

The Windows  
of the  
Wayne  
Presbyterian  
Church

Beauty in the Sanctuary

## *“Beauty in the Sanctuary”*

A sermon preached by the Reverend John T. Galloway, D.D., Litt.D., on the occasion of the Dedication of eight new two-lancet traceried windows in the sanctuary of the Wayne Presbyterian Church, Wayne, Pennsylvania.

October 20, 1968

The Chancel Window  
dedicated April 16, 1950

The Three Large Picture Windows  
dedicated May 24, 1893  
as part of the new sanctuary.

## BEAUTY IN THE SANCTUARY

Text: "Strength and beauty are in his sanctuary" —*Psalms 96:6*

I preached a sermon several years ago on "The Peril and Power of Beauty in the Sanctuary." I do not recall what I said on that occasion but my thought today is that if beauty is allowed to become an end in itself rather than an inspiration to worship it is a peril in the sanctuary. If, on the other hand, it represents our attempt to offer excellence to the Most High God it becomes a power. Or, if we concentrate on beauty of property without regard for the needs of people, beauty becomes a peril, but if beauty in the sanctuary sends us out with a stronger desire to meet human need, then beauty becomes a power.

Beauty in the sanctuary is a reminder that the worship of God is not to be approached in a casual, heedless spirit which says, "anything is good enough for the church." When beauty is conspicuous it is evidence of a vitality in the church members, a vitality which says to the world: "we care."

The windows of our church not only contribute to the beauty of the sanctuary; they serve a multiple purpose. The practical purpose of windows is to let in light, and to keep out the rain, the snow, and the cold breezes. The eight small, old windows which have been replaced were failing on all of these counts. They were beyond repair. The kind of glass of which they were made is no longer available. The new windows have a protective glass on the outside. We lived with that glass for a time while the new stained glass windows were being made. The new double windows with new stone frames should keep out the elements, reduce the cost of maintenance, provide greater comfort for the worshippers, and all the while effecting a considerable saving in the fuel bill. I mention these factors for those of you who are as concerned about the practical as about the aesthetic. We need both concerns in the proper maintenance of church property.

A primary purpose of beauty in the sanctuary is to inspire an attitude of reverence in the worshipper, to provide an atmosphere in which the human spirit is encouraged to bow before the Creator of heaven and earth. Jesus said: "My Father's house shall be called the house of prayer." If a church looks like a barn, and is kept like one, it hardly conforms to our Lord's standard.

The windows of our church not only contribute to the total effect of this house of prayer but each one in conveying light communicates truth. Each window is a servant of the word. For the remaining time this morning I would like to direct your attention to the message of each of the windows, both old and new.



First, you will notice that all the large windows tell us something of the life of Christ. The chancel window tells the story of the life of our Lord in symbols. Let me begin with this window which was dedicated in April 1950. A window in the chancel is thought by some to be a doubtful blessing. It may cause a glare which disturbs the worshippers. There is always the peril of forgetting our standards and falling into the pre-Reformation practice of placing images at the center of worship. If pictures are to be used in a chancel window they should be small and suggestive rather than conspicuous. Our window is a flash of glorious color symbolizing the resurrection light that shines over the cross.

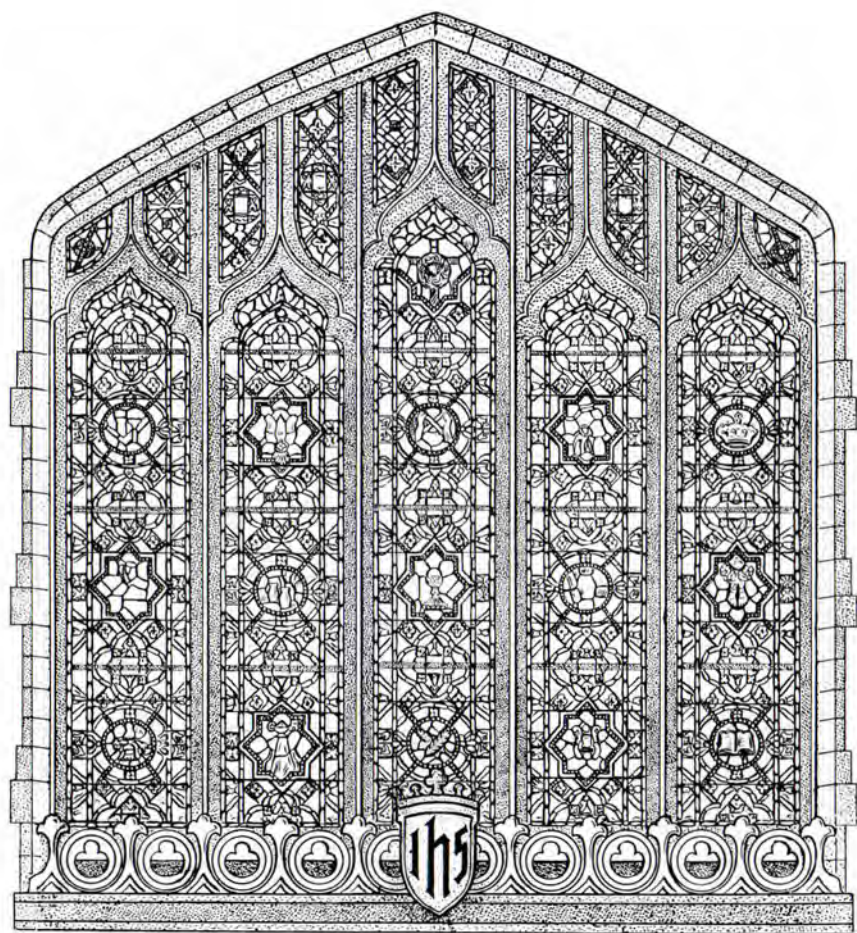
The first panel on the left side suggests events in the early life of Jesus. In the bottom corner a star shines over a manger. Above are the symbols of the flight into Egypt and at the top the tools of the carpenter shop.

The second panel on the left tells of the adult life of Christ. First, at the bottom is a lamp. Jesus spoke of himself as the light of the world. Over the lamp are the water pots reminding us of the first miracle in which Jesus turned the water into wine. The upper symbol is a dove. In Matthew's description of the baptism of Jesus we read: "He saw the Spirit of God descending like a dove upon him. And, lo, a voice from heaven, saying, 'This is my beloved Son, in whom I am well pleased.'"

The center panel contains the symbols of Passion week: at the bottom the palm branches for Palm Sunday; then the sacramental cup and wafer; the trial is symbolized by the whips and basin. You will recall that Pilate ordered Jesus flogged, then washed his hands of the whole matter. Over all is the cross and the crown of thorns.

The second panel from the right contains the emblems symbolizing the resurrection: the lyre representing sacred music; then the empty tomb, and at the top the lilies, traditional symbols of resurrection.

The last panel describes the post-resurrection period. The last words of Jesus were the command to preach the gospel. This is symbolized by the open book. The middle symbol in the last panel represents the ascension. The final top symbol is the crown, declaring Christ the King of Kings.

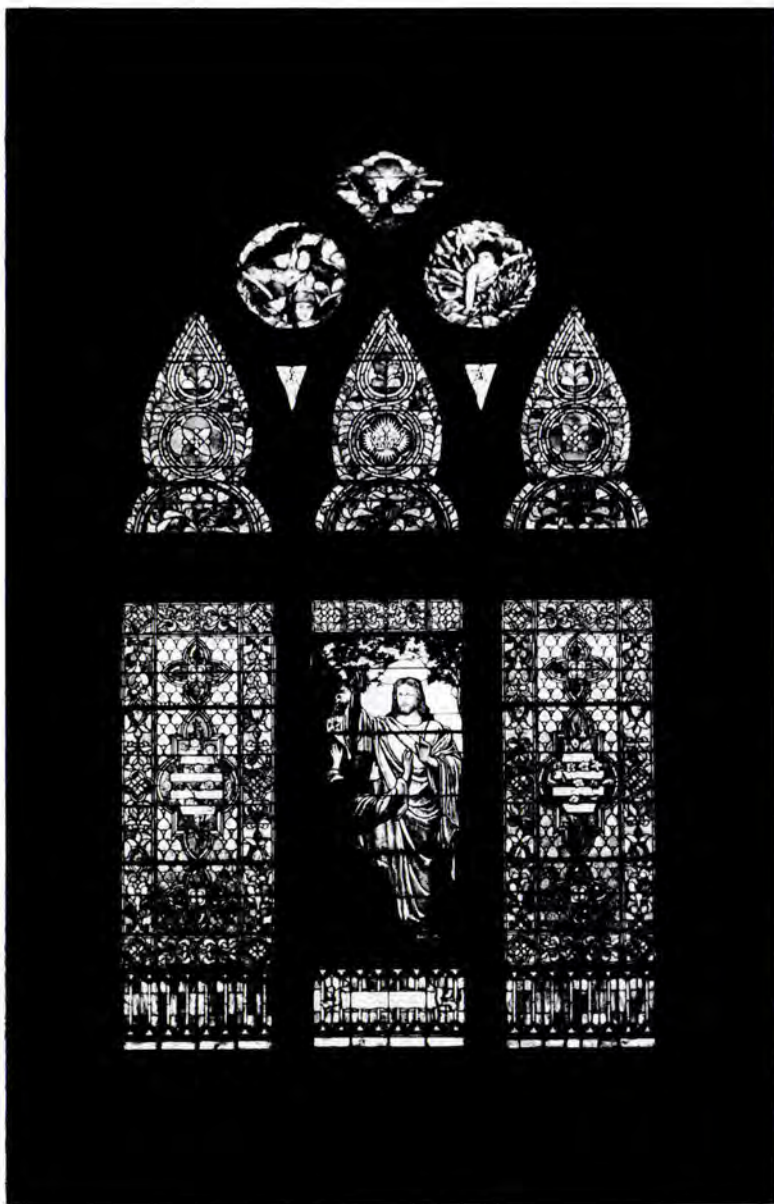


*The Life of Christ*

Turning from the chancel we look at the large window in the West transept. Here we see Jesus and Mary meeting in the garden after his resurrection. Listen to the story as John tells it (John 20:11-17): "And Mary stood without at the sepulchre weeping: and as she wept, she stooped down, and looked into the sepulchre, and seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain. And they say unto her, Woman why weepest thou? She saith unto them, Because they have taken away my Lord, and I know not where they have laid him. And when she had thus said she turned herself back, and saw Jesus standing, and knew not that it was Jesus. Jesus saith unto her, Woman, why weepest thou? whom seekest thou? She supposing him to be the gardner, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him and I will take him away. Jesus saith unto her, Mary. She turned herself, and saith unto him, Rabboni; which is to say, Master. Jesus saith unto her, Touch me not; for I am not yet ascended to my Father, and your Father; and to my God and your God."

As you look at the picture you see that his right hand is pointing up to the life that is to come and his left hand suggests his word: "touch me not." Each panel bears a Scripture passage. The first from Psalm 17 the 15th verse: "I shall be satisfied when I awake with thy likeness." The middle panel quotes Proverbs 10:7: "The memory of the just is blessed." And the third carries the familiar words from Job 19:25: "I know that my Redeemer liveth." All of these Scripture passages point to the life which is to come, made meaningful by His resurrection and ascension. Appropriately the top of the window is filled with cherubs, stars, a dove and a beautiful jewelled crown.

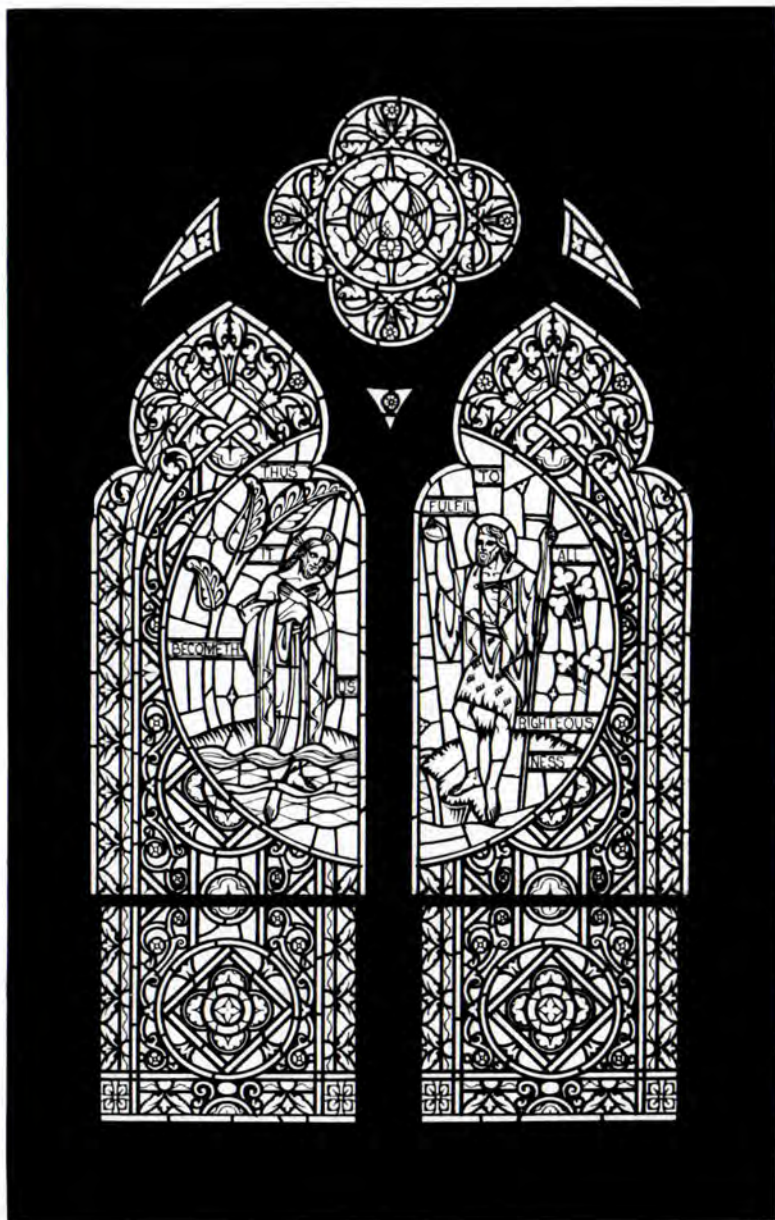




*Jesus and Mary*

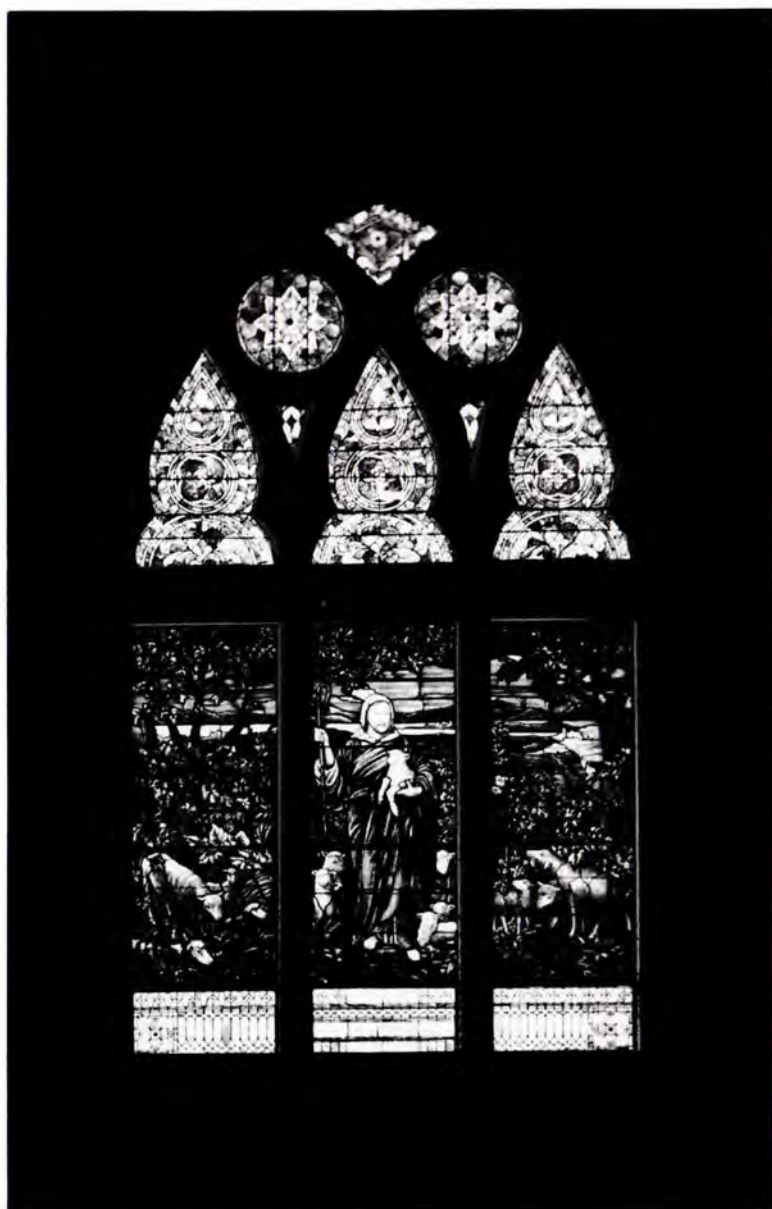
The first new window in the west transept is the one you confront as you enter the west transept door. John the Baptist is shown baptizing Jesus who stands in the Jordan. John is clad in skins and holds an escallop shell in one hand and a staff in the other. The use of the shell to pour the water on the head of Jesus follows the tradition of the most ancient picture recently discovered which shows Jesus being baptized in this manner. The staff in his other hand terminates in a cross which lacks one arm signifying that the crucifixion had not yet occurred. The dove in the tracery at the top of the window symbolizes the descent of the Holy Spirit on Jesus at the time of his baptism. When Jesus asked John to baptize him John was reluctant to do so. He insisted that it should be the other way around. He wanted Jesus to baptize him. But Jesus said: "Suffer it to be so now: for thus it becometh us to fulfill all righteousness." The interpretive part of this quotation is the text on the window. It reminds us that Jesus took upon himself the sins of the whole world.





*The Baptism of Jesus*

Now, turning to the large window in the east transept we see the figure of Jesus in the midst of the sheep and holding a lamb. Isaiah in a vision of the coming Messiah wrote: "He shall feed his flock like a shepherd: he shall gather the lambs with his arm, and carry them in his bosom, and shall gently lead those that are with young." (Isaiah 40:11) The picture reminds us of the word of our Saviour: "I am the good shepherd." In the background is the city, reminding us of the wider implication of his word.

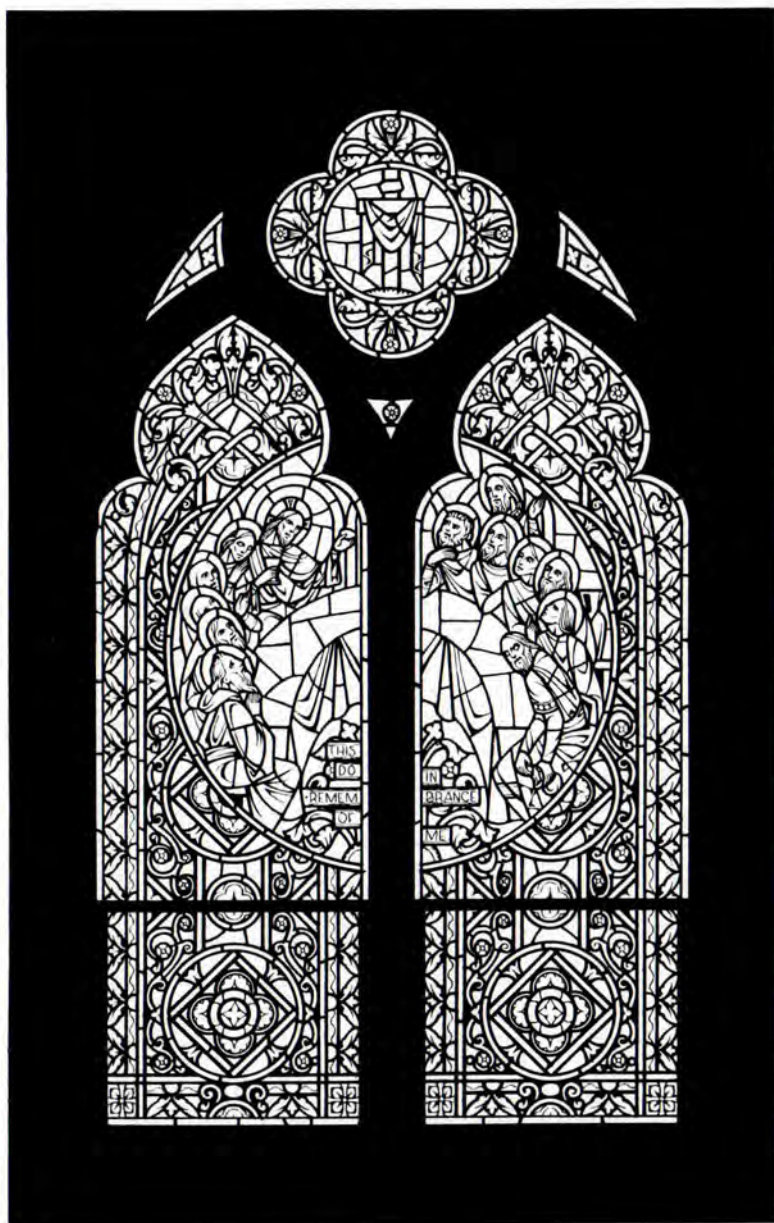


*The Good Shepherd*



Then if you come into the church through the east transept door you face the new window which depicts the second of the Christian sacraments — the Lord's Supper. The twelve disciples are seen surrounding Jesus at the table. He holds the cup in one hand and the bread in the other. Judas, down in the right-hand corner of the window, is shown with a purse of money. He is apparently getting ready to leave. The tracery at the top contains a cross with a winding sheet. The text on this window is the word: "This do in remembrance of me."

All of the windows and furnishings that we see in the transepts and chancel help us to understand that it is through the sacraments, and the reading and preaching of the Gospel word that we come to a saving knowledge of Jesus Christ who gave himself for us on a cross and became the light of the world.



*The Lord's Supper*

If you turn and go out the back of the church, once more you see a heroic figure of Christ. In the large back window he is seated between his friends Mary and Martha. At the top of the window you will notice two beautiful angels: one is holding the word: "work" and the other the word: "pray" — appropriate admonitions for worshippers going out into the world. Two texts are inscribed on this window: one in English and the other in Hebrew. First, at the bottom we read: "A certain woman named Martha received him into her house, and she had a sister called Mary which also sat at Jesus' feet and heard his words." The second text which is inscribed on a scroll in Hebrew quotes the first verse of the sixty-first chapter of Isaiah: "The Spirit of the Lord is upon me; because the Lord hath annointed me to preach good tidings unto the meek; he hath sent me to bind up the broken-hearted, to proclaim liberty to the captives, and the opening of the prison to them that are bound." Again an appropriate word for us to carry with us as we leave the sanctuary — a word which continues to be in a foreign language for all too many of us.

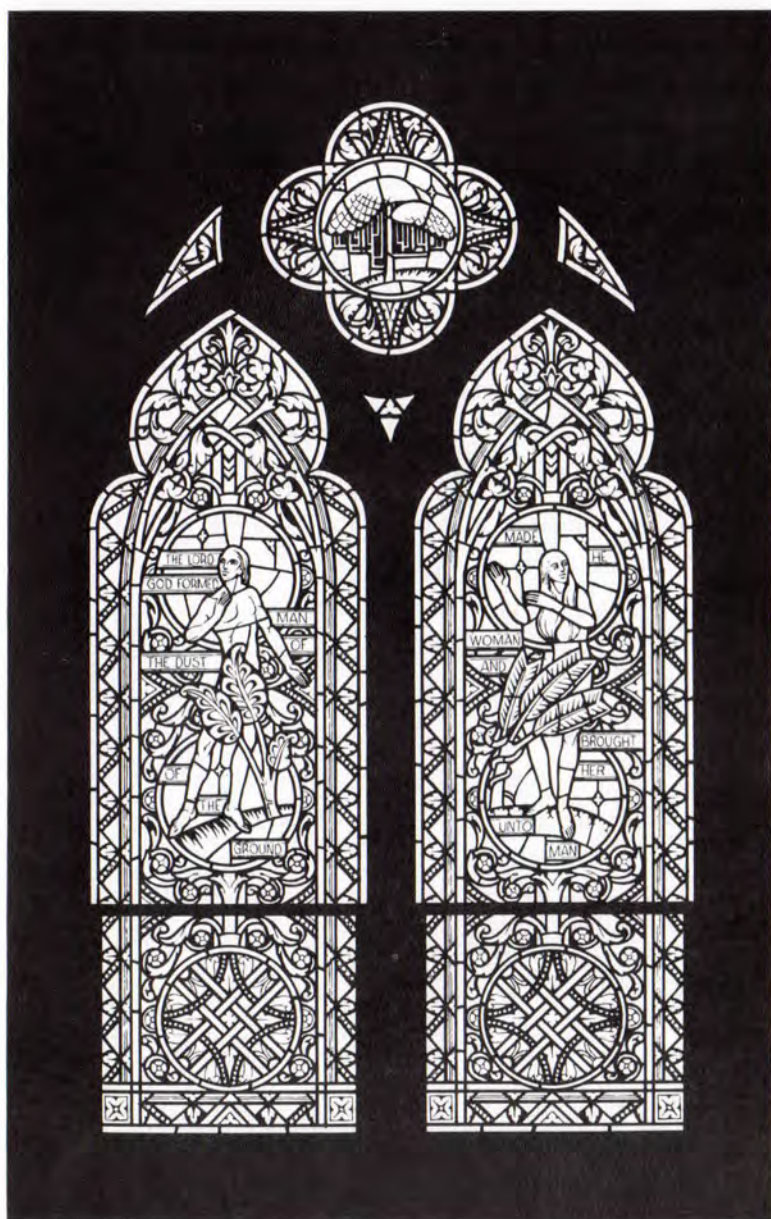
Martha and Mary represent the two modes of thought which I mentioned earlier: the practical and the aesthetic or spiritual. Both are essential to church life but one must not be allowed to crowd out the other. There are those who, like Judas and Martha, would have taken the money we have invested in the new windows and have given it to the poor. There are others who like, Jesus and Mary, know that the aesthetic sensitivity which wants beauty in the sanctuary should ultimately provide more money for the poor. They also know that the artists who are capable of producing beauty in the sanctuary should not have to join the ranks of those in poverty because we neglect the aesthetic in the more practical expressions of our faith. Jesus is the friend of both the Marthas and the Marys but he points to Mary, reminding us not to neglect beauty in the name of charity. And knowing his Spirit we should never need to be reminded about neglecting charity.





*Mary and Martha*

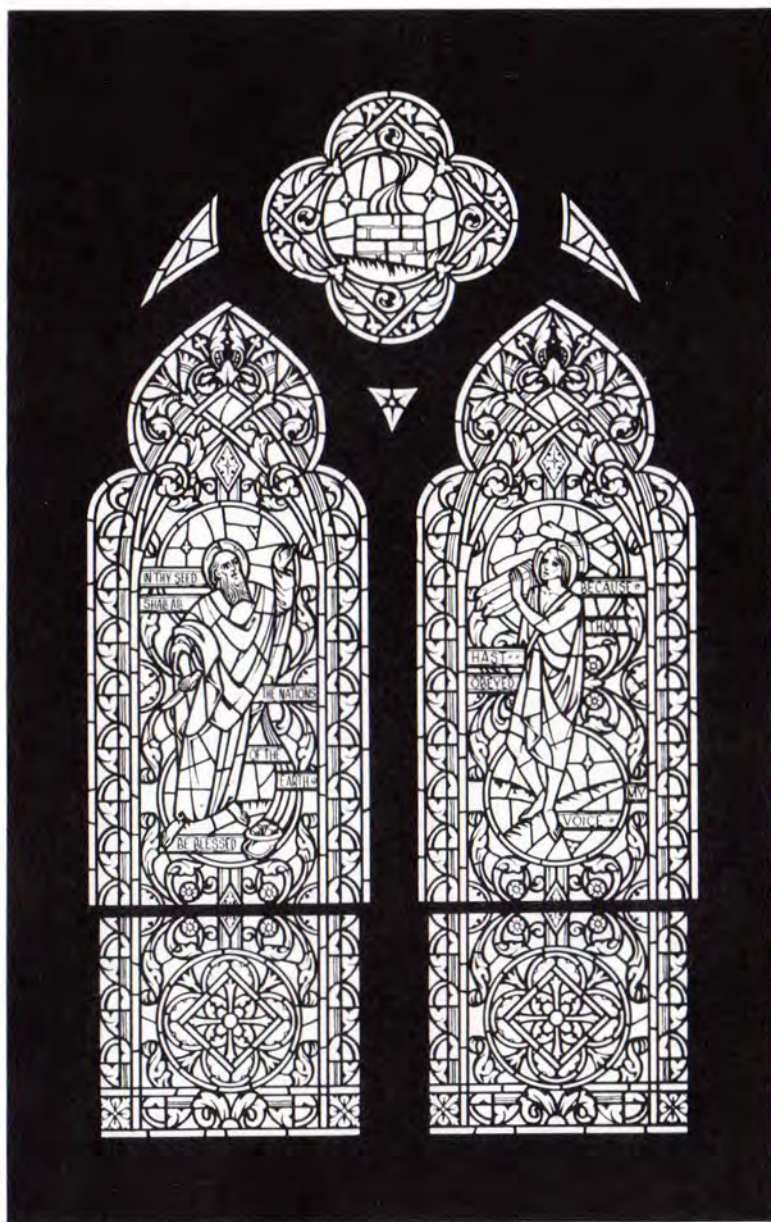
As you come in the tower door the first new window you see in the west wall takes you back to the very beginning. Adam and Eve are shown in the Paradise Garden before the fall. The serpent is cleverly entwined in a plant near Eve. The tree of the knowledge of good and evil appears in the tracery. Around the figure of Adam are the words from Genesis 2:7: "The Lord God formed man of the dust of the ground." And around the figure of Eve are the words: "Made he woman and brought her unto man." (Gen. 2:22)



*Adam and Eve*



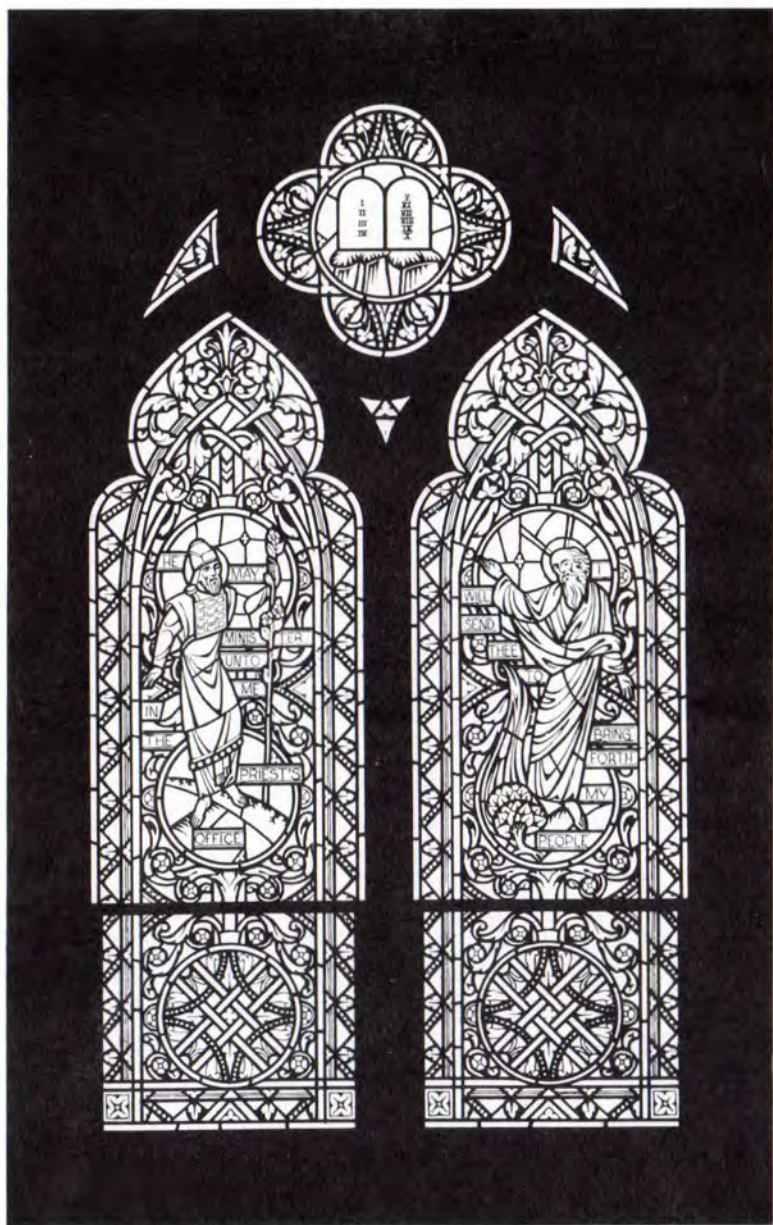
The middle window on the west side pictures Abraham and Isaac on the way to the sacrifice. You recall the story of how Abraham was prepared to sacrifice his son Isaac as a demonstration of his devotion to God and in obedience to the command of God. Abraham holds the knife in his right hand and the brazier of fire is at his feet. Isaac is carrying the wood which appears in the form of a cross because this incident helps us understand the meaning of the crucifixion of the Son of God. An altar with a burnt offering is delineated in the tracery. The Scripture text in this window is the promise of God to Abraham: "In thy seed shall all the nations of the earth be blessed; because thou hast obeyed my voice."



*Abraham and Isaac*

The third window in the west gives us representations of Aaron and Moses. Aaron is depicted in the vestments of the High Priest carrying his staff which burst into bloom. Rays of light emanate from the head of Moses. He raises his hand to separate the waters of the Red Sea to enable the children of Israel to pass through on their exodus from Egypt. The tracery contains the tablets of the Law given to Moses on Mount Sinai. With Aaron are the words: "He may minister unto me in the priest's office" (Exodus 28:1) and with Moses: "I will send thee to bring forth my people." (Exodus 3:10)





*Aaron and Moses*

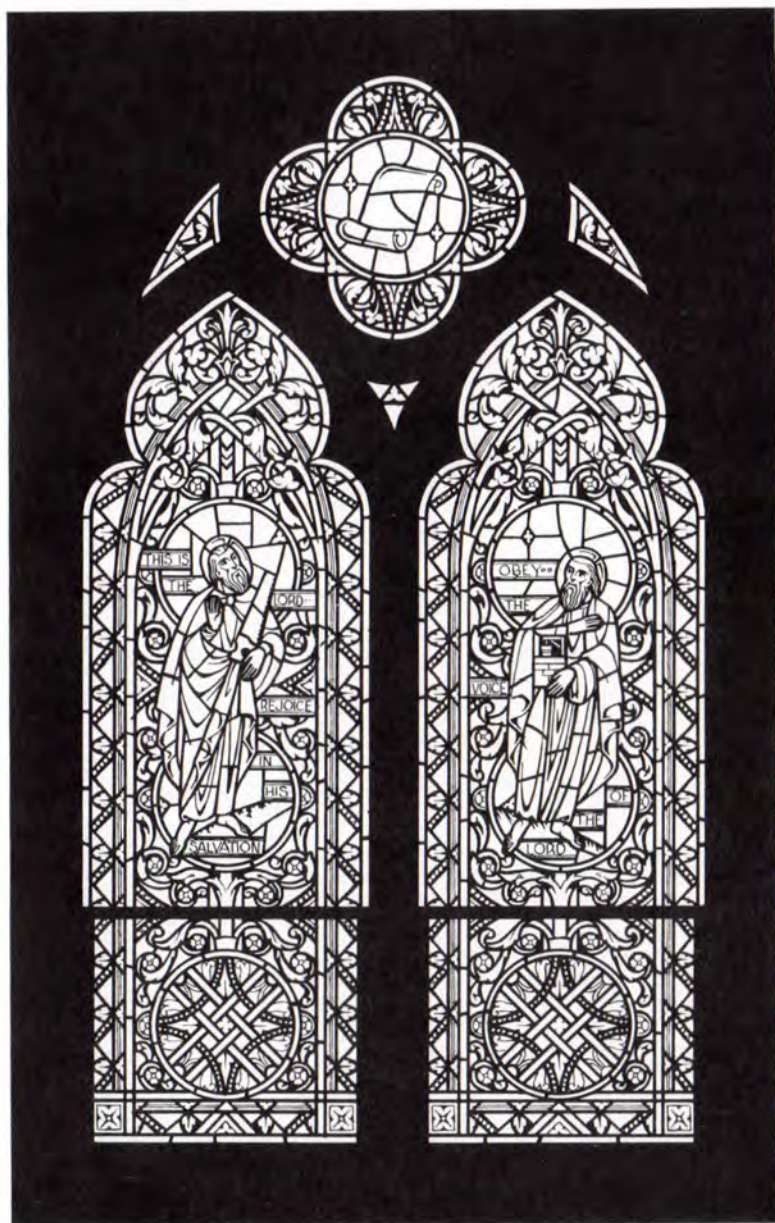
The windows in the west wall remind us that God speaks to us in history and those in the east wall that He speaks through chosen messengers.

In the east wall are three windows portraying four of the major and two of the minor prophets. The window closest to the tower door portrays Isaiah and Jeremiah. Isaiah carries a saw. The Jews have a tradition that the great prophet was martyred during the time when the wicked Manasseh was King of Judah. This king is said to have filled Jerusalem with innocent blood. (2 Kings 21:16). The New Testament writer to the Hebrews tells of the faith of the prophets who were sawn assunder. (Heb. 11:32-38) Messianic hope and salvation are two of the great themes of Isaiah. The text chosen for this window is part of Isaiah 25:9 "It shall be said in that day; Lo, this is our God: we have waited for him, and he will save us: this is the Lord; we have waited for him; we will be glad and rejoice in his salvation." On the window is the word: "This is the Lord, rejoice in his salvation."

The Jeremiah window depicts that prophet with something between his arms that looks like a well with a bucket. It is the top of a cistern. Jeremiah reported the word of God: "My people have committed two evils: they have forsaken me the fountain of living waters, and hewed them out cisterns, broken cisterns that can hold no water." (Jeremiah 2:13) After Jeremiah had prophesied against Judah, telling them that they would fall into the hands of the Babylonians because of their disobedience to God they decided to imprison him in an empty cistern. Listen to the description: (Jeremiah 38:6) "So they took Jeremiah and cast him into the cistern of Malchiah, the king's son, which was in the court of the guard, letting Jeremiah down by ropes. And there was no water in the cistern, but only mire, and Jeremiah sank in the mire."

It is appropriate that on the Jeremiah window should be this admonition: "Obey the voice of the Lord." Over the heads of Isaiah and Jeremiah is the scroll of prophecy.





*Isaiah and Jeremiah*

In the middle window we see Daniel and Ezekiel. Let the children of future generations in this church be inspired to ask about the story of Daniel in the lions' den and how God protected him from the fury of the lions. The message on this window (Daniel 6:26) is the word of King Darius who witnessed the miracle of preservation: "He is the living God steadfast forever."

Ezekiel holds the turreted gateway. This interesting prophet was always having visions of gates. In one instance the fiery hand of God reached down and lifted him through the air by the hair of his head and transported him to the gate of Jerusalem and through it he saw all the abominations of wickedness which people were practicing in the city. Later he was lifted out of his captivity to Jerusalem and he saw a new temple with many gates. The essential word of the prophet is the text of this window: "Hear the word of the Lord God." (Ezekiel 25:3) The temple is shown in the tracery.



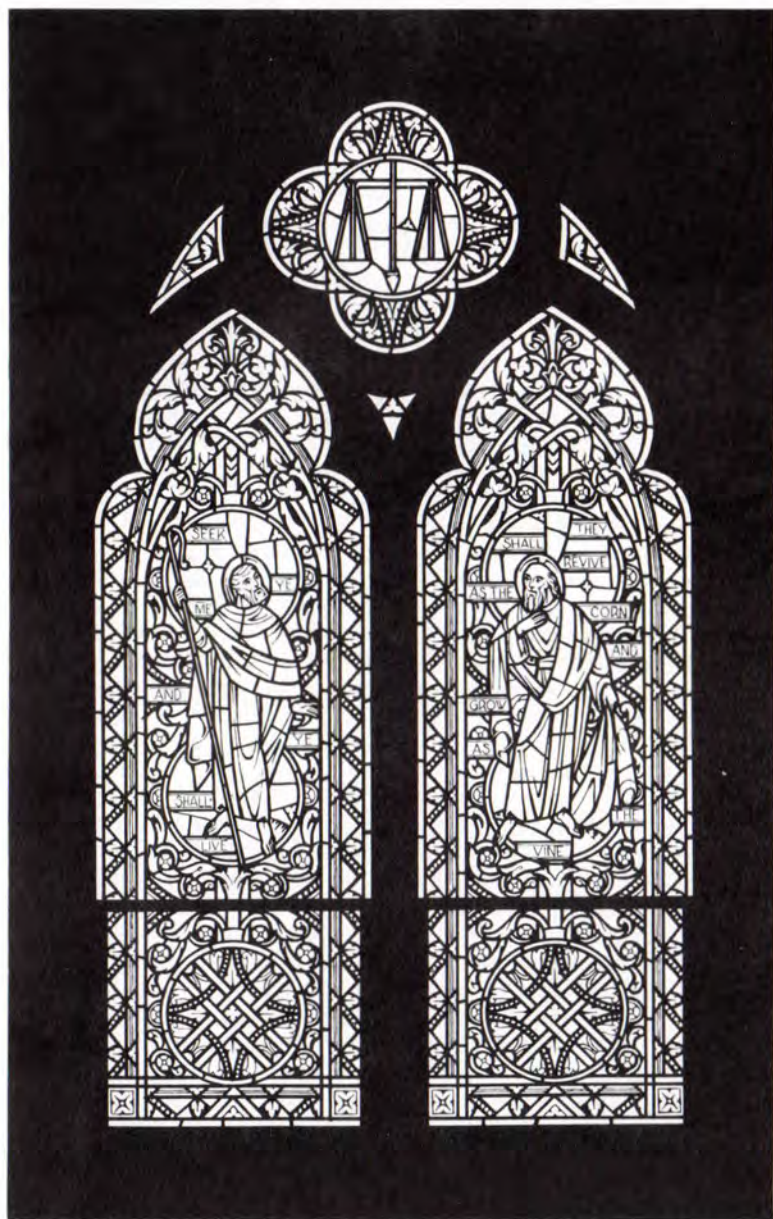


*Daniel and Ezekiel*

The last window on the east wall, next to the transept presents Amos and Hosea. Amos has been said to be the prophet most like Jesus, both in his character and his teaching. He was a simple man, a vine grower and a shepherd. He holds a shepherd's staff. He was interested in justice and mercy. His word to us is God's word to his people: "Seek ye me and ye shall live." In the tracery is a scale, the symbol of justice, and the plumbline, Amos' example of the judgment of God, forms the center line of the scale.

Hosea's inscription: "They shall revive as the corn and grow the vine" (Hosea 14:7) describes the new life to be enjoyed in the love of God. The reference to the corn and the vine may be considered to presage the elements of communion.

So as we worship in this sanctuary we are surrounded by beauty dedicated to the glory of God; beauty which speaks to us of God's word revealed in patriarchs, prophets, and in His Son our Saviour. May we delight in, and be inspired by, the beauty and truth which are here. Here may we humbly worship our God; and here may we gather strength to go out to fashion the beauty of holiness; expressing this beauty in every order and structure of human relationships which by the power of His Spirit we are directed to make new.



*Amos and Hosea*



## The Background Behind the Windows

The Willet Stained Glass Studios were brought into being in the late nineties by William Willet and his wife, Anne Lee Willet, as a protest against the opalescent pictorial windows which were the rage at the turn of the century. The Willet Studios first attracted attention in 1908 with the Chancel Medallion window in Calvary Episcopal Church, Pittsburgh, Ralph Adams Cram, Architect. National recognition followed in 1910 when, in competition with leading studios throughout the world, the Willet Studio was awarded the commission for the Cadet Chapel at the U. S. Military Academy at West Point. Today, under the guidance of Henry Lee Willet and E. Crosby Willet, son and grandson of the founders, this studio is the country's largest, employing more than eighty artist-craftsmen in Philadelphia. Hundreds of commissions have been completed in cathedrals, churches, synagogues, mausoleums, libraries, college chapels, private homes, and even factories, in 49 states and overseas. Among recent commissions are the glass walls for the Hall of Science at the New York World's Fair, the glass and sculpture facade for the Church Center at the United Nations, two new chapels at Northwestern University, St. Francis window for the new American-donated children's hospital in Krakow, Poland, and the windows for the National Presbyterian Church, Washington, D. C.

In the eight new windows of the Wayne Presbyterian Church the scenes and figures are contained in medallions which are set in conventional ornament. These graceful, stylized leaves and blossoms are similar to those found in the flamboyant Gothic churches and cathedrals of Europe. Here may be imagined the simple decorative filling up of space, gradually evolving into the praise of God in nature. The tri-form leaf reminiscent of the shamrock (the Trinity) and a variation of a daisy (the innocence of the Christ Child) and a wild rose (the Messiah) appear here.

A stained glass window is a mosaic made up of morsels of colored glass held together by strips of grooved lead, which in turn are reinforced by iron bars securely anchored to the window frame. Features, folds of drapery, ornament and texture are painted on the glass with a dark pigment which is permanently fused into it by intense heat. The same methods of fabrication, perfected more than eight hundred years ago in France and England, are in use today, and the art of stained glass is a handcraft that is still practiced much as it was during the Middle Ages.

In composing a window the artist must not only have a fine sense of color harmony but must also be governed by very definite principles relating to light passing thru color. While these optical laws place certain limitations upon the art, at the same time they will turn a fine window into a veritable glory of singing color. The selection of the colored glasses must be made with infinite care, each piece being carefully chosen from the choicest hand blown pot-metal glasses and from Norman slabs of great thickness, with respect to the related piece to which it would be juxtaposed. All glass painting is done freehand by the ablest of craftsmen. The result is that the eye of the beholder is filled with the glory of color produced by the blacks of the lead comes binding the pieces together and accented by the black of the metal armatures, making a vibrant jewel-like effect.

## Memorial Windows

1893

The Good Shepherd Window  
To the glory of God and in memory of  
Howell Evans  
(first Elder of this Church)  
Presented by the Sunday School

The Mary and Martha Window  
(Lancaster Avenue)  
Presented by the Ladies Aid Society

## Memorial Windows

1950

The Chancel Window  
given in honor of  
Mr. and Mrs. Charles H. Howson  
by their children

# Memorial Windows

1968

## THE ADAM AND EVE WINDOW

In memory of  
Ruth and Paul MacNally  
by  
Frances MacNally Herndon

## THE ABRAHAM AND ISAAC WINDOW

In loving memory of  
Mr. and Mrs. Harry Neal Stump  
In loving memory of  
Mr. and Mrs. William Mitchner Maxfield  
by  
Mr. and Mrs. David C. Stump

## THE AARON AND MOSES WINDOW

In loving memory of  
Mrs. Howard T. Painter

## THE SACRAMENT OF BAPTISM WINDOW

In loving memory of our parents  
Henrietta and Samuel W. Bampton  
and  
Clara and Clyde C. Thomasson  
Gratefully - Lois T. and James W. Bampton  
October 20, 1968

# Memorial Windows

1968

## THE AMOS AND HOSEA WINDOW

In memory of  
Gwendolyn K. Bongardt

## THE EZEKIEL WINDOW

In memory of  
Edgar S. Kennedy

## THE DANIEL WINDOW

In memory of  
Charles Samuel Pierce  
by  
Mr. and Mrs. F. N. Hoffmann

## THE ISAIAH AND JEREMIAH WINDOW

In memory of  
Ellen Harrison McMichael  
and  
Campbell Emory McMichael

## THE SACRAMENT OF THE LORD'S SUPPER WINDOW

In loving memory of  
Miss Hannah E. McCone  
and  
Miss Laura McCone



# Dedication of Memorial Windows

October 20, 1968

MINISTER: Our help is in the name of the Lord,  
Who made heaven and earth.  
Give unto the Lord, O ye kindreds of the people  
Give unto the Lord glory and strength.  
Honor and majesty are before him  
Strength and beauty are in his sanctuary.

## Prayer

MINISTER AND PEOPLE: Almighty God, by whose word and power all things were made and without whose blessing we cannot bring anything into the service of thy praise, let thy favor be upon us as we dedicate the new windows of this church to the memory of loved ones and to the honor of thy holy name. Let thy beauty O God be upon us; and establish thou the work of our hands upon us; yea, the work of our hands establish thou it; through Jesus Christ our Lord. Amen.

## Titany of Dedication

MINISTER: Dearly Beloved; Forasmuch as God hath put into the hearts of some of our members the desire to provide our church with new stained-glass windows we accept these gifts with gratitude and appreciation and proceed to their dedication to the sacred use for which they are given.

PEOPLE: To the glory of God and in memory of the designated loved ones we dedicate these windows.

MINISTER: Stained-glass windows blend light with beauty in the sanctuary, while protecting those who worship from the elements outside the sanctuary.

PEOPLE: For the meaning of beauty and of sanctuary we give thee thanks, O God.

MINISTER: For the vision of the artists who designed the windows and the skill of artisans who made and installed them

PEOPLE: We give thee thanks, O God.

MINISTER: In recognition of the privileges and obligations of worship and in the desire to offer our best before the throne of God

PEOPLE: We dedicate these windows.

MINISTER: That they may reveal the light of sacred story, the prophetic truth of Biblical tradition and the saving word of our Lord Jesus Christ

PEOPLE: We dedicate these windows

## Prayer

MINISTER AND PEOPLE: Almighty God, who art the true light of faithful souls and the perfect brightness of Thy people, who fillest heaven and earth with Thy divine majesty, but who dost accept the offerings of Thy children: graciously receive at our hands these windows which we dedicate unto Thee in memory of loved ones, to the blessing and edifying of all who worship here, and to the glory of thy great name. Amen.