inform the theme of the window?

Our round window draws a powerful image of the New Creation. Christ rules at the center. The Kingdom of God emanates from Christ, points towards Christ and revolves around Christ. It is order. It is energy. It is perfection. It is now. It is to come. Along with angels and symbols of Christ’s final enthronement, the successive rings of many giant round windows in Europe also include the Gospel writers, the apostles, the prophets, forerunners of Christ and saints. How then do our other windows relate to our Rose Window? How do our windows bring history into heaven? How do they bring creation into eternity?

The photograph printed on the next two pages is by Tommy Hannah.





Reflecting

On The Windows

Find your birth month
in the windows.

How was your arrival
in this world part
of God's orderly
Creation?

Or part of humanity's
response to that
order?

Place other
anniversaries and
annual celebrations
within the Months
also.

The Labors of the Months

"To everything there is a season"

Ecclesiastes 3:1

Traditionally, a Rose Window might also include the Labors of the Months, a series of twelve images showing seasonal activity in rural areas. Usually coupled with zodiac signs, such series intended to show humanity's response to God's orderly Creation. Although we might find the inclusion of the zodiac shockingly pagan or New Age, the tradition dates back to Medieval and early Renaissance art. The zodiac appears with the "Labors" in painting, architecture, sculpture, as well as stained glass. To Medievals, the predictable travel of stars in their courses denoted the Sovereign God's ordering of all Creation.

To 21st century urbanites, seasonality has little to do with stars or with the growing cycles of crops. However, members of this church in the 1930's and 1940's probably felt a closer connection to the land than we do. Most Americans had grown up on a farm, even city dwellers. During World War II, anyone who could would grow vegetables in their "Victory Garden" to make up for wartime shortages. Most of all, Atlanta was not nearly so urban then as it is now. As late as the 1960's, cows ruminated at a dairy and horses trotted by stables on Briarcliff Road. Sheep safely grazed in a backyard on Springdale Road. Local veterinarians offered services such as dehorning and hoof nipping. Even in upscale Druid Hills, Atlanta remained a country town.



Historically, images shown in “Labors of the Months” follow a typical scheme with variations according to local agriculture and economy. Our windows basically follow a pattern used in the reliefs of France’s tallest cathedral, Our Lady of Amiens (built in the 13th century).

January - Feasting (here with Janus, the two-faced god of Greek myth looking back and forward)

February - Sitting by the fire

March - Digging in the Vineyard (other variations include pruning)

April – Feeding the Falcon (others include picking flowers or planting)

May – Rest in the shade (others show hawking or courtly love)

June – Mowing

July - Wheat harvest

August - Threshing wheat

September – Gathering pears (others show the grape harvest)

October – Treading out grapes (others show ploughing or sowing)

November – Sowing seeds (others show gathering acorns for pigs)

December - Baking bread (others also include slaughtering the winter pig!)

How do these windows show respect for honest labor, no matter how humble?

Surely our monthly activities have changed since Medieval times. For example, we don’t feast in January. We diet. What are the seasons of your year? How might you depict them to show their place within God’s sovereign order?

In 21st century America, we are more likely to experience a sense of chaos than order. How might you use these windows to create a sense of God’s order in your life?

How might your labors through the year show forth God’s sovereignty?













Reflecting

On The Windows

Identify a question
you would like
to explore in any
one field or about
any one great
master. How can
that exploration
help you learn
more about God's
wisdom?

Knowledge

"The fear of the Lord is the beginning of knowledge."

Proverbs 1:7

Long an artistic tradition on their own, personifications of the "Liberal Arts" often appear in church art alongside the "Labors." Perhaps the best-known example appears in the sculptures at Chartres Cathedral in France. As was customary, its statues personify the Liberal Arts as women. Beneath each woman sits a bearded male counterpart, in the person of a great master of each discipline. By personifying the Liberal Arts, Medieval artists at Chartres and elsewhere across Europe invited the viewer to contemplate the great fields of knowledge as an expression of and dependent upon the Wisdom of God made fully Incarnate in Christ.

An explanation for their inclusion alongside our "Labors of the Months" comes from Francis P. Smith, our sanctuary's architect. In 1940, he wrote:

In the 13th century encyclopaedia of Vincent de Beauvois, we read: "Manual Labor delivers man from the necessities to which, since the Fall, his body is subject, while Instruction delivers him from the ignorance which has weighed down his soul." So Manual Labor and Knowledge are given places of equal honor in the church. ... On the east side are placed the seven Liberal Arts (Grammar, Rhetoric, Dialectic, Arithmetic, Geometry, Astronomy, Music), with Philosophy, Medicine, Architecture, Sculpture and Painting. Man must look for divine guidance in every walk of life and in every month of the year.

In other words, Mr. Smith and the Medievals believed that through labor and learning, God offers humanity deliverance from the privation and ignorance to which this broken world condemns us.





What do these windows tell us about the spiritual importance of remaining a lifelong learner?



With some additions and variations, our windows include traditional elements and closely follow Chartres' sculptures. Since antiquity, the seven personified Liberal Arts include the Trivium (Grammar, Dialectic and Rhetoric) and the Quadrivium (Arithmetic, Astronomy, Geometry and Music). Our windows add five other fields sometimes depicted alongside the Liberal Arts. In each window, the "incarnation" of a field of knowledge appears above a named master in that field. Our personified Liberal Arts are both male and female. Each personification appears holding objects symbolic of the field, some of them still familiar to us.

Painting stands ready to ply her craft, brush and palette in hand, canvases behind. Looking up from below, Giotto (c.1267 -1337) kneels similarly equipped to paint. This Florentine artist stands as one of the first giants of the Renaissance, transforming art from the flat, naïve style of Byzantine times to the more fresh and life-like standards that Moderns expect. Among scores of great works, scholars laud his frescoes at Scrovegni Chapel in Padua, Italy as his magnum opus.



Sculpture holds a mallet in his left hand and a human figurine in his right. Behind him, rise columns with ionic capitals. Below, Godfrey of Claire (or Godefroid of Claire) fashions ewers, vase shaped pitchers for which he is best known. This Flemish enamalist and goldsmith flourished in 12th century Germany. History preserves little about him, but he continues to command attention by art historians and collectors alike. In 1978, two small enamels

How can
continuing to learn
new things help
you experience the
Wisdom of God?

attributed to him brought one million pounds each in an auction at Sotheby's. They now reside at the German National Museum. One wonders what the Old Testament characters think of this window as they peer from across the aisle, given their prohibitions against graven images. On the other hand, God had once sent Jeremiah to a potter's shop (Jer.18) where the potter reworked a spoiled vessel. So perhaps that prophet would approve of showing this obscure artist who fashioned implements for worship at a German abbey.

Architecture holds a T-square and leans upon a drafting board. Our own sanctuary stands at her feet as though viewed from Ponce. At the bottom Brunelleschi (1377-1446) holds out a relief of his greatest work, the Dome of Santa Maria del Fiore in Florence. An architectural and engineering marvel of its day, the dome spanned the largest area of any self-supporting dome in the world. Brunelleschi's other most important works also stand in Florence. Sanctuary architect, Francis Smith, might have smiled to see that the window shows Druid Hills above Santa Maria. David's royal architects may eye them both appreciatively from directly across the aisle.

Medicine holds a mortar and pestle in his right hand, a scroll in his left. At his feet lie books, no doubt medical texts. The caduceus stands at his left. This medical emblem dates back over 4000 years to Sumer, where it represented their god of medicine. Ancients associated snakes with both disease and healing (recall the staff of Moses across the aisle) and many medical cults used them. Saint Paul would have associated Medicine with the Greek god of healing, Aesclepios. Corinth boasted a major cult center and hospital to Aesclepios. Sculptures of body parts left there as votives may have inspired Paul's metaphor: "For the body does not consist of one member but of many...If all were a single organ where would the body be? ... If one member suffers, all suffer... Now you are the body of Christ and individually members of it" (1 Corin. 12:14, 18, 19, 27). At Medicine's feet kneels Hippocrates (c. 460 – 370 BCE), hands outstretched perhaps to heal, perhaps to admonish. This "father of medicine" founded a school that bore his name and transformed medicine into a true "profession." In the name of Aesclepios, Hippocrates' students professed their allegiance to the principles and







practice of good medicine. To this day, new doctors enter practice affirming a modern form of the Hippocratic oath. Paramount among his principles stands, “Above all else, do no harm.”

Philosophy appears almost exactly as Boethius (see Arithmetic) described her in his Consolation of Philosophy, one of the Middle Ages’ greatest literary works. In it, Lady Philosophy visited him as he awaited execution. She stood in regal, but tattered, robes. She held a scepter in her right hand and, in her left, two books, one open and one closed. A nine-rung ladder was embroidered on her bodice. However, her accoutrements in our window more closely resemble conventional Medieval depictions of her as the queen of the Liberal Arts, as in a sculpture at Notre Dame in Paris. Our Lady Philosophy sits in fine clothes and a ladder leans upon her chest. Wavy lines above and behind place her head and thoughts in the clouds. At her feet kneels the great Plato pointing upward, whether to God or to Philosophy, the viewer must decide.

Music chimes three bells just as at Chartres, while Pythagoras pens a scroll below. This Greek philosopher from the 6th century BCE founded a movement dedicated to the ethical betterment of society and the advancement of mathematical understanding. The right triangles and squares in the background recall the theorem that bears his name. Pythagoras sits at Music’s feet because he discovered mathematical principles that govern pitch. For example, pluck a cord to produce a note. Pluck another cord half its length and hear a note one octave higher than the first note. He also noticed that when a blacksmith struck a hammer on an anvil, the weight of the hammer determined the note that chimed. Handbells provide visual reminders of math’s role in music. Named for the patron saint of musicians, our St. Cecilia Handbell Choir chimes the hour to open worship here at Druid Hills every Sunday. They will tell you that Music as shown in our window is none other than their namesake. Perhaps we should ask Charles Knox. He sits by this window every week and knows Music well.

Astronomy, here a man, peers up through a telescope. Without turning away from the heavens, he jots notes in a book propped upon an arch of stars. Further below, we see Hipparchus. History lauds this 2nd century BCE Greek as the greatest of antiquity’s astronomers. He invented trigonometry and the astrolabe (the symbol usually held by Astronomy). Hipparchus compiled a star catalog and calculated the size, distance and other features of the sun and moon. He reliably predicted solar eclipses. In our window, he slumps over a celestial globe, no doubt exhausted from his labors in spherical trigonometry. Notably, Chartres includes Ptolemy, rather than Hipparchus, as its great master. Perhaps our window has “promoted” Ptolemy to personify Astronomy.

Geometry holds a compass in his left hand and an irregular polyhedron in his right. A pyramid and globe hover alongside. At the bottom, Euclid reads a book, perhaps his own text, Elements. Euclid’s thirteen-

volume work lays out the principles of Euclidian geometry (both solid and planar) and remained the standard text in the field from its writing in the 4th century BCE until the 17th century CE.

Arithmetic holds an abacus. At the bottom, Boethius instructs while holding a book. This 5th century Roman Christian and philosopher translated some of antiquity's most important works on the Quadrivium from Greek into Latin. The Roman Catholic Church reveres him as a saint.

Rhetoric wears Roman garb and holds a horn, antiquity's microphone. Tracery seems to pour from her horn down upon Cicero. Perhaps she is preparing him to speak on one of his usual themes, such as the fulfillment of duty as the essence of freedom. With hand outstretched, the 1st century Roman statesman and author certainly appears poised to orate... at length. Beware! C.S. Lewis called Cicero the "Great Bore." We can only hope that Cicero will heed his own advice: "Brevity is the best recommendation of speech."

Dialectic (the pursuit of truth by argument and counter argument) holds a snake, a book and stylus. In ancient art, her snake depicted the sudden strike of keen argument. The book in her right hand attracted seekers of truth. Plato's greatest student, Aristotle, sits beneath Dialectic deep in thought. Perhaps he is mulling over debates that will shape our Western civilization or recalling a give and take with his own famous pupil, Alexander the Great. St. Paul demonstrates familiarity with dialectic techniques in many of his letters where he presents point and counter-point as though debating an opponent.

Grammar holds a switch as two students pore over their books at her feet. Even further below, Donat reads a book. We know little of Donat, except that this 4th century Roman grammarian tutored St. Jerome. Jerome translated the Bible into the common (or "vulgar") tongue of his time, Latin. His work, called the Vulgate, stood unchallenged for centuries and has informed virtually every subsequent translation of Scripture.









Reflecting

On The Windows

Our windows were executed according to a comprehensive plan. What would Calvin say?

John Calvin

John Calvin (1509-1564) emerged as a giant of the Reformation and as chief architect of the Reformed faith. His father sent the brilliant boy to study law at the University of Paris in 1521 where he began a life of ascetic habits. He soon abandoned law and turned his attention to theology. He associated himself with Protestant agitators and probably read Martin Luther. In 1535, crackdowns on Protestant activists forced Calvin to flee Paris disguised as a vinedresser.

Calvin and fellow French Protestants worshipped in secret. During this exile, he published the first edition of his Institutes of the Christian Religion, a model of systematic acumen. Calvin hoped that his forceful explication of Protestant thinking would end persecution of French Protestants. It did not. So Calvin left for Strasbourg, planning to teach. On his way, he passed through Geneva. The city had just declared itself Protestant and a local leader, William Farel, begged Calvin to stay and assist their efforts. Fearing the wrath of God if he did not, Calvin agreed. He served there for twenty-five years. He had intended to stay for only one night.

Calvin quickly and fervently fulfilled the city council's expectations of him as "lecturer in Bible and theology." He preached that Christian faith required a visible change of individual behavior and social organization. Some citizens of Geneva did not appreciate his stance. The city became frustrated with him and, in 1538, banished him from the city over a matter of liturgy.

The Catholic Church seized upon Calvin's absence to win back Geneva. In an open letter to the city, Cardinal Jacobo Sadoleto acknowledged the need for reform within the Catholic Church but urged against schism. He called for a reply and Calvin gave him one. Calvin so effectively argued for the necessity of a break with Rome that Geneva quickly voted to request his return. Calvin balked saying, "I would rather die a thousand deaths than take up that cross again." Despite ill health and dread of conflict, he did return and served there until his death in 1564.





Under his leadership, Geneva became a haven and training center for Protestants across Europe, including England and Scotland. Refugees universally praised Calvin's city as a model of Christian life and polity. Calvin believed that all of life fell within God's care and under God's authority and he wanted Geneva to reflect that. That is to say, Calvin effectively preached Providence and Predestination, his two most important and most misunderstood doctrines.

By "Providence," Calvin meant God's sovereign grace, the rule of God through which we receive all things, even life and our very faith in God. Never intended to comment on the fate of those outside our faith, Calvin ministered to ones we would call obsessive-compulsive believers driven by overwhelming feelings of guilt and inadequacy. To them and to us, Calvin proclaimed God's gratuitous favor, God's "predestination of the elect." In the foundations of pre-eternity, God planned and provided everything needed for our salvation. We need not and cannot add to God's saving work in Christ. We need only live out our gratitude.

Reformed students still flock to Calvin's writings: hundreds of letters, sermons and tracts, dozens of biblical commentaries and ever growing editions of his Institutes. Fittingly, our window shows the Institutes flowing from Calvin's quill.





Reflecting

On The Windows

What do you think
of John Knox's
stormy battles with
Mary Queen of
Scots?

John Knox

John Knox (c. 1510 - 1572) brought the Reformation to his native Scotland and gave rise to the Presbyterian denomination. A farmer's son, educated at St. Andrews and Glasgow, Knox served as a priest and notary. In 1544, he took on three pupils, all sons of Protestant Scottish lairds. That same year, Reformer George Wishart began preaching throughout Scotland. His sermons inflamed Church and nobility alike. So Knox became his bodyguard, carrying a double-handed sword at all times. Wishart dismissed Knox one night sending him home to his pupils. That night Cardinal David Beaton had Wishart arrested and soon after burned at the stake. In response, local Protestants seized the cardinal's castle and assassinated him. Protestants throughout the area sought refuge there in St. Andrew's Castle, including Knox and his students.

Long invested in Scottish politics, France sent a fleet to capture the castle. After they took it, Knox spent twenty-one months chained to oars in the belly of a French galley. When finally freed, he went to London where he served the Church of England and the court of Edward VI. In his sermons, the "Thundering Scot" vehemently denounced the Roman Catholic Church. When Catholic Mary Tudor became queen (1554), Knox fled England for the haven of Calvin's Geneva. There, he found what he called "the perfect school of Christ." In it, Knox saw his own vision for Scotland: a Protestant church governed by laity, government that answered to the people's conscience, investment in public education and public charity. He lived and preached there for two years. Even after leaving Geneva, Knox would continue to seek Calvin's advice.

However, against Calvin's advice, in 1558 Knox wrote a scathing condemnation of the Catholic queens, Mary Tudor of England and Mary Stewart of Scotland. In *The First Blast of the Trumpet Against the Monstrous Regiment of Women*, he argued that women rulers were contrary to nature and ill fated for their subjects. The pamphlet offended not only its intended targets, but also soon to be Queen Elizabeth I. Europe's strongest Protestant ruler, she might otherwise have become an invaluable ally. Instead, she refused him a passport to England.





So in 1560 Knox returned to Scotland. A thoroughly Reformed Scottish laity had emerged in his absence, eager to attend him as in our window. Everywhere he preached, Knox's fiery sermons spawned violent protests against Catholic rule. Mary of Guise, Scotland's regent (1554 – 1560), sent for French troops to quell Protestant revolts. The Scottish Parliament convened to avoid open war. They quickly approved Knox's Scots Confessions and appointed him to organize the new national kirk (church) under a democratic polity. Meanwhile, Scotland's true monarch, Mary Queen of Scots, returned home from France amidst much fanfare and controversy.

Knox publicly denounced the devout Catholic queen. Mary summoned him to four separate interviews, sparring matches really. Only support from the nobles saved Knox from execution. When Mary finally abdicated in 1567, Knox preached at the coronation of her infant son, James VI. When she escaped from prison and tried to retake her throne, Knox called for her death. Her sympathizers seized Edinburgh, and Knox returned home to St. Andrews to avoid prison. His health declined, as did Mary's support. By the time Knox died in 1572, Mary had fled Scotland, fighting had ceased and Protestant regents controlled the new monarch's upbringing. After years of turmoil, John Knox had lived to see Protestant faith and rule firmly established in Scotland.





ΚΙΩΧ

Reflecting

On The Windows

Many today consider religion as “private.”

What dangers can that pose?

By contrast, when can public activism become civil religion?

How can Christ’s church show forth unity even when its members find themselves divided?

James Henley Thornwell

James Henley Thornwell (1812 – 1862) would cherish the children’s home named in his honor. Reared in terrible poverty in South Carolina after his father died, only his mother’s industry and determination kept the wolf from the door. Similar qualities made young Thornwell an excellent student at the county’s small log cabin school. Ever eager, he read under lamplight into the wee hours, as in our window. Wealthy benefactors sent the promising boy to South Carolina College where he excelled in the classics. To improve his command of language, he memorized huge passages from the Bible, Shakespeare and Milton. He graduated with highest honors at nineteen.

During college, Thornwell had dropped into a bookstore one day and bought the Westminster Confessions. Impressed, he decided to enter the Presbyterian ministry. So he attended Andover, but soon left, as it did not offer German, Syriac, Chaldean or Arabic. He transferred to Harvard. In 1834, he fled cold climes and returned home to pastor several churches. He married and soon began teaching at South Carolina College. He joined Columbia Theological Seminary’s faculty in 1855, whose first building, now the Robert Mills House Museum, appears in our window. His colleagues called him lovable. His students considered him without equal. His contemporaries hailed him as the greatest preacher, indeed the greatest mind, in the South. Some still see in his writing the finest theology ever penned by a Presbyterian.

Yet in 1861, he wrote, “The election of Lincoln ... is nothing more nor less than a proposition to the South to consent to a Government, fundamentally different upon the question of slavery, from that which our fathers established. If this point can be made out, secession becomes not only right, but a bounden duty. ... Politically, it is a measure indispensable to the safety, if not to the very existence, of the South.” Like most Southern ministers, Thornwell’s private pietism left little room for social justice. He preached that the Bible did not forbid slavery,



so long as it was justly applied. He naively believed that it might be. Still, Thornwell loved the Constitutional Union and had pleaded to preserve and then to restore it. Even as he wrote articles to bolster Southern morale, he preached for public repentance from personal and corporate sin as the only hope to end the War. Sadly he did not live to see the Union restored. His own long struggle with tuberculosis claimed his life in 1862. He died at home surrounded by family and friends.

So, why does a window honor Rev. Thornwell? During the 1800's, bitter disputes arose as many Presbyterians swapped civil religion for God's sovereignty and emotional revivalism for Christian nurture. As a delegate at ten General Assemblies and as moderator in 1847, Rev. Thornwell labored for unity within traditional Presbyterian theology and polity and for separation of church and state. When these issues finally split the denomination in 1861, he and others met in Augusta to establish a Presbyterian church in the Confederacy. That organization cohered as a connectional Presbyterian church in the South until 1983, when the Southern and Northern churches reunited their bonds in Christ to become the Presbyterian Church (U.S.A.).

Thornwell wrote, "The hope of our country depends upon it being pervaded with the spirit and institutions of Christianity." How might this philosophy inform our own evangelism?



Reflecting

On The Windows

How might your
trade provide
opportunities for
witness as Makemie's
did for him?

Francis Makemie

"He is a jack-at-all-trades; he is a preacher, a doctor of physic, a merchant, a counselor at law, and which is worst of all, a disturber of governments."

Lord Cornbury, Governor of New York

So complained Francis Makemie's (1658-1707/08) greatest opponent. Cornbury jailed Makemie for preaching without a license. The prison appears in our window. Despite such continual opposition, Makemie successfully founded Presbyterianism on American shores.



Presbyterians (and other Dissenters) faced significant persecution with the Restoration of the monarchy and the Anglican Church after Cromwell. Born in Ireland of Scottish parents, Makemie attended the University of Glasgow, probably because nearby Trinity College barred Dissenters. To avoid public scrutiny, Makemie seems to have been ordained in secret in 1682 in response to a plea from Colonel William Stevens. Stevens, himself a prominent Anglican, wanted a Presbyterian minister to come to Rehoboth, Maryland, where a large community of Scottish Presbyterian refugees had settled. The ship in our window recalls Makemie's trip here.

Makemie began his work in America in 1683, holding services in his own home. By 1705, eastern Maryland boasted five Presbyterian congregations, all products of Makemie's labors. He sailed back to London to recruit more Presbyterian ministers for the colonies. In 1706, his first congregation built Rehoboth Presbyterian Church, shown in our window. Services continue there today. Also in 1706, Makemie convened a meeting in Philadelphia with fellow Dissenters



from about fifteen congregations, America's first presbytery and general assembly.

Tireless though his labors may have been, he received no pay for them. Rural ministers had to support themselves by other means. Makemie worked as a miller, successfully, if we believe Lord Cornbury's quip. He amassed a tremendous library, over one thousand volumes in Latin, Greek, Hebrew and English. Fittingly, our window shows him holding a book. His trade also afforded opportunity for ministry in other areas, including the Carolinas, Virginia, Barbados, Boston and New York, which brings us to his showdown with Lord Cornbury.

Most colonies required ministers outside the Anglican Church to have a "Dissenter's license." On October 5, 1699, following an arrest for unlawful preaching in Virginia, Makemie received a license to preach. While visiting in New York in December 1706, he was asked to preach in a private home there. He did so, Virginia license in hand. However the governor of New York, Lord Cornbury, argued that only he personally could license Dissenting preachers in New York. He ordered Makemie arrested in January 1707. Makemie spent six weeks in jail before his trial. He and his attorneys founded his defense on the British Toleration Act (1689) that guaranteed religious freedom for Dissenting Protestants. Makemie's own testimony showed such expertise that Cornbury demanded of him, "You, sir, know law?" He replied, "I do not, my lord, pretend to know law; but I pretend to know this particular law, having had sundry disputes thereon." They acquitted Makemie, but required him to pay court costs. The battle didn't end there for Makemie who almost faced trial in New Jersey for similar charges. Even so, history recalls Francis Makemie's acquittal in New York as a major victory for religious freedom in America.



Reflecting

On The Windows

How do the flying birds contrast with the huddled, crouching moneychangers below?

How do the liberated birds and Jesus' outstretched arm recall God's work in the Exodus?

Why include the Temptation of Christ?

Though not really part of Jesus' public ministry, how would its inclusion have illuminated that ministry?

The Sketch that the Builders Rejected

At their meeting on the evening of January 8, 1940, the session got a first peek at color plans for the windows. Architect Francis Smith presented “a series of symbols of the Bible story, showing ... the design and colors for one of the proposed windows.” Mr. Smith offered the concept “accompanied by a color drawing of one window.” The Willet Studios had prepared the drawing in accord with the comprehensive plan. The original (shown at right) now stands in our historical room. The session approved Mr. Smith's plan and Mr. Willet's drawing with appreciation.

The drawing proposes a design for the window depicting the Public Ministry of Christ. You'll quickly notice that the bottom half bears no resemblance to our actual window. Instead of Jesus with the children, Jesus stands tall on the pinnacle of the Temple and rebuffs the Devil's temptation (Luke 4:9-13). To the right, Jesus clears the Temple, self-made whip held high (John 2:13-17). Liberated sacrificial birds fly away while moneychangers scramble to gather their scattered coins. The sketch conforms to the original detailed plan presented by Francis Smith and approved by the session. No records endure to explain the change.

This sketch provides a precious glimpse into the design process of the windows. We know hardly anything about it since a flood claimed much of the Willet Company's older records. However the Willet-Hauser Company does have nine other sketches that, for the most part, depict designs actually executed. A few differences merit attention and reflection. In the Public Ministry window, some scenes show Christ's robe in blue, some in yellow. Their sketch of the Creation window shows Roman numerals for each day of the week. Interestingly, earliest written plans for our Creation window list only four sections, “Sun and Moon,” “Land and Sea,” “Plants and Animals,” and “Man,” reminiscent of a Rose Window about Creation at Lausanne.

Our Rose Window underwent significant design changes, too. Instead of symbols from Revelation, angels in the design sketch bear traditional symbols for the



Major Prophets and for four of the Minor Prophets. Curiously, Mr. Smith's original written plans for the Rose do not call for prophets, but for the "Apocalypse and Second Coming." The mystery stumped the Willet-Hauser research staff. Perhaps in the end, mystery befits the Rose Window.

One last change merits grateful attention. Our December window features baking bread. However Mr. Smith planned and the session approved that it would depict another labor often shown for that month: "hog killing." Mercifully, the artist opted for kosher and omitted the pig.

How would the different scenes have changed the overall effect of the window?

Why do you think this concept was rejected?

Why select Jesus with the children and the rich man?

Why delete the Roman numerals from the Creation Window?

Why do you think someone proposed a Rose Window with Major and Minor Prophets?

If you had the windows to do all over, what designs might you change and why?



For Further Reflection

We walk by them every week. They become background. Perhaps working through these exercises over weeks or months will help you look at the windows afresh.

Find elements of the windows that illustrate or evoke parts of the Apostles' or Nicene Creed. Do the same with the Lord's Prayer (Matthew 6:9-13) or the Beatitudes (Mt. 5:1-12).

Which is your favorite window? Why? Read the passage(s) in the Bible from which the window is drawn. What does reading the passage bring out that the window does not? What does seeing the window add to your experience of reading the passage?

What other Bible story or character would you include in the windows? Why?

Imagine yourself as one of the people shown in a window. Imagine the story through that person's eyes.

In Gothic stained glass, angels frequently adorn traceries because the artist can easily "bend" their wings and floating posture to accommodate irregular spaces. For what thematic reasons might one depict angels above lancets? Often angels carry symbols to convey their heraldic messages. Find examples among our windows. Generally how do angels in our windows enhance theme or meaning? How might it enrich your worship to imagine our angels worshipping with us?

The windows change appearance as the sun moves across the sky. For example, blues predominate in the morning and reds in the afternoon. How does your experience of the windows change as the light changes?

What window is nearest your usual seat for worship? Read about it in the Bible. Vary your seat on occasion so you can study different windows.



What people shown in our windows (both Biblical and non-Biblical) showed great faith along with great flaws? How does that comfort and challenge you today?

“We are surrounded by so great a cloud of witnesses,” says Hebrews 12:1. How do these windows, the people in them and the people who gave them bear witness to you?

Calvin established a theocracy. Knox agitated against a queen. Makemie litigated for freedom to preach a “Dissenting” faith. Thornwell espoused freedom of religion even for “Turk or Pagan” and opposed state sponsored religious causes, sadly even abolition. Paul witnessed before King Agrippa and Jesus was executed under Pontius Pilate. How do these men open a window for us on the relation of church and state? Of church and society?

How might the Passion Window help you prepare for worship as you enter the sanctuary?

In what other ways can the windows help you in both personal devotions and corporate worship?



Especially for the Children of God

Ask your parents to look at the windows with you. They can help you learn more about the windows and also help you read in the Bible about the stories and people in the windows.

Which is your favorite window? Why? Each Sunday before and after worship, study your favorite window until you can close your eyes and still see it in your mind. You might want to memorize your favorite window one section at a time.

What window is nearest to where your family usually sits? Ask your parents to help you read in the Bible about what is shown in that window.

How many angels do you find in the windows and where? Can you imagine them worshipping God with us? What do you think they are saying or singing as they hover around us?

Can you find the window given in memory of three children?

The windows about the “Months” show work and relaxation. What chores from your life would you include? What relaxations?

Which window along the east wall shows one of your favorite subjects in school? Which one shows a least favorite subject? How does it change your attitude to those subjects -- even the ones you don't like -- to remember that all true knowledge comes from God? Which of these windows shows a profession you might like to pursue when you grow up?



In the windows, can you find:
The window showing your birth month?
The Baby Jesus?
Jesus blessing the children?
A mother feeding her baby?
Joseph and his brothers?
The boy who shared his lunch with Jesus?
Our church building?
Your favorite color?
Three doves?
A calf? A pig?
A lion? Two snakes?
An American Indian?
A trash can? Four maps?

How many animals can you find in the windows? There is at least one in almost every window.

Imagine yourself as one of the people shown in a window. Imagine the story through that person's eyes.

"The Anointing at Bethany" (John 12:1-8) was Mr. Willet's favorite Bible story. Draw your favorite Bible story, as you would show it in stained glass. Where would you put it in the sanctuary and why?



Reflecting

On The Memorials

How do you want to
be remembered by
your family?

By your church?

We Dedicate These Windows

Our 1983 centennial booklet reminds us that the windows encircle us with a great cloud of witnesses (Heb. 12:1-2), “those in whose memory the windows were given, and the witnesses who themselves gave the windows.” The chart that follows gives each window’s dedication date and summarizes the memorials. The session prohibited the inclusion of memorial inscriptions in the windows themselves, providing instead for a separate bronze plaque. Some tell a story now known only to heaven. For others, church records or oral history tell the story behind the memorial gift.

The first four windows installed offer a representative sketch. Our sanctuary’s architect, Francis Smith, gave the Passion Window in memory of his wife, Ella. They were members at Druid Hills and raised their children here. His handwritten note asking to donate what he always called “the Choir Window” documents the Passion Window as our first window donated, designed and executed. The Cowans simply gave a window with no memorial. The Brockmans donated “The Nativity and Childhood of Jesus” in memory of their girl who had died when she was only nineteen. In a thank you note, the session recalled Miss Brockman as “one who shed a soft radiant light” in our church. We can well imagine that the Charlotte Kemper Class chose to give the Good Samaritan window because they felt it rightly reflected Ms. Kemper’s missionary work in Brazil.

Often the selection of a certain window suggests the desire to recall a particular role of service in this church. The Lucian Lamar Knight class surely thought their teacher, Dr. Knight, had been an evangelist to their group. The Calvin window fittingly honors a teacher and Sunday school superintendent. Dr. and Mrs. Converse had strongly supported foreign missions. Dr. Elliott had helped to create this sanctuary. He returned from his new church in Texas to attend and lead the Creation window’s dedication ceremony in 1944.

Some windows tell a larger story of this church and nation. Two windows recall World War II. Men of the church particularly rallied to care for our members



abroad. They produced a newsletter, Contact, so that members overseas could read about the ongoing life of the church. The John Knox dedication recalls the specter of infant mortality so common in the early 20th century. Dr. and Mrs. Dement gave the window in memory of three children lost in early childhood. One, called only “Infant,” died in 1918 perhaps a victim of the devastating influenza epidemic that year. The threat of contagion loomed so large that Sunday school closed until the crisis had passed.

Two windows speak poignantly to one family’s life in this church. In February 1946, Frank Taylor, Sr. and his two sons gave Window # 6 in memory of his wife and their mother, Nell. Original plans called it the “Prodigal Son.” However the donors called it “The Forgiving Father” shifting the story’s emphasis from errant sons to a loving parent. Frank, Sr. had five more children by a second wife, Mary, who died in December 1946. The following year, Mary’s children donated our last window in memory of both their parents. In that brief time, their own loving father had joined Mary and Nell in Glory.

Window	Donor / Dedication
Passion or Choir Oct 13, 1940	By Francis P. Smith (sanctuary architect) in memory of his wife, Ella Sorin Smith (1886 – 1930)
Rose Oct 13, 1940	By Dr. and Mrs. Z. S. Cowan
Creation Nov 19, 1944	In honor of our former pastor, Dr. William Marion Elliott, Jr. by church members. Dr. Elliott worked with Henry Lee Willet to design the windows. Pastor 1935-1944.
Precursors of Christ or The Old Testament Jan 20, 1946	By Mr. and Mrs. J. L. Cline in loving memory of their son, Lt. Jack L. Cline, Jr. (2/14/1922 – 3/2/1945) Died in defense of his country (at Iwo Jima)
The Major Prophets Feb 9, 1947	By Mr. and Mrs. Scott W. Allen and family in memory of their son, PFC. Graham MacRae Allen (b. 11/29/1921) Died in defense of his country on Sept. 15, 1944
The Nativity and The Childhood of Christ Oct 13, 1940	The family of H. A. Brockman (charter elder and our first clerk of session) in loving memory of their daughter and sister, Mary Elvira Brockman (1906 -- 1925)
The Good Samaritan Oct 13, 1940	By the Charlotte Kemper Bible Class in loving memory of Charlotte Kemper, missionary to Brazil (1837-1927)
The Prodigal Son or The Forgiving Father Feb 9, 1947	In loving memory of Nell Baker Taylor, by her husband, Frank Elmore Taylor, and their sons, Frank E. Taylor, Jr. and Nelson Baker Taylor



Window	Donor / Dedication
The Miracles Feb 9, 1947	Mrs. John L. Teaford in loving memory of John Lloyd Teaford (1872 –1946)
The Public Ministry (or Life) of Christ Jan 2, 1946	In loving tribute to Mr. and Mrs. John Alexander Craig by their friends. He was an elder; she served on the staff.
The Evangelists Feb 8, 1942	By the Lucian Lamar Knight Class in memory of their teacher, Dr. Lucian Lamar Knight (1868 – 1933). He sold the church its current property under very generous terms.
The Apostles Jan 20, 1946	From Mrs. J. Robert Neal in loving memory of her father and mother, Edward L. Cochran (1867 – 1945) and Mary A. Cochran (1868 – 1943)
Paul or Saint Paul Nov 19, 1944	By Dr. and Mrs. Wayne S. Aiken in loving memory of her father and mother Walter Linwood Parker (1868 – 1932) and Lelia Perkins Parker (1873 –1943)
Missions May 24, 1942	By Mildred Bullitt Converse to the glory of God and in memory of her parents, Rosa Dickey Converse and Thomas Edwards Converse, minister of this church 1910 – 1913
John Calvin Jan 17, 1943	By Margaret (Mrs. J. Austin) Dilbeck in memory of her father, William Cotnam White, General Superintendent of our Sunday School
John Knox Nov 19, 1944	By Dr. and Mrs. Robert Lee Dement in memory of their three infant children: an unnamed infant, Marianne Emile and Martha Louise
James Henley Thornwell Apr 4, 1948	By Charles and Brownie Ansley in memory of his parents, William S. Ansley and Annie H. Ansley
Francis Makemie Apr 4, 1948	In memory of Frank Elmore Taylor and Mary Dewson Taylor by their five children

Stewardship of Stained Glass

As with cars and pets, the real cost of stained glass lies in the upkeep, not the purchase price. When donated, the narthex windows cost \$250 each. Each large nave window cost about \$1000 and included the small aisle windows beneath. We do not know what the Passion, Rose, Calvin or Knox windows cost. A memorial bronze plaque cost \$48. During the dedication on October 13, 1940, the congregation accepted these gifts as a sacred trust.

Today, our windows could cost between \$500-\$900 per square foot and probably represent our most valuable physical assets. Much of their artistic and historic value derives from Henry Lee Willet's hand. An elder and lifelong Presbyterian, he knew Scripture well and served on the denomination's Board of Christian Education. In October 1937, Time called him "one of the busiest artisans in stained glass in the U.S." In 1942/43, he served as president of the Stained Glass Association of America. All during that era, Mr. Willet took an active hand in the work at his studios. In fact, he personally selected the glass used for our windows. Since Mr. Willet is not around to make them again, our windows are, in some sense, irreplaceable. That said, the new photographs record each window in detail should any of them need repair or replacement. In that regard, they represent a critical step in the stewardship of our windows.

Windows do need periodic maintenance and repair. The good news is that glass is essentially permanent. Unless it breaks, the glass will not fade, corrode, or deteriorate in less than several centuries. The lead in the traceries and frames should last about 150 years, if properly maintained. Note the "if." The cement that holds the glass to the lead needs service about every 25-30 years. Without that care, lead can deteriorate more rapidly and at much greater expense. A window can then buckle to the point that the glass falls out. By 1967, the lead in our windows had sagged and some windows had begun to bow. In 1967/68, each window was repaired and re-braced. Subject to the most sun, the western windows required the most restoration.



Of course, windows can break. In the late 1970's, someone shot the Rose Window. In about 1982, two boys threw a Coke bottle through the Apostles Window. The hole measured roughly two square feet. You can see a dark spot in the window below John where the window was repaired. At that time, the church opted to place Lexan coverings over the windows. Installation took two months and was completed in mid-February 1986. Workmen also took that opportunity to correct the May and June windows. At some point, they were mounted in reverse order.

The Lexan created its own needs for maintenance and repair. At best, it has a life expectancy of about twenty years. Ironically, it also harmed the windows, because it lacked proper ventilation. Many experts today recommend glass covers instead, so as not to tie up tens of thousands of dollars in Lexan that may be needless or even detrimental. Those funds could then be applied to window maintenance. They may have a point. Dr. P. D. Miller (pastor from 1949-1955) used his pellet gun to ward off a plague of pigeons roosting on the ledges. He never hit a window.



Certainly, Lexan obstructs and discolors light. As St. Paul said, “Now we see through a glass dimly” (1 Corin. 13:12). To remove years of dirt and discoloration, the Rose, Passion, Thornwell, Makemie, Calvin and Knox windows have just been cleaned and some Lexan covers replaced by glass. What a difference it has made! Nearest the street, Thornwell and Makemie received impact resistant glass. The work reminds us that the windows will always need our care. They remain a sacred trust.

Glossary

Asia Minor: antiquity's name for an area corresponding to modern day western Turkey

BCE: abbreviation for "Before the Christian (or Common) Era;" a new secular designation for "BC"

Cames: lead strips between pieces of glass that hold them together and define the principal outlines for the figures

CE: abbreviation for "Christian (or Common) Era;" as above, for "AD"

Chancel: the area of a church near the altar or pulpit for use by the clergy and choir

Dissenters: one who does not conform to the belief and practice of the Church of England, also "Nonconformist"

Gothic: of or according to a style of architecture used in Western Europe between the 12th and 15th centuries, characterized by pointed arches, flying buttresses, and high curved ceilings

Lancet: a high, narrow window, with an acutely pointed head or arch

Mastic: a soft, flexible cement used as an adhesive and sealant

Medallion: a round or oval decoration, here, within a windowpane

Mullion: a vertical (or nearly vertical) piece of stone, metal, or wood that divides and gives structure to a window

Narthex: a vestibule leading into the nave of a church

Nave: the main part of the interior of a church, especially the long, central hall of a



basilica or cruciform church

Nimbus: in art, a bright halo or disk around the head of a deity, saint, or sovereign

Prodigal: wasteful, profligate

Rondel: a round opening

Rose Window: a round window with radiating mullions and tracery

Stained glass: “A mosaic made up of morsels of colored glass held together by strips of grooved lead, which in turn are reinforced by iron bars securely anchored to the stone window frame and mullions. Features, folds of drapery, and ornaments are painted on the glass with dark pigment which is permanently fused into it by intense heat. The same methods of fabrication, perfected more than eight hundred years ago in France and England, are in use today, and the art of stained glass is a handcraft that is still practiced much as it was during the Middle Ages.” (From “The Windows” by Francis P. Smith, DHPC Sanctuary architect, 1940).

Streaky glass: Leaded glass in which a basic color is streaked with one or more other colors running through it by mixing two or more pots of glass during manufacture. English streaky glass is distinctively transparent and well suited for windows.

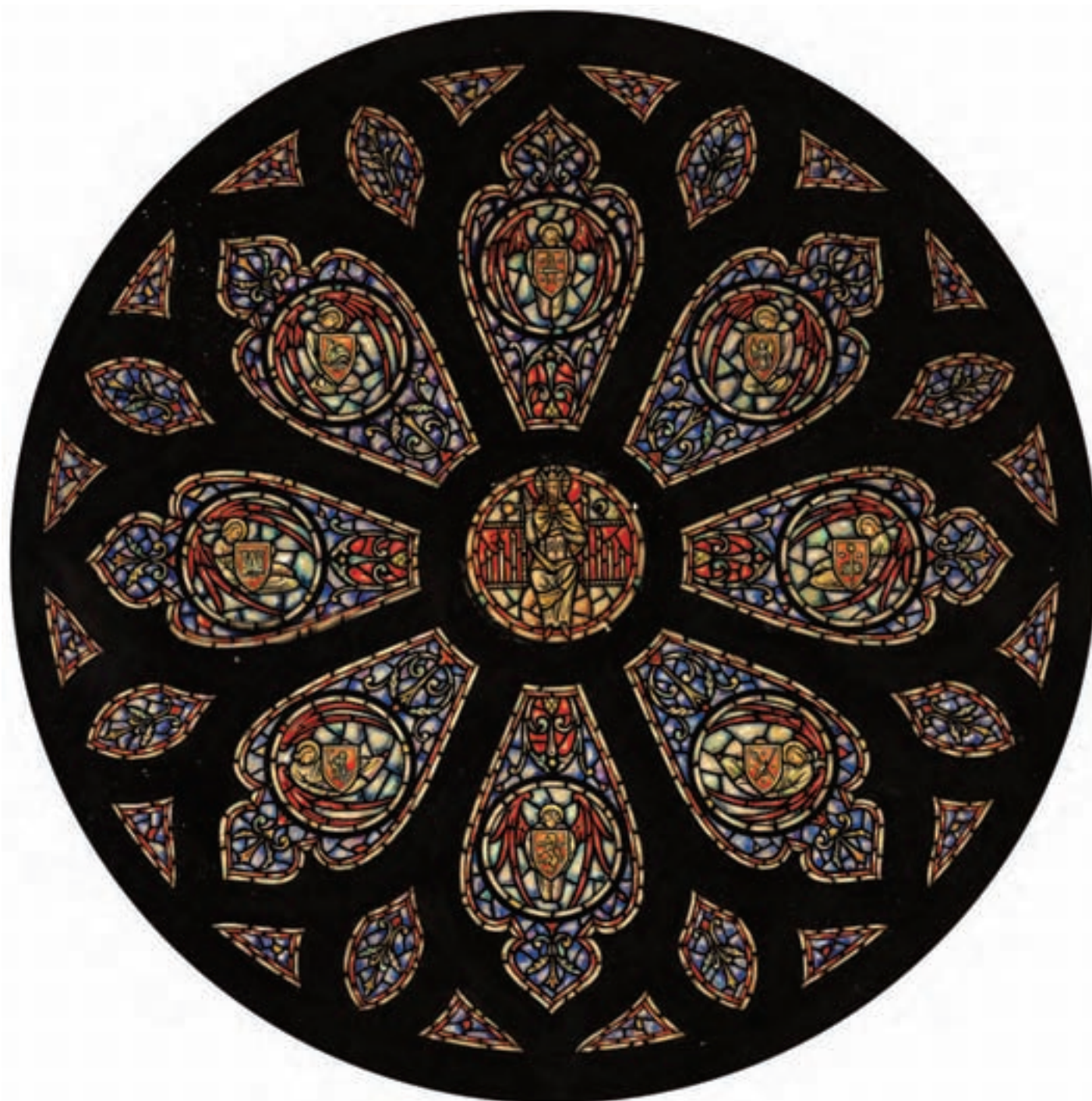
Tracery: architectural ornamental work with branching lines, especially at the head of a Gothic window



Appendix I: Original Designs

These original sketches were provided by Willet Hauser Architectural Glass.













Appendix II

Manuscript of a speech given by Henry Lee Willet at Druid Hills Presbyterian Church on June 5, 1940. From the Archives of Willet Hauser Architectural Glass.

DESCRIPTION OF THE STAINED GLASS WINDOWS DRUID HILLS PRESBYTERIAN CHURCH ATLANTA, GEORGIA

The guiding principle in designing and executing the windows for this church was to produce stained glass which would complement the surrounding architecture and be an integral part of the wall space in which it is placed. So often the true purpose of stained glass is disregarded when thought of as mere picture painting, ^{and} The result is usually the turning of the house of worship into a picture gallery. Stained glass is an entirely different medium and has an entirely different purpose in the decoration of a church. Therefore, for the inspiration of our windows, we have gone back to the eleventh, twelfth, and thirteenth centuries, to the stained glass in the cathedrals in Europe, where stained glass was carried out by devout craftsmen who made windows that exemplified the full glory of stained glass because they realized the possibilities of it as well as the limitations of the medium.

The chancel and rose windows are filled with vibrant glasses so juxtaposed and interlaced with opaque black leads and the iron work ^{with} as to produce a glorious, jewel-like effect. All feeling of perspective has been avoided, and the drawing has been done with strong, decorative lines, but excluding any archaisms or grotesqueness. The windows are a source of religious study, for in the subjects and symbolism there is a real message for those who would seek it.

The windows in the clerestory and nave-aisle are of a lighter treatment in order to modulate the light in the church, but at the same time avoid a dark, dismal interior.

The chancel window is a memorial to Mrs. Francis Palmer Smith. Placed in the sanctuary and facing the congregation it is a medallion type window with small subjects enclosed in a geometrical form against a

rich and jewel-like background. The window not only adds depth to the chancel, but also produces a truly reverent effect. Therefore, the color is kept mysterious and restful.

The subjects used in this window are appropriately devoted to the passion of Our Lord. In the four larger lancets are depicted the principal scenes in the life of Christ. In the left hand lancet is the Triumphal Entry into Jerusalem. In the central lancet at the bottom is shown the Last Supper. The upper large medallion depicts the vicarious sacrifice of our Saviour, while in the right hand lancet is the Ascension of Our Lord. In the small medallion to the left at the bottom is Mary Magdalene anointing the feet of Our Lord in preparation for His great sacrifice. In the upper medallion is the Agony in the Garden. Between the Last Supper and the Crucifixion in the central lancet is shown Christ before Pilate, and in the right hand lancet at the bottom is Christ making Himself known to the disciples in the breaking of the bread at Emmaus, and in the topmost medallion in the right hand panel is shown the descent of the Holy Ghost at Pentecost.

The Rose window, which was presented to the church by Dr. Cowan, has an entirely different function. It is only seen during the short time that the congregation is leaving the church, therefore the coloring in this window is striking. It strikes a final note as people leave the church and go out into the world to carry out the Christian doctrines which have been expounded to them in the sanctuary. The desire was to awaken an exultant and courageous spirit in the beholder. The symbolism of this window also is one of vision and hope for it symbolizes the Apocalypse and the assurance of the life hereafter. In the center of the Rose is Christ, sitting in Glory on the rainbow with the world at His feet. Behind Him

are the seven golden candle-sticks, while in the eight quatrefoils are angels bearing shields emblazoned with the following symbols: The New Jerusalem, Trumpet, Keys, Chained Red Dragon, Seven Sealed Book, Balances, Censer, and the Harp.

Towards the end of the thirteenth century cathedrals and churches were entirely glazed with the full-color medallion windows which made the edifices dark and gloomy. Therefore, there came into being a type of window which is termed "grisaille." This consists of a light colored field and rich colored borders with interlacing bands. The full colors harmonize with the jeweled windows and the field allows more light into the building itself. The most famous example of this type of window is the "Five Sisters of York." The disadvantage of this type of window is that it had no story telling attributes. To gain the light-giving advantage of the grisaille window and also retain the interest and value of having subject matter in the windows, the Nave windows in this church have been carried out in a very fresh and original manner with color in the borders and figures, while keeping the field of the window quite simple and clear.

A very essential step in stained glass is preparation in advance of an iconographic scheme for the entire fenestration of windows so that when all the windows are completed, not only will each window be in its proper consecutive order, but the whole will be such that it will have a definite Gospel message.

The Brockman Memorial Bay depicts the Birth and Childhood of Christ. In the clerestory, starting with the left hand predella, we see the angel announcing to the shepherds the birth of the Saviour of Mankind. Above, the Wise Men who have followed the star from afar have come to worship the Child Jesus. In the right hand lancet is the flight of the Holy Family into Egypt, and above that Mary discovering the Child

of twelve in the temple with the Doctors. In the nave aisle below this window are the two seasons of the year which fit into the iconography at this point. Reaping in July and Harvesting in August, while the respective symbols of the Zodiac are also depicted in these lancets. In practically every one of the early medieval cathedrals we find both the seasons of the year and symbols of the Zodiac in either stone or glass.

The clerestory given by the Charlotte Kemper Bible Class is devoted to the parable of the Good Samaritan. In the left hand lancet the robbers lie in wait with clubs and stones to attack the traveler as he goes down the road to Jericho. We see the traveler, after having been attacked and robbed, lying by the side of the road, left for dead. The Priest of the Temple, with his eyes turned toward heaven, passes by the wounded man. The Levite hesitates, but, pushed along by the devil, passes on. But a Samaritan, who is passing stops, pours oil and wine on the wounds of the dying man, and takes him to the nearest inn on his own beast. He turns the wounded man over to the inn-keeper for care and sustenance, at his own expense.

In the casement below are depicted September and October. September is gathering fruit and October is making wine.

Throughout all the windows the choicest hand-blown pot-metal glasses and Norman slabs have been used, a type of glass in which the color is actually in the glass and is not applied with enamels. The glass is colored by the addition of minerals when it is in a molten state in the pot, and the color is therefore permanent. Also the glass has not only been carefully selected, but selected particularly for its fine textures, for the most effective glasses are those which vary in thickness and are rich in bubbles and creamy surfaces. This can be particularly noticed and appreciated in the windows in the casements, which are close enough for the eye to study. The drawing which makes the faces and drapery lines and ornamental details is

all done with line and flat mats, eschewing over-modeling or any naturalistic effect and, at the same time, avoiding any grotesque or archaic treatment. These windows adhere to the best principles of legitimate stained glass as exemplified in the medieval cathedrals of the eleventh, twelfth, and thirteenth centuries, but have been ^{carried out a fresh} ~~expressed~~ in an original manner. They are expressive of the best that is in us and in our lives at the present time, and because of this, we hope that they will be a source of joy and inspiration to all who see them.

The photograph on the back cover is by Tommy Hannah.

