

THE STAINED GLASS

# *The Story of Stained Glass Windows*



YORKMINSTER PARK BAPTIST CHURCH

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**In many churches centuries ago, windows were small and few in number, so that the walls would be strong enough to hold up the heavy slate roof.**

Pictures of events in Biblical and local history often were painted on the wide expanses of stone between the windows. In this way lessons in morality and history were taught to illiterate people. Unfortunately, the small amount of window space usually resulted in a dark and gloomy church interior.

About 1100 A.D., with the invention of the pointed (Gothic) arch, the weight of the roof could be concentrated at predetermined points along the walls, where they could be thicker and stronger to support the roof. Between these points large openings were made for windows, letting in sunlight. Though the churches were brighter, the paintings and their lessons were gone. The problem was solved, however, by "staining" the glass, that is, by painting pictures on the glass surfaces and fusing the paint into the glass by intense heat.

Originally, glass painters closely followed the style of the painters on stone. Their pictures were as life-like as their skills permitted. Stories were told simply with the main events made quite clear. Over the years other styles of window design evolved in which narration and instruction were combined with symbolism and decoration. Artists sought beauty in arrangements of individual pieces of glass of many different sizes, shapes and colours. A revolutionary technique for creating colour contributed to the growth of these new styles in design. The original method of painting on the surface of clear glass with transparent stains was supplemented by using glass of various colours, which was made by adding gold, copper and other minerals to molten glass before it was made into sheets.

Another element in the evolution of stained glass windows has been the way in which they are divided by stone into different sections, called "lights". The number and shapes of these divisions within a window influence the choice of a design for it. A window with sections of varied and imaginative shapes and sizes might be appropriate for a design that would be unsuitable for a window where heavy stonework created a repetitive pattern of identical square and rectangular sections.

## Yorkminster Park Baptist Church

The first memorial window of stained glass in what was then Yorkminster Baptist Church was dedicated to the glory of God on June 17, 1951.

Twenty-nine such windows are in place as of June 1997. For convenience in viewing the windows, the descriptions of them in this leaflet have been grouped as follows: (1) The lower level in the South Transept (i.e., in the Centennial Chapel); (2) The lower level on the south side of the Nave (i.e., the area from the Transepts to the rear of the Sanctuary); (3) The Tower at the south-west corner of the Church; (4) Above the west Doors (facing Yonge Street); (5) The lower level on the north side of the Nave; (6) The lower level in the North Transept; (7) The Clerestory (i.e., the upper level) in the Transepts; (8) The Clerestory in the Nave. To assist the viewer to correlate reading the descriptions with viewing the windows the following route for walking around the Sanctuary is suggested. Commence at the front of the Centennial Chapel in the South Transept. Go through the Chapel and then along the South Aisle to the back of the Church. Next go to the Tower and then through the narthex, viewing the windows over the west Doors on the way to the north side of the Sanctuary. Return to the front of the Church by way of the North Aisle and enter the North Transept. From there proceed to the front of the Centre Aisle, from where the Clerestory (upper level) windows in the two Transepts are easily seen. Walk along the Centre Aisle to the rear of the Sanctuary, viewing the Clerestory windows on both sides of the Sanctuary after having passed the Cross Aisle.

The subject matter of the windows includes historical events and people, both Biblical and other, and also allegorical figures found in the Bible and in other literature. By the diversity of their themes the windows illustrate that valuable lessons may be learned from all history and literature, both sacred and secular. Use has been made, also, of symbolism referring to the themes of individual windows, including family, military, academic and similar crests, as well as other symbolic devices that are appropriate to those being memorialized by the windows.

Because of the importance in public worship of beauty in form and colour in the Sanctuary and its furnishings, we are grateful for the beauty that these memorial windows add to God's House in Yorkminster Park Baptist Church.

## (1) The Centennial Chapel in the South Transept

The three lancet windows in the Chapel are based on allegories developed from various characters in John Bunyan's "The Pilgrim's Progress".

(The order of the descriptions of these windows is from the front of the Chapel to the rear.)

- (i) Bunyan's principal character, Christian, is seen here after he has overcome the difficulties and dangers of his journey and has been reunited in the Celestial City with his wife Christiana, and her neighbour, Mercy. Scottish descent is suggested by the thistle in a tracery.

*Memorial: Walter Evans, Emma Steel Evans, Emma Steele, December 18, 1960.*

- (ii) This picture depicts Mr. Valiant for Truth: undaunted fighter against falsehood, fearless exponent and defender of truth.

*Memorial: Victor Evan Gray, K.C., M.A., LL.B., March 21, 1954*

- (iii) A compassionate Great Heart is shown here with a water vessel and a towel, suggestive of the service which Christ rendered to the Disciples at the Last Supper.

*Memorial: Ruth Denovan Gray, December 18, 1960*

## (2) The Lower Level on the South Side of the Nave

The five windows along the South Aisle have both historical and allegorical themes, which alternate from one window to the next. The windows are a silent reminder that history and art both have useful lessons for us.

The historical figures (Biblical and secular) exemplify Christ-like qualities, while the allegorical characters represent Christian virtues. (The order of these descriptions is from the Transept to the rear of the Sanctuary.)

- (i) Figures from English history are presented in this three-light window. They are Caedmon, who first translated Christian scripture into English; John Bunyan, who wrote "Pilgrim's Progress" while in prison because he was a Baptist preacher; and Robert Raikes, the founder of English Sunday School.

*Memorial: T. Frank Matthews, June 17, 1954*

- (ii) Three characters from John Bunyan's allegory "Pilgrim's Progress" (Faithful, Christian and Great Heart) emphasize that traits such as steadfast courage, kindly virtue, Christian grace and gentle courtesy are worthy of emulation. Additional symbols are the Scales of Justice (for the legal profession), the Royal Canadian badge (patriotism) and the McCrimmon family crest.

*Memorial: Bruce Victor McCrimmon, Q.C., B.A., May 29, 1960*

- (iii) Early Christian history provides three inspirations for this window. Luke was not only author of one to the Gospels but he was also a physician and, according to tradition, an artist as well. This is suggested here by the presence of his painting materials. One of Paul's great legacies to us is the body of his letters to the early churches. Accordingly, he is a symbol here of teaching and learning. John, as the author of the Book of the Revelation, symbolizes inspiration and imagination. These are appropriate considerations in remembering an artist and a teacher of art, as also are the crests of the Toronto Board of Education, the Duke of York School and the Teachers' Art Association.

*Memorial: Howard Carl Dierlam and his wife, Florence M. Shroeder, April 24, 1977*

- (iv) This window builds on the allegories of Faith, Hope and Love, as applied to Moulton College, whose students regularly attended evening Services in this Church from 1928 until the dissolution of that school. It is rich in symbolism appropriate to Moulton's curriculum and goals: Maple leaves (loyalty to Canada), lily (purity), lamp of learning and portico (academic excellence), McMaster (affiliation with that university), cruciform staff (Christian teaching), ruler (mathematics), globe (geography), doves (souls of the departed), a single dove (the Holy Spirit), children and seniors (compassion), harp (music), sewing basket (crafts), spread table (hospitality), triangle (the Trinity), crest and motto (Moulton College), anchor (hope), trillium (Ontario), squirrel (nature studies) and a music scroll with notes of the school song (school spirit).

*Memorial: Moulton College for Girls, 1888-1954, November 18, 1979*

- (v) Each of the three lights in this window depicts the Apostle Paul at a different stage in his life's story. He is first shown as Saul, the Persecutor, who delighted in seeing Christians punished. Next we see him at the pivotal point in his life on the Damascus Road, overwhelmed by the power of Christ. In the last scene Paul, the Missionary, is seen on the Areopagus in Athens with the Parthenon in the background, preaching to the foremost scholars and academics of his day.

Missionary enterprise on a global scale is symbolized by the crest of the Baptist World Alliance, supplemented by six floral emblems representing Baptist Missions in widely separated regions. Foreign Missions are represented by the kantuta (Bolivia), lotus (India), orchid (Africa) and Home Missions by mountain avens (Northwest Territories), lily (Quebec) and the trillium (Ontario). There is symbolism with a personal significance

as well: lamp of learning surmounted by a cross (educator), eagle (foresight and judgement), scallop or sign of a pilgrim (unselfish help to the needy), crest of Lawrence Park Collegiate Institute (teacher), a wall (family brick business) and a rose and griffin (English and Welsh ancestry).

*Memorial: Charles and Olive Lewis, and Ralph Lewis, September 20, 1981*

### **(3) The Tower**

#### **(i) Two Evangelists – South Side**

The principal lights of this window portray two of the four authors of the Gospels: Matthew and Mark. Each Evangelist is portrayed with a book and writing materials, together with other symbolism traditionally associated with him. The traceries contain the armorial bearings of the Jamieson Family (on the left) and the Field Family (on the right).

*Memorial: Mildred Arnetta Jamieson Field, May 19, 1985*

#### **(ii) Two Evangelists – West Side**

This window is a companion to the one on the South Wall, and portrays the other two authors of the Gospels: Luke and John. As in the other window, each is shown with a book and the symbolism usually associated with him in religious art. Luke, as he was a physician, carries the traditional staff surmounted by a serpent. John, the "Disciple whom Jesus loved", holds the chalice of sacrifice. In the tracery on the left are the armorial bearings of the Smith Family and, on the right, the McKee Family. Two other symbolic devices are shown: the badge of the Royal Canadian Service Corps (lower right corner of the window) and (near Luke's shoulder) the crest of the Junior Chamber of Commerce International.

*Memorial: Harry Freeland Smith, June 16, 1989*

### **(4) Above the West Doors, facing Yonge Street**

These windows are exceptional in that they are a joint memorial to two men whose origins and occupations were quite dissimilar but who met in this Church and formed a friendship which initially was based on their outstanding accomplishments in music but in later years was reinforced by their mutual commitment to the service of their Lord.

The theme, common to the three windows, is the public Worship of God in the Sanctuary. As the culmination of that worship is the celebration in the Communion Service of the death and resurrection of

Jesus Christ, so the centre window appropriately displays the Chalice and the Plate: the symbols that remind departing worshippers of His spilt blood and broken body. The other two windows deal with the means of worship: instrumental and vocal music for praise (a lyre) and the spoken word for reading from Holy Scripture, offering prayer and preaching a sermon (an open book). There is a cross in each of the side windows while in the centre window there is another symbol, called a triquetra. Because its shape resembles a triangle it speaks of the Holy Trinity and because it consists of one continuous, unbroken line it suggests eternity and the immortality of the soul.

Another unusual aspect of these windows is that there are no letters or other elements which, when seen backwards, lose their intended meaning. They proclaim the purpose and nature of the worship in Yorkminster Park not only to those within the church but also to those who are passing by. They are, therefore, never failing missionaries to the community, for they are illuminated from within the building during the hours of darkness.

*Memorial: Charles Edgar Onley, Q.C. and Carl Bull, June 16, 1996.*

## **(5) The Lower Level on the North Side of the Nave**

The five windows along the North Aisle, like those on the opposite side of the Nave, have historical and allegorical themes, which alternate from one window to the next. These are historical figures from the Bible and other records of the past, and there are characters from Biblical and secular allegories. (The order of these descriptions is from the rear of the Sanctuary towards the front.)

- (i) The three different, somewhat contradictory facets of Peter's character which are seen in this window show how typical he was of those who through the centuries have heard Christ's summons and have served Him to the best of their abilities. In the centre light Peter is shown as one of the first to leave his boat and follow Christ. On the left Peter, also one of the first to do so, deserts Christ and denies that he knows Him, while on the right Peter preaches the first Christian sermon at Pentecost.

Symbols that speak of various forms of Christian service are the Chalice (public worship), Lamb on the open Bible (education with Christ and the Bible at its centre), tower (defense of the Faith), scales (business administration), and basin with towel (works of mercy and compassion).

*Memorial: All workers in Christ's service in this Church, June 14, 1981*

- (ii) The allegorical figures of Temperance, Fortitude and Prudence are presented in these three lights as cardinal virtues by which to live one's life. The family backgrounds of those memorialized by this window are indicated by symbols such as the English rose and the Scottish thistle and heather, while other symbols suggest their public and private interests and activities. There is one example of symbolism in this window with which almost all viewers can relate. At the bottom of the centre light is an open Bible on which rest two interlinked rings, witnessing to the double happiness of a marriage partnership that is rooted in a shared religious faith and commitment.

*Memorial: C. Stanley Robertson and Adelaide Weston Robertson, February 10, 1980*

- (iii) The woman memorialized by this window was a well known soloist, a Sunday School teacher of lasting influence for good and a widely respected Christian business woman. It is appropriate, therefore, that the three women chosen from the pages of Ancient History to be representative of her are one who are remembered for the same qualities: Miriam (the singer), Mary (the Mother of Jesus and His teacher in childhood) and Lydia (a business woman described in the Acts of the Apostles as "faithful to the Lord"). These facets of her character are symbolized here by birds (music), a rose (love), a lily (purity) and a beehive (industry).

*Memorial: Dorothy Edith Marshall, November 5, 1978*

- (iv) The allegorical characters portrayed in this window are The Good Samaritan, The Good Shepherd and the Sower of Seeds. They are from those short stories which, without question, have had the greatest impact on the moral development of mankind of any similar literature, Biblical or secular: namely, the stories, or Parables, told by Jesus as a teaching method. Additional symbols in this window are the Open Bible (the source of faith), the Sun (the power of faith), the Tower (the security of faith), the Chalice (benevolence) and a crown (leadership).

*Memorial: Maurice and Mary Grimby, September 28, 1969.*

- (v) This window depicts Jesus Christ, the "Great Physician", and two other figures from history: David Livingstone, the 19th Century English medical missionary, and Hippocrates, the Greek physician who lived some 400 years before Christ, and who is usually called the "Father of Medicine." These historical personages are representative of the three major interests of the man being remembered by this window: his religious commitment, his profession and his wish to



serve others. Additional aspects of him are suggested by an anchor (determination) and a flame (zeal).

*Memorial: Charles Buckingham Shuttleworth, M.D., F.R.C.S., December 6, 1953*

## **(6) The Lower Level in the North Transept**

The three lancet windows under the gallery in the North Transept are treated as if they were three lights in the same window with a common theme: the importance of music in the worship of God. They portray historical figures. Together they were dedicated on June 10, 1962, to the Ministry of Music in this Church. A plaque was placed at a later date under the centre window in memory of D'Alton McLaughlin, for many years organist and choirmaster of the Bloor Street and Yorkminster Baptist Churches.

- (i) In this window Cecilia, a Roman martyr and pioneer in the use of instrumental music in Christian worship, carries a portative organ and is accompanied on the viol by an angel.
- (ii) Christ is shown here in the Temple surrounded by children who are expressing their love for Him in song
- (iii) King David plays a harp, as in his shepherd days symbolized by a sheep, and is accompanied by an angel playing a lute.

## **(7) The Clerestory (upper level) in the Transepts**

- (i) Life of Christ – South Transept

This window exemplifies the fulfillment of prophecy, portraying significant events in Christ's life. The focal point is the Walk to Emmaus, shown in the three centre lights at the bottom of the window. Directly above are three Archangels holding a lamp (Word of God), a crown (victory over death) and a replica of a church (the Church Triumphant). Flanking these are eight lights depicting the Annunciation, the Shepherds, the Wise Men, the Boy Christ in the Temple, the Baptism of Christ by John, the Sermon on the Mount, Gethsemane and Resurrection Morn. In the upper areas of the window angels bear symbols of the victory of the Spirit over Death: the Shield of Faith and the Palm of Victory. The Cross and Chalice are presented separately in the traceries, that is the irregularly-shaped lights near the tip of the window.

*Memorial: E. Frank Wright, September 18, 1955*

(ii) The Missions Window – North Transept

The Scriptural inspiration for this window is twofold. First, the Great Commission of Christ is suggested in three lights at the centre of the window. Above them is depicted a Dove, symbolizing the unseen though ever present Holy Spirit. Also near the top of the window are eight lights presenting the four Evangelists. On each side of the central portion of the window are lights depicting eight incidents reported in the Acts of the Apostles. The four vignettes on the upper level of these sections deal with the growth of the early Church: Peter preaching the first Christian sermon at Pentecost, Stephen being stoned to death, the conversion of Paul on the road to Damascus and Peter preaching to his jailer. Below these vignettes are four others showing how Christ's followers were prepared to be His missionaries to all people everywhere. In order from left to right we see Peter's Dream about permissible foods, Peter preaching to the centurion's family, Philip baptizing an Ethiopian and Paul preaching to the academic elite of Athens. Thus is taught the central truth that the gospel is for all, regardless of race, nationality, sex, social position, physical ability or mental attainment. The window's other scriptural inspiration is the promise in the Letter to the Hebrews that "we are surrounded by so great a cloud of witnesses." Three lights at the bottom and centre and centre show nine of these witnesses: ancient, medieval and modern martyrs and missionaries. They are Perpetua (a woman of Carthage who was martyred in 203 A.D.), the 4th Century Emperor Constantine (whose conversion legalized Christianity in Rome), John Wycliffe (a 14th Century Academic who hastened the Reformation by assisting in the translation of the Bible) and William Carey (the "Father of Modern Missions"). The other six witnesses (Minnie De Wolfe, Hannah Norris, John and May McLaurin, Norman Dabbs and Sidney Hillier) were Canadian Baptists who greatly advanced missionary enterprise in India and Bolivia.

In the portion of the window that is unseen from the floor of the Sanctuary are symbolic devices representing organizations with close ties to Canadian Home and Foreign Missions: The United Baptist Convention of the Atlantic Provinces, The Baptist Convention of Ontario and Quebec, The Baptist Union of Western Canada, The Canadian Baptist Ministries, The Baptist World Alliance, The Baptist Women's Missionary Society, McMaster University and the former Moulton College. Crests of the Fell and Matthews families are in the traceries.

*Memorial: Charles P. Fell, LL.D. and Grace Matthews Fell, December 10, 1991*

## **(8) The Clerestory (upper level) in the Nave**

The overall theme of the Clerestory windows in the Nave is the interdependence in the Christian experience of worship and unselfish work. In other words, there is a need for a proper balance between faith and good works, between piety and activity. This is expressed by an equal division of parables and miracles as the themes of individual windows. Those dealing with parables are reminders not only of the great truths which Christ taught but also of His use of wonderful short stories as a method of teaching. The windows portraying miracles are statements that in his own life and actions Jesus was always ready to take dramatic action to meet the immediate needs of people. Two examples of symbolism from early Christian art are shown in the traceries of these windows: the eagle and the pelican. Because of its keen sight and its habit of soaring to great heights to view the distant scene, the eagle is a symbol of prophets, preachers and teachers and of their use of words to warn, exhort and instruct. Accordingly, the eagle predominates in the traceries of the parable windows. In the miracle windows, however, the pelican is dominant. According to ancient myth a pelican, whose chicks were about to perish from hunger, stabbed itself with its beak and fed its blood to its young, thereby saving their lives at the expense of its own. Parable and miracle windows alternate not only in adjacent windows but also in windows in the same relative position on opposite sides of the Sanctuary. (The order of these descriptions is from the Transepts towards the rear of the Sanctuary.)

### **(i) The Parable of the Prodigal Son – South Side**

In the upper three lights, from left to right: A father is in earnest conversation with his sons; one of these sons is seen richly dressed, eating a lavish meal and being entertained by a musician; the same young man is in servant's dress throwing husks to swine. The scene changes in the lower three lights, from left to right: The same young man, carrying his few belongings, begins the long trek back to his father's house; he is shown at the moment of meeting his father, who prevents him from kneeling to implore forgiveness by reaching out and taking him by both arms. As a sad anticlimax to the story, the older son is enraged by jealousy at the generous reception of his brother and refuses to listen to his father's explanations but turns his back on him and walks away.

In the traceries, besides the two eagles, are the crests of the Wright family and of the Pi Beta Phi Sorority.

*Memorial: Jeanne Wright Baker, June 5, 1982*

(ii) The Miracle of Feeding the Multitude, – North Side

In the three upper level lights the situation is set forth: the need (a large crowd that will have to be fed); the apparent lack of resources (a Disciple showing Christ an empty basket); the abundant, though unrecognized reserves in a boy's lunch (Andrew leads a boy with a small bag to Jesus). On the lower level are three lights that show the power of Christ at work. On the left the boy freely offers his five barley loaves and two fish. In the centre the boy kneels as Christ holds the offered food and gives thanks to God, as the miracle begins. The result is seen on the right as the men are seen eating with more than enough for all.

Two pelicans (symbols of self-sacrifice) are dominant in the traceries, as well as two eagles (in a minor role) to be a reminder that Jesus used both miracles and parables in His ministry. In addition, there are the crests of the Buchan family and of the Baptist Women's Missionary Society.

*Memorial: David Buchan, Jane Griffith Buchan, Patrick Freeland  
and Margaret Buchan Freeland, November 28, 1982*

(iii) The Parable of the Sower – North Side

As the lights across the bottom of the window form a single picture of a field with a path that can be traced through all three lights, the stone mullions between them should be disregarded. A sower scatters seeds that are intended for the ploughed field to the right but some seeds fall on the path and others among nearby stones. The upper lights show closer views of the field after an interval of time. Each of these takes a part of the picture and shows it as an enlargement. Thus in the light on the left a small part of the path, which crosses the whole window at the bottom, is shown in detail with birds eating the seeds that had fallen on the path. Likewise, in the centre light there is a close up of the rocks seen near the path below, with several plants wilting because they cannot put down roots for the moisture they need to withstand the heat of the sun's rays. On the right, a portion of the ploughed field directly below is shown with a developing growth of mature and fruitful plants.

In the traceries, the eagles and pelicans are accompanied by the Freeland family crest and the Regimental Badge of the Green Howards (Alexandra, Princess of Wales's Own Yorkshire Regiment).

*Memorial: Edward Buchan Freeland, Annie Louisa Stark Freeland,  
2nd Lieut. John Buchan Freeland, Annie Winnifred Freeland,  
Lieut. Harry Lawrence Smith and Hildegard Freeland Smith, November 20, 1983*

(iv) The Miracle of the Raising of Lazarus – South Side

The three upper lights form a picture of a room where a body is laid out for burial. Martha and Mary are in deep mourning for their brother, Lazarus. The three lights at the bottom of the window also form a single picture of a tomb hewn from solid rock. The two women no longer mourn but give expressions of joyous exultation, as Lazarus rises from the coffin on the command of Jesus.

The Wright Family Crest is in the traceries, together with St. Andrew's Cross in recognition of Mrs. Wright's Scottish heritage.

*Memorial: Helen Thomson Wright, June 3, 1995*

The two windows in the centre of the Sanctuary at the Clerestory level obviously must deal with the pivotal event in the Gospel story, namely the Resurrection of Our Lord. The appropriate theme for the window in the Miracle sequence, therefore, is the story of Good Friday and Easter Sunday. As the centre window on the other side of the Sanctuary is in the Parable sequence, the appropriate theme for it is the story which Jesus told in the Temple to His followers a few days before the Crucifixion. In it he foretold the coming events with respect to His Death and explained the reasons why these events must occur, though His hearers could not understand His meaning at that time.

(v) The Parable of the Wicked Vineyard Tenants – South Side

The upper three lights depict the garden of a wealthy man who is giving his son instructions about collecting rents that are overdue on a distant vineyard. Although the tenants had killed servants sent previously, the landowner says, "They will reverence my son." The lower scene is a vineyard, where the son is about to be killed by the rebellious tenants. In the story told by Jesus, God is represented by the landowner while his son, of course, is meant to represent Jesus. This is indicated by symbolism in the window, such as the landowner wears a clasp with the Hebrew letter JOD (the initial for a Hebrew word referring to God) in a triangle. Also, on the building behind him is a Hebrew word that can be translated as "Forward into battle for God." Further symbolism related to the parable is the Rose of Sharon (a term sometimes used of Christ) in the clasp worn by the son in the lower scene. Also, the son facing his murderers stretches out his arms forming a shadow that seems to prefigure the Cross. The trellis above each group of murders forms shapes that are suggestive of the crosses on which the thieves were crucified with Jesus.

In the traceries, in addition to the two eagles, there are two Paschal Lambs reminding us that the Passover was the reason for Christ's presence in the Temple when he told the Parable. There are, also, four crests that have family significance: the Crest of the Branscombe Family, the Badge of the Canadian Army, the Crest of the former Canadian Baptist Federation and an insignia representing the United Empire Loyalists.

*Memorial: Arthur DeWitt Branscombe, Ada Ellen Lutz Branscombe  
and Frederic Arthur Branscombe, April 14, 1996*

(vi) The Miracle of the Resurrection – North Side

In addition to depicting the scene immediately after the Crucifixion, the three upper lights make a statement regarding what really happened. The Roman soldier on the left shows the power of the forces which appeared at the time to have been victorious. The starkly empty Cross at the centre of the picture tells us that in reality Christ had the victory at Calvary. To the right, Mary mourns for her Son, while behind her "the Disciple whom Jesus loved" looks earnestly above and beyond the Cross, possibly remembering and wondering about the things that Christ had said would happen after His death. The three lights below show the scene in the garden early Easter morning. In the centre light the empty tomb stands revealed. On one side stand two women and on the other an angel is seated on the stone that had sealed the tomb. He said to them, "He is not here; for He has risen, as He said."

The Paschal Lambs in the traceries here carry banners with the Sign of the Cross, proclaiming that Death was defeated at Calvary. Besides the symbolic message of self-sacrifice from the two Pelicans, there is a statement of the Scottish heritage of the family in the Crests of Clan MacLeod and of Clan MacFee.

*Memorial: Arthur Wyckoff MacLeod Rogers  
and Irene Frances Ganther Rogers, November 12, 1995*

(vii) The Parable of the Good Samaritan – North Side

There is a wounded traveler lying on the road to Jericho and a richly dressed man is bending over him giving assistance. In the distance are a Priest and a Levite who went by the wounded man and had no compassion. Luke wrote that the man who did show pity was a Samaritan, who was one of a group of foreigners considered to be odious outcasts. In the lower sections we see that the Samaritan had

taken the wounded man to a nearby inn and pays for the man's accommodation and care.

*Memorial: Edward Paul, Evelyn Riches Paul*

(viii) The Miracle of the Calming the Storm at Sea – South Side

In the upper picture, Jesus is seen sleeping in the stern of a ship in a raging storm on the sea of Galilee. In terror, the Disciples awaken Him and plead with Him to save their lives. In the bow of the ship one Disciple gazes at the fury of the waves into which the ship is heading. In the lower scene, all signs of the storm have vanished. The ship sails on a calm sea under a sunny sky. Jesus stands in the bow with His arms outspread thanking God for their miraculous deliverance.

*Memorial: Ida Rudien, Florence Rudien*

(ix) The Parable of the Good Shepherd – South Side

The upper picture shows a pasture on a beautiful day, with sheep gathered around the shepherd prior to being led back home for the night. The lower picture shows a rocky region in the mountains at night. The focal point of the story is in the centre section where the shepherd carries a lamb, that had wandered into the mountains in the darkness, and was in danger of falling to its death.

*Memorial: Duncan Johnson*

(x) The Miracle of the Cleansing of Ten Lepers – North Side

The window depicts an incident when Jesus, traveling from Jericho to Jerusalem, met ten lepers who called on Him for mercy. In the upper three sections, which form a single picture, sheep are seen grazing peacefully on the side of a hill, with a clear blue sky forming an arch over this pastoral scene. Accompanied by a Disciple, Jesus stood with His arms raised and told the lepers to go show themselves to the priests in the nearby village. Miraculously, they were cleansed as they went. In the lower sections of the window, which also form a single picture, the sky appears to be radiant from the aura of divine power emanating from Jesus. The men, now cleansed of leprosy, converged on the village gate to be inspected by the priests and allowed back into the community. Luke relates in his Gospel that one of the men (a Samaritan) "when he saw that he was healed, turned back and with a loud voice glorified God" and thanked Jesus for the miracle. Jesus asked him where the other nine were and observed that nobody had

“returned to give glory to God save this stranger.” This was not what one would have expected at that time because Samaritans were regarded as despised foreign outcasts with unsavory reputations. Jesus drew attention to this turn of events because it reinforced His teaching that one should not judge people on the basis of stereotypes, whether religious, ethnic or national.

Because this window is concerned with a miracle, pelicans are more prominent than eagles, although both symbols are present. Two other symbols have places in this window. One is the Cross of St. Gregory the Illuminator, which reminds us of the Armenian heritage of Ruth Perry’s father because St. Gregory was an early missionary to the people living between the Caspian and Black Seas. Another symbol that is appropriate in this window is the Cross of St. George, as her mother’s family had come from England.

By coincidence, this window in memory of Ruth Perry is beside the one which, nearly four years previously, she had given in memory of her brother, Edward Paul. With the Edward Paul and Ruth Perry windows situated beside each other, reminders are brought together in the fabric of the building of a brother and a sister who were together in this Church faithfully serving their Lord.

*Memorial: Ruth Lydia Paul Perry*

**Text By**

**Frederic R. Branscombe  
for the  
Stained Glass Window Committee  
of the Board of Deacons  
Yorkminster Park Baptist Church**