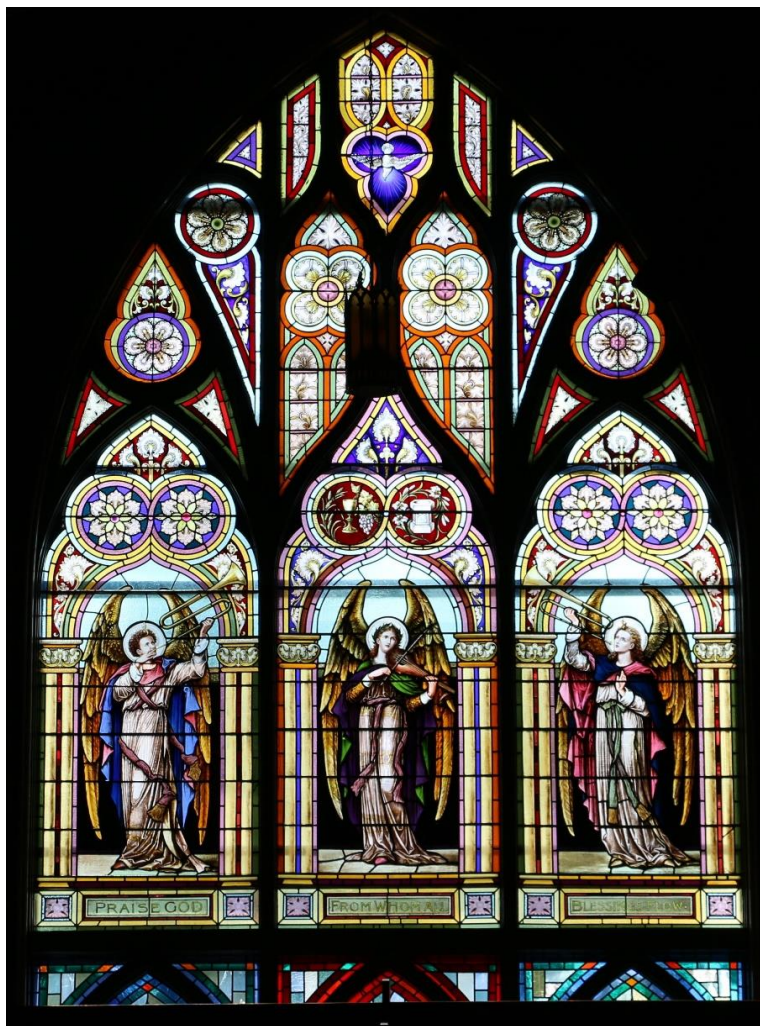


The Stained Glass Windows at Trinity United Church Charlottetown

Reginald Porter



Charlottetown
2015

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This first edition of the booklet was printed in 100 copies thanks to the generosity of a member of the Congregation who wishes to remain anonymous.

Foreword by Rev. Dr. John Moses

The original purpose of stained glass church windows was educational. They depicted the stories of the Bible and the legends of the saints in a way that made them accessible to the Christian faithful, the majority of whom were illiterate or barely literate. The Mass might be in Latin, the holy book might be a mystery to everyone but priests and bishops — and often to them as well — but all around in great cathedrals and in lesser houses of worship Jesus and his disciples, the prophets of old, Adam and Eve, David the shepherd boy, the Blessed Virgin and many others were there to catch the eye and touch the heart. Sometimes the art was impressive, sometimes it was not very good. Always it bore witness.

Those who were shaped by the Protestant Reformation of the 16th century and by the Methodist movement of the 18th century usually regarded stained glass windows as a form of idolatry and a distraction from the pure word of God. Their meeting houses were devoid of visual art — the windows meant only to admit God’s light.

This shunning of images was made practical by the invention of the printing press and a rising rate of literacy. People could read the Bible for themselves. Preachers could be educated to teach and interpret. What need was there for “foolish pictures”?

As the history of Trinity United Church in Charlottetown indicates, these attitudes began to soften during the second half of the 19th century. It probably wasn’t so much that the theological rationale for rejecting images was overturned as that the increasingly prosperous Protestants wanted their churches to reflect their hard-worn social status and respectability. Memorial stained glass windows were both a way of remembering loved ones and of saying, “We can afford this.”

Trinity’s stained glass windows remind us of the evolution of Methodism in this community — from a few humble folk gathered in Benjamin Chappell’s home to a culture-shaping religious and social force. If, however, you simply want to enjoy them as things of beauty, that will be okay as well.

Reg Porter, with the assistance of Katherine Dewar, has done a fine job of uncovering almost-forgotten lore and presenting us with this book of treasures.

(Rev.) John Moses

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Introductory Note

One hundred and fifty-one years ago Thomas Alley and Mark Butcher built the First Methodist Church on the corner of Prince and Sydney Streets. It was a great preaching hall brightly illuminated with nineteen tall windows. According to the Methodist liturgy of the day there was no question of installing stained glass windows nor providing an instrument such as an organ to accompany the Liturgy of the Word. As the Nineteenth Century drew to a close stained glass windows became acceptable and an organ was installed. Thus came into being the beautiful church interior the congregation enjoys to this day.

This guidebook on the stained glass windows of Trinity United Church has been prepared to assist the guides who give tours to visitors during the summer months. It is in the form of a catalogue for works of art where essential documentation of each window is provided, along with a description of its elements and an explanation of its religious symbolism. It may be of interest to a wider audience in the congregation who have an interest in the heritage of their church and it may also be of use to individuals who study the artistic heritage of the Island.

In order to make the material more accessible for study, an organisation has been imposed on the distribution of the glass in the various parts of the church and the windows have been classified in order of their importance. Thus the first section is on the great windows of the West Front and the chancel followed by the windows along the aisles in the body of the church, the windows of coloured glass in the porch, gallery and vestry and the two collections of stained glass found in the Chapel and the Parlour. Each section is preceded by a schematic diagram that gives the location of the windows in their particular spaces.

Trinity United Church is fortunate in having an extensive collection of stained glass windows made by some of the best craftspersons in the country, including artists from Prince Edward Island. Its dates span over a hundred years of production documenting the evolution of styles in the art of the stained glass window. The subjects depicted in these windows consist of events from the life of Jesus, specific instances of His teachings, subjects from the Old Testament, an illustration of the Doxology and various symbols and allegorical figures from the history of Christian art.

Apart from the modern stained glass in the chapel and parlour, which is all signed and dated, it was extremely difficult to date the old glass in the body of the church.

In some fortunate cases there were newspaper accounts that provided specific information while in other cases informed judgment provided approximate dates. At this time the church archives are divided among three locations and work on cataloguing the portion remaining in the church has not yet begun. More accurate information will become available in the future as this work progresses.

In writing this guidebook the author has tried to be as accurate as possible in the transcription of data on the windows and in the various descriptions of the subjects depicted. Any errors are entirely his fault and as they are identified they will be corrected in the manuscript.

In the preparation of this catalogue a substantial amount of archival research had to be done that was outside the scope of the work done by the author. Katherine Dewar, whose idea it was in the first place to prepare reference material for the guides, carried out this vital research and shared her findings with the author who is very grateful for this and expresses his deepest gratitude. She also spent considerable time helping with the proofreading. We are also thankful to various guides and church personnel for granting access to all parts of the church on numerous occasions so that the glass could be studied *in situ*, allowing photographs to be taken as well as numerous measurements to determine the physical scale of the windows.

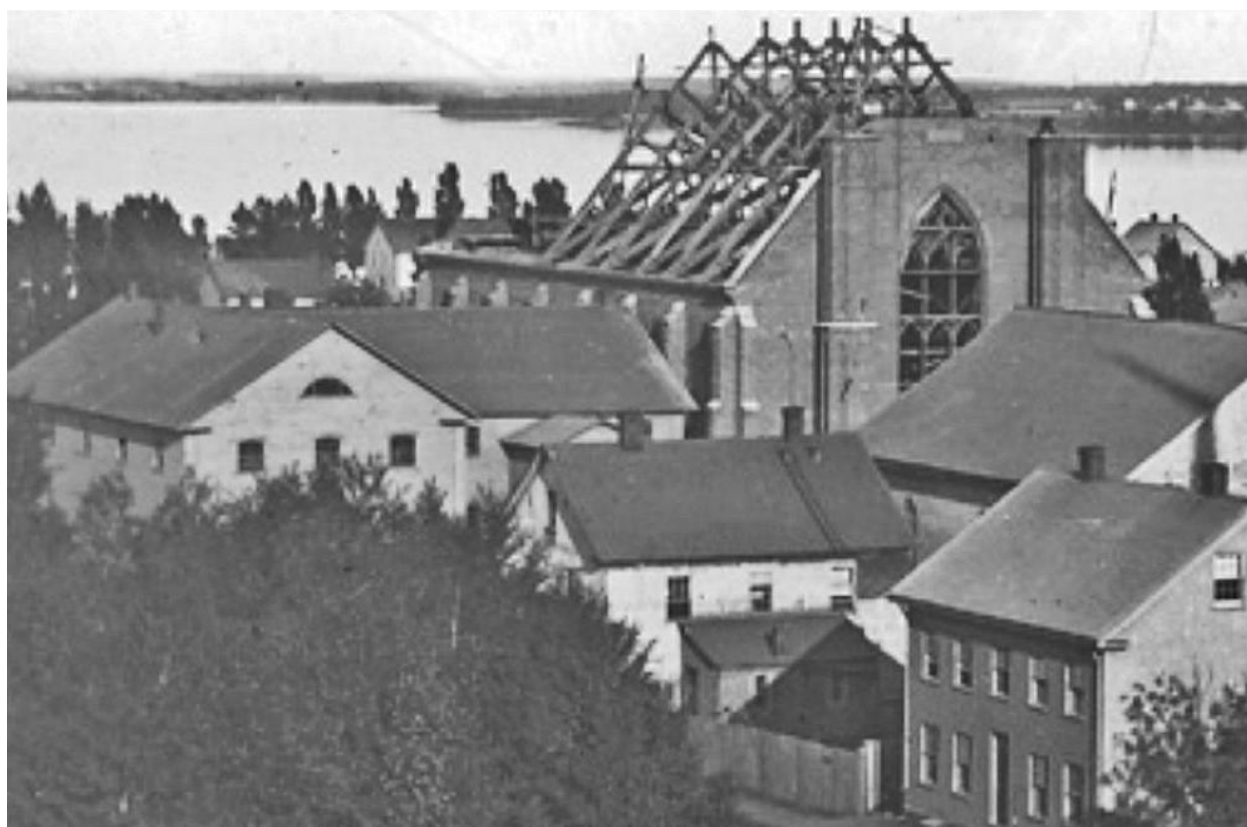
Various individuals outside the Congregation have been helpful in a number of ways. Ann Thurlow identified the stained glass artist who assembled the chancel window in the chapel. Andrew McCausland, of Robert McCausland Limited in Toronto, generously assisted in establishing the dates, as much as was possible after so many years, of the nine McCausland windows which are among the chief treasures of the church and helped clarify the nature of some subjects depicted.

We are most grateful to Rev. Dr. John Moses for his support and interest in this project.

Reginald Porter
September 2015

Trinity United Church and its Windows

In the summer of 1864 as the construction of the new brick Methodist church approached completion it was possible to see that a new era had arrived not only in the appearance of a dramatic new space for worship but also one that celebrated the fashionable new Gothic Revival style of building. To the left of the imposing brick church designed by Thomas Alley and finished simply but elegantly by Mark Butcher, stood the L-shaped Greek Revival church designed and built by Isaac Smith and his associates in 1835 and 1847. An era had come to an end and another was about to begin that, before too long, would see startling new innovations in Methodist liturgy that would, by 1885, permit the installation of an organ to accompany the lively chant, and the beginning of the placing of stained glass windows in tracery that was only ever meant for plain milk glass.



Detail of a photo showing the erection of the roof trusses in the later stages of the construction of the new Methodist Church. 1864.

The church was to be extraordinary in a number of ways but perhaps most dramatically in the construction of the interior space, which consisted of a single unsupported vault around 69 feet high that spanned the 69 x 115 foot body of the church. No matter that the church was based on fashionable new designs, the idea

of the great open meeting hall took precedence over the usual arrangement of nave and flanking aisles. On May 25 1863 at the laying of the cornerstone ceremony, the Rev. Mr. Brewster, the minister of the church, said in his address to those assembled:

The building to be erected on this foundation will be simple, plain and exceedingly primitive. No rich carving in stone or fancy moulding will attract the eye. No tower or stately spire will grace its ample proportions. Its peculiar excellence will be its facility for the preaching and hearing of the gospel of our blessed Lord. The glory of our Christian economy as Methodists is the obedience that we give to the grand primary law of the New Testament – “Preach the word.”

Nevertheless in spite of Rev. Brewster’s claim to utter simplicity in the design and construction of his church, it was at the cutting edge of fashionable church design for both Protestant and Catholic congregations, especially in New England.



Barry, Sir Charles - Unitarian Chapel, Upper Brook Street, Manchester, 1837-9.



Charles Alexander - Chestnut Street Methodist, Portland, Maine, 1856.



Patrick Keely - Church of the Most Holy Redeemer, Boston, 1854-57.

The essence of the design of the façade, which derives from English 1830s models based on Late Mediaeval architecture, is a vast plain gable, pierced by a massive stained glass window beneath which a great door leads up to an elevated nave. This allows for a well-illuminated basement which, in Charlottetown, was used for a variety of classrooms for the many and evolving educational programmes sponsored by the church. The façade is flanked by two slender turrets which were originally topped with small spires of what appear to be open metal construction.



The First Methodist Church shortly after completion, circa 1865-66.



The church in the 1860s showing the seven tall Gothic windows separated by tall brick buttresses.

Although one would expect the vast areas of glass in the elaborate window tracery to be filled with multi-coloured stained glass this was never the intention of the builders of this church. From the start, in spite of the elaborate tracery designed and constructed by Alley and Butcher, it was intended that only plain opaque glass would fill the windows. In the *Protestant and Evangelical Witness*, 19 November, 1864, it says, “the whole of the windows are glazed with milk and ground glass which softens the light.” Perhaps, the two windows that survive in the vestry are remnants of this original glass. It seems most likely.

As the 19th Century drew to a close so too did the inflexible attitudes to musical instruments and coloured glass in the church begin to change. A small organ, perhaps a pipe organ, was installed in 1885, to the great joy of the congregation whose worship took the form of hearing the Word of God from the pulpit and then singing those words adapted as hymns, without accompaniment. These hymns were taken from the very rich store found in John Wesley’s *Hymnal* which, at that time contained about 769 separate arrangements.

According to information received from the stained glass manufacturing firm of McCauslands in Toronto we know that it was also about this time that stained glass began to be introduced in various windows in the church. The first was the great “Praise God” or Doxology window in the upper portion of the West Front, which was installed in the 1885-87 period.

We are told that when Rev. George M. Campbell became minister in 1894 (Rogers, 1962) the interior of the church underwent enormous changes, starting with the covering over of the painted plaster ceiling with the dark varnished Douglas Fir still visible today. It was the beginning of the rage for that wood that was a cheap solution to cover over aged cracked plasterwork and, so it was said, brought about a great improvement in the acoustical properties of the space. Few churches would escape its application in the generation that followed and the architect W. C. Harris enthusiastically supported its use in the interiors of the churches he built.

It is a very fortunate thing indeed that Alley and Butcher constructed all their windows with extraordinarily fine Gothic tracery even though it was never intended to fill those flowing shapes with coloured glass. When the moment came to install stained glass however, everything that was needed was in place. It was simply a case of deciding what would go where.

From the very start there was a serious problem caused by the construction of a great U-shaped gallery around the church to accommodate the large crowds that made up the congregation. We have evidence that a gallery was in place at the time the church was dedicated although we are not sure if it was essentially the same structure we see today. We can be sure though that the gallery backed onto the tall narrow side windows at a point where a division had been made in the tracery, effectively creating two potential spaces for windows. This break in the verticality of the tall windows can clearly be seen in the illustration on the right. All of the aisle windows on the North and South sides were placed in those lower sections where they are today – all ten of them!



The great West window was constructed with the same two-tiered sections as the narrow aisle windows and the break between the upper and lower portions was at roughly the same distance from the ground in both instances. This meant that the gallery covered the break, forcing two separate windows to be installed. The result was that the large Doxology window could be clearly and completely seen from the body of the church.

Not so with the lower section, which consists of three equal-sized lancets placed, at a much later time, side by side in the approximately 12 x 14 foot lower section.

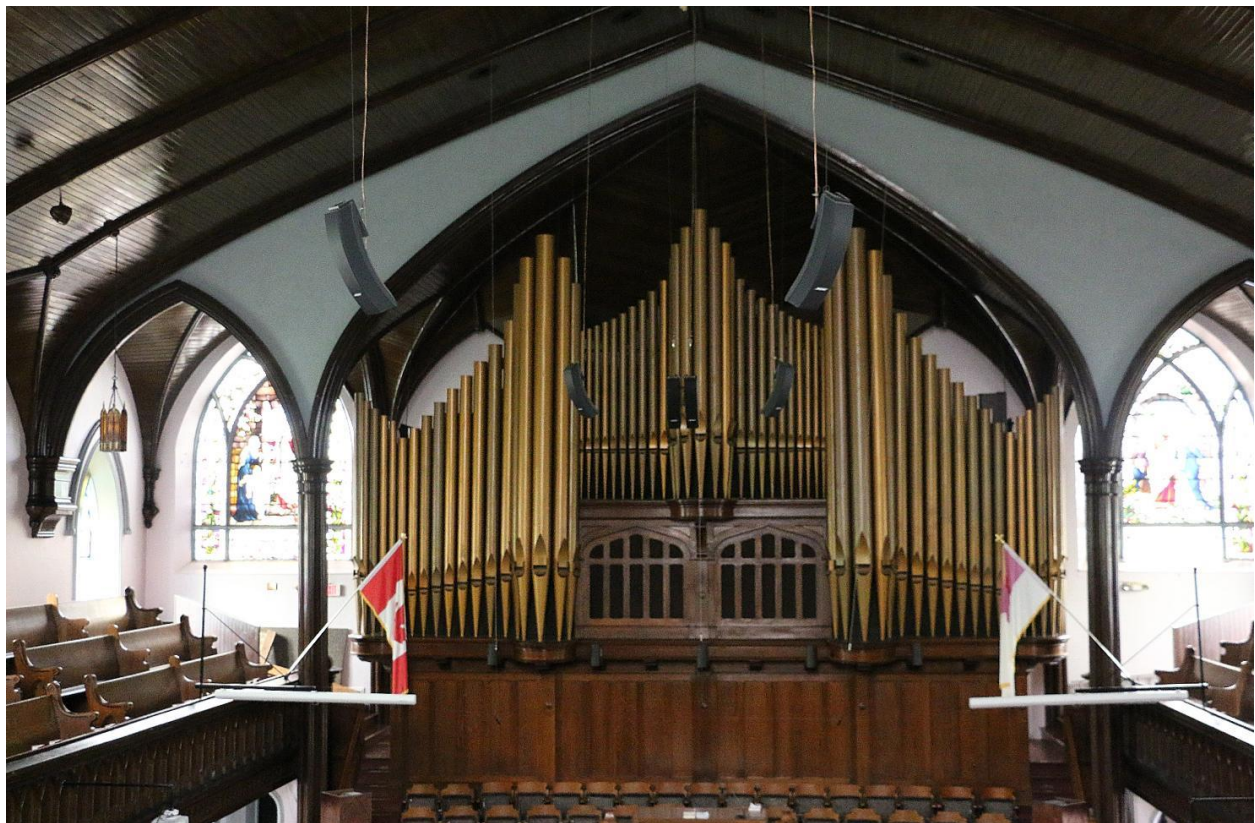
In that space today there is an important window manufactured by Paul Blaney of Saint John in 1972. It is full of traditional religious imagery and depicts Christ in Majesty flanked by Saint Peter and Saint John. This window can only be seen in its entirety from the

street in the pattern of the lead supports that keep the glass pieces in place and at night when the whole west window is illuminated from within. Inside the church its upper three foot portion is covered by the back of a gallery pew while the rest disappears into the space between the gallery and the wall. To see the lower six foot portion of the window one must go down to the porch and look up. The ceiling is constructed in such a way that only the most oblique view of the glass can be seen. The placement of this interesting and important window in this position as early as the 1970s is a mystery. It is also a great waste. Simple non-figurative decorative glass would have been infinitely cheaper and much more appropriate to this location. As has been done on at least three occasions in other parts of the



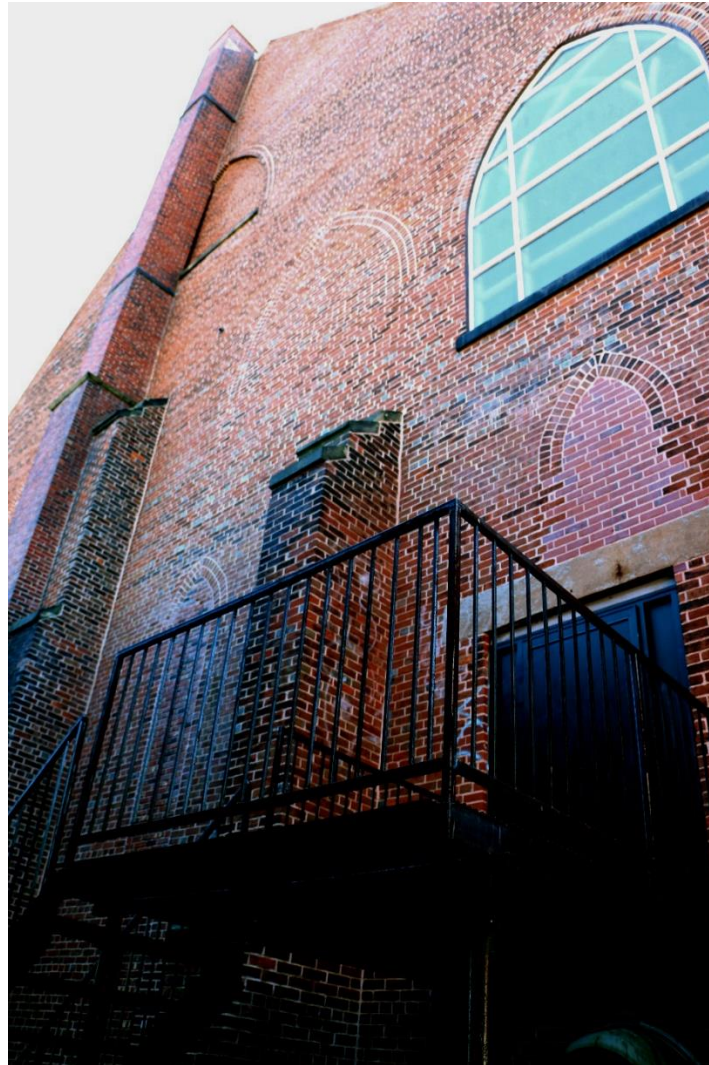
church since that time, the window could have been mounted on a light box and be seen for what it was worth.

With the race on to fill as many windows as possible with stained glass, in 1904 the Longworth family made a magnificent offering to the church in the form of two very large 9 x 14 foot high chancel windows that flanked the organ. In order to do this four tall narrow lancet windows that had originally flanked the pulpit were bricked up so that these large wide windows could take their place high in the chancel wall. The picture below shows their probable original location in the white Gothic arch blank spaces above the present organ pipes.



To sit in the pews and contemplate these extremely fine windows – among the very best in the church – must have been a wonderful experience. Progress continued and just a few years later, in 1909, a much larger tracker action organ by Karn Morris was obtained and it was so wide to that it obstructed the view of the Longworth windows. As can be seen in this photograph they were moved outward so that today they can only be appreciated by going to the gallery. There was no need – and no space – for any further moving of windows when the great Casavant organ, the present one, was installed in 1955.

All this blocking up, opening new windows, closing the spaces and opening yet new spaces can be seen on the brickwork on the back of the church. It is a history in brick and deserves to be examined.



In the late 20th Century a chapel was set up on the south side of the basement and soon donors filled the available window space with four Paul Blaney windows. Windows continued to be donated, including a powerful design of the monogrammed Cross in the small chancel by Henry Purdy and a pair of interesting symbolic windows by the Charlottetown firm of Burden and Hrabí. These last three windows had to be mounted on light boxes.

Even later a parlour was set up on the north side of the basement and generous donors once again provided funds for windows. Again Burden and Hrabí provided two windows based on themes from the Parables and these were placed over the 5

x 6 foot basement windows which were originally placed beneath every tall aisle window.



The known manufacturers of the stained glass windows in Trinity United are the following:

The McCausland firm, Toronto
 Luxfer Studios Limited, Toronto
 Paul Blaney, P. E. B. Stained Glass Studio, Saint John
 John Burden and Blaine Hrabí, Charlottetown
 Henry Purdy and April FitzPatrick, Charlottetown.

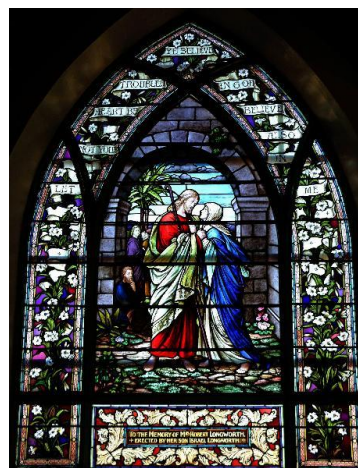
At the time of writing the maker of the coloured glass windows in the porch and gallery has not been identified nor the work dated.

This catalogue of stained glass windows in Trinity United is but a beginning and mysteries are waiting to be solved by those who will take up this work in the future.

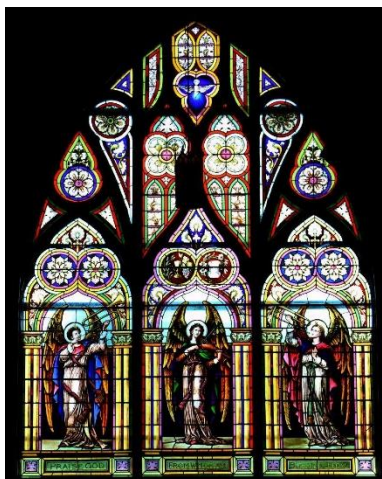
Schema of the Principal Windows



Northeast gallery window
Peace be to this House
 Robert McCausland Co.
 1904



Southeast gallery window
Christ Taking Leave of His Mother
 Robert McCausland Co.
 1904



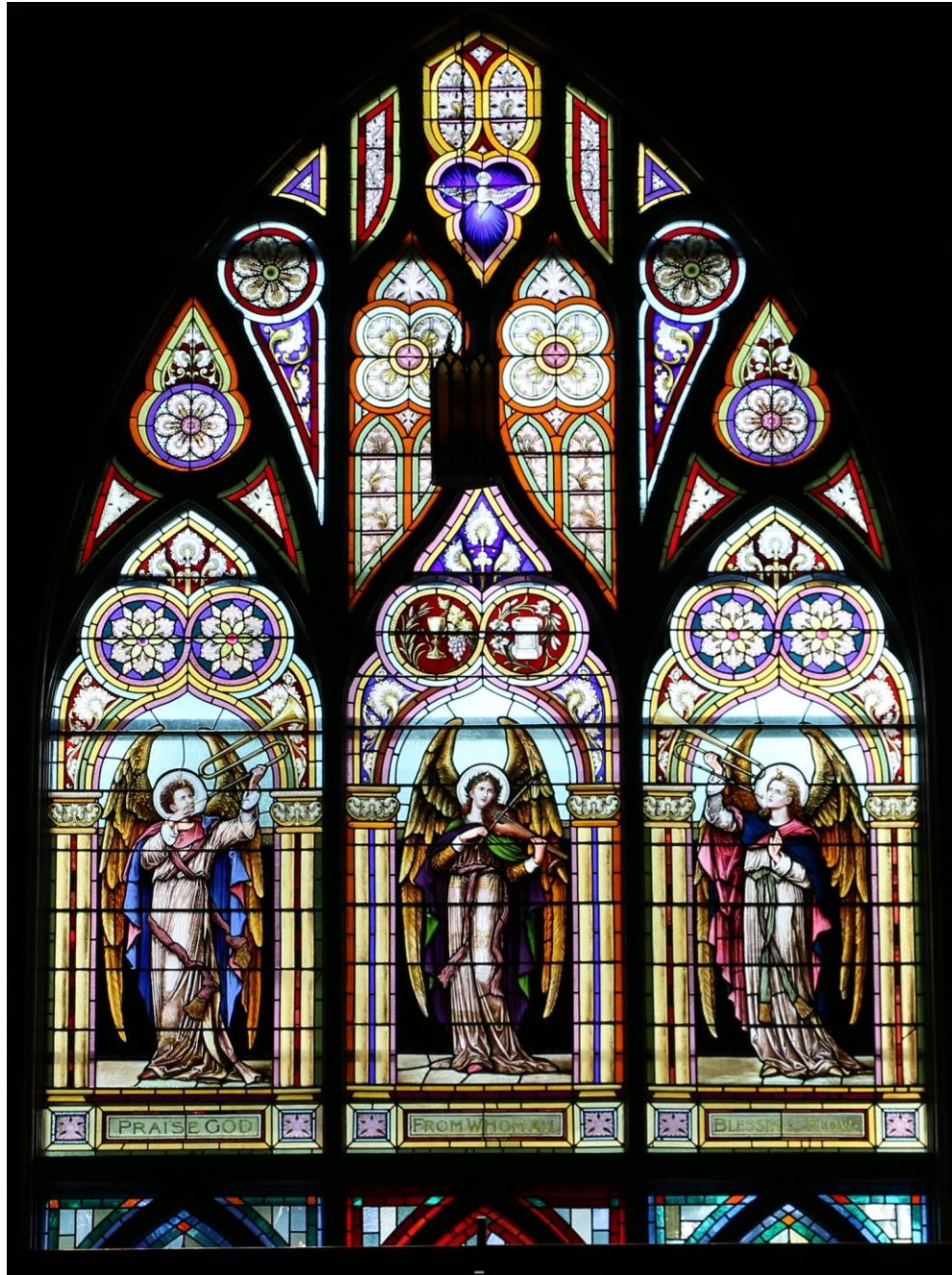
Great West Front Window
 Upper Portion
Musical Angels Praising God
 Joseph McCausland & Sons.,
 Toronto
 1885-87



Great West Front Window
 Lower Portion
Jesus in Glory flanked by SS Peter and John
 Paul Blaney, St. John, NB
 1972

Great West Front Window

Praising God (The Doxology and Psalms 100 and 117)

**Manufacturer:**

Joseph McCausland and Sons, Toronto.

Dimensions:

Approximately 14 feet wide by 18 feet tall.

Installed:

Circa 1885-87; restored in 2004.

Religious quotation:

“Praise God from whom all Blessings flow”

Thomas Ken wrote the hymn “Awake, My Soul, and with the Sun” in his *Manual of Prayers for the Use of the Scholars of Winchester College* in 1674. The music was for the private use of the scholars as at that time music that did not have a Biblical origin could not be sung in churches. The last verse of the hymn, “Praise God, from Whom all blessings flow” eventually became immensely popular as a doxology sung to the music of Old 100th, from the *Genevan Psalter* of 1551, attributed to Louis Bourgeois. Its majestic anthem-like quality is deeply moving and is probably the best-known and most performed piece of music in many churches. Fundamental to this hymn is its association with the exhortations of Psalms 100 and 117. It is therefore very fitting that these words be used as the thematic motif for this the first, grandest and architecturally most important window in the church.

Description of Window:

This huge window that dominates the west front of the church consists of two levels, the first with three architectural settings for angels playing musical instruments and the top portion filled with appropriately shaped panels to complete the rise of the Gothic window to its apex. Most of the ornamentation of plant-like in origin but there are two very rich sections with powerful religious imagery. The lower portion of the great window, now blocked by the gallery, contains a fine 1972 window that is impossible to see in its entirety.

Angel musicians appear very early in Christian art, usually surrounding the Madonna and Child in Byzantine paintings and also appearing in visions of heaven found in late Mediaeval and Renaissance painting. Here three angels dominate the window space, standing above the clearly legible first line from the Doxology. The one on the left, with tightly-curled hair and darker complexion and blowing on a trumpet, may represent an artistic gesture to include people from the many countries where the Methodists did their missionary work (Matthew 28:19). The angel in the middle plays a stringed instrument belonging to the violin family while the third angel, facing the first, also plays a trumpet. Together they praise God and invite us to do the same by giving us the appropriate words. The trumpet also hints at the Last Judgment.

Near the top of the window in a trefoil of brilliant blue glass signifying the Trinity is the Dove of the Holy Spirit descending to earth (Luke 3:21, 22). This is a magnificent detail in a very fine window that demonstrates the art of the stained glass maker. Below, and directly above the architectural niche of the central violin-playing angel, is another magnificent detail of Christian symbolism, this time placed in two contingent circles of red glass. In the first circle on the left is a sheaf of wheat and a bunch of grapes that flank a beautiful gold chalice, the symbol of the body and blood of Christ as mentioned in Luke 22:14-22. The other circle contains a white baptismal font surrounded by lilies (Matthew 28:19, 20 and Acts 2:38).

Northeast Gallery (formerly North Chancel)

“Peace be to this house” [Luke 10:5]



Manufacturer:

Robert McCausland Limited, 30 Chauncey Ave, Etobicoke, ON M8Z 2Z4

Dimensions:

9 feet wide by 14 feet high.

Installed:

August 1904; restored in 1992.

Religious quotation:

Derivation of window title: “But whatever house you enter, first say, ‘Peace to this house.’ ” – Luke 10:5 (NKJV)

Inscription on ribbon along the edge:

“My peace I leave with you, peace I give unto you: not as the world giveth give I unto you.” [John 14:27]

Donor inscription:

To the Memory of Robert Longworth/ Erected by his son Israel Longworth.

Description of Window:

Israel Longworth, Son of Robert, left two thousand dollars in his will to have two windows placed in the church in memory of his mother and father. McCausland’s of Toronto were commissioned in March of 1904 to design a pair of large windows for the chancel. They were to be 14 feet by 9 feet. They were finished in August and installed by Lowe Brothers. (*Guardian* 11 March 1904 and *Guardian* 22 August 1904.). In 1909 a large Karn Morris tracker action organ was installed in the chancel. It was so wide that the two recently-installed chancel windows had to be moved to each side by more than their width. They now occupied the ends of the gallery where they are to be seen today.

The windows are beautifully designed with the central pictorial motif framed with ribbon inscriptions interlaced with tall white lily plants that meet at the apex of the Gothic window. At the bottom the donor inscriptions are enclosed in a leafy box of similar width to the main subject. The tracery has been configured so that the large central composition is free from architectural supports.

The scene depicted in the large central portion shows Christ carrying his shepherd’s crook standing at an open door, his right hand raised in greeting and a cruciform halo framing his head. A woman, presumably the mother, holds the door wide open while a young boy, seemingly troubled, turns away and anxiously hides his mouth with a fold of his tunic. It is very obvious that something is wrong in this house. The ribbon inscription tells us that a heart might be troubled or afraid and that Jesus will set it right with his healing presence. Peace will be restored and once again all will be well.

Reference Material:

Guardian 11 March 1904.

Guardian 22 August 1904

Southeast Gallery Window

Christ taking leave of his mother.



Manufacturer:

Robert McCausland Limited, 30 Chauncey Ave, Etobicoke, ON M8Z 2Z4

Dimensions:

9 feet wide by 14 feet high.

Installed:

1904; restored in 1992.

Religious quotation:

“Let not your heart be troubled; Ye believe in God, believe also in Me.” [John 14:1].

Donor inscription: “To the Memory of Mrs. Robert Longworth/Erected by her son Israel Longworth”

Description of Window:

Israel Longworth, Son of Robert, left two thousand dollars in his will to have two windows placed in the church in memory of his mother and father. McCausland’s of Toronto were commissioned in March of 1904 to design a pair of large windows for the chancel. They were to be 14 feet by 9 feet. They were finished in August and installed by Lowe Brothers. (*Guardian* 11 March 1904 and *Guardian* 22 August 1904.). In 1909 a large Karn Morris tracker action organ was installed in the chancel. It was so wide that the two recently-installed chancel windows had to be moved to each side by more than their width. They now occupied the ends of the gallery where they are to be seen today.

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In an open courtyard with an arched opening leading out into the world, we see Jesus taking leave of his mother. It is not a scene documented in the Bible but one that became popular in the art of Northern Europe in the late Middle Ages. An excellent account of the subject and the story can be found at this internet site:

https://en.wikipedia.org/wiki/Christ_taking_leave_of_his_Mother

This is a very poignant moment in the story of Jesus and his family and can be interpreted as the beginning of the Passion. After thirty-three years of a quiet existence about which we know almost nothing except what the words from Luke 2:52 tell us, that he grew wisdom and grace, he takes his leave of his mother. Now is the end of this domestic anonymous time. He leaves to begin his ministry which will culminate in his death and the redemption of humankind. It is a terribly sad moment for it prefigures their last meeting as he dies on the cross.

Reference Material:

Guardian 11 March 1904.

Guardian 22 August 1904

Porch West Window

Jesus in Glory flanked by SS Peter and John



(Awkward merging of the divided halves in the gallery and porch because the sections had to be photographed from two levels at opposite angles and joined in this manner.)



Manufacturer:

Signed by Paul Blaney, P&B Stained Glass Studio, Saint John, NB

Dimensions:

Approximately 14 feet wide and 12 feet high.

Installation:

Manufactured in 1972 and installed in 1975.

Religious quotation:

The Greek letters α and ω flanking God the Son are inspired by "I am the Alpha and the Omega, the Beginning and the End," says the Lord, "who is and who was and who is to come, the Almighty." - Revelation 1:8 (NKJV)

Donor inscription:

Under the Saint Peter panel is the following: “In memory of John Percival and Martha F Simmonds presented by their children and grand-children”. Below the Son of God panel is the following: “Presented by Alfred A Houle/ In Memory of his wife and son Dr. Lester Houle. The inscription below the Saint John panel reads, “In memory of Lloyd Willard Shaw MA LLD presented by his wife Jessie and daughter Katherine Bigelow.”

Description of Window:

This large rectangular window, divided into three sections framed by Gothic arches, is arguably filled with more traditional Christian imagery and symbolism than any other window in the church. Yet it is almost completely unknown to the congregation and visitors because of its placement. In 1972 it was installed in the space below the great Gothic west window with the musical angels and was cut visually into two parts by the insertion of the gallery against the wall. The lower part is heavily obscured by the sloping gallery floor that forms the ceiling of the porch and its upper portion is completely blocked by the farthest gallery pew. The first panel depicts Saint Peter with his emblems, the centre one portrays Jesus as the Son of God flanked by the α and ω of Revelations and the third panel represents Saint John the Evangelist or the Divine with the symbols associated with him. It is unfortunate that this, the most symbolically sophisticated of all the windows in the church, is largely invisible and cannot be seen in its entirety. It can only be seen – in reverse – from the street when the great window is lighted at night.

Religious Symbolism:

In the Saint Peter window the apostle is seated facing the centre window with Jesus. In his left hand he holds a model of a church with a spire and with his right hand points to Jesus. Behind him, leaning against his stool, are two very large keys, one silver, the other gold – the keys to the kingdom of heaven (Matthew 16: 18-19). Above Peter’s head – and visible only in the gallery – is a cock placed on top of a trefoil and a triangle, both symbols of the Trinity. The cock is a reference to Peter’s denial of Jesus (Matthew 26:69-75) on the night before his death.

The middle portion of the window shows Jesus seated on a throne in a mandorla – an almond-shaped sunburst and ancient symbol of glory. He is flanked by the first and last letters of the Greek alphabet – the alpha and omega – from Revelation 1:8. Above Jesus is a hand coming out of a symbol of a diamond superimposed on a square, both symbols of the four Evangelists. From the hand three rays of light fall on his shoulders and these symbolise the Trinity.

The third portion of this window shows Saint John the Evangelist, considered to be the author of the fourth gospel and the Book of Revelation. Here John is shown sitting on a stool facing Jesus and holding a chalice out of which coils a snake. This is a reference to a legend where Nero tried to kill John but the poison evaporated out of the cup in the form of a snake. In the top part of the window is an eagle, symbol of soaring spirit and inspiration, also a reference to the lofty language of John’s gospel. The eagle is one of four holy beings called the tetramorphs (four shapes) seen in a vision by Ezekiel and which have become the symbols of the four evangelists – the lion of Saint Mark, the ox of Saint Luke, the man of Saint Matthew and the eagle of Saint John. (Revelation 4:7)

Schema of the Ground Floor Aisle Windows



North aisle window 5
Good Shepherd & St. John
 Robert McCausland Co.
 Post 1897



North aisle window 4
Jesus visits Mary and Martha
 Robert McCausland Co.
 Circa 1898



North aisle window 3
Allegory of Hope and Love
 Robert McCausland Co.
 Post 1897



North aisle window 2
War Memorial Window
 Luxfer Studios Ltd.
 Post 1929



North aisle window 1
The Three Marys
 Luxfer Studios Ltd.
 Post 1948



South aisle window 5
Jesus doing good." [Acts 10:38]
 Robert McCausland Co.
 Post 1897



South aisle window 4
Light of the World and Faith
 Robert McCausland Co.
 Post 1897



South aisle window 3
Presentation in the Temple
 Robert McCausland Co.
 1903



South aisle window 2
Agony in the Garden
 Luxfer Studios Ltd.
 1929



South aisle window 1
Solomon builds his Temple
 Luxfer Studios Ltd.
 1939

North Aisle 1

The Holy Women at the Sepulchre or The Three Marys



Manufacturer:

Luxfer Studios Ltd., 6-8481 Keele St, Concord ON, L4K 1Z7

Dimensions:

All the aisle stained glass windows are in the bottom part of the 14 tall windows on the north and south sides. These lower portions are about 54-56 inches wide and about 104 inches tall. These are divided into two parts by the tracery, each about 25 by 104 inches.

Installed:

Post 1948; restored in 2005

Religious quotation:

“He is not here but is risen” Luke 24-26

The context of the story is found in Luke 24: 1-12 (NKJV):

“Now on the first day of the week, very early in the morning, they, and certain other women with them, came to the tomb bringing the spices which they had prepared. But they found the stone rolled away from the tomb. Then they went in and did not find the body of the Lord Jesus. And it happened, as they were greatly perplexed about this, that behold, two men stood by them in shining garments. Then, as they were afraid and bowed their faces to the earth, they said to them, “Why do you seek the living among the dead? He is not here, but is risen! Remember how He spoke to you when He was still in Galilee, saying, ‘The Son of Man must be delivered into the hands of sinful men, and be crucified, and the third day rise again.’”

And they remembered His words. Then they returned from the tomb and told all these things to the eleven and to all the rest. It was Mary Magdalene, Joanna, Mary the mother of James, and the other women with them, who told these things to the apostles. And their words seemed to them like idle tales, and they did not believe them. But Peter arose and ran to the tomb; and stooping down, he saw the linen cloths lying by themselves; and he departed, marveling to himself at what had happened.”

Donor inscription:

IN MEMORY OF GEORGE EDWARD FULL 1846 – 1926

IN MEMORY OF IDA TROWAN FULL 1866 – 1948

Description of Window:

The window consists of two lancets joined together as a diptych that tells the story of the three women who on the Sabbath came to the tomb bringing fragrant ointments with which to anoint the body of Christ. In Mark 16:1 they are identified as Mary Magdalene, Mary of Jacob and Salome (called Mary Salome). On the left the three women are shown in attitudes of prayer and wonder. The kneeling woman in the foreground has her left hand on a purple urn containing the ointment and there is also a cloth. Behind the women in the distance can be seen the three crosses of Calvary. The right panel shows the angel with his left foot on the opened sepulcher while he points to heaven with his right hand. On the edge of the sepulcher are the crown of thorns and the winding sheet in which Jesus was wrapped when he was put in the grave.

Religious Symbolism:

The traditional symbols used in this window are the urn for anointing, the cloth that accompanies it, the crown of thorns and the winding sheet. They are considered major symbols of the Resurrection because of their proximity to the body of Christ.

North Aisle 2

Memorial Window



Manufacturer:

Luxfer Studios Ltd., 6-8481 Keele St, Concord ON, L4K 1Z7

Dimensions:

All the aisle stained glass windows are in the bottom part of the 14 tall windows on the north and south sides. These lower portions are about 54-56 inches wide and about 104 inches tall. These are divided into two parts by the tracery, each about 25 by 104 inches.

Installed:

Post 1929; restored in 2005

Religious quotation:

“They have fought a good fight they have finished their Course, they have kept the Faith” adapted from 2 Timothy 4:7 – I have fought the good fight, I have finished the race, I have kept the faith. (NKJV)

Above the soldier is “Be thou Faithful unto Death and I will give thee a CROWN of LIFE” is taken from Revelation 2:10 (NKJV): “Do not fear any of those things which you are about to suffer. Indeed, the devil is about to throw some of you into prison, that you may be tested, and you will have tribulation ten days. Be faithful until death, and I will give you the crown of life.”

Donor inscription:

On the left side: “To the Glory of God and in loving Memory of Mary Mackenzie, died February 23rd, 1928./John T. Mackenzie died June 4th, 1929”.

On the right side: “And their two Sons Lieut. Charles Spurgeon Mackenzie killed in Action May 8, 1917/ and Lieut. Theodore Cuyler Mackenzie died of wounds February 19 1919”.

Description of Window:

At the end of World War I it was felt in many parts of the British Empire that suitable monuments should be erected in prominent places in towns and villages to commemorate those, listed by name, who had lost their lives for King and Country. By the mid-1920s the movement had picked up and memorials began to appear across Canada. Churches too began to show an interest in memorials in the form of windows and a vast number of these were produced and can be studied on an Internet search of “war memorial stained glass windows.” The question always had to be asked whether the Prince of Peace, the God of loving your neighbour, could really be represented as showing favour to the victor. Choosing a subject for the window was never easy. Some churches chose representative figures of those who had served in various capacities, often holding a symbol of what they did in the war while others opted for allegory. The favourites were Saint George and Sir Galahad, often portrayed together. The fallen were celebrated for having fought to preserve righteousness, justice, and liberty in the Commonwealth world.

In this window a young knight in mediaeval armour holds a large broadsword passively by the blade as he turns to Jesus. The sword is similar to those engraved on stone cenotaphs across the Empire. The background of the picture, elegantly contained in Gothic style architectural filled with leafy ornamentation, is dark and ominous. Jesus is standing on a layer of cloud and both figures are next to the water, perhaps a reference to Prince Edward Island. Jesus holds in his hands a magnificent crown which he is about to offer to the young soldier, who has already begun to incline his head as he approaches. Above the soldier’s head are the words “Be thou Faithful unto Death and I will give thee a CROWN of LIFE” taken from Revelation 2:10. We don’t know who the young man is. He is not Saint George because he does not wear the obligatory white tunic with a red cross. He might be Sir Galahad but he might also be the personification of all Island young men who went away to earn the martyr’s crown and a special place in heaven. The symbolism in this window may be hard for some people to accept. It plainly indicates that in time of war God is on our side.

North Aisle 3

Allegory of Hope and Love



Manufacturer:

The Robert McCausland Co, Toronto



Dimensions:

All the aisle stained glass windows are in the bottom part of the 14 tall windows on the north and south sides. These lower portions are about 54-56 inches wide and about 104 inches tall. These are divided into two parts by the tracery, each about 25 by 104 inches.

Installed:

post 1897; restored in 1991.

Religious quotation:

The figure on the left is labelled “Blessed Hope” which is taken from “...looking for the *blessed hope* and glorious appearing of our great God and Savior Jesus Christ” – Titus 2:13 (NKJV)

Donor inscription:

On the left side: “Mother”.

On the right side: “Emma Barr Huntley/ Born Sept 24 1858 – Died Feb 15 1896/ “She was Full of Good Works and Alms – deeds which she did” [Acts 9:36]/ Erected by her sisters Mary, Mattie and Ada”.

Inscription at the bottom: “Also: Grace Tippet Barr/ Died Nov 5th 1897 – Aged 76 years/ “She Hath Done What She Could” [Mark 14:8]/ Erected by her daughters.”

Description of Window:

This richly-coloured McCausland window is divided into two halves each picturing small elaborately-crowned Gothic shrines called aedicula which in turn provide space for the two allegorical figures of Hope and Love. Hope is a very richly-dressed young woman with a necklace with a star on it – the star of the sea by which we navigate as Christians. In her left hand she holds a large anchor with a rope attached, an early Christian symbol for the Cross, hope and salvation., a reference to “...looking for the blessed hope and glorious appearing of our great God and Savior Jesus Christ” – Titus 2:13.

The other figure is an allegory of Love, showing a young mother nursing her child. She wears a headband with a pink heart on it. This signifies true love and great joy but also sorrow.

Religious Symbolism:

The various symbols and references to Bible passages signify the Virtue of Hope that must forever guide Christians and also Love that must be the basis of Christian life.

North Aisle 4

Jesus visits Mary and Martha



Manufacturer:

Robert McCausland Co., 30 Chauncey Ave, Etobicoke, ON M8Z 2Z4



Dimensions:

All the aisle stained glass windows are in the bottom part of the 14 tall windows on the north and south sides. These lower portions are about 54-56 inches wide and about 104 inches tall. These are divided into two parts by the tracery, each about 25 by 104 inches.

Installed:

Circa 1898; restored in 1991.

Religious quotation:

“Mary has chosen that good part, which shall not be taken away from her” – Luke 10:42 (NKJV)

Mary has found the only thing that matters and she will keep it always. The full story of this episode is found in the following verses of Luke 10: 38-42:

“Now it happened as they went that He entered a certain village; and a certain woman named Martha welcomed Him into her house. And she had a sister called Mary, who also sat at Jesus’ feet and heard His word. But Martha was distracted with much serving, and she approached Him and said, “Lord, do You not care that my sister has left me to serve alone? Therefore tell her to help me.”

And Jesus answered and said to her, “Martha, Martha, you are worried and troubled about many things. But one thing is needed, and Mary has chosen that good part, which will not be taken away from her.” (NKJV)

Donor inscription:

Left side: “In Loving Memory of Henry Stamper/Died July 24 1859”

Right side: “And his wife Catherine Normore/Died April 13 1891 – Erected by Sara & Eva Stamper”

Description of Window:

This window has a sophisticated composition where our eyes travel from the foreground, across a courtyard and out into the far distance. The Gothic frame of the window gives us a privileged view into the home of Mary and Martha where Jesus has come to visit. Mary is enthralled by the words of Jesus while her sister fusses about getting a meal ready for their guest. She carries a tray of fruit and bread and a goblet is already on the table. The meal is being served in an outside courtyard of the house and grapes, a symbol of the Eucharist, are seen growing on a trellis.

Martha chides Jesus, asking him to tell Mary to help her with the important preparations of offering hospitality to a guest – an important duty in the ancient world. Jesus however has seen that Mary has reacted very positively to what he has been telling her about salvation and indicates that this is enough, this is indeed all we should be seeking.

North Aisle 5

The Good Shepherd and John the Evangelist



Manufacturer:

Robert McCausland Limited, 30 Chauncey Ave, Etobicoke, ON M8Z 2Z4

Dimensions:

All the aisle stained glass windows are in the bottom part of the 14 tall windows on the north and south sides. These lower portions are about 54-56 inches wide and about 104 inches tall. These are divided into two parts by the tracery, each about 25 by 104 inches.

Installed:

Post 1897; restored in 1990

Religious quotation:

I know my sheep and am known of mine. [John 10:14].

The full quotation is “I am the good shepherd; and I know My sheep, and am known by My own.” [NKJV]

Donor inscription:**Left side:**

“In memory of James Bullpit 1st Methodist Minister on this Island 1807/ Born in London March 28 1767/ Died Dec 20 1849.”

“And Hannah Butterfield, his wife born Aug 24 1767/ Died March 25 1842. Erected by their granddaughter/ Mrs Hannah Roberson.”

Right side:

“Also: In memory of her Parents/ James Chancey Bullpit/ Born April 3 1800 – Died May 13 1862/ and Louisa Hawkins his wife/ born February 23 1805 – died October 26 1862.”

Description of Window:

In a typical double window design favoured by McCausland’s, once again two figures are presented under elaborate shrines both to join them in composition and separate them as subjects. On the left Jesus appears richly-dressed, carrying a lamb on his right arm and in his left hand, the shepherd’s crook. At his feet are two lively sheep. On the right, and labelled “John” at the bottom of the window, the very youthful Saint John, richly dressed in a purple robe with a gold cloak, holds a quill in his right hand and supports an open book in his left – the book that will be his Gospel. Although they occupy the same architectural space they are not communicating. Jesus takes care of his sheep and John at a later date writes about the significance of the words he records.

South Aisle 1

David instructs Solomon to build the Temple



Manufacturer:

Luxfer Studios Ltd., 6-8481 Keele St, Concord ON, L4K 1Z7

Dimensions:

All the aisle stained glass windows are in the bottom part of the 14 tall windows on the north and south sides. These lower portions are about 54-56 inches wide and about 104 inches tall. These are divided into two parts by the tracery, each about 25 by 104 inches.

Installed:

Dedicated January 13 1939; restored in 2004.

Religious quotation:

1864 - "they rest from their labors, and their works do follow them.[Revelation 14:13]" - 1939

Donor inscription:

To the memory of the men and women who in 1864 erected this church: the Congregation/ on the occasion of the 75 anniversary, November 12 1939, dedicated this Memorial. [The window had already been installed on January 13 1939.]

Description of Window:

The window is divided into two lancets and topped with flamboyant Gothic architectural ornament, typical of the Luxfer window designs in this church. The moment depicted in the windows is not a single episode described in the Bible but a summary of events described in different books. In 1 Kings 6 is a very detailed description of all that was involved in building the temple but that is not what is portrayed here. Rather it seems to be the moment described in 1 Chronicles 22:7 when Solomon is anointed by his father and instructed to build the temple. On the right David is seated on his throne accompanied by two assistants, possibly an architect and a workman with a long-handled axe. Before the king is the heroic Solomon in all his glory [Matthew 6:29], stripped to the waist, carrying, no doubt, a piece of cedar for the panelling of the interior of the holy of holies. Next to his right leg is a jug with a scroll above it that says, "Solomon building the temple". Tools of various kinds are to be seen scattered about: a hatchet, a compass, a mallet, and another compass on an open scroll, probably the plan for the temple with its very specific instructions and dimensions. In the background can be seen three more workers with pieces of lumber. Their presence, and the possible evidence of new wooden architecture, suggests that this scene telescopes Solomon's anointing with the later actual work of construction. Behind David's throne can be seen a corner of the Ark of the Covenant with its winged cherubim as described in Exodus 25:10-22, waiting to be placed in its new home in the heart of this first temple.

Religious Symbolism:

It is natural for any congregation to compare their efforts in building a church as parallel to the building of the Temple by David and Solomon. It suggests a great love of God and a desire to provide Him with a home built with the finest materials in the finest manner possible. No doubt the builders of the 1864 church felt that way.

In choosing the words from Revelation 14:13: "they rest from their labors, and their works do follow them" as the scriptural reference for this window the congregation is secure in the belief that their faith and good works will go on for the years to come.

South Aisle 2

The Angel of the Resurrection and The Agony in the Garden



Manufacturer:

Luxfer Studios Ltd., 6-8481 Keele St, Concord ON, L4K 1Z7

Dimensions:

All the aisle stained glass windows are in the bottom part of the 14 tall windows on the north and south sides. These lower portions are about 54-56 inches wide and about 104 inches tall. These are divided into two parts by the tracery, each about 25 by 104 inches.

Installed:

1929; restored in 2005.

Religious quotation:

Under the Angel: He is Risen. [Matthew 28:6]

Under Jesus in the garden: Watch and Pray that Ye enter not into Temptation. [Matthew 26:41]

Donor inscription:

On the left side: To the Glory of God and in Sacred Memory of JEAN I. TWEEDY/ 1898-1928/
Presented by Her loving Husband George J. Tweedy.

On the right side: To the Glory of God and in sacred Memory/ Colonel F S Moore 1846-1929/
and His beloved Wife Eliza B Moore 1834-1914/ Presented by Their loving Daughter Jean M
Black.

Description of Window:

The two window panels are framed by the usual Gothic architectural elements found in the three other Luxfer windows. At first we are deceived into thinking that a single event is taking place, such as an angel come to comfort Jesus during his agony in the garden of Gethsemane. An argument can be made for this. But this is probably not the case and reading the pictures left to right is confusing. Chronologically the story begins on the right with Jesus kneeling in the garden in a sorely troubled state. It is the story told in Matthew 26:36-46. We reproduce it in full:

Then Jesus came with them to a place called Gethsemane, and said to the disciples, "Sit here while I go and pray over there." And He took with Him Peter and the two sons of Zebedee, and He began to be sorrowful and deeply distressed. Then He said to them, "My soul is exceedingly sorrowful, even to death. Stay here and watch with Me."

He went a little farther and fell on His face, and prayed, saying, "O My Father, if it is possible, let this cup pass from Me; nevertheless, not as I will, but as You will."

Then He came to the disciples and found them sleeping, and said to Peter, "What! Could you not watch with Me one hour? Watch and pray, lest you enter into temptation. The spirit indeed is willing, but the flesh is weak."

Again, a second time, He went away and prayed, saying, "O My Father, if this cup cannot pass away from Me unless I drink it, Your will be done." And He came and found them asleep again, for their eyes were heavy.

So He left them, went away again, and prayed the third time, saying the same words.

Then He came to His disciples and said to them, "Are you still sleeping and resting?"

Behold, the hour is at hand, and the Son of Man is being betrayed into the hands of sinners. Rise, let us be going. See, My betrayer is at hand."

The picture on the left is the Angel of the Resurrection as described in Matthew 28:1-8. The stone has been rolled back and the angel, brilliant beyond description, points at the empty tomb and the abandoned crown of thorns.

From an artistic point of view it would have made more sense to reverse this composition so that the sequence of events, separated by several days, would unfold logically from left to right. It is a beautiful window otherwise, with deep rich glass contrasted with the brilliant monochromatic angel. The effect is powerful.

South Aisle 3

Presentation in the Temple



Manufacturer:

Robert McCausland Limited, 30 Chauncey Ave, Etobicoke, ON M8Z 2Z4

Dimensions:

All the aisle stained glass windows are in the bottom part of the 14 tall windows on the north and south sides. These lower portions are about 54-56 inches wide and about 104 inches tall. These are divided into two parts by the tracery, each about 25 by 104 inches.

Installed:

1903; restored in 2005.

Religious quotation:

Then took he Him up in his arms and Blessed God [Luke 2:28]

Donor inscription:

Left side: In Memory of Charles Welsh B 1796 D 1873

Right side: In memory of Lois Welsh B 1801 D 1886

Description of Window:

In this McCausland window we see an unusual open composition where the two lancet arches open onto the single space of the Temple, here in the Gothic style. Bringing the action forward is a rail before which the five participants are lined up, much like in a Classical sculptural frieze. On the left, appropriately placed, are Mary and Joseph who have just entered the Temple. Joseph carries a small cage with the sacrificial victims described in Luke 2:24: “and to offer a sacrifice according to what is said in the law of the Lord, a pair of turtledoves or two young pigeons.”

The post of the window tracery divides the space in two and on the other side is Simeon, holding the infant Jesus who reaches out to his parents or to bless the world. It is a lovely ambiguity and a delicate design touch. Here is taking place the event described in Luke 2:25-28:

“And behold, there was a man in Jerusalem whose name was Simeon, and this man was just and devout, waiting for the Consolation of Israel, and the Holy Spirit was upon him. And it had been revealed to him by the Holy Spirit that he would not see death before he had seen the Lord’s Christ. So he came by the Spirit into the temple. And when the parents brought in the Child Jesus, to do for Him according to the custom of the law, he took Him up in his arms and blessed God ...”

It is a lovely scene, full of gentleness in the formal space of the Temple, and the elimination of most of the ornament usually seen in church windows gives it a unique presence among the other windows where the artistic composition is more tightly controlled. Although McCausland presents a unified space behind the window tracery in two others of his windows in the church this one shows the freest, most unencumbered use of that compositional technique.

South Aisle 4

The Light of the World and Allegory of Faith



Manufacturer:

Robert McCausland Limited, 30 Chauncey Ave, Etobicoke, ON M8Z 2Z4
Each window panel is signed.

Dimensions:

All the aisle stained glass windows are in the bottom part of the 14 tall windows on the north and south sides. These lower portions are about 54-56 inches wide and about 104 inches tall. These are divided into two parts by the tracery, each about 25 by 104 inches.

Installed:

Post 1887; restored in 1988.

Religious quotation:

Left panel: "Behold, I stand at the door and knock."

This is the source for the quotation: "Behold, I stand at the door and knock. If anyone hears My voice and opens the door, I will come in to him and dine with him, and he with Me." Revelation 3:20 (NKJV)

The right panel is labelled "Faith".

Donor inscription:

In Memory of Rev William W Perkins

Description of Window and its Symbolism:

This is McCausland's treatment of that most popular and famous subject for a stained glass window- The Light of the World, made popular by Holman Hunt's 1851-53 painting of that name. An excellent description of that work of art and its enduring symbolism can be found in this internet link: [https://en.wikipedia.org/wiki/The_Light_of_the_World_\(painting\)](https://en.wikipedia.org/wiki/The_Light_of_the_World_(painting))

The title "The Light of the World" also comes from John where it occurs in several places, the best known being John 8:12: "Then Jesus spoke to them again, saying, "I am the light of the world. He who follows Me shall not walk in darkness, but have the light of life." As Hunt pointed out the door has no handle – it can only be opened from within. In this window there is a door knocker on which Jesus' hand still rests.

On the other side of the tracery central post is another figure in a typical McCausland shrine. It is the allegorical figure of Faith who holds the Bible to her breast. On her forehead is a star which can be interpreted in a number of ways. It is often symbolic of Mary as a virgin or the Star of the Sea that leads us to a safe haven but here the figure is the personification of Faith who indicates to us that the safe harbour are the truths found in Holy Scripture. In combination with the figure of the Light of the World on the left the window the whole probably signifies the Christian community of the church ever ready to open its door to the Word of God.

South Aisle 5

Jesus Doing Good and Healing All who were Oppressed



Manufacturer:

Robert McCausland Limited, 30 Chauncey Ave, Etobicoke, ON M8Z 2Z4

Dimensions:

All the aisle stained glass windows are in the bottom part of the 14 tall windows on the north and south sides. These lower portions are about 54-56 inches wide and about 104 inches tall. These are divided into two parts by the tracery, each about 25 by 104 inches.

Installed:

Post 1897; restored in 1988.

Religious quotation:

“Jesus went about doing good.” [Acts 10:38]

Here is the full text: “how God anointed Jesus of Nazareth with the Holy Spirit and with power, who went about doing good and healing all who were oppressed by the devil, for God was with Him.” Acts 10:38 (NKJV).

Donor inscription:

“In memory of Ralph Brecken and Phoebe M Brecken”

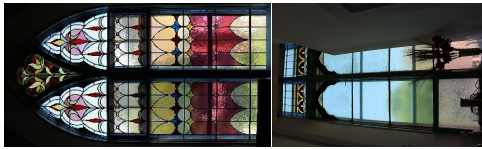
Description of Window:

In another one of his integrated spatial compositions McCausland deals with the story described in the Acts of the Apostles (10:38) where Jesus goes about healing those who are ill, an activity described in other passages of the Bible. The setting is a room in an elegant house with a view of the open countryside with parts of a town visible beyond the windows. On the left, in an elegantly curtained bed, a young woman lies ill, flanked by her worried parents. Near the edge of the picture frame is a table bearing jars and bottles of medicines and a mortar and pestle, all associated with doctors in Christian symbolism. Jesus has just raised his right hand in a gesture to expel the evil spirits of illness that are in her body, a gesture that will soon turn into a blessing of the healed girl.

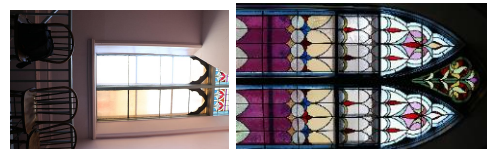
This is a beautifully dramatic composition that is perfectly suited to a stained glass window.

Schema of the Secondary Windows

There are 7 great lancet windows along the North and South sides of the church consisting of decorative unpainted glass patterns arranged in a traditional Gothic double lancet design and filling the original tracery patterns. In the main body of the church however all the lower portions of these windows have been filled with fine stained glass.



North Vestry Window 6



South Vestry Window 6



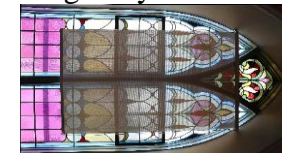
North gallery window 5



South gallery window 5



North gallery window 4



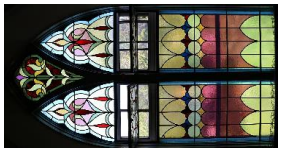
South gallery window 4



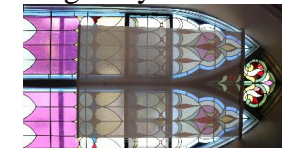
North gallery window 3



South gallery window 3



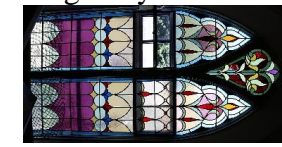
North gallery window 2



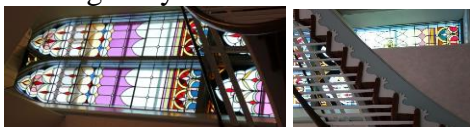
South gallery window 2



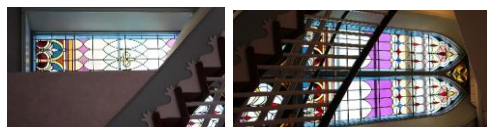
North gallery window 1



South gallery window 1

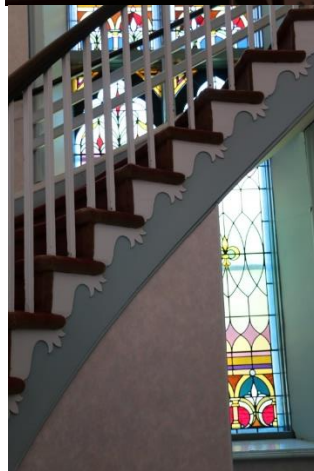
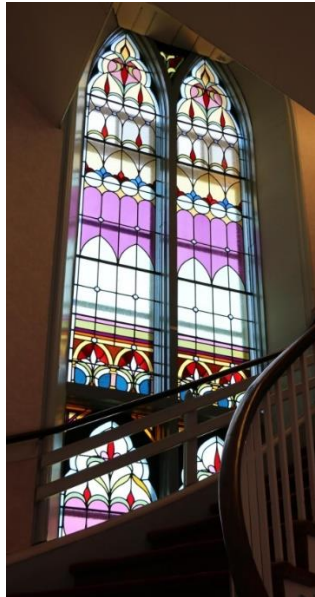


North Staircase Window



South Staircase Window

The North and South Windows of the Porch



Porch North Window

Porch South Window

Manufacturer:

Unknown.

Dimensions:

Total approximate dimensions of the 14 lateral windows: 56 inches wide by 244 inches high. Top portion of window: 56 inches wide by 140 inches high. Lower portion of window is 56 inches wide by 104 inches high.

Installed:

Unknown.

Donor inscription:

n/a

Description of Window:

Windows of fairly low colour density were installed in all upper portions of the fourteen tall lancet windows that fill the bays on the long sides of the church. In those windows at the west (porch) end, which falls outside the main body of the church, the glass was extended down to the sill of the window. In the vestry, a service area, what is probably the original 1864 clouded glass survives in the lower portions. In the body of the church ten windows of real stained glass occupy the lower parts of these tall windows. The transitions may appear awkward to some because of the juxtaposition of quality stained glass and simple work consisting only of patterns of coloured glass.

The windows are not proper “stained glass” in that nothing has been painted on them. There are no pictures, only patterns created by arranging various colours and textures in paired lancet forms within the greater whole. There are abstract hints of plant ornament seen here and there.

North Gallery Windows 1-6

Decorative glass patterns arranged in a traditional Gothic double lancet design to fit existing window tracery.



Manufacturer:

Unknown.

Dimensions:

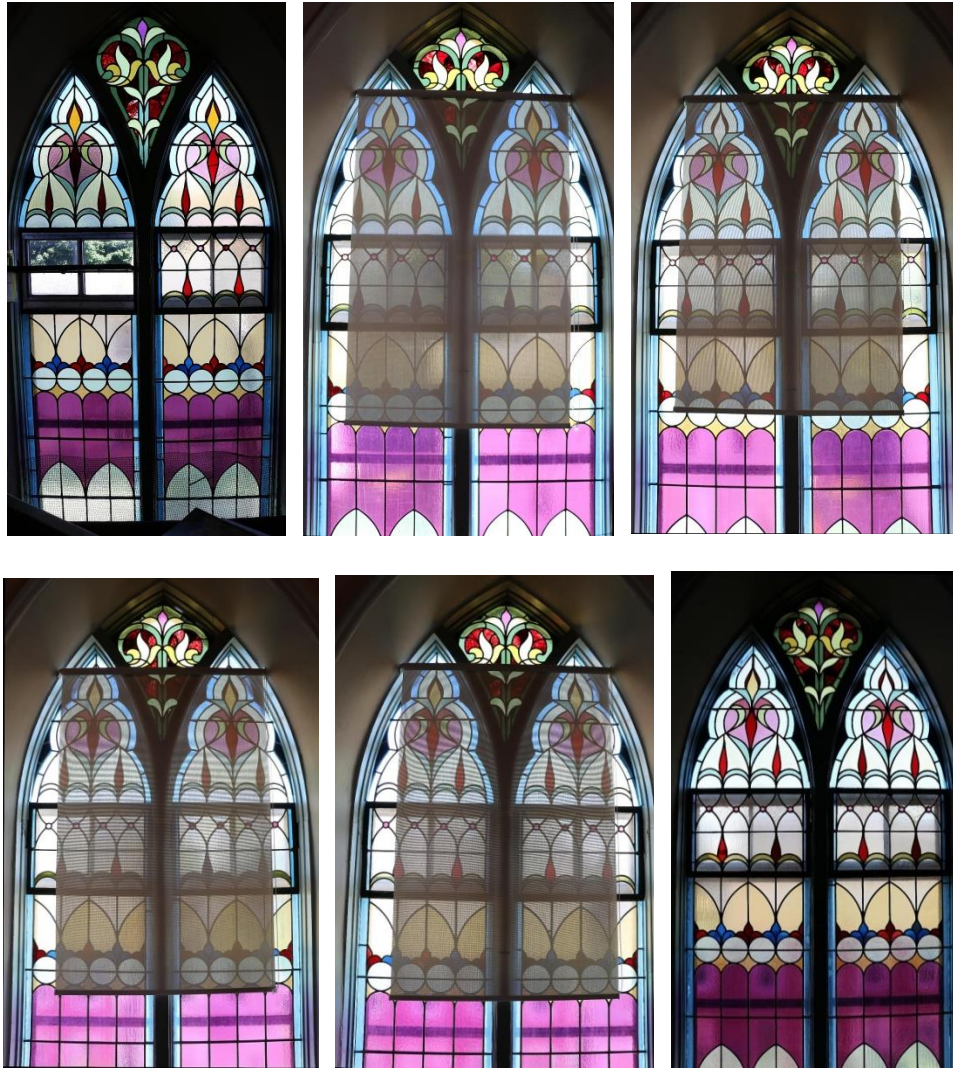
Total approximate dimensions of window: 56 inches wide by 140 inches high.

Installed:

Unknown.

South Gallery Windows 1-6

Decorative glass patterns arranged in a traditional Gothic double lancet design to fit existing window tracery.



Manufacturer:

Unknown.

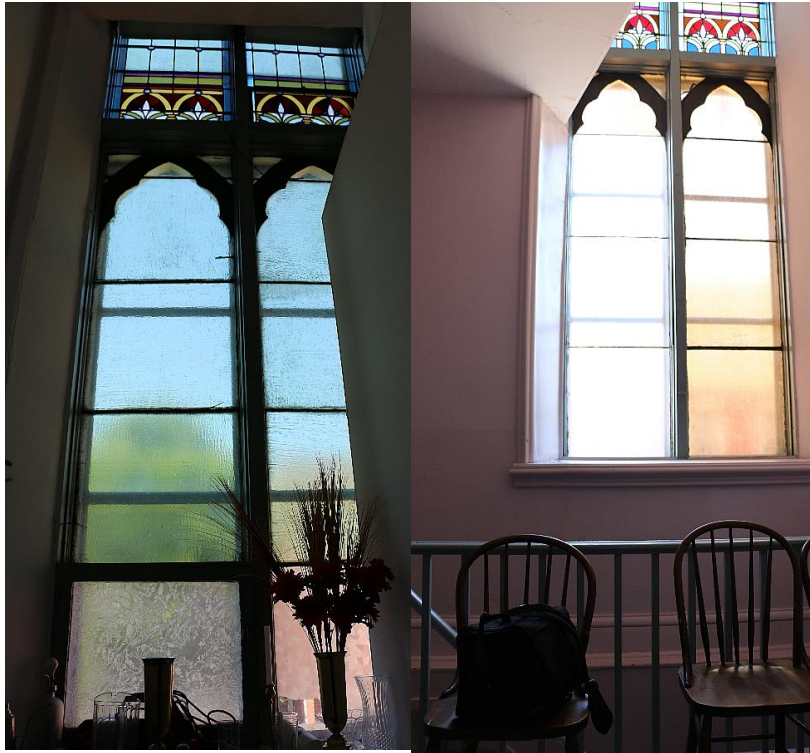
Dimensions:

Total approximate dimensions of window: 56 inches wide by 140 inches high.

Installed:

Unknown.

Vestry North and South Windows (N6 and S6)



North Vestry window with
top in Gallery.

South Vestry window with
top in Gallery.

Manufacturer:

Unknown.

Dimensions:

Total approximate dimensions of window: 56 inches wide by 244 inches high. Lower portion of window is 56 inches wide by 104 inches high.

Installed:

Probably 1864.

Description of Window:

These are the lower portions, located in the vestry, of the tall narrow windows located along the north and south walls of the church. Money was not spent on extending the coloured glass down into what was essentially a service area and what we see may well be vestiges of the original windows installed in 1864. In the *Protestant and Evangelical Witness*, 19 November, 1864, it says, “the whole of the windows are glazed with milk and ground glass which softens the light.”

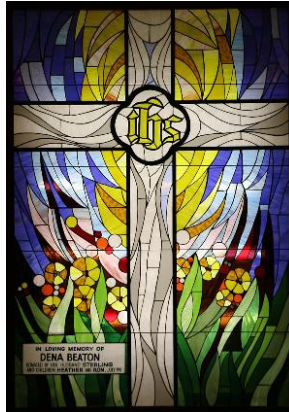
Schema of the Chapel Windows



North Window 2
The Tetramorphs
Burden and Hrabí
1984



North Window 1
Various Religious Symbols
Burden and Hrabí
1984



Chancel Window
Monogrammed Cross
Purdy and FitzPatrick
1991



South Window 3
Baptism of Jesus & Jesus Teaching
Paul Blaney, St. John,
1981



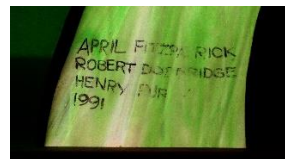
South Window 2
Jesus with Children & Healing the Sick
Paul Blaney, St. John,
1981



South Window 1
Agony in the Garden & Resurrection
Paul Blaney, St. John,
1981

Chapel Chancel Window

Monogrammed Cross



Manufacturer:

Designed by Henry Purdy and assembled by April FitzPatrick. Light box constructed by Robert Dodderidge.

Dimensions:

4 feet 6 inches wide and 6 feet 6 inches tall.

Installed:

July 1991

Donor inscription:

“IN LOVING MEMORY OF DENA BEATON/ DONATED BY HER HUSBAND STERLING AND CHILDREN HEATHER AND RON JULY 1991”

Description of Window:

This is the finest piece of semi-abstract stained glass at Trinity and a fairly recent donation reflecting the continuing desire by members of the congregation to continue embellishing their church with luminous visions inspired by Scripture. Since there was no window opening in which to place this window it was attached to a light box of the same dimensions.

Against a primarily blue and gold fractured background symbolising heaven and the sky floats a large white cross made up of glass elements that blend vertically and horizontally with smoother borders, suggesting stability in the abstract context. At the crossing is the familiar sacred monogram represented by the Latin script letters

ihs.

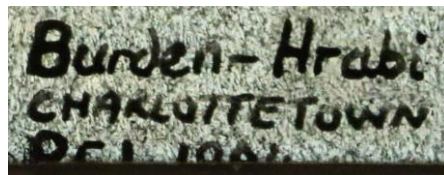
This transliteration from the Greek form of the name of Jesus has, over many years, caused confusion as to what this symbol means. Common interpretations are “I have suffered” or Latin scholars might say “In hoc signo” referring to the cross the Emperor Constantine is said to have seen in the sky before the Battle of the Milvian Bridge whose victory marked a crucial moment in the emancipation of Christianity. In point of fact this symbol comes from the first three letters of the name of Jesus in the Greek New Testament: **ΙΗΣΟΥΣ**, thus **ΙΗΣ**.

This symbol is commonly seen on vestments and sacred objects and vessels used by the Anglican and Roman Catholic confessions. It is not unusual to find it on Communion Plate.

This is a bright and powerful window and a fitting background to the tiny chapel chancel.

Chapel – North Window 1

Various Religious Symbols



Manufacturer:

Burden & Hrabi, Charlottetown

Dimensions:

The window, containing four smaller windows, is 92 inches wide and 40 inches tall. The small vertical panels are approximately 40 by 21.5 inches.

Installed:

1984

Donor inscription:

Bible vignette: “In loving memory of MAUDE GAMESTER presented by the family”

Wheat vignette: “In loving memory of MARGARET JEAN LACEY presented by Mother, Dad and family”

Lamp vignette: “In loving memory of husband JOHN and son IVAN presented by Mrs. J.M. Gillis”

Ship vignette: “In loving memory of Hon., & Mrs. BRADFORD WILLIAM LePAGE presented by the family”

Description of Window:

This window, consisting of four small vertical panels grouped together to form a single unit was designed by John Burden and Blain Hrabí of Charlottetown. It is matched by another similarly arranged window with more complicated religious symbolism. Both windows have a similar underlying geometric grid of coloured rays fanning out to a point outside the picture frame. Each window has a separate donor for a total of eight memorials.

This window features four symbols that are easy to interpret.

The first symbol is the Holy Bible, which needs no explanation.

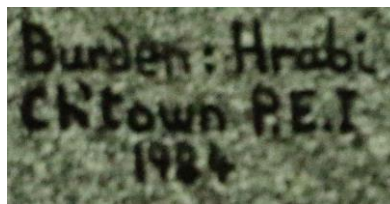
The second symbol is a sheaf of three heads of wheat, which symbolises the bread of the Eucharist but also the three persons in the Trinity.

The third symbol, a burning lamp, is an attribute of several saints, but here it is used as a symbol of wisdom and piety. We are reminded of the parable of the Wise and Foolish Virgins in Matthew 25:1-13 and in Psalm 119:105 we read “Your word is a lamp to my feet and a light to my path.”

The fourth symbol is of a ship tossed about on the waves. The possible interpretations of this symbol are many with Noah’s Ark coming to mind at once. In early Christian times the Ark became a symbol of the Church where safety from the storms of life could be found. Perhaps the most familiar image of a ship in the New Testament is the story of Jesus calming the storm on the Sea of Galilee found in Matthew 8: 23-27: “Now when He got into a boat, His disciples followed Him. And suddenly a great tempest arose on the sea, so that the boat was covered with the waves. But He was asleep. Then His disciples came to Him and awoke Him, saying, “Lord, save us! We are perishing! But He said to them, “Why are you fearful, O you of little faith?” Then He arose and rebuked the winds and the sea, and there was a great calm. So the men marveled, saying, “Who can this be, that even the winds and the sea obey Him?”

Chapel North Window 2

The Evangelists (The Tetramorphs)



Manufacturer:

Burden & Hrabi, Charlottetown

Dimensions:

The window, containing four smaller windows, is 92 inches wide and 40 inches tall. The small vertical panels are approximately 40 by 21.5 inches.

Installed:

1984

Donor inscription:

Matthew vignette: In loving memory of/ DORIS BENNETT /Presented by husband Gordon & family”

Mark vignette: “In loving memory of/ CATHERINE JEAN JARDINE /presented by husband Edgar”

Luke vignette: In loving memory of/ JOHN & INA CASWELL/ presented by the family”

John vignette: In loving memory of /ANTHONY JOHN ANDERSON/ presented by Mom & Dad”

Description of Window:

This window, consisting of four small vertical panels grouped together to form a single unit was designed by John Burden and Blain Hrabí of Charlottetown. It is matched by another similarly arranged window with simpler religious symbolism. Both windows have a similar underlying geometric grid of coloured rays fanning out to a point outside the picture frame. Each window has a separate donor for a total of eight memorials.

Here there is no doubt as to the significance of the four panels. They represent the four creatures seen by Ezekiel around the throne of God in his vision of the throne room of heaven. The passages in which they are described are strange and wonderful and we reproduce Revelation 4: 1-8 below:

“After these things I looked, and behold, a door standing open in heaven. And the first voice which I heard was like a trumpet speaking with me, saying, “Come up here, and I will show you things which must take place after this.”

Immediately I was in the Spirit; and behold, a throne set in heaven, and One sat on the throne. And He who sat there was like a jasper and a sardius stone in appearance; and there was a rainbow around the throne, in appearance like an emerald. Around the throne were twenty-four thrones, and on the thrones I saw twenty-four elders sitting, clothed in white robes; and they had crowns of gold on their heads. And from the throne proceeded lightnings, thunderings, and voices. Seven lamps of fire were burning before the throne, which are the seven Spirits of God.

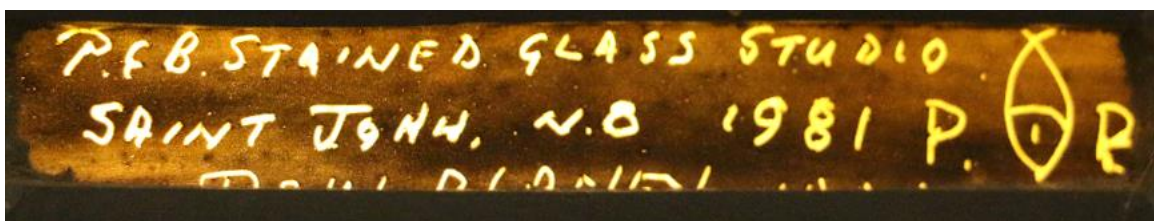
Before the throne there was a sea of glass, like crystal. And in the midst of the throne, and around the throne, were four living creatures full of eyes in front and in back. The first living creature was like a lion, the second living creature like a calf, the third living creature had a face like a man, and the fourth living creature was like a flying eagle. The four living creatures, each having six wings, were full of eyes around and within. And they do not rest day or night, saying:

“Holy, holy, holy,
Lord God Almighty,
Who was and is and is to come!”

Quite early on in the development of Christian art these four creatures, called the tetramorphs (Greek for “four shapes or creatures”) were adapted as symbols for the four Evangelists. Thus the winged man became the symbol for Saint Matthew, the lion represented Saint Mark, the ox, Saint Luke and the eagle the high-flying Saint John. In their stained glass windows Burden and Hrabí have created large powerful images of the tetramorphs, each holding a vivid red scroll giving their identity.

Chapel South Window1

The Agony in the Garden and The Resurrection



Manufacturer:

Paul Blaney, P. E. B. Stained Glass Studio, Saint John

Dimensions:

The whole window, which consists of two vertical panels, is 54 inches wide and 52 inches tall. The vertical windows are 24 inches wide by 52 inches tall.

Installed:

1981

Religious quotation:

“Not my will but thine”

[saying, “Father, if it is Your will, take this cup away from Me; nevertheless not My will, but Yours, be done.” Luke 22:42 (NKJV)]

“He is risen”

[He is not here; for He is risen, as He said. Come, see the place where the Lord lay. Matthew 28:6 (NKJV)]

Donor inscription:

Left side: “TO THE GLORY of GOD & in LOVING MEMORY. of HARRY F. DREW.”

Right side: “TO THE GLORY of GOD & in LOVING MEMORY. Of J. ELLA DREW.”

Description of Window:

This series of three windows by Paul Blaney located on the south basement level of the church has a background of mostly whitish glass arranged in a strict rectangular fashion. The light glass allows more light to enter this dark space, sunk below street level. The rectangular arrangement of the glass pieces present a sort of cubistic effect that carries over into the figures portrayed. In that way these windows have a modernistic, almost cubistic concept in their design.

The subject of this window is the Agony in the Garden (Luke 22) on the left and the Angel of the Resurrection on the right (Matthew 28:6). There is a severity in the features of both Jesus and the Angel and a formality and angularity in the composition. It is instructive to compare this window with a much older version of the same subject – South Aisle Window 2 by Luxfer Studios, “The Agony in the Garden”, 1929.

Chapel South Window 2

Jesus with Children and Healing the Sick



Manufacturer:

Paul Blaney, P. E. B. Stained Glass Studio, Saint John

Dimensions:

The whole window, which consists of two vertical panels, is 54 inches wide and 52 inches tall. The vertical windows are 24 inches wide by 52 inches tall.

Installed:

1981

Religious quotation:**Left side:** "Let the children come to me"

[But Jesus said, "Let the little children come to Me, and do not forbid them; for of such is the kingdom of heaven." Matthew 19:14 (NKJV)]

Right side: "He healed many who were sick"

[Then He healed many who were sick with various diseases, and cast out many demons; and He did not allow the demons to speak, because they knew Him. - Mark 1:34 (NKJV)]

Donor inscription:**Left side:** "TO THE GLORY OF GOD AND IN LOVING MEMORY. of AMY MacLEOD."**Right side:** "TO THE GLORY OF GOD AND IN LOVING MEMORY. of H. CHALMERS MacLEOD."**Description of Window:**

This series of three windows by Paul Blaney located on the south basement level of the church has a background of mostly whitish glass arranged in a strict rectangular fashion. The light glass allows more light to enter this dark space, sunk below street level. The rectangular arrangement of the glass pieces present a sort of cubistic effect that carries over into the figures portrayed. In that way these windows have a modernistic, almost cubistic concept in their design.

The windows refer to specific episodes in the life of Christ as described in the Bible. In this pair Jesus expresses his concern for little children and uses his powers to heal the sick.

Chapel South Window 3

The Baptism of Jesus & Jesus Teaching



Manufacturer:

Paul Blaney, P. E. B. Stained Glass Studio, Saint John

Dimensions:

The whole window, which consists of two vertical panels, is 54 inches wide and 52 inches tall. The vertical windows are 24 inches wide by 52 inches tall.

Installed:

1981

Religious quotation:**Left side:** “Thou art my beloved son”

[Then a voice came from heaven, “You are My beloved Son, in whom I am well pleased.” Mark 1:11 (NKJV)]

Right side: “and He taught them”

[possibly Matthew 5:2 – “Then He opened His mouth and taught them, saying:...”]

Donor inscription:**Left side:** “TO THE GLORY OF GOD AND IN LOVING MEMORY. of THE FOUNDERS of THIS CHURCH.”**Right side:** “TO THE GLORY OF GOD AND IN LOVING MEMORY. Of ALL DEPARTED MEMBERS.”**Description of Window:**

This series of three windows by Paul Blaney located on the south basement level of the church has a background of mostly whitish glass arranged in a strict rectangular fashion. The light glass allows more light to enter this dark space, sunk below street level. The rectangular arrangement of the glass pieces present a sort of cubistic effect that carries over into the figures portrayed. In that way these windows have a modernistic, almost cubistic concept in their design.

This pair of windows is concerned with the path to salvation. First, in His own baptism by John the Baptist, Jesus tells us that we must be cleansed. In the second window there is an emphasis on teaching the way to those who have chosen the path of God.

Schema of the Parlour Windows

The only two windows in the Parlour are located in the north side. The theme of these windows centres around four Parables: the Talents, the Sower, the Good Samaritan and the Prodigal Son.



Parlour North Window 2
The Talents & The Sower
 Burden and Hrabí, Charlottetown,
 1987



Parlour North Window 1
The Good Samaritan & The Prodigal Son
 Burden and Hrabí, Charlottetown,
 1987

The Parlour – North Window 1

The Good Samaritan & The Prodigal Son



Manufacturer:

Burden & Hrabí, Charlottetown, 1987

Dimensions:

The whole window is about 52 inches wide and 51 inches high. The vertical panels are about 23.5 inches wide by 51 inches high.

Installed: 1987.

Religious quotation:**Left side:** “The Good Samaritan” [Luke 10:25-37]**Right side:** “The Prodigal Son” [Luke 15:11-32]**Donor inscription:****Left side:** “IN LOVING MEMORY OF FANNIE AVARD PRESENTED BY HUSBAND GORDON”**Right side:** IN LOVING MEMORY OF J. FULTON PIERCE PRESENTED BY LOTTIE AND JOHN”**Description of Window:**

Local artists Burden and Hrabí produced a pair of stained glass windows which were placed in front of the basement windows for illumination. Each window represents a pair of Parables that are separated from each other visually by a tree whose trunk is actually the wide centre post of the tracery. We do not know who chose the particular Parables represented in this window or why this particular combination was chosen.

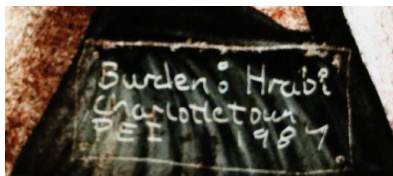
The Parables, in which about a third of the teachings of Jesus are found, are brief interesting stories often of a paradoxical nature. They are much valued because it is possible they represent the actual words of Jesus.

Parable #24 — Luke 10:25-42 — The Good Samaritan

Parable #31 — Luke 15:11-32 — The Prodigal Son

The Parlour – North Window 2

The Talents & The Sower



Manufacturer:

Burden & Hrabi, Charlottetown, 1987.

Dimensions:

The whole window is about 52 inches wide and 51 inches high. The vertical panels are about 23.5 inches wide by 51 inches high.

Installed:

1987.

Religious quotation:

Left side: “The Talents” [Matthew 25:14-30 – Parable of “The Talents”]

Right side: “The Sower” [Matthew 13 and Mark 4]

Donor inscription:

Left side: TO THE GLORY OF GOD AND IN LOVING MEMORY OF EVELYN M. ASHFORD/ PRESENTED BY KEITH AND PAT HENRY”

Right side: TO THE GLORY OF GOD AND IN LOVING MEMORY OF Rev. H.E.D. ASHFORD D.D./ PRESENTED BY KEITH AND PAT HENRY”

Description of Window:

Local artists Burden and Hrabí produced a pair of stained glass windows which were placed in front of the basement windows for illumination. Each window represents a pair of Parables that are separated from each other visually by a tree whose trunk is actually the wide centre post of the tracery. We do not know who chose the particular Parables represented in this window or why this particular combination was chosen.

The Parables, in which about a third of the teachings of Jesus are found, are brief interesting stories often of a paradoxical nature. They are much valued because it is possible they represent the actual words of Jesus.

Parable #45 — Matthew 25:14-30 — Three servants given talents

Parable #11 — Matthew 13:3-23 — The sower: four types of soil

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Stained Glass Manufacturing Techniques

These three short videos called “The Eternal Art of Stained Glass” from the Robert McCausland Limited website explain how stained glass windows are made, from concept to installation. They can be found at this link:

<http://www.eternalglass.com/videos>

