



The Windows of Melrose United Church



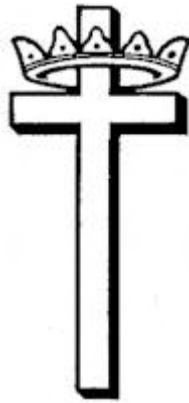
Locke St. & Homewood Ave.
Hamilton, Ontario.

The Windows of Melrose United Church

By

Rev. John Mutch M.A., B.D., D.D.

Minister Emeritus Melrose United Church



Melrose

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To the people of Melrose of whom I had the privilege of
being the Minister 1938-1954.

◆ INTRODUCTION ◆

One day, in the Presbytery of Hamilton, a lay member, during a speech, said, "Last Sunday I attended Melrose Church. From that lovely window in the chancel I got one of the greatest uplifts I ever received." A professor from a theological college, after conducting services in Melrose remarked, "You hardly need sermons with all those beautiful and meaningful windows." Similar testimonies to the value of these inspiring memorials are often heard.

A Plan

The original window committee of the church, guided by their minister, Rev. Dr. Geo. G.D. Kilpatrick, wisely drew up a scheme for all the windows, except two, and arranged for the one artist to design them, thus securing unity of theme and harmony of treatment. The two exceptions are the lovely windows in the North Transept, one of which was transferred from Charlton Avenue Church, after union, and the other designed in harmony with it. Both were made by Robert McCausland Ltd.

Some Pointers

It would take a book to bring out all the artistic and religious values of these windows. Each person must study and appreciate them for himself. These windows are original creations, to be found nowhere else. The symbols on a window may not refer directly to the theme of that window, but to other Christian teaching. Some of the designs are "decorative" rather than "symbolic". The artist's drawings were not available for four windows which, consequently, had to be photographed in the church. In the drawings there are sometimes meaningless letters in the places for the inscriptions and even the texts. Rarely a design in the drawing was changed when making the glass. The windows in the nave are 9x21 feet. Coloured reproductions were not used because of their cost and their failure to do justice to all the colours and the sparkle of rich, stained glass windows.

Tributes

The generous donors of these lovely and helpful memorials, and the artists, merit our profound gratitude. The members of the Window and Memorials Committee have been most cooperative during the years and in arranging for this brochure. So far as concerns it, special mention should be made of A.J. Park, who insisted on the need for such a booklet; of our minister, Rev. Geo. W. Birtch, B.A., B.D., for his support; of Frank J. Maley for furnishing the engravings; of Anthony Cooper for the cover design; and of Geo. O. McMillan, M.A., D.Paed., for photographs of the four windows "in place". Helpful information about brochures was supplied by Fred. W. Bray. Peter Haworth, R.C.A., O.S.A., graciously reviewed my descriptions of the windows and secured photos of his drawings. Gordon Fairclough was very cooperative in printing the brochure. The Woman's Association and the Committee of Stewards generously underwrote the cost.

John Mutch

◆ AN ARTISTIC ASSESSMENT ◆

By

Peter Haworth, R.C.A., O.S.A.

In assessing the artistic value of the stained glass windows in Melrose United Church, it must be realized that the work is more than making pleasant shapes and agreeable colour, and striking a casual note of beauty. There are far deeper feelings to express.

Coloured and painted glass is a method of glorifying and modifying the light which enters a building and of adding enrichment to its architecture. Moreover, it should present elevated, ethical and religious ideas in a worthy way and enhance and deepen the religious mood of the worshippers. The stained glass windows in Melrose are based on those principles, using decorative symbolism to harmonize the complete scheme of subjects supplied.

Practical Considerations

The shape and size of the window openings necessitate a treatment scaled to harmonize with the size and volume of the interior. The optical appearance of figures viewed at considerable height calls for some elongation of the figures to correct distortion. The amount of light entering the building had to be carefully controlled by using a correct balance of glass in order to obtain the necessary sparkle which is the special glory of the Craft. The weight of glass in the windows had to be supported with adequate iron bars and leads. These practical considerations are also essential to the design.

The Main Scheme

To soften the light with symbols, to turn the blankness of the windows into transparent colour, jewel-like in quality, has been my intention and endeavour in making the colour scheme. The main subject matter is concentrated in a running band of colour through the centre lights of the side windows in the church. The large windows in the Chancel, the West Gallery and the South Transept are designed as climaxes to the scheme in general.

These windows were designed by me in association with Miss Gladys Allen, and manufactured by Pringle and London, under my supervision.

I gratefully acknowledge the unfailing help and advice on matters of religious knowledge over a long period of years received from Rev. Dr. Mutch; the courtesy and kindness of various officers and committees of the church; and the generosity of the donors of the windows.

◆ THE CREATION ◆

Genesis 1:1 – 2:3

The 1939-1945 War Memorial

Modern ideas about the creation of the world differ greatly from some of the primitive conceptions of Genesis. But the main truths of the ancient story remain as valid as ever and are vividly celebrated in this glorious window, namely, that the world with all its beauty and wonder, law and order, majesty and power, was created by God alone, that he provided food for man and every living thing, that he made man in his own image and gave him dominion over all things on earth.

The Tracery

At the top, in the centre, is a hand with two fingers raised, symbolic of God giving the command for creation. The seven golden circles surrounding the hand, indicate the Old Testament belief that there are seven heavens and that God dwells in the highest. On the left is a triangle which is a symbol of the Trinity. On the right is a crown signifying the sovereignty of God. Immediately below the seven circles is the text, "In the beginning God created the heaven and the earth" <*Gen. 1:1*>.

To the far left are three equal and connected circles in which appear the letters SP, SF, SS—another symbol of the Trinity. The letters stand for the Latin words *Sanctus Pater, Sanctus Filius, Sanctus Spiritus*—Holy Father, Holy Son, Holy Spirit. Then appear four angels, two on the left and two on the right, representing the host of heaven worshipping God. On the far right are three interlaced circles with the letters TRI, NI, TAS, the Latin word for Trinity, another symbol of the Triune God.

The Seven Main Panels

Seven angels, one on each panel, personify the Divine powers behind the seven days of creation. They are poised on flames of light at their feet, and rays of light shine from their heads, intimating they are heavenly beings. Across the whole window, behind the angels, is a rainbow, signifying our hope based on the goodness of God <*Gen. 9:8-17; Isa. 54:8-10; Rev. 4:3*>. Below the three centre angels are: on the left, a cloud, indicating God whose ways are often hidden from man <*Ps. 97:2*>; in the middle, a planet in space, an image of the world as we know it today; on the right, a flame, symbolic of God who gives light and warmth, and who consumes, destroys, purges and purifies <*Deut. 4:24*>. Beneath each angel is a text, telling what was done on that day, and a representation of it—the dove on the seventh day typifying the Spirit of God at rest.



The Creation—from the drawing

◆ THE CALL OF ABRAHAM ◆

Genesis 12:1-9; Hebrews 11:8-10

The theme of this window, as of all those on both sides of the nave, is found in the four centre lights. Here we see Abraham setting out from the city of Haran, leaving his country and kindred, for a strange land to which God was calling him. He is leading a group of four men, a boy and two women, carrying some of their possessions and representing the company who followed "the father of the faithful," by which title he is honoured today among Mohammedans, Jews and Christians. He obeyed the call of God, no matter what the cost, in the hope that he would be the founder of a great nation through whom all the world would be blessed. God calls each of us and, as we heed and obey, he richly blesses us and makes us a blessing to others.

Just above them, stretching into the upper lights, is the ancient and important city of Haran, which was a centre of moon-god worship. Over the city is a rainbow, symbolic of the hope which is based on the goodness and power of God <*Gen. 9:8-17; Isa. 54:8-10; Rev. 4:3*>. Above the rainbow is God's call to Abram, "Get thee out of thy country, and from thy kindred, and from thy father's house, unto a land that I will show thee" <*Gen. 12:1*>.

The Tracery

At the top, in the centre, are a horn, harp, cymbal and drum, which are symbols of rejoicing, reminding us that joy is an essential result of true faith. Immediately beneath them is God's promise to Abraham, "I will make of thee a great nation" <*Gen. 12:2*>.

Just below that text are reminders of the life and religion of the people of Israel. On the far left is Aaron's rod which miraculously budded as a sign that Moses and he were God's chosen leaders <*Num. 17:1-13; Heb. 9:4*>. In the centre is first, a cup, a symbol of that which comes to one in life, such as judgment <*Ps. 11:6*>, or blessing <*Ps. 23:4*>. Next appears a scroll representing the Torah or Mosaic law, as found in the first five books of the Bible. Then come the two tables of stone on which were written the Ten Commandments <*Deut. 5:1-22; Heb. 9:4*>. Beside that is the censer in which the high priest burned incense in the worship of God <*Lev. 16:12-13; Heb. 9:4*>. On the extreme right is the golden manna pot in which was kept a sample of the manna with which God had supplied the children of Israel in the wilderness <*Ex. 16:32-36; Heb. 9:4*>.

The Upper Panels

In the centre, on the left, is a picture of "a city which hath foundations," for which Abraham was looking. On the right, in striking contrast with God's eternal city, is a tent, the kind of transitory home in which Abraham and his people lived <*Heb. 11:9-10*>. To the left of the city, and on the right of the tent, are the names of the patriarchs, Abraham, Isaac, Jacob and Joseph. Above the left end of the rainbow is "the ark of the covenant", where God met with his people and which they carried during their journeys in the wilderness, and which, later, occupied the most sacred place in their temple <*Ex. 25:10-22; Heb. 9:3-5*>. Above the right end of the rainbow is the golden candlestick, with its seven lamps, which was in the sanctuary <*Ex. 25:31-40; Heb. 9:2*>.

The Bottom Panels

These contain incidents from Abraham's life in the land of Canaan. On the far left is an altar he built and the text, "And there he builded an altar unto the Lord" <Gen. 12:7-8>. Next on the right are the three angels visiting Abraham, when Sarah was promised a son, and the text, "And, lo, three men stood by him" <Gen. 18:2>. Next appears Abraham interceding for Sodom and Gomorrah, with those cities and the destroying fire from heaven in the background, and the text, "Behold now, I have taken upon me to speak unto the Lord" <Gen. 18:23-33>. On the far right is Abraham about to offer his son Isaac as a sacrifice to God, with the rays suggesting the intervention of God, and the text, "And the angel of the Lord called unto him" <Gen. 22:1-19>.

The Commemorative Inscription is, "To the glory of God and in loving memory of Robert Mills 1865-1940".

The window was given by his family and was dedicated on May 22, 1949.

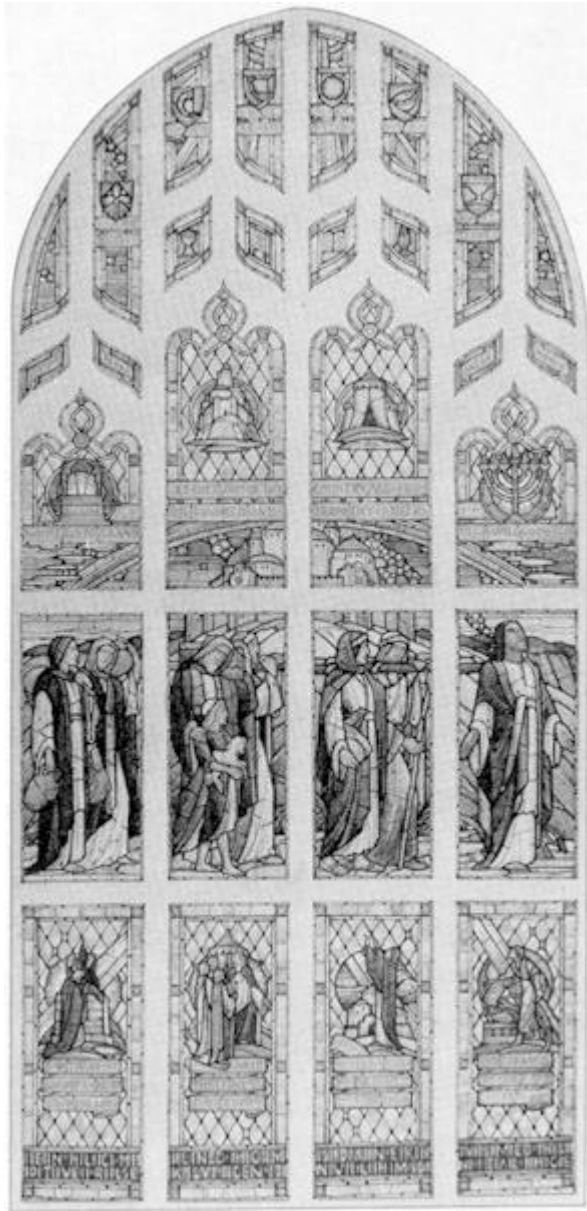
◆ THE CROSSING OF THE RED SEA ◆

Exodus 14: 1-15; Hebrews 11:29

On the four centre lights are Moses and his people on their passage through the Red Sea, in their flight from the pursuing Egyptians. Moses is looking up to God for deliverance. Above them is the text, "Moses stretched out his hand over the sea; and the Lord caused the sea to go back" <Ex. 14:21>. Shining upon him are heavenly rays indicating God's favour, presence and help. On the left are priests carrying sacred vessels; on the right are a man, woman and child, an aged man and woman, and a family bearing their household goods—all representative of the host led by Moses. "And the children of Israel went into the midst of the sea upon the dry ground: and the waters were a wall unto them on their right hand, and on their left" <Ex. 14:22>. "By faith they passed through the Red Sea as by dry land: which the Egyptians assaying to do were drowned" <Heb. 11:29>. Those who trust and follow God are given the victory, sooner or later, over all that resists them. "If the God be for us, who can be against us?" <Rom. 8:31>.

The Tracery

At the top, in the centre, appear, on the left, the pillar of fire by which the Israelites were led at night, and, on the right, the pillar of cloud by which they were guided during the day, in their journey through the wilderness <Ex. 13:20-22>. The decorative motif, on the surrounding lights, is that of the sun, moon and stars, against a deep blue sky.



The Call of Abraham—from the drawing

The Upper Panels

On the far left, beneath the sun, is Mount Sinai, where Moses received the law from God <Ex. 19:20>. Below the moon, on the far right, is the burning bush, which Moses saw in the wilderness when he was first called to lead the Israelites out of Egypt <Ex. 3:1-10>, and which has become a symbol of the church of God on earth, aflame with the Holy Spirit and yet not consumed. In the centre is an altar, such as the Israelites used in their worship of God; and, next to it, the brazen serpent which Moses raised on a pole so that those looking upon it, and which is used in John's gospel as a symbol of the saving power of Christ's crucifixion <Num. 21:4-9; Jn. 3:14-15>.

The Bottom Panels

The four bottom windows contain scenes of Egypt, from which the Israelites had fled. On the far left is a caravan of camels with a city in the background. Next to it are boats on the Nile, with pyramids in the distance. Then comes a drove of oxen with a sphinx beyond. On the far right are traders on a riverbank with colossal statues in the background. Across the four panels are words from the song of Moses which they sang after the crossing of the Red Sea and their deliverance from the Egyptians, "I will sing unto the Lord, for he hath triumphed gloriously ... The Lord is my strength and song, and he is become my salvation" <Ex. 15:1-2>.

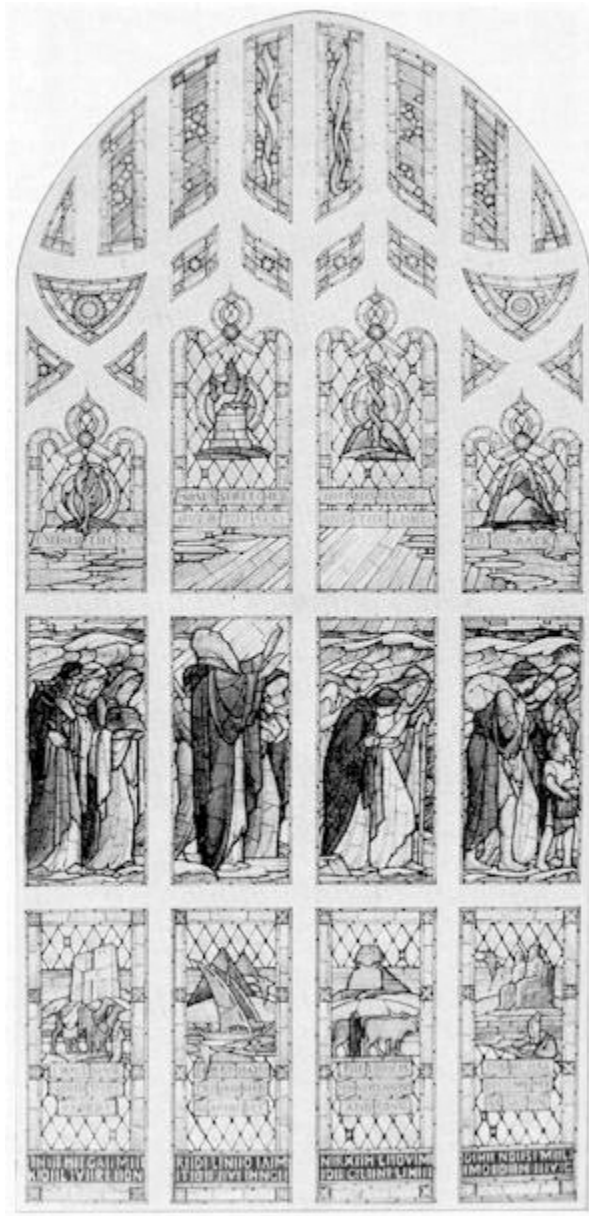
The Memorial Inscription is, "To the glory of God and in loving memory of Samuel Herbert Alexander, 1870-1943".

The window was given by his widow, Mrs. Wilhelmina Alexander and was dedicated June 2, 1946.

◆ THE DIVINE SHEPHERD ◆

Psalm 23

On the four centre lights appears the shepherd, in the fold, surrounded by his sheep. His left hand grasps his staff and under his right arm is a lamb. In the background are the walls of the fold, its door, trees, the outskirts of a town and, reaching into the upper lights, the sky studded with stars. The shepherd is stalwart and strong, capable of leading his sheep to green pastures and still waters, of healing their ills, of leading them in the right paths, and even of conducting them safely through "the valley of the shadow of death". God himself is such a shepherd to those who have found him. Note the black sheep and its suggestion, in view of our common use of the term, that the shepherd has recovered "a lost sheep". While this window is based on the 23rd Psalm, its significance is greatly enriched through its inevitable association with the parable of the lost sheep, and the allegory of the Good Shepherd <Lk. 15:3-7; Jn. 10:1-18>.



The Crossing of the Red Sea—from the drawing

The Tracery

Near the top, on the far left, are the letters IHC, a well-known monogram of our Lord, consisting of the first three letters in the Greek word for Jesus, the C being an ancient form of S. Next to that is a lamp as a symbol of "the world of God" <Ps. 119:105>. Above, in the centre, are four more symbols, the first being a wreath of thorns signifying suffering, such as the shepherd endures for his sheep. Then comes a crown representing the Divine sovereignty of the Shepherd. Beside that is the fleur-de-lys, or iris, with its three petals, indicating the Trinity. After that is an olive wreath such as was given in ancient times to a victor in the games, and also to others in token of some success or honour they had won, and which is used in Christian art as a symbol of achievement in the Christian life. Lower, to the right, is a head of wheat, standing for "the bread of life", and a cup indicating the blessings of God, "my cup runneth over" <Ps. 23:5>. The wheat and the cup suggest the text, "Thou preparest a table before me" <Ps. 23:5>, and may be also taken as pointing to the Holy Communion. Across the centre of the tracery, at the top, is the text, "The Lord is my shepherd, I shall not want" <Ps. 23:1>.

The Upper Panels

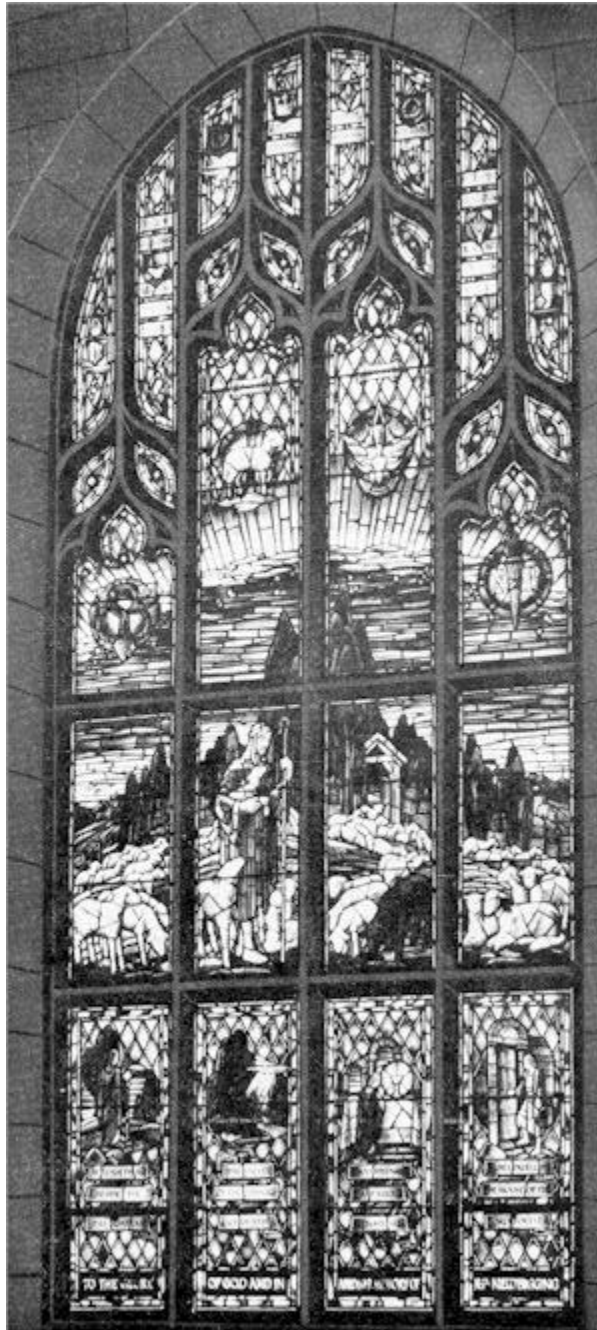
On the far left are three interlaced circles, denoting the Holy Trinity, and the surrounding grapes indicate the suffering of Christ. The lamb, in the centre, with the cross in the background, represent "the lamb of God" <Isa. 53:7; Jn. 1:29>; and the dove with the nimbus and rays of glory about its head is a symbol of the Holy Spirit. To the right is XP, another well-known monogram of our Lord, called "the Chi Rho" and consisting of the first two letters of the Greek word for Christ. The circle signifies his eternity and the torch is here used to indicate that he is "the light of the world" <Jn. 8:12; 9:5>.

The Bottom Panels

On the left is the shepherd and quiet waters and green pastures, with the text, "He leadeth me beside the still waters" <Ps. 23:2>. Then comes the valley of deep shadow, with its grave dangers represented by the huge green snake, and with the text, "The valley of the shadow of death" <Ps. 23:4>. Next is a communion table with a chalice upon it and a worshipper kneeling before it, and the quotation, "Thou preparest a table for me" <Ps. 23:5>. On the far right is an attractive home, with a person entering the front door, and the words, "I will dwell in the house of the Lord for ever" <Ps. 23:6>.

The Memorial Inscription is, "To the glory of God and in abiding memory of R.P. Newbigging".

This window was given by friends of his family and dedicated May 1, 1938.



The Divine Shepherd—from the window

◆ **JONAH BEFORE NINEVEH** ◆

The Book of Jonah

Nineveh was the capital of the “heathen” Assyrians who carried the ten tribes of Israel into captivity. The Jews hated it and prayed for its destruction. The story of Jonah came as a vivid warning against such hatred of enemies, against racial and religious intolerance and pride and as a great summons to “foreign missions”. God loves other nations as well as our own, even those for whom we are likely to have the most dislike and contempt, and they are as capable as we are of understanding and serving him.

The Centre Panels

The first, second and fourth show something of the life and trade of Nineveh. The river Tigris flows at the base of the hill, and the city’s walls and buildings rise into the centre upper lights. A blazing sun beats down on the city and the plain. The third panel shows the prophet eagerly awaiting the destruction of the city and illustrates the text, “So Jonah went out of the city, and sat on the east side of the city, and there made him a booth, and sat under it in the shadow, till he might see what would become of the city. And the Lord God prepared a gourd, and made it come up over Jonah, that it might be a shadow over his head, to deliver him from his grief. So Jonah was exceedingly glad of the gourd” <Jon. 4:5-6>. The leaves on the branches of his booth soon withered under that blazing sun, and so God covered the booth with the broad leaves of a gourd, thus showing more kindness to his haughty and rebellious prophet than Jonah felt for his fellow human beings of Nineveh.

The Tracery

At the top is a divided background of rainbow and storm clouds, indicating both the mercy and judgment of God. Across this background is the text, “And God saw their works, that they turned from their evil way” <Jon. 3:10>. To the left is a panel containing a storm cloud and thunderbolt, symbols of the “wrath” of God, with the word “judgment” underneath. On the right is another light with a palm tree and well, signifying the peace and blessing of God, with the word “repentance” below.

The Upper Panels

To the far left is a medallion showing the “great fish” which swallowed Jonah, with the text, “the Lord prepared a great fish” <Jon. 1:17>. The next light presents a pair of scales, indicating the justice of God. In the third is a dove, representing his gentleness and mercy. Running across the centre panels is the text, “I knew that thou art a gracious God, and merciful, slow to anger and of great kindness” <Jon. 4:2>. On the far right is a medallion with the gourd that God caused to grow, to cover Jonah from the burning sun, and the words, “that it might be a shadow” <Jon. 4:6>.



Jonah before Nineveh—from the drawing

The Bottom Panels

The first shows Jonah turning his back upon the call of God and fleeing to Tarshish, and the words of God's call, "Arise, go to Nineveh, and cry against it" <Jon. 1:2>. In the second is the ship, on which Jonah fled, in the great storm at sea, with the quotation, "The men rowed hard to bring it to the land" <Jon. 1:13>. The third depicts the repentance of the people of Nineveh at the preaching of Jonah and the quotation, "So the people of Nineveh believed God" <Jon. 3:5>. Finally comes God's reproof of Jonah's bad spirit with the question, "And should I not spare Nineveh?" <Jon. 4:11>.

The Memorial Inscription is, "To the glory of God and in honour of the Woman's Association 1925-1946".

Given by the Woman's Association of Melrose Church and dedicated May 27, 1951, in gratitude to God for those members of the Association who did so much in the first 21 years of The United Church of Canada to establish Melrose Church.

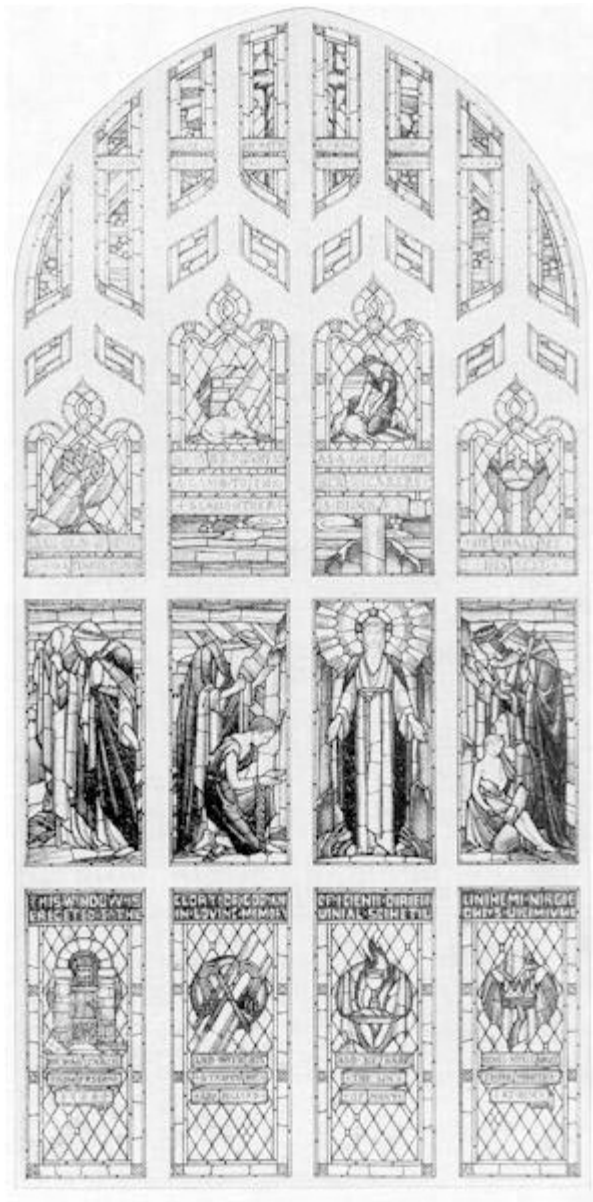
◆ THE SUFFERING SERVANT ◆

Isaiah 52: 13 - 53: 12

Here we stand on one of the highest peaks of Old Testament revelation. This loyal and blameless servant of God, called to minister not only to his own people but to all nations, pursues his mission with quietness, enduring rejection, torment and even death itself because of the scorn of the unfaithful and violence of the arrogant, and yet, in the end, winning the acclaim and service of all peoples. Some look upon him as a personification of Israel. Others regard him as an individual, such as Jeremiah, or an unknown prophet of the Babylonian exile. In any case, the complete fulfilment of this prophecy is found only in Jesus Christ, as is indicated in this window.

The Centre Panels

On the third light is the figure of our Lord with a crown of thorns. Behind his head is a nimbus enclosing three rays and with beams of light descending from above, all of which signify his divinity. The colour of his garments are white and purple, the former indicating purity, light and divinity, and the latter representing fasting, watching and mourning. On his hands are the marks of the nails. In the background is the rock tomb, from which he arose, and at his feet are thorns which remind us of his sufferings. In the first of the centre lights are two figures, turning away in disdain from the Suffering Servant, and illustrating the text, "we hid as it were our faces from him: he was despised, and we esteemed him not" <Isa. 53:3>. The second light shows an aged man and a prisoner in chains, who are examples of the humble and sorrowful who turn to him in their need. The fourth presents others who accept him, a widow with her sick child, and two royal figures who represent "the kings", "the great" and "the strong", who finally come to worship him <Isa. 52:15>. In the background of these four lights is a barren waste of rock and sand, and a walled city against a gloomy sky, giving the feeling expressed in the words, "yet we did esteem him stricken, smitten of God, and afflicted" <Isa. 53:4>.



The Suffering Servant—from the drawing

The Tracery

At the top, in the centre, on an ornamental background of skies and stars, appears a cross of flame, symbolic of Christ's sacrifice, and across the window is the text, "Surely he hath borne our griefs, and carried our sorrows" <Isa. 53:4>.

The Upper Panels

The first as "a root out of a dry ground", with the text, "he shall grow up before him as a tender plant" <Isa. 53:2>, meaning that to the proud and arrogant he shall appear as feeble and unattractive as a weak plant, or as a shoot growing out of the root of a fallen tree. The second light shows a lamb bound before an altar of sacrifice and the quotation, "he is brought as a lamb to the slaughter" <Isa. 53:7>. Then comes a shearer with a sheep and the words, "as a sheep before her shearers is dumb" <Isa. 53:7>. The last contains a symbol of Christ's dominion over the world, an orb surmounted by a cross, and the text, "he shall see his seed" <Isa. 53:10>.

The Bottom Panels

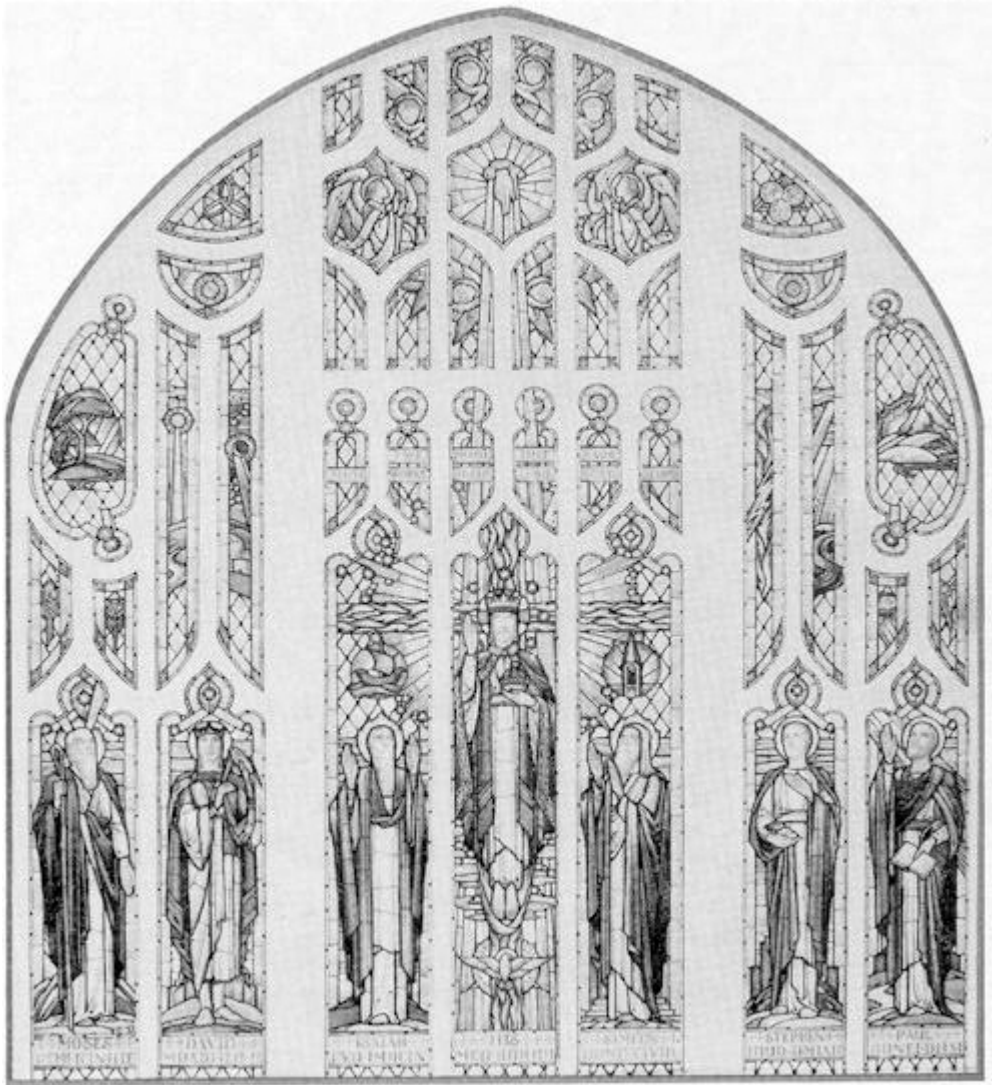
On the left is a prison door with the quotation, "He was taken from prison" <Isa. 53:8>. The second pane shows two scourges with the text, "and with his stripes we are healed" <Isa. 53:5>. The next has a cup and napkin, suggesting Holy Communion, and a flame indicating the Holy Spirit as given at Pentecost, with the words, "and he bare the sin of many" <Isa. 53:12>. Then come a crown and barren branch, signifying the futility of the kings of the earth, apart from Christ, and the prophecy, "kings shall shut their mouths at him" <Isa. 52:15>.

This window has yet to be given and installed, and in the meantime the space for the memorial inscription is filled with meaningless letters.

◆ ADORATION AND PRAISE ◆

Te Deum and Benedicite

Adoration, thanksgiving and praise are outstanding features of this true worship of God. This window combines two of our greatest hymns of praise. The first is *Te Deum Laudamus*, which is Latin for "We praise Thee O God". It goes back as early as the 5th century A.D. and some acclaim it as the greatest and most universally sung Christian song of praise. The second is the *Benedicite Omnia Opera*, which is the Latin for "All ye works bless!" It is pre-Christian and is sometimes called "The Song of the Three Children", due to an ancient tradition that it was sung when the three friends of Daniel were thrown into the fiery furnace. Dan. Ch. 3—but it may be founded on Psalm 148. Both these songs are in our Hymnary (748, 754). This combination of a Hebrew and a Christian song stands between the Old Testament windows on the south and the New Testament windows on the north.



Adoration and Praise—from the drawing

The Tracery

At the top, in the centre, is the hand of God extended in blessing, surrounded by angels and cherubs praising him, and with rays descending upon the figures of Christ and the dove, signifying the union of Father, Son and Holy Spirit. On the far left is a medallion with three equal and interwoven arcs, known as the triquetra, which is one of the most lovely and satisfying symbols of the Trinity. On the far right is another medallion with three equal and adjoining circles, containing the letters SP, SF, SS, which are the first letters in Latin of the words meaning Holy Father, Holy Son and Holy Spirit, another symbol of the Trinity, all of whom are praised in the Te Deum. Across the centre are the opening words of the Te Deum, "We praise Thee, O God", and the first words of the Benedicite, "All ye Works of the Lord, bless ye the Lord".

Then appear some of the subjects of nature exhorted in the Benedicite to praise God. On the far left are three panels showing "Summer" and "Green Things", "Sun" and "Days", "Moon" and "Nights". Beneath the first of those three panels are two smaller lights with a head of wheat and a flower. On the far right are three more panels showing "Fire" and "Lightnings", "Showers" and "Floods", "Winter" and "Snow". Beneath the last are two smaller panes with "Clouds" and "Winds" and a barren tree suggestive of "Frost" and "Cold".

The Main Panels

In the centre stands Christ the King, holding an orb with a cross upon it, indicating his sovereignty over the world. His figure is imposed on a cross of flame suggestive of his sacrifice for our redemption. Below his feet is a dove, symbolic of the Holy Spirit. Beneath the dove is IHS, a monogram of our Lord consisting of the first three letters in the Greek word for Jesus.

The other six panels contain representatives of those human beings in the two great songs who give praise to God: "Priests", "Servants of the Lord", "Holy and humble Men of heart", "Apostles", "Prophets", and "Martyrs". The three on the left are from the Old Testament and the three on the right are from the New Testament.

First comes Moses with his staff. Twin rays of light indicate his communion with God. Behind him, at the bottom, is Mount Sinai. The next is David, holding a harp reminding us of his gift of song and praise. Behind him is a walled city. The third is Isaiah, and above him a ship sailing upon a rough sea symbolic of the church going on victoriously in a troubled world.

First of the New Testament figures is Simeon, who rejoiced over the baby Jesus when his parents presented him in the Temple. Behind him are the steps leading to the altar of sacrifice, and above him is the spire of a modern church. The next is Stephen, the first Christian martyr, holding stones in his right hand and having thorns at his feet in the background, both suggesting his martyrdom. The walls of Jerusalem rise behind him. Finally comes Paul and in the background the road leading to Damascus, on which he was converted, and rays representing the light from heaven that shone on him.

The Commemorative Inscription is, "To the glory of God and in memory of Arthur W. Semmens. Born April 19th, 1850. Died April 15th, 1930".

This window was given by his widow, Mrs. Mary Semmens, and was dedicated November 28, 1948.

◆ THE NATIVITY ◆

Matthew 2: 1-12; Luke 2: 1-20; John 1: 1-14

While the birth of Jesus brings us lovely truths about the ideal family and about human beings as the very children of God himself, its supreme significance is that of the Incarnation, which is summed up in the great statement, "The Word was made flesh" <*Jn. 1:14*>. This means that the most complete revelation of the purpose and "character" of God is found in Jesus Christ, even as he said, "he that hath seen me hath seen the Father" <*Jn. 14:9*>.

The four centre panels depict the adoration of the child Jesus. In the first, three of the shepherds worship him. The second shows Mary adoring him, as he reclines on her knee, in the shelter of the stable. About her head is a nimbus, or circle of light, and rays of light, emblematic of sanctity, and indicating the meaning of the salutation of the angel, "blessed art thou among women" <*Lk. 1:28*>. In the background of the third panel stands Joseph, "in wonder, love and praise", while in the foreground, and in the fourth, the three wise men humbly offer their gifts of gold, frankincense and myrrh.

The Tracery

At the top are six shields bearing emblems. On the first is a monogram of Christ, XP, known as the "Chi Rho", which are the first two letters, in capitals, of the Greek word for Christ. The second has three stars and a triangle, a lovely symbol of the Trinity. Next comes a chalice and then a head of wheat, together symbolic of the blood and body of Christ and of Holy Communion. The fifth shield has the fleur-de-lys, or "flower of the lily", or Iris, which is sometimes used to represent the purity of the Virgin Mary. On the last shield is the letter M for Miriam, the Hebrew word for Mary. Around and below these six shields is a decorative background of the grape pattern. Grapes usually signify the blood of Christ and remind us of his sacrifice for our redemption from sin. Sometimes the grape vine is used to remind us of the allegory of the Vine and the Branches. Jn. Ch. 15.

The Upper Panels

Across the bottom of these four lights, happy birds break the pattern of the thatched stable-roof against a blue sky. The first and fourth panes contain the sun and the moon, representing the exhortation, "Praise ye him, sun and moon" <Ps. 148:3>. The second shows the star of Bethlehem by which the wise men were led. In the third is a cherub, or child angel, in harmony with the birth of the Divine Infant. Above the sun and the moon are the words *Gloria in Excelsis*—the Latin for "Glory in the highest", part of the song of the angels <Lk. 2:14>, praising God for the great gift of his Son.

The Bottom Panels

In the first is a lamb, symbolic of Innocence, as found in the Christ Child. Then appears the infant Jesus in a crib. The third shows three crowns, denoting the three wise men, who are sometimes known as "the three kings". Finally we see the costly gifts of gold, frankincense and myrrh brought by these three kings in homage to Jesus. These three kings represent not only the wise, the strong and the rulers of the earth, but also the Gentiles, while the shepherds stand for people of lowly station and also for the Jews, all of whom together remind us that all classes, races and conditions of people may find their Saviour and Lord in Jesus Christ. Across the four panels fly birds, which here are symbolic of the faithful.

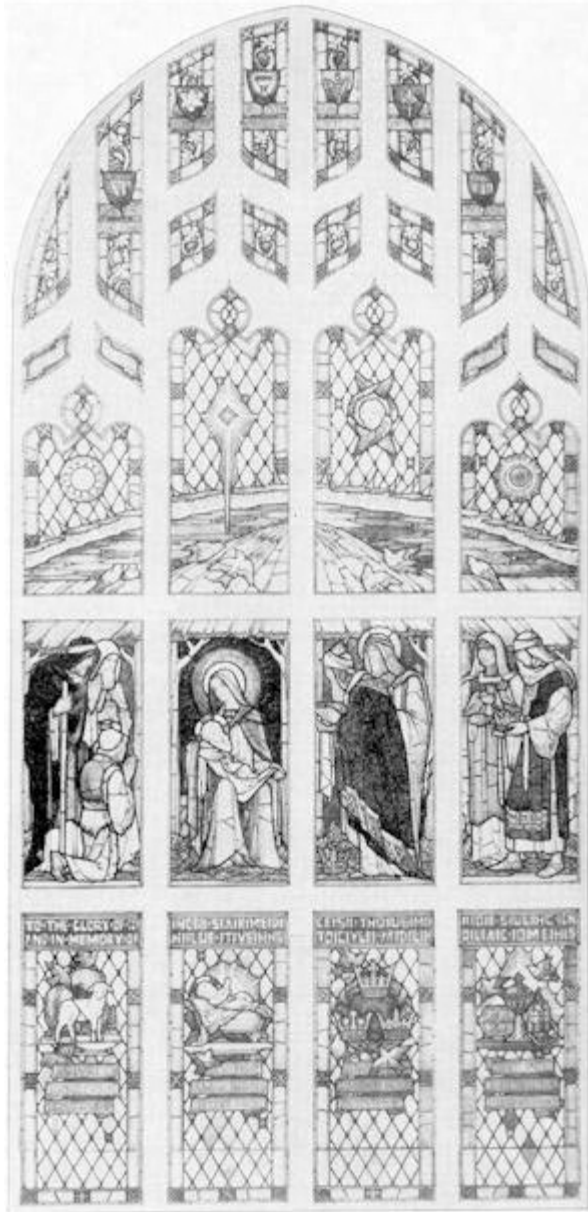
The place for the texts and the memorial inscription has not yet been filled in, except with meaningless letters, as this window has not yet been assigned to a donor nor installed.

◆ THE TEMPTATION OF CHRIST ◆

Matthew 4: 1-11; Luke 4: 1-13

When we are tempted we know that our Lord understands and that he is able to help us win the battle, "For in that he himself hath suffered being tempted, he is able to succour them that are tempted" <Heb. 2:18>. "For we have not an high priest which cannot be touched with the feeling of our infirmities; but was in all points tempted like as we are, yet without sin" <Heb. 4:15-16>. Some of the most severe temptations that Jesus ever endured were those in the wilderness at the very beginning of his public ministry, and which are the theme of this window.

The two centre panels show the triumph of Jesus over Satan. Christ stands upon a rocky cliff and the mountains rise behind him. The tri-radiant nimbus and the rays of glory, about his head, signify his divinity. The sky is dark, just starting to lighten before sunrise, suggesting the end of the temptations and the beginning of his ministry. Satan turns away in defeat against a background of flame and storm, suggesting both the power of his temptations in the soul of our Lord and also the disapproval of god. The first and fourth panels contain angels who "came and ministered" unto Jesus at the close of his temptations.



The Nativity—from the drawing

The Tracery

On the lower far left is a fish. The symbol was used by the early Christians, when they were “the underground”, as a secret sign for contact with one another. It was a summary of their faith. The Greek word for fish consists of five letters, which put into English, are I-Ch-Th-U-S, the Ch and the Th each being only one letter in Greek. Those five letters are the first letters in Greek of the five words, “Jesus Christ, God’s Son, Saviour”. On the far right is a candle, a symbol of Jesus Christ as “the light of the world”. At the very top are the heads of angels looking down and indicating the profound interest of heaven itself in the struggle between Satan and our Lord. Beneath them is part of the final and decisive word of Jesus in his temptations, “Thou shalt worship the Lord thy God” <Mt. 4:10>.

The Upper Panels

Here we see the third temptation when Satan offered our Lord “all the kingdoms of the world, and the glory of them”. On the far left appear a sceptre and a crown, signifying worldly dominion. In the second light are a king, soldiers and a strong city, representing human force and power. The third presents Satan tempting Christ, with the hand of God above and heavenly rays cutting across the two lights indicating the benediction of God resting upon Jesus. The fourth pane shows the horn of plenty and a lute, representing material prosperity and earthly pleasures. Across the four lights is the promise of Satan, “All these things will I give thee, if thou wilt fall down and worship me” <Mt. 4:8-9>.

The Bottom Panels

In the first, Jesus is seen on his way into the wilderness, and the text, “Jesus led up of the spirit into the wilderness”. The other three present the temptations in the order given by Matthew – the turning of the stones into bread, and casting of himself down from the pinnacle of the temple, and the offer of the kingdoms of this world, and also the answer of Christ in each case, “Man shall not live by bread alone”, “Thou shalt not tempt the Lord thy God”, and “Him only shalt thou serve”. Whatever else these three temptations meant for our Lord, they seem to have been popular beliefs about the ways in which the Messiah would establish God’s kingdom, beliefs with which our Lord had a terrible struggle – and by the miraculous supply of bread and other material blessings, by magically descending from the top of the temple amidst its worshippers and by conquering the nations with the sword, Jesus, after a long and severe battle with each in turn rejected all three and accepted God’s own way for him.

This window is to be installed in late 1956 and is being given in memory of Dr. W.J. McNichol by his widow, Mrs. Nellie McNichol, and their son, Dr. J.W. McNichol.



The Temptation of Christ—from the drawing

◆ **JESUS AND THE CHILDREN** ◆

Matthew 18:1-6; Mark 10:13-16

On the centre panels we see our Lord's love for the young and their delight in him. The scene reminds us of his blessing the children, when their mothers brought them to him, and also of his teachings – that only the child-like can enter the kingdom of God, that his followers must be meek and humble enough to serve even a child, and that it is a terrible sin to injure a little one. There are birds, animals, flowers, trees, fruit and shrubs representing all those good things of the earth in which children find such wonder and joy, even when their elders, too often, do not. These children are also bringing gifts to Jesus – note the child with the apple in his hand offering it to our Lord. Behind and above the group are trees and sky reaching into the upper panels. Immediately above is a swirl of eight cherubs, or child angels, in harmony with the place and spirit of children.

The Tracery

Here we have a decorative pattern of birds, sky and stars, which arouse the wonder and delight of people of child-like spirit, and also a portion of the text, "Jesus called a little child unto him" <Mt. 18:2>.

The Upper Panels

In the centre, at the left, is "the Pelican in her piety". The ancients had a tradition that, when food was scarce, the pelican tore a hole in her breast with her beak and fed her young with her blood. This became a favourite mediaeval symbol of the atonement wrought through the sacrifice of Christ on the cross. In this window it is used especially to suggest care and sacrifice for the children. To the right of the Pelican is an open Bible, signifying the word of God, that has been revealed to us in the Holy Scriptures, part of which is the teaching of Jesus about the children.

The Bottom Panels

These portray the four seasons of the year – Spring, Summer, Fall and Winter, each resplendent with its own glories, all of which are a joy to the children. The words are from that great hymn of praise, *Benedicite Omnia Opera* (Hymnary 754), "O ye Winter and Summer, O ye Mountains and Hills, O all ye Green Things upon the earth, O all ye Works of the Lord, bless ye the Lord: Praise and magnify him for ever".

The Memorial Inscription is, "To the glory of God and in loving memory of Thomas Lees".

This window was given by his family and dedicated on January 23, 1938.



Jesus and the Children—from the window

◆ THE PRODIGAL SON ◆

Luke 15:11-32

Roughly speaking, unregenerate people may be divided into two classes, “publicans and sinners” and “pharisees”. The Prodigal Son represents the former while his elder brother stands for the latter <*Lk. 15:1-2; 18:9-14*>. The central figure, the father, represents God. This wonderful parable reveals the folly and wickedness of turning away from God, and his free forgiveness and restoration of any penitent sinner. It also warns us against self-righteousness and the failure to forgive others their trespasses.

The centre panels show the father affectionately welcoming home his son who had been “lost”, and who is wearily leaning upon a staff. At the far right is the elder brother turning away in anger and contempt. The other figures are those of the servants, including a child. In the background, rising into the upper lights, is the father’s house under a blue sky.

The Tracery

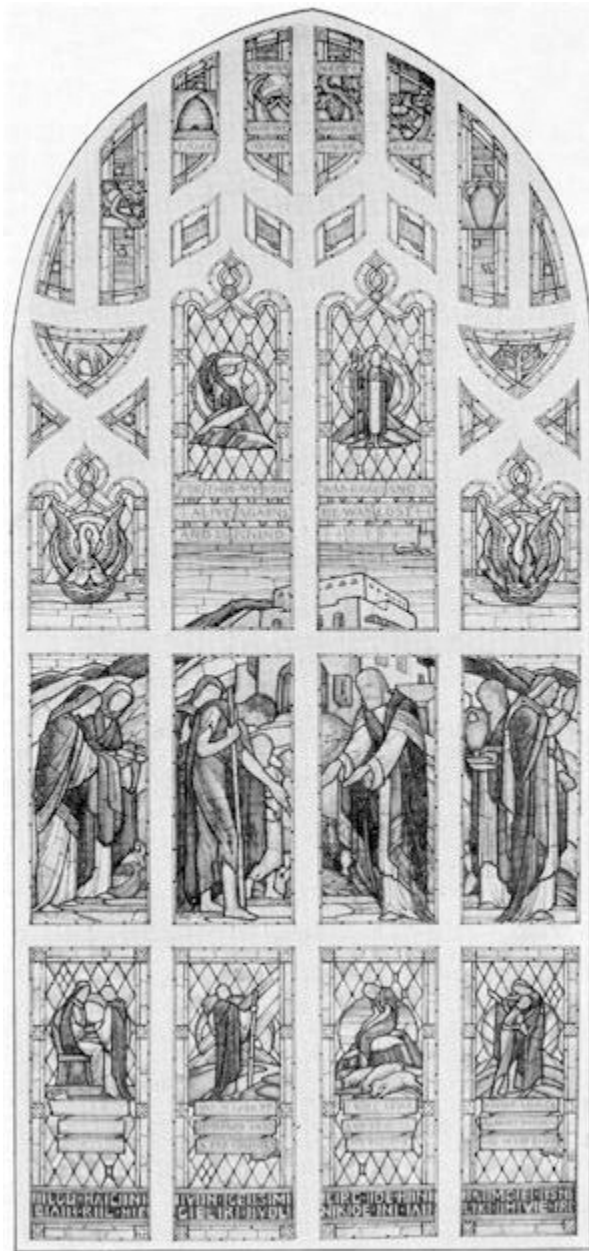
At the top, from left to right, are figs, a beehive, wheat, grapes, apples and a pitcher of milk. These represent not only God’s good gifts in nature, but also his spiritual blessings. Beneath them is part of the father’s appeal to the elder son, “It was meet that we should make merry, and be glad” <*Lk. 15:32*>. Below, on the far left is a medallion with a wolf, symbolic of spiritual hunger and starvation. To the far right is a barren tree, denoting spiritual unfruitfulness. The younger son knew them in the far country, while the elder son still has them at the end of the story, and is himself “lost”.

The Upper Panels

In the two centre lights, we have reminders of the Parable of the Lost Sheep <*Lk. 15:3-7*>. On the left is the sheep on a hill. To the right is the shepherd rejoicing with the recovered sheep on his shoulders. Immediately beneath them are some of the glad words of the father of the prodigal, “For this my son was dead, and is alive again; he was lost, and is found” <*Lk. 15:24*>.

To the far left appears “the Pelican in her piety”. This is a mediaeval symbol for our redemption through the sacrifice of Christ. There was a legend that, when food was scarce, the pelican tore her breast with her beak and fed her young with her blood. In a Eucharistic hymn of that great theologian, Thomas Aquinas, who lived in the 13th century, these two lines are found:

“O loving Pelican! O Jesu Lord!
Unclean I am, but cleanse me in Thy Blood.”



The Prodigal Son—from the drawing

The North Wall of the Nave

On the far right is another famous symbol, that of a fabulous bird, the Phoenix. There was a belief that this bird ended its life by being consumed with fire and that out of its ashes arose a new Phoenix. Thus it became an emblem for the resurrection. Here it is emblematic especially of the new life found in restoration to fellowship with our Heavenly Father.

The Bottom Panels

In the first is the younger son receiving his inheritance, at his own request, from his father, "Father, give me the portion" <Lk. 15:12>. The second shows the young man jauntily proceeding to a distant land and the words, "And took his journey into a far country" <Lk. 15:13>. Next appears his repentance among the swine, and his resolution, "I will arise and to to my father" <Lk. 15:18>. The last light shows the father running to meet his returning son and the confession, "I have sinned against heaven, and in my sight" <Lk. 15:21>.

The Commemorative Inscription is, "To the glory of God and in loving memory of May and Robert Land Smith—1950 A.D."

This window was given by their son and his wife, Mr. and Mrs. Harold A. Smith, and was dedicated May 28, 1950.

◆ THE VIA DOLOROSA ◆

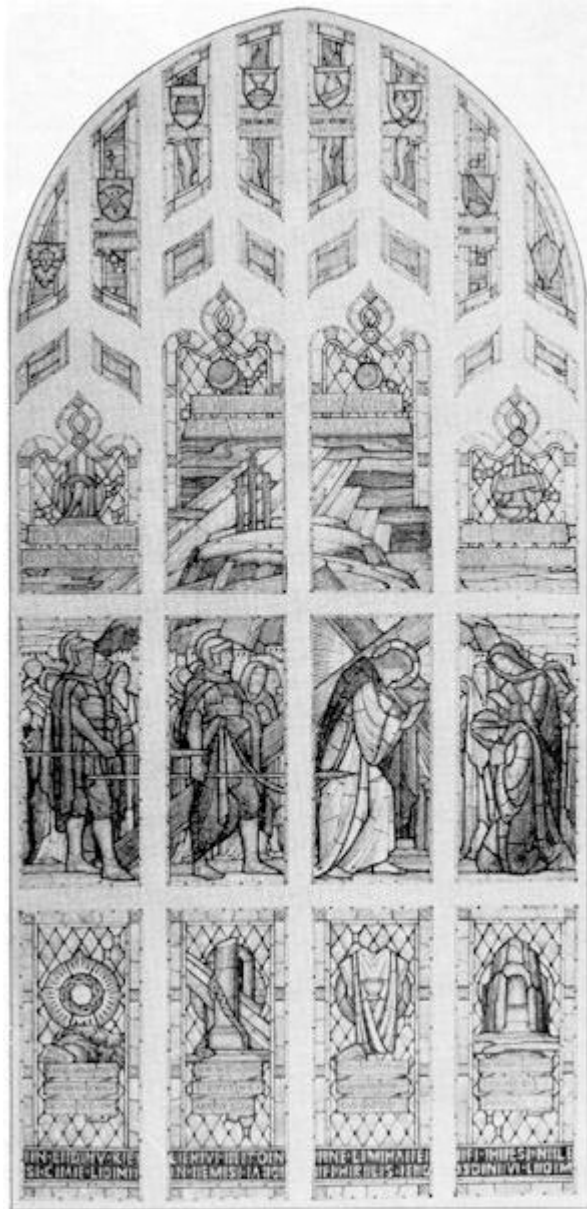
Luke 23:27:33; John 19:13-18

The crucifixion of Jesus Christ is our greatest exposure of the wickedness and consequences of sin, and our supreme proof of the love and forgiveness of God. It is also a constant reminder that the real Christian denies himself and takes up his cross and follows Christ.

In the four centre lights is seen the Via Dolorosa which is Latin for "the way of grief, or pain", and which is an ancient title for our Lord's grievous journey from Jerusalem to Calvary. He is seen bearing his cross. About him are the mourning women, the people who line the road, and the guard of Roman soldiers. In the background are the walls and buildings of the city.

The Tracery

Across the top, beginning from the left, are grapes, symbolic of his blood; nails, that were driven into his body on the cross; the alabaster box, from which the woman poured the precious ointment on his head in anticipation of his death; the chalice, standing for the Last Supper and Holy Communion; the purse, recalling the thirty pieces of silver for which Judas sold his Master; the cock, associated with Peter's denial; the scourge, with which Jesus was beaten; and the head of wheat, signifying Christ as the "bread of life". There are also these words, taken from Isa. 53:3, "He was a man of sorrows. He was despised and rejected".



The Via Dolorosa—from the drawing

The Upper Panels

In the two centre lights rises the hill of Calvary, or Golgotha, harsh and dark, crowned with the three crosses upon which Jesus and the two robbers were crucified. Above them are a stormy sky and the sun and moon in partial eclipse. Across these lights runs a ribbon with the words, "They brought him unto a place called Golgotha" <Mk. 15:22>. On the far left is a medallion with the rent veil in the temple and the words, "The veil of the temple was rent" <Mk. 15:38>. On the far right is another medallion with an inverted torch, symbolic of mourning, and with the letters INRI, which are the first letters of the words Pilate wrote on the cross, in Latin, "Jesus of Nazareth, the king of the Jews" <Jn. 19:19>, and the words, "There was darkness over the land" <Mk. 15:33>.

The Bottom Panels

To the far left is a crown of thorns, with poppies and other thorns, representing torture and sacrifice, and the text, "Then came Jesus forth, wearing the crown of thorns" <Jn. 19:5>. The next light shows a broken column and chains recalling the whipping post to which Jesus was probably chained when he was scourged, and the words, "And with his stripes we are healed" <Isa. 53:5>. Then come the seamless robe for which, and the dice cup with which the soldiers gambled, and the text, "And they parted the raiment, and cast lots" <Lk. 23:34>. On the fourth light is the open tomb in the side of a hill, in which our Lord had been buried, and the quotation, "He is not here: for he is risen" <Mt. 28:6>, assuring us that God's love and forgiveness are victorious, even as the crucified and buried Christ has conquered sin and death and is alive for ever, as represented in our chancel window.

The Commemorative Inscription is, "To the glory of God and in loving memory of Norman Slater 1876-1931".

This window was given by his widow and daughter, Mrs. Margaret and Miss Margaret Slater, and was dedicated on October 30, 1949.



**The Annunciation
from the window**



**The Presentation
from the window**

◆ THE ANNUNCIATION ◆

Luke 1:26-56

Various lessons are found in the entrancing story of the Virgin Birth. One is the fine character of Mary, “the highly favoured” and “blessed” among women. Another is the way in which God often uses the weak things of this world to confound the mighty, as is brought out in Mary’s stirring song, the Magnificat <Lk. 1:46-55>(Hymnary 747). Above all it reminds us that through a human being, Jesus, God has given us the best revelation of himself, and is calling us to be his real children.

Mary and Gabriel

Six months after the angel Gabriel had foretold the birth of John the Baptist <Lk. 1:5-25>, he announces to Mary that she is to become the mother of our Lord. Mary is seen, on the left, humbly listening to the angel and bravely accepting the tremendous responsibility which God is placing upon her. To the right stands the calm and sublime messenger of God, with his gorgeous wings and a wand in his hand. About the head of each figure is a nimbus denoting sanctity. A little below them, across both panels, are the reassuring words of the angel, “Fear not, Mary: for thou hast found favour with God” <Lk. 1:30>. Around and above them are grass, flowers, trees and blue sky, and, across the two top lights, is part of the reply of Mary to the angel, “Behold the handmaid of the Lord” <Lk. 1:38>.

The rest of the window is composed of architectural features, known as “canopy decoration”. In the very peak is a cherub, or child angel, in harmony with the theme. At the bottom are crowns, symbolic of Jesus as “Lord of lords, and King of kings” <Rev. 17:14; Lk. 1:33>.

The Memorial Inscription is, “In grateful remembrance of the service rendered to this church by the Rev. Chas. T. Scott and his wife in the years of its founding, 1925-1930”.

This window was given by Mr. and Mrs. Robt. Mills, and was dedicated May 1, 1938.

◆ THE PRESENTATION ◆

Luke 2:22-38

Mary and Joseph are seen, in the temple of Jerusalem, “presenting” her first-born son unto the Lord. Simeon, “a just and devout man”, having recognized Jesus as the long expected Messiah, has taken the infant in his arms, and is thanking God that he has fulfilled his promise to Simeon that before he died he would see the Christ coming as a blessing, not only for the Jews, but for all nations. His thanksgiving has become one of the well-known canticles of the church, the Nunc Dimittis <Lk. 2:29-32>(Hymnary 749). Standing behind Simeon is the aged prophetess Anna, who spent her time serving God in the temple. She burst into thanksgiving at the sight of Jesus, and spread the news in Jerusalem that he was the One whom they had long been expecting for the redemption of the people. Jesus is “the hope of the world”.

The Two Rites

There were two rites involved in this visit of “the holy family” to the temple. The first was the “presentation” of Jesus, which arose out of the ancient practice of dedicating the first-born son of God as one of the priestly servants, from which service, after the founding of the Levitical priesthood, he had to be redeemed <Num. 8:18-19; 18:15-16>. But Jesus has become the world’s great High Priest <Heb. 2:17>. The second rite was the sacrifice required at the end of the “purification” of the mother of a new-born child, and which, in the case of the poor, was a pair of pigeons or doves, which Joseph, in the window, is holding in a cage <Lev. Ch. 12>.

The rest of the window consists mainly of architectural elements known as “canopy decoration”. At the very peak is a cherub, or child angel, watching the child Jesus. Immediately below, and across the window is the call to praise, “Glory to the Father and to the Son”. Just above the main figures are sky, clouds, trees, and a glimpse of the city. A little below Mary and the angel, across both panels, are parts of the opening words of Simeon’s song, “Lord, now lettest thou thy servant depart in peace, according to thy word” <Lk. 2:29>. The crowns are symbolic of Jesus as “Lord of lords, and King of kings” <Rev. 17:14>.

The Memorial Inscription is, “In loving memory of John Ira Flatt, born July 2, 1832; Died Nov. 26, 1913, and his wife Rachael Cummins, born Oct. 2, 1834; Died July 24, 1914. Erected by their daughter Nellie, Mrs. W.J. McNichol, A.D. 1915”.

This window was installed and dedicated in Charlton Ave. Methodist Church and transferred to the new Melrose Church which was dedicated on Easter Sunday, March 31, 1929.

◆ THE RISEN AND TRIUMPHANT CHRIST ◆

Romans 8:31-39; 1 Corinthians 15:12-25

The best tradition of the Christian church calls for the chancel window to present Jesus Christ as our victorious, living and ever-present Saviour and Lord. The final word of the gospel is not the life, teaching or crucifixion of Jesus, absolutely essential as these are, but rather that this same Jesus is able to say, “All power is given unto me in heaven and in earth. Go ye therefore and teach all nations ... and lo, I am with you always, even unto the end of the world” <Mt. 28:18-20>. Jesus Christ is the Hope of the World.

The Main Panels

In the upper centre is the figure of our Lord, surrounded by an aureole, consisting of rays of glory, emanating from him and signifying his divinity. His hands are up-raised in blessing. Behind him and across the whole window is a rainbow, a symbol of Christian hope based on the love and power of God <Gen. 9:8-17; Isa. 54:9; Rev. 4:3>. The sun and moon surrounded by stars indicate the everlasting reign of Christ <Ps. 89:36-37>, and that the very sun, moon and stars praise him <Ps. 148:3>. The city in the background suggests the eternal and glorious city of God <Rev. 21:2>. The crown above the head of Christ means that he is "Lord of lords, and King of kings" <Rev. 17:14>, and even reminds us of the amazing promise that those who are Christ's shall reign with him for ever and ever <Rev. 22:5>.

The eleven human figures, below that of Christ, stand for all types of humanity, finding forgiveness, guidance, comfort and power through faith in the risen and triumphant Lord. On the left is an old man and a youth. In the centre are a soldier, scholar, a woman in uniform representing the ministry of women, a mother, infant and child. To the right are a man and his wife, and one who may be taken as a pilgrim, peasant or labourer.

The Tracery

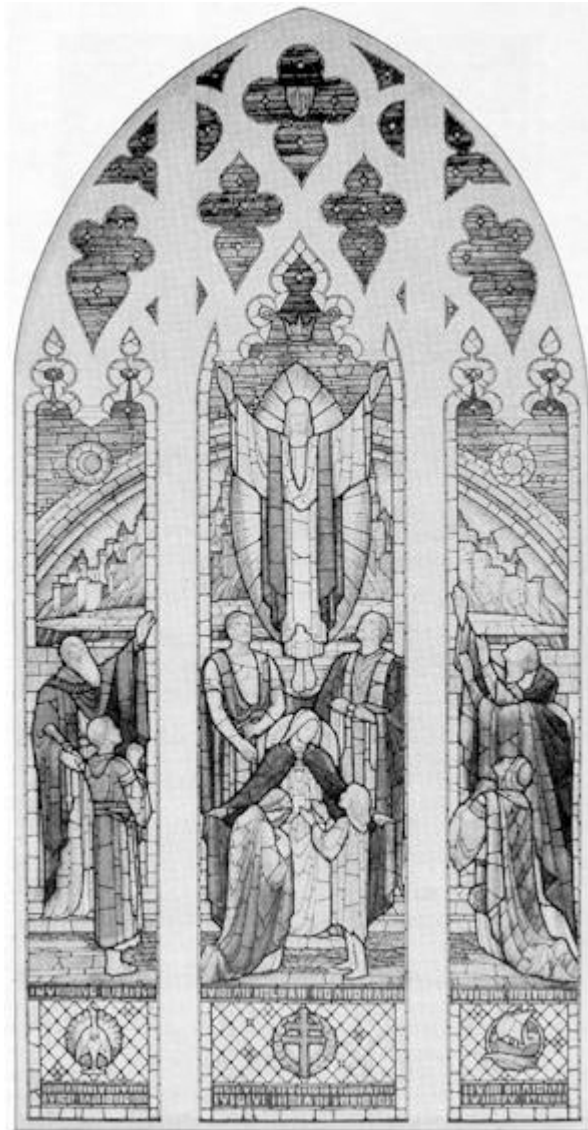
At the top is the sky studded with stars, indicative of celestial glory. The IHS is the Gothic form of the first three letters of the name Jesus in Greek and is one of the best known monograms of our Lord.

The Bottom Panels

On the far left is a peacock. When he spreads his tail, he seems like a new and more glorious bird, and thus became a symbol of the resurrection of the dead. In the centre is a Greek cross, with equal arms, on a laurel wreath. The cross on the drawing is known as the "patriarchial" cross. There are said to be over 400 forms of the cross, of which only ten percent are used in Christian art. A laurel wreath was often used by the ancient Greeks to crown the victor in their games. The early Christians adopted it as a symbol of victory in the Christian life. The cross and wreath together remind us that Jesus won his victory through enduring the cross, and that we too must bear the cross if we are going to win "the crown of life" <1 Cor. 9:24-25; Jas. 1:12; Rev. 2:10>. On the far right is a ship sailing on a rough sea, which is a symbol of the Church of Christ triumphantly riding over the tumultuous waters of the world.

The Memorial Inscription is, "In the memory of Alice and Walter Balfour".

This window was given by his widow, and his daughter and son, Mrs. Olive Palmer and Dr. Donald Balfour, in memory of Mr. Balfour, and was dedicated Feb. 2, 1936. Later, on the death of their mother, the son and daughter had her name added.



The Risen and Triumphant Christ—from the drawing



◆ THE GOOD SAMARITAN ◆

Luke 10:25-37

Because of both racial and religious differences, Samaritans and Jews despised one another. And yet Jesus told of a Samaritan who helped a needy Jew whom two of the very religious leaders of the Jews passed by. He told this parable to show what is meant by the second of the two great commandments, "Thou shalt love thy neighbour as thyself," and in answer to the lawyer's question, "Who is my neighbour?" <Mt. 22:34-40; Lk. 10:29>. Any human being who needs me is my neighbour.

The Left Panel

In the window-head is the high priest's head-dress, representing the priestly and sacerdotal order. Below that is the levite, an assistant to the priests, and immediately beneath him is the text, "And looked upon him, and passed by on the other side" <Lk. 10:32>. At the bottom is a thistle, symbolic of the Fall of Man, the entry of sin into the world and the consequent empty and barren spirit, such as that of the priest and the levite in this parable, despite their religious profession and practice.

The Right Panel

The window-head has an olive branch, signifying peace, concord, healing, such as the Good Samaritan brought to the victim of the robbers. Below is the Good Samaritan and his "beast" as they come across the wounded man by the road, and the words, "And when he saw him, he had compassion on him" <Lk. 10:33>. At the bottom is a rose which is symbolic of the Messianic promise, "the desert shall rejoice, and blossom as the rose" <Isa. 35:1>. The five thorns between the five petals of the rose remind us of our Lord's crown of thorns and the price he paid to do for man, on a Divine scale, what the Good Samaritan did and each real Christian seeks to do on the human level.

The Centre Panel

This shows the Good Samaritan, with heavenly rays descending upon him, indicating the presence, approval and help of God, as he lifts the “half dead” man to convey him to the inn and take care of him.

The Memorial Inscription is, “To the glory of God and in loving memory of German Dean 1868-1942”.

This window was given by his widow, Mrs. Alice Dean, and dedicated May 3, 1953.



◆ DAVID AND GOLIATH ◆

1 Samuel Chapter 17

The theme of this window was chosen for two reasons, firstly to represent the spirit of young men like Norman Hickey who stood against the might and violence of Hitler; secondly, because when Norman’s personal effects were sent from overseas to the family, they discovered that he had underlined only one text in his New Testament, namely, “Humble yourselves therefore under the mighty hand of God, that he may exalt you in due time; casting all your care upon him; for he careth for you. Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour: whom resist steadfast in the faith, knowing that the same afflictions are accomplished in your brethren that are in the world” <1 Pet. 5:6-9>.

The Left Panel

Here stands the defiant giant Goliath, “a man of war from his youth”. His huge spear is in his right hand, his enormous shield on his left arm and his great sword hangs by his left side. He boastfully challenges “the God of the armies of Israel” <1 Sam. 17:45>. Thus the drawing differs slightly from the actual window.

The Right Panel

This shows the strong youth David, on one knee, alertly fitting a stone into his sling. Upon him fall heavenly rays, indicating God's presence, approval and help. On a circle, round about him, is inscribed part of his answer to the blasphemous challenge of his mighty antagonist, "The battle is the Lord's" <1 Sam. 17:45>.

The moon and stars in the window-heads are decorative motifs.

The Memorial Inscription is, "To the glory of God and in proud and loving memory of Flt. Sgt. Pilot Norman G. Hickey, R.C.A.F., Killed in action over Germany, April 2, 1942". Then comes the coat of arms of the R.C.A.F.

This window was given by his mother, Mrs. Violet Hickey, and his sisters, Mrs. Thos. Wm. Greenfield and Mrs. Wm. Wardell Conroy, and was dedicated June 9, 1946.



◆ RUTH AND NAOMI ◆ *The Book of Ruth*

Naomi, a Jewess, desolate because of the death of her husband and both her sons, in the land of Moab, sets out for her home in Bethlehem of Judah. She has unselfishly urged her two daughters-in-law, who are Moabites, not to feel any obligation to accompany and support her, but to remain among their own people in their own country for their own good. But one of them, Ruth, resolves to go with her and stand by her. In the two circles about the two women in the window is Ruth's vow—"Thy people shall be my people, and thy God my God" <Ruth 1:16>. These two women show the meaning of real love of one person for one another; and expose the folly of racial pride and prejudice, especially as Ruth becomes the ancestress of David <Ruth 4:18-22>.

The Right Panel

Naomi has a staff in her left hand and a bundle on her right shoulder, ready for her journey to Bethlehem. In the background are bare rocks and thorns, symbols of the loneliness and destitution which she is bravely facing. In the window-head are a barren branch and blooming roses, symbolic of the two women—age and destitution, youth and hope. In each of the top corners is a monogram of our Lord, which is a combination of I and X which are the first two letters of the two Greek words for Jesus Christ.

The Left Panel

Here stands Ruth, full of youth and vigour. In the background is the home she is leaving in Moab. Heavenly rays descend upon her, indicative of God's presence and blessing and the light and life she will bring to Naomi. To the upper left is a sheaf of wheat, reminding us of the harvest fields of Boaz in which Ruth gleaned when she came to Bethlehem. In the window-head is a crown, recalling that both King David and "David's Royal Son", on Joseph's side, were descended from her <Mt. 1:5-6,16>. Below the crown are two clasped hands, symbolic of fellowship even with "foreigners". The surrounding wreath of ivy, because it is always green and clings to its support, is a symbol of attachment and undying affection of one true friend for another. In each of the top corners is a Jewish symbol known as the Star of David, or "the shield of David", which, according to one tradition, was the shape of David's shield.

The Commemorative Inscription is, "To the glory of God and in loving memory of Harriett T. Marsh 1875-1954".

This window was given by her relatives and was dedicated on November 20, 1955.