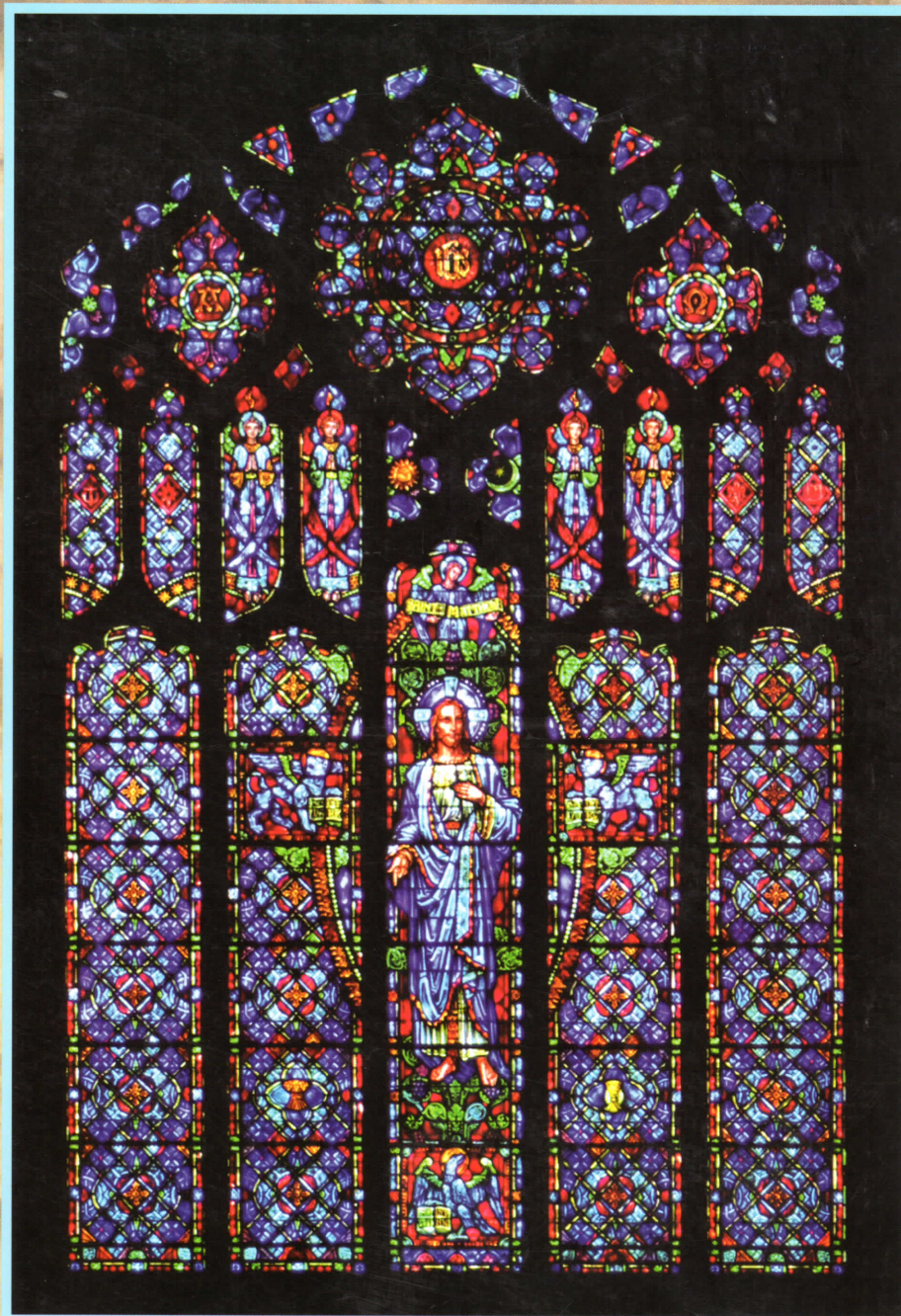


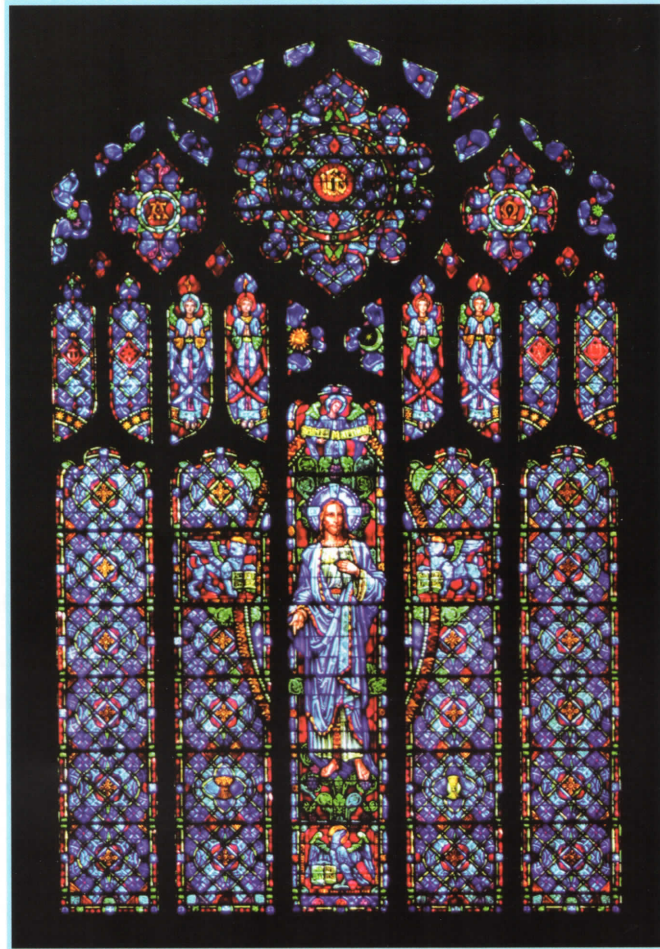
# WINDOWS



WEST END UNITED METHODIST CHURCH  
NASHVILLE, TENNESSEE



# WINDOWS



WEST END UNITED METHODIST CHURCH  
2200 WEST END AVENUE · NASHVILLE, TENNESSEE 37203

The sanctuary windows were restored by Emmanuel Stained Glass Studios, Inc.,  
of Nashville as the general contractor with assistance by  
Whitney Stained Glass Studio of Cleveland, Ohio.

This booklet is a project of the Worship Committee of  
West End United Methodist Church.

Funding for the booklet was received as a grant from the Estate of Mary Alice Jones.

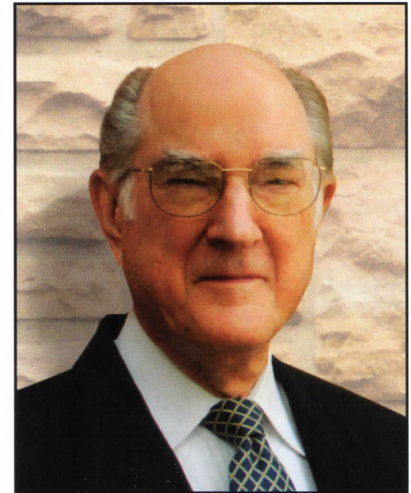
The booklet was conceived, designed and executed by  
Helen Burrus, Bishop Roy Clark, Charles Hooper, and Heath Jones.

Booklet design and graphics by Charles Hooper  
Photography by Helen Burrus of Helen Burrus Photography  
Research and documentation by Roy Clark and Heath Jones  
Printing by Ballentine Press, Hendersonville, Tennessee

Windows Rededication Services: April 6, 2003



“A church is more than a house: it is a symbol of the eternal set in the midst of time.” So wrote Dr. (later Bishop) Costen J. Harrell, the senior minister whose leadership was crucial in the design and building of what he described as West End’s “House of Worship” and we now refer to as “The Sanctuary.”



Bishop Roy C. Clark

“Great care,” he said, “has been taken that West End Church should be more than an imposing building and a convenient and comfortable place of assembly. Into these walls we have built our traditions and our faith.

The Gothic lines, the windows, the interior arrangement and appointments are as so many voices speaking to us of things invisible. When no word is spoken, the building itself is a silent witness to the Gospel.”

At no point is this truer than in the design and execution of the stained glass windows. Stained glass is an ancient art form that came to be used in early church buildings, probably originally for the simple purpose of creating a sacred atmosphere conducive to worship. Later, as the art progressed, it became more focused on creating a picture that would carry a message.

The stained glass in West End Church certainly adds to the sense of sacred space one has when entering the Church. Surely that was in the mind of those who planned the fabric of the church. But the windows were intended to be more than beautiful additions to the ambiance of the place of worship.

“By their symbolisms,” explained Bishop Harrell, “they give expression to the truths that are a part of the hallowed traditions of the Church Universal.... These windows... give physical expression to the Gospel which the Church is commissioned to keep and proclaim. They declare the common heritage of all Christian people, and consequently our spiritual kinship.”

This booklet is offered in the hope that it will enrich the sense of sacred space for those who enter West End Church and better enable them to appreciate the richness of the Christian message the stained glass windows are intended to convey.

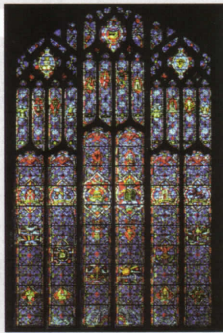
*Roy C. Clark*



Mathews  
Page 23



Floyd  
Page 23



Owen  
Old Testament  
Window  
Pages 10-11



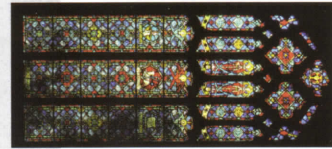
Margaret Sinclair Craig  
Page 22



Hopkins  
Page 22



Hayes  
Page 12



George Stoves  
Page 12



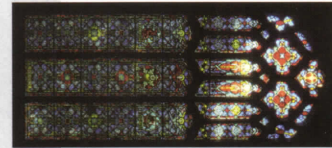
Peterson Cavert  
Page 21



Vaughn  
Page 21



Morrison  
Page 13



Dobson  
Page 13



Julius Walden Harrell  
Page 20



Leathers  
Page 20



Culbert  
Page 14



Kirkland  
Page 14



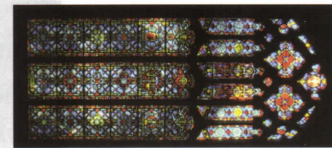
Horn  
Page 19



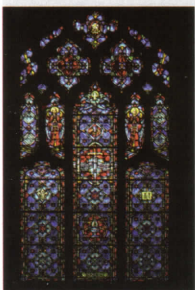
Stevenson  
Page 19



Green  
Page 15



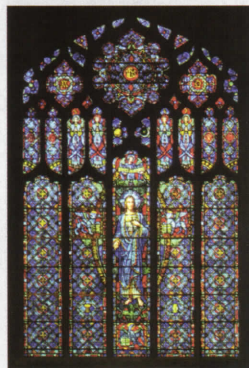
Baxter  
Page 15



Duncan  
Page 18



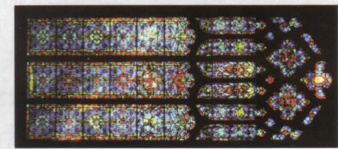
Parkes  
Page 18



Morgan  
New Testament  
Window  
Pages 8-9



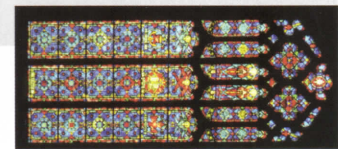
Young  
Page 16



Composite  
Page 16



Young  
Page 17



Keith  
Page 17

## THE WINDOWS

The art windows are the work of the D'Ascenzo Studios, Philadelphia, Pennsylvania, distinguished glass artists under the direction of Nicola D'Ascenzo (1871-1954) whose work is in a number of churches and other buildings throughout the United States, including Riverside Church in New York City, the National Cathedral in Washington, D.C., The Folger Shakespeare Library in New York, and buildings at Yale and Princeton Universities. A window he designed for the RCA headquarters is now in the Smithsonian Institution.

When the West End congregation first worshipped in the newly-completed sanctuary in March, 1940, not all of the stained glass windows were yet installed. Through the next eight years, the rest of the windows were commissioned, installed, and dedicated as they were funded and completed. The entire sanctuary was dedicated in 1948 when the debt had been completely paid.

The tall, arched windows have a number of features in common. Across the lower portion of the upper panel of each window runs a ribbon of stars, suggested by Daniel 12.3, "Those who are wise shall shine like the brightness of the sky, and those who lead many to righteousness, like the stars forever and ever." The stars symbolize the beauty and glory of Christian character. Vigilant angels appear in each window except the Old Testament window. Four angels grace the tops of panels in the New Testament window, and there are two similar angels in each of the clerestory (tall, arched windows along the nave) and transept windows.

At the north end of the sanctuary, behind the choir loft, is the Morgan (or New Testament or Christ) window. At the south end, behind the balcony, is the Owen (or Old Testament) window. These two windows are complementary and declare that the Old and New Testaments are the substance of the Church's faith and message.

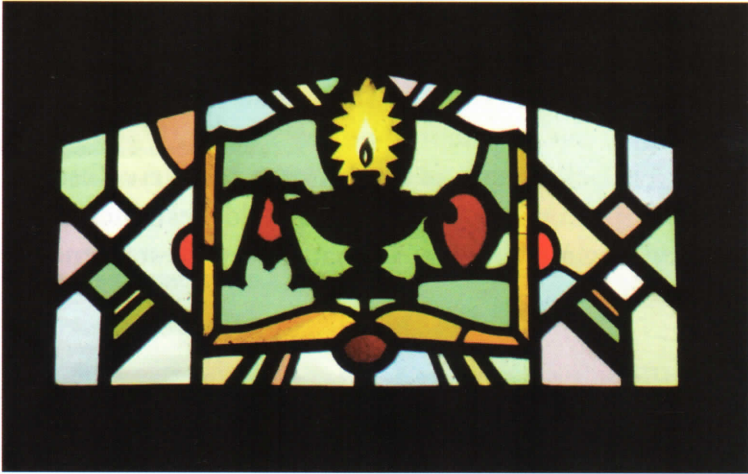
### *Main Clerestory and Transept Windows*

The symbols of the art windows in the transepts and nave set forth the graces and virtues of the Christian life. In the apex of each window is one of several emblems of Jesus Christ (cross, morning star, rose of Sharon, lily of the valley), signifying that Christian character is not achieved apart from Jesus. Each of those windows also has two angels. And at the top of each of the three long panels in each window a seraph keeps watch. According to Isaiah 6:2-3, seraphim are heavenly beings with three pairs of wings, who, in the presence of God, fly and cry out, "Holy, holy, holy is the Lord of Hosts: the whole earth is full of His Glory!"

### *Aisle Windows*

All the aisle windows are similar in design, having in the upper panel of each window flowers representing the lilies of the field of Palestine, symbolic of the care of God for people (as in Matthew 6:28-31, "Consider the lilies of the field..."). The row of stars suggests the saints who adorn the diadem of God. The lower panels of the windows include, here and there, a number of symbols. Not all of these symbols appear in all the windows, but each symbol appears in several of the aisle windows. Among these symbols are: grain and a bunch of grapes representing the sacrament of the Lord's Supper; alpha and omega, the beginning and ending letters of the Greek alphabet, indicating the eternal nature of God who exists from the beginning to the end; IHS, recalling three Greek letters that form the first three letters of the name Jesus; the *fleur-de-lis*, symbolizing the Trinity and purity; the anchor for hope; a star, representing Jesus; a crown, symbolic of the kingship of Jesus; and various forms of the cross.

Although the aisle windows are very much like each other, each is characterized by a verse of scripture chosen by the family giving the memorial.





One of the great joys of being a pastor at West End is the privilege in worship of carrying an infant who has just been baptized out into the congregation. In almost every case, the child, who may have been restless or upset, becomes still and focused. Two things seem to capture his or her attention: the smiling faces of all the people in the congregation and the gorgeous colors and shapes of our stained glass windows. Babies seem to have an instinctual reverence for the majesty of colors that bathe us in the morning light each Sunday.



Rev. J. Thomas Laney, Jr.

Our windows represent much more than beauty and color, of course. Elsewhere in this booklet, Bishop Roy C. Clark explains the history of the windows and how important they have been over the years.

What we celebrate now is the joyous occasion of rededicating these magnificent windows after extensive renovation. For over two years we endured the presence of massive scaffolding as craftsmen worked on the windows one by one. With extreme care they removed each individual pane of glass, transported it to their workshop and painstakingly re-leaded each seam. This process took two or three months, following which the workers returned to replace each piece in its proper location.

It was a labor-intensive and expensive process, made possible by the generosity of West End members under the guidance of my predecessor, the Reverend Drew Henry. He, along with the lay leadership of the church, recognized the urgent need to invest in the repair of our grand physical plant, including these windows.

Now, seven years later, we rejoice that we continue to be blessed by these spectacular works of art that offer such beauty and meaning to our worship gatherings. I encourage you to read the descriptions of each of the windows and become acquainted with the rich symbols they contain to enhance your awareness and spiritual reflection.

This is a wonderful time to give thanks to those whose faithfulness and generosity six decades ago resulted in the creation of these windows. At the same time we give thanks for the faithfulness and generosity of West End members who, six years ago, made this rededication possible. In rededicating them to God we trust that they will continue to bless members and visitors alike for generations to come.

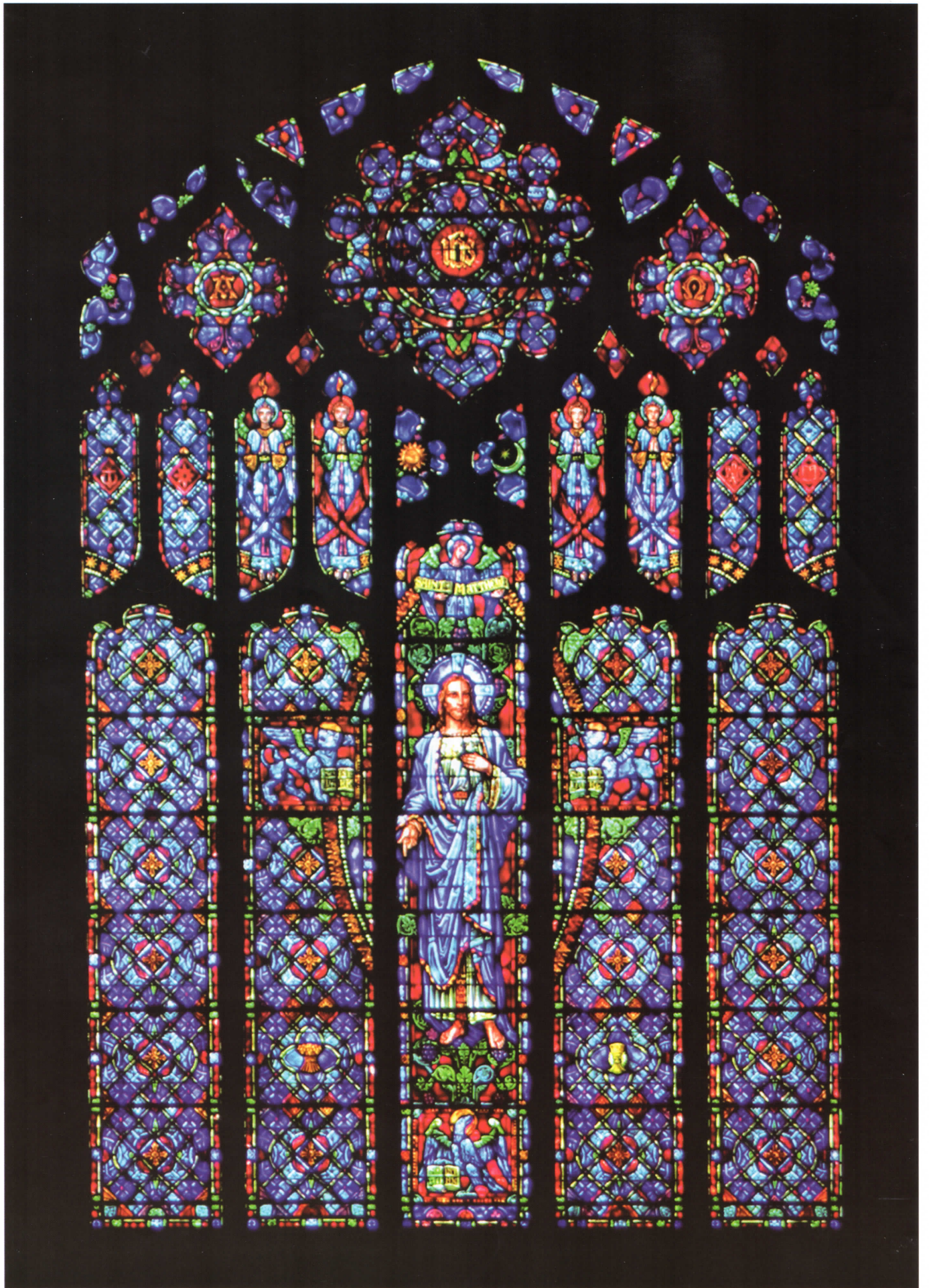
A handwritten signature in cursive script that reads "J. Thomas Laney, Jr." The signature is written in dark ink and is positioned below the main body of text.

# The New Testament Window

The New Testament window, sometimes called the Christ window, is a memorial to Joseph Bedinger Morgan, for many years chairman of West End's Official Board, and is a gift of the members of his family. In the central panel and on the axis of the building is the figure of Jesus. There is no other figure of a person in any window in the sanctuary. The figure of Jesus is the focal point of the church, and it was the intent of the artist that it should always dominate the entire sanctuary. Above and below the figure and on either side are symbols of the four Evangelists: Matthew above, John below, Mark to the left of the shoulder of Jesus, and Luke to the right. Christian tradition has long connected the four Gospel writers with the four living creatures that surround God's throne in Revelation 4:7. In that verse the living creatures are described as "like a lion" (Mark), "like an ox" (Luke), "with a face like a human face" (Matthew), and "like a flying eagle" (John). Behind the figure of Jesus, at first glance obscured from view, is a cross.

At the apex of the window is a smaller rose window, and in its center are the letters IHS, the first three Greek letters of and a common abbreviation for the name Jesus. On either side of the rose window are the alpha and omega from Revelation 22:13. Alpha and omega are the first and last letters in the Greek alphabet and are commonly used to symbolize the beginning and the end, and thus to symbolize the eternity of God, and alternately Jesus, who was in the beginning (John 1:1). In the small upper panels of the window are other New Testament symbols: the anchor, signifying hope (Hebrews 6:19); a star, symbolizing the coming of the wise men and Jesus' manifestation to the Gentiles (Matthew 2:10); the sun, moon, and stars, symbolic of the church (Revelation 12:1); the *fleur-de-lis*, a symbol of the Trinity; and the Bible, symbol of truth. Near the feet of Jesus are a sheaf of wheat and the chalice, symbols of the bread and wine of Holy Communion.





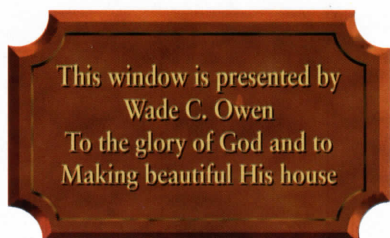
# The Old Testament Window

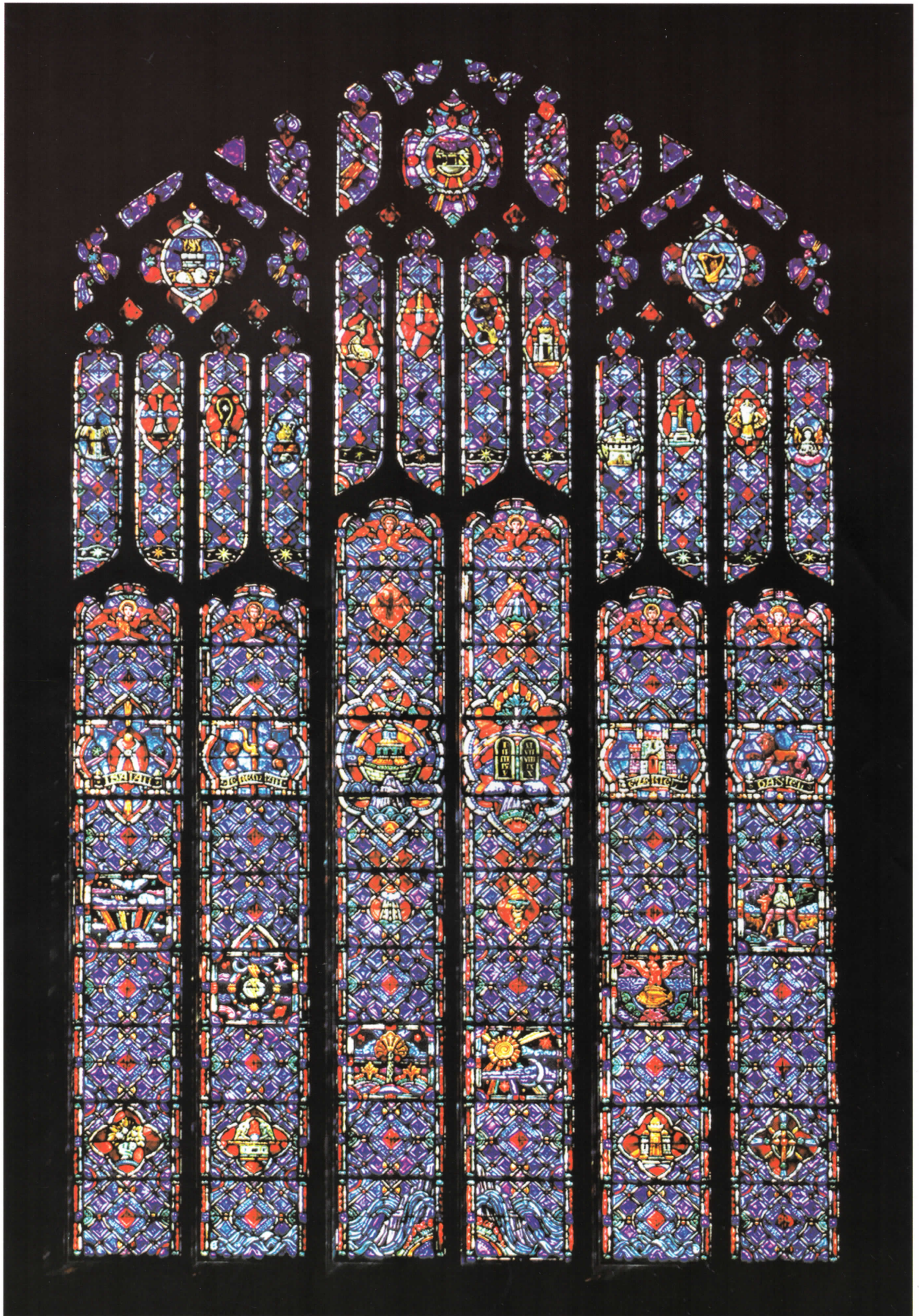
The Old Testament window was a gift from Wade C. Owen. In the apex of the window is the Hebrew word, **יְיָ**, “Lord.” On the left are an altar and a ram, representing Abraham, and recalling the near-sacrifice of Isaac (Genesis 22). On the right is a lyre inscribed in a Star of David, representing David, the poet and musician. Abraham and David were, of course, among the most important figures in the Old Testament. The altar and lyre also represent worship in the Old Testament that was manifested in burnt offerings and psalms.

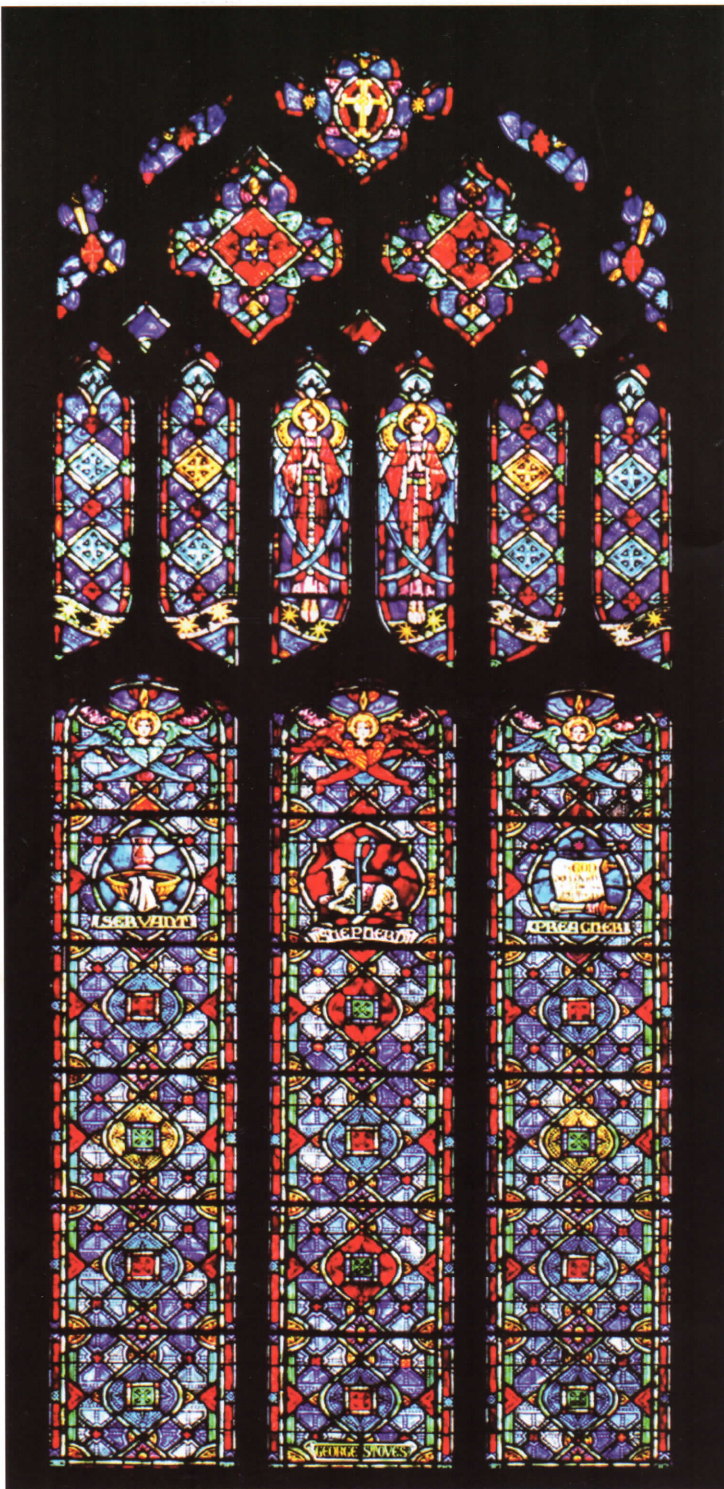
The twelve small panels below contain the emblems of the twelve minor prophets as designated in the Hebrew scriptures: a cast-off mantle for Hosea, representing Israel’s unfaithfulness to God; a trumpet for Joel, which he used as a warning that the day of the Lord was coming (Joel 2:1); a shepherd’s crook for Amos, who compared God’s rescue of Israel to a shepherd’s rescue of parts of a lamb from a lion’s mouth (Amos 3:12); a pitcher and three loaves for Obadiah, for when King Ahab tried to exterminate all the prophets, his chief of staff, Obadiah (probably not the prophet Obadiah), hid one hundred prophets in two caves and gave them bread and water (1 Kings 18:3-4); a large fish for Jonah, who was swallowed by a fish (Jonah 1:17); a broken sword for Micah who looked forward to a time when “nation shall not lift up sword against nation, neither shall they learn war any more” (Micah 4:3); a broken yoke for Nahum reflecting his proclamation that the yoke of Judah’s bondage to Nineveh would be broken (Nahum 1:13); the Temple for Habakkuk whose most quoted verse may be “The Lord is in his holy temple; Let all the earth keep silence before him!” (Habakkuk 2:20); a walled city with a suspended sword for Zephaniah, signifying the wrath of God against those nations who were enemies of Judah (Zephaniah 2:12); a pillar for Haggai who prompted the people to rebuild the temple after the Babylonian exile; a winged scroll for Zechariah recalling his vision of a prophetic oracle (Zechariah 5:1-2); and an angel for Malachi whose Hebrew name means “my messenger” or “my angel.” At the top of the long panels are the faces and wings of the seraphim (Isaiah 6:2-3), symbolic of worship of God.

Next in the long panels are the emblems of the four major prophets as identified in the Hebrew scriptures: tongs and a live coal for Isaiah, reminiscent of his calling (Isaiah 6:6); a wand and stones for Jeremiah, recalling the tradition that he was stoned to death; a closed gate and walled city, for Ezekiel, recalling that he was told to make a model of the city of Jerusalem under siege as a warning (Ezekiel 4:1-3); and a lion for Daniel, recalling the story of Daniel in the lions’ den (Daniel 6). Near the center of the two longest panels are the ark from the flood story, symbolizing salvation, and the tablets of stone, symbolizing God’s law. Below the center the Genesis 1 story of creation in six days is told in symbols arranged in a kind of V shape across the six panels. Near the bottom of the window, from left to right, are the tree and the serpent, representing the fall of humanity (Genesis 3:1-6); the ark of the covenant, signifying God’s mercy (Exodus 25:22); the temple, symbolizing worship; and the cross, symbol of redemption.

In the two longest panels above and below the center are figures recalling well-known Old Testament stories. Above the center on the left panel is the raven (1 Kings 17:6) and on the right panel is the water coming from the rock (Numbers 20:11). In the left panel below the center is rain from the flood story (Genesis 7:12) and in the right panel a bronze serpent (Numbers 21:9). At the bottom are the four rivers of Paradise whose waters irrigate the earth (Genesis 2:10-14), and they, in turn, represent the four Gospels. The presence of the cross implies that the Old Testament is fulfilled by the New.

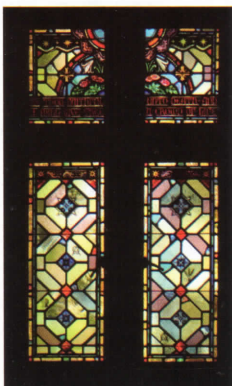






Gift of many friends  
in this congregation  
In appreciation of  
Rev. George Stoves  
Pastor of this people  
1918-1933  
Greatly beloved

This clerestory window was given in 1946 by many members of the congregation, to honor West End's former pastor, Dr. George Stoves. The symbols are representative of the virtues of the Christian minister: the basin and towel representing the servant; the lamb and the shepherd's crook symbolic of the shepherd; and the scroll representing the preaching of the Word.



*In Memoriam*

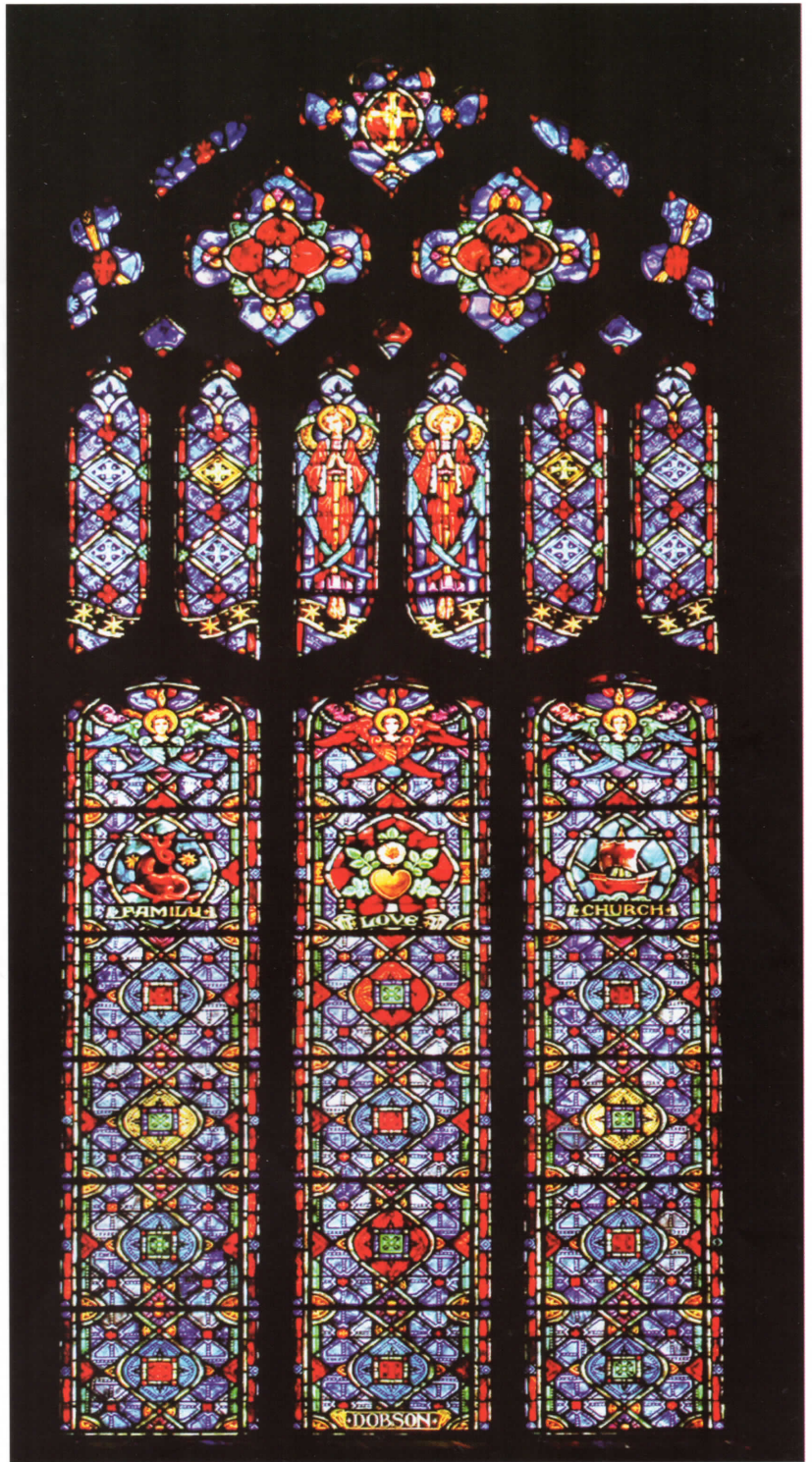
Thomas Joyner Hayes 1850-1932, Faithful steward in this church  
And his wife, Lucy Elder Hayes 1861-1938  
The church is the spiritual home of those who love God.

*"Delight thyself also in the Lord, and He shall give thee the desires of thine heart." (Psalm 37:4)*

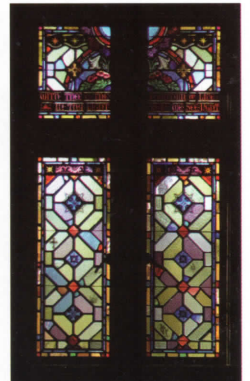
This aisle window was given by Mr. and Mrs. Paul Eve.

Presented by  
 Sophia and Matt Dobson  
 In appreciation of God's blessings  
 in their children  
 Matt Hughes Dobson, IV  
 James Ezzell Dobson  
 Lillian Ezzell Dobson  
 John Morehead Dobson  
 and in loving memory  
 of their infant son  
 Moran Dobson

The distinctive emblems in  
 this clerestory window  
 are the dolphin,  
 a historic symbol of the family;  
 the heart and white rose  
 representing pure love;  
 and the ship,  
 an ancient sign of the church.

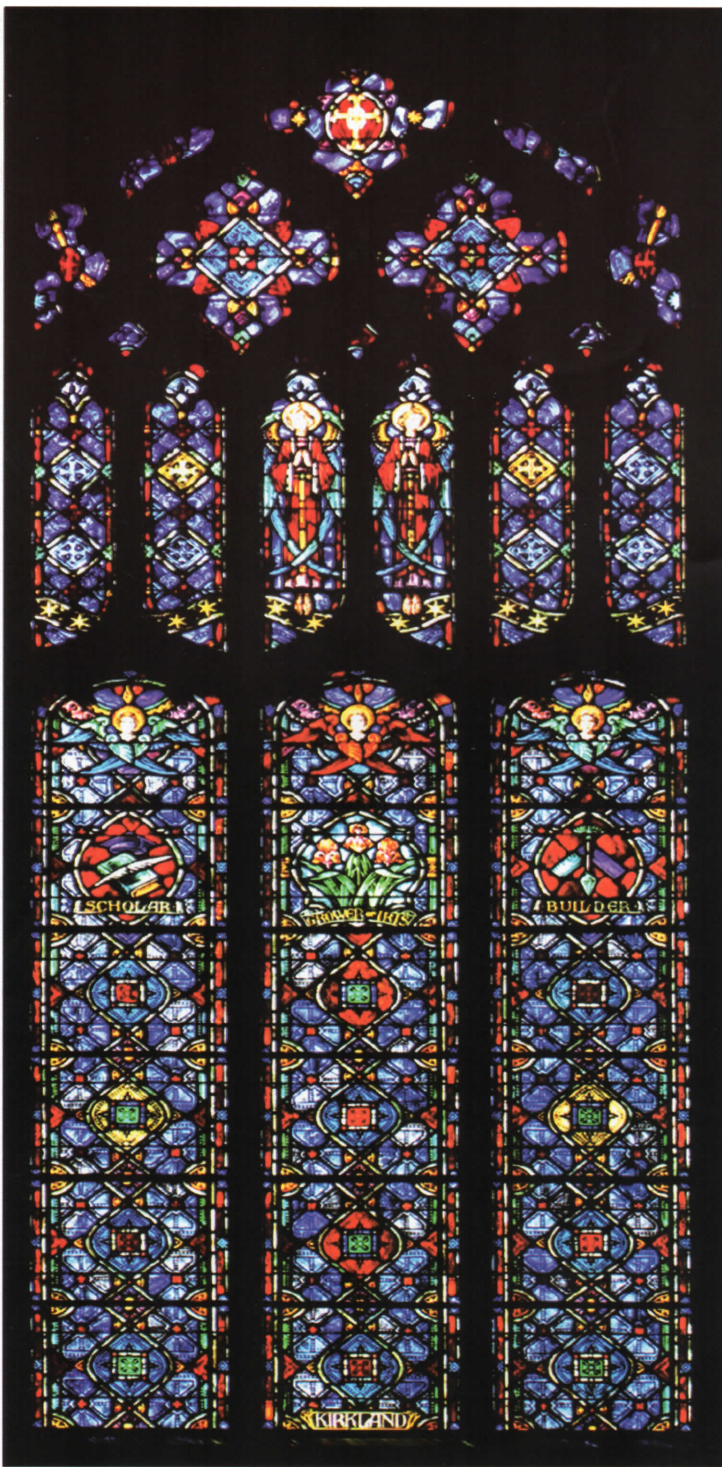


Presented by  
 Mr. & Mrs. White Hall Morrison, Jr.  
 And their children, Ann Pierce Morrison,  
 White Hall Morrison, III, Johnston Shull Morrison



*"In all thy ways acknowledge Him and He shall direct thy paths."* (Proverbs 3:6)

This aisle window was given by Mr. and Mrs. White Hall Morrison, Jr. and family.



*In Memoriam*

James Hampton Kirkland  
1859-1939

Steward in this church,  
Chancellor of Vanderbilt University,  
Christian teacher.

This clerestory window was given by Mrs. James H. Kirkland in memory of her husband. The symbols in the panels are characteristic of Chancellor Kirkland: the book and pen as a scholar, a bouquet of iris as a grower of beautiful iris, and the square and compass as a builder.



*In Memoriam*


James Culbert 1860-1941  
Mary Lee Clark Culbert 1866-1938

Devoted parents, Beloved and faithful members of this church

*"With Thee is the fountain of life: In Thy light shall we see." (Psalm 36:9)*

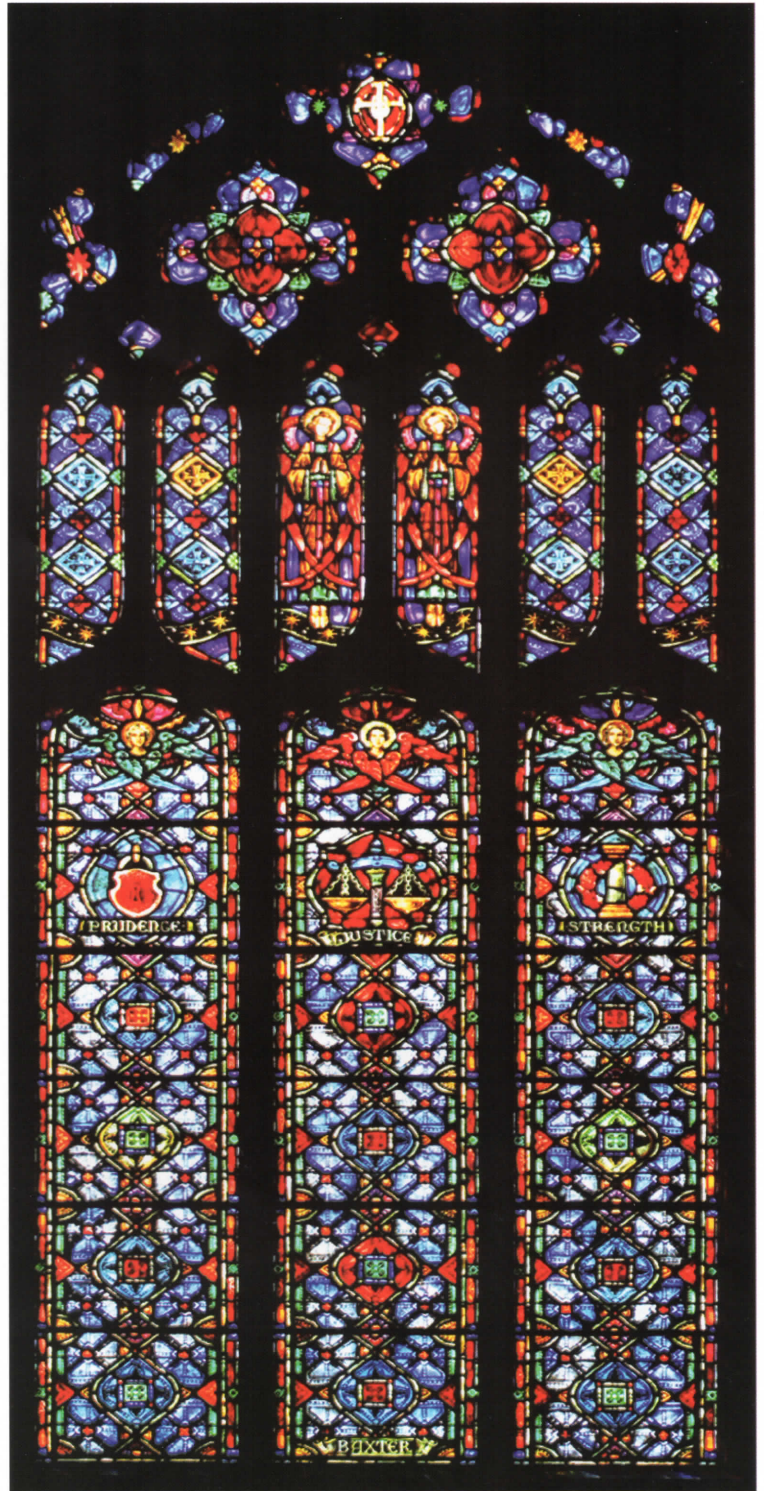
This aisle window was given in memory of their parents by daughters Mrs. R. C. Mathews, Mrs. J. E. Nagy, Mrs. C. H. Warwick, Mrs. J. H. Netto, and Miss Katherine Culbert.



  
*In Memoriam*  
 Nathaniel Baxter Junior  
 And  
 Laura Lavender Baxter  
 Inheritors of the traditions of the  
 Old South and builders of the new

This clerestory window was the gift of  
 Mrs. Robert Jackson and  
 Mrs. Robert Maddox  
 in memory of their parents.

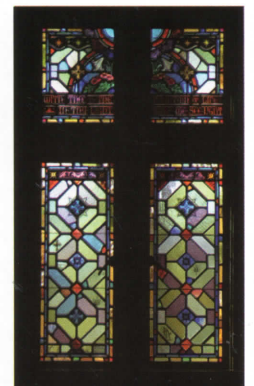
In the apex is a cross.  
 The theme of the window is  
 the sturdy virtues of the Christian:  
 the padlock, symbolic of prudence;  
 the scales, of justice;  
 the pillar and oak wreath, of strength.

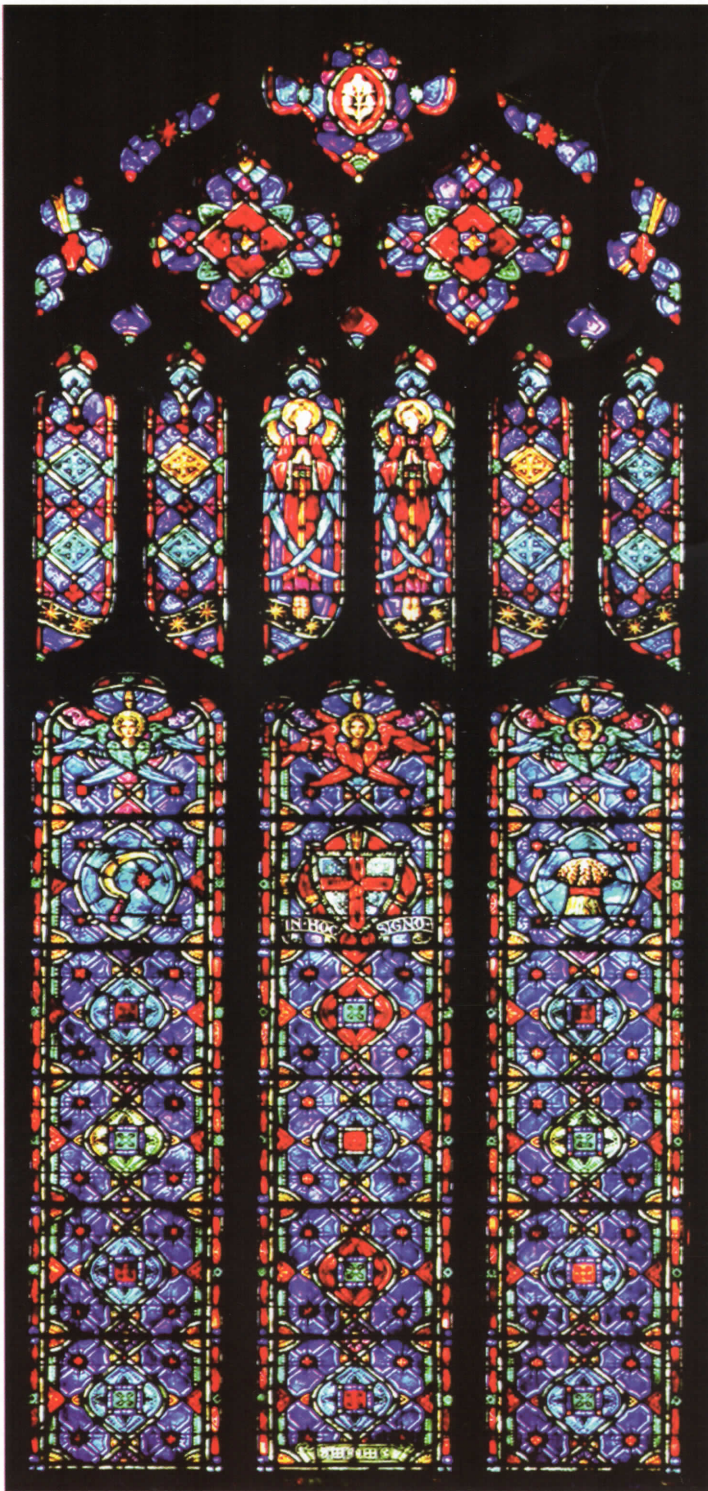


*In Memoriam*  
 William M. Green  
 Pastor of this church 1874-1878  
 and Josephine Searcy Green, his wife

*"The steps of a good man are ordered by the Lord, and he delighteth in his way."*  
 (Psalm 37:23)

This aisle window was given by Mrs. James Parkes  
 in memory of her father and mother.

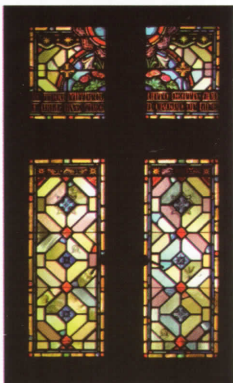




Dedicated to the Glory of God  
and in memory of those persons  
memorialized in  
the old church building

Holland M. McTyeire  
Mrs. Winnie Taylor Crowdus  
L. P. Green  
James W. Thomas  
Dora Rankin  
Anna Clara Chrisman


This composite memorial window, one of two arched windows in the west transept, was a gift of the church in memory of persons memorialized in the windows of the old church building. In the apex is the lily of the valley (Song of Songs 2:1), a symbol of Jesus. The window symbolizes the way of earthly life for humans: the sickle symbolizes life's brevity; the sheaf represents the fruit of life; the crusader's shield symbolizes the conquering faith.



*In Memoriam*  
Robert A. Young,  
who in 1869 organized this church,  
and Anna Green Hunter Young, His wife

*"The Lord is my light and my salvation. Whom shall I fear?"* (Psalm 27:1a)

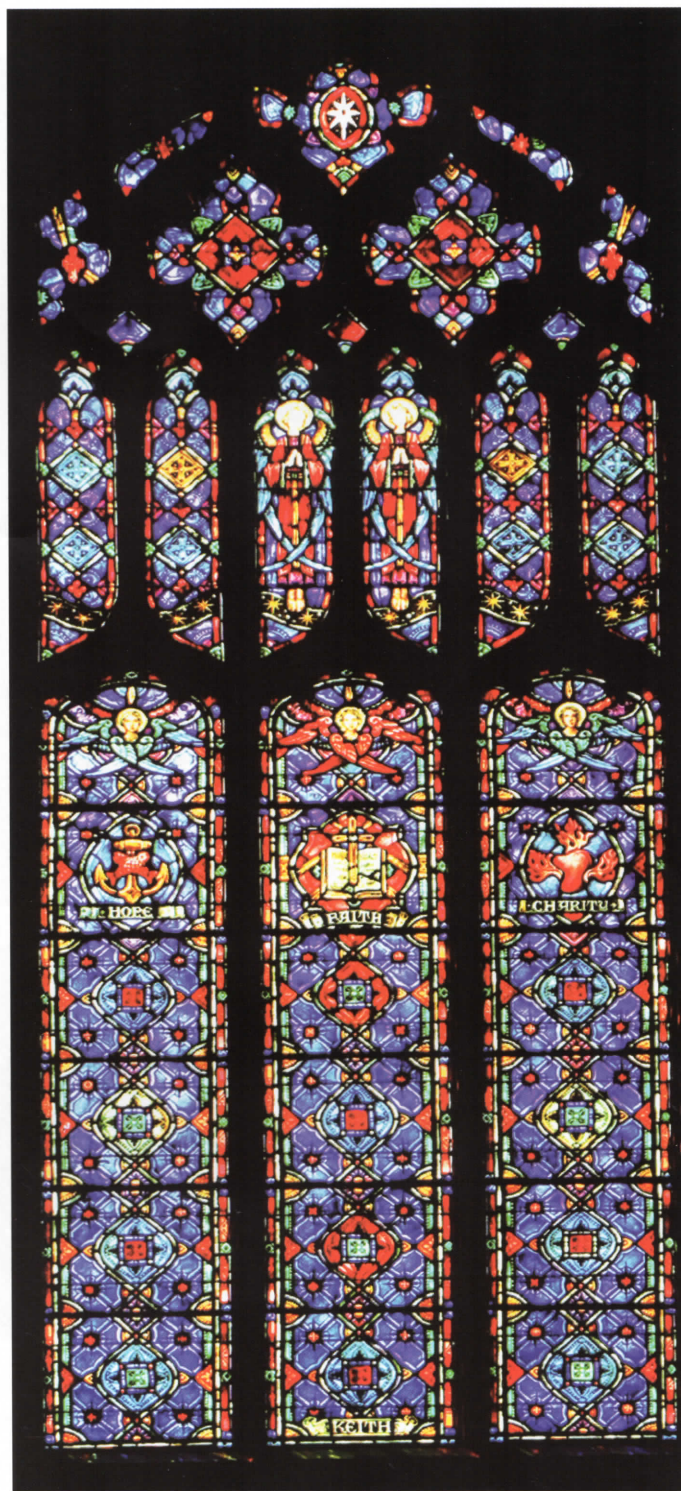
These two aisle windows in the west transept were given as a pair.

  
*In Memoriam*  
 Walter Keith  
 1868-1935  
 Generous in his judgments  
 Constant in his loyalties

One of the two arched windows  
 in the west transept is the Keith  
 window, gift of Mrs. Walter Keith  
 in memory of her husband.  
 It symbolizes the three cardinal  
 graces: faith, hope, and charity  
 (1 Corinthians 13:13).

In the apex is the  
 “bright morning star”  
 (Revelation 22:16),  
 symbolizing Jesus.

In the panels are the  
 anchor and fish for hope,  
 the cross and book for faith,  
 and the flaming heart  
 for charity or love.

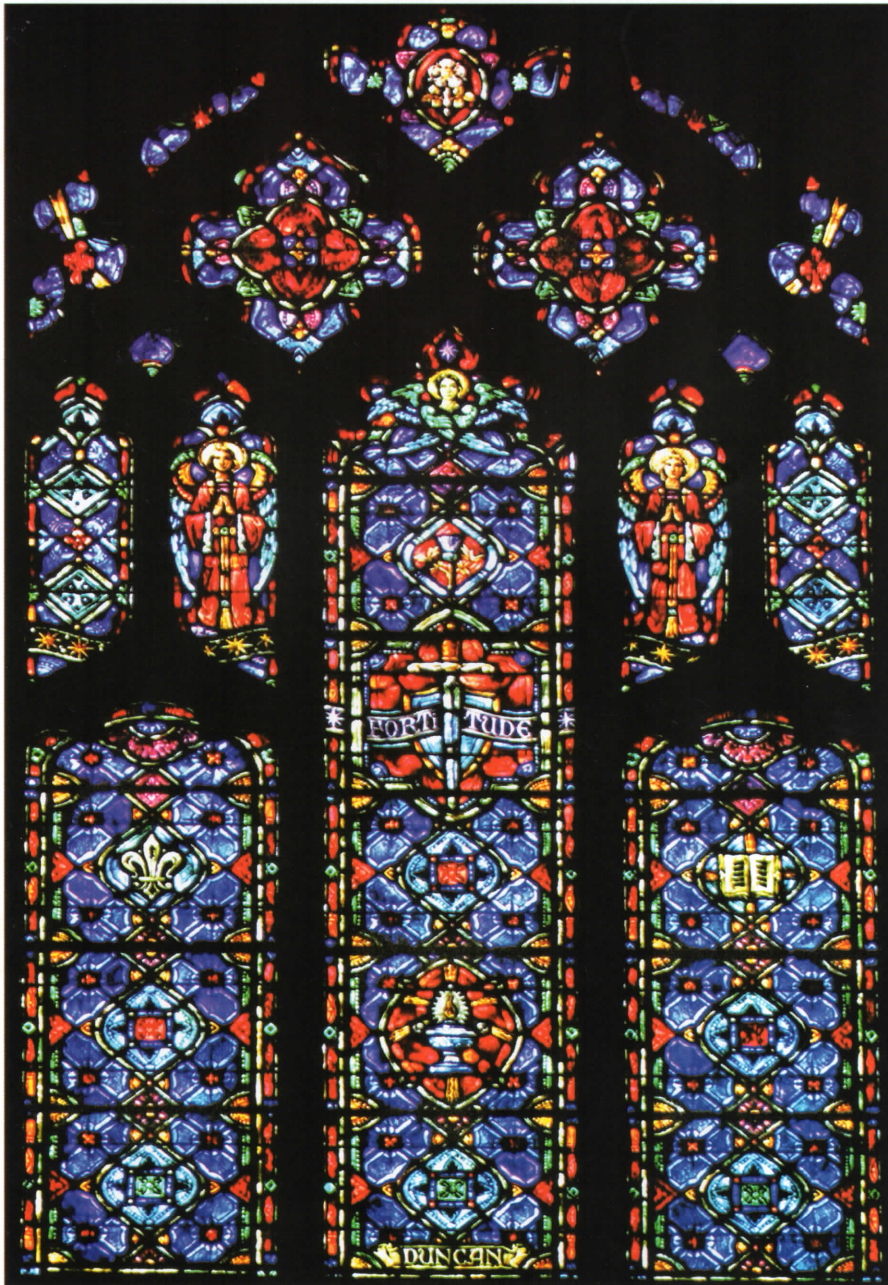


*In Memoriam*  
 Robert A. Young and  
 Anna Green Hunter Young, his wife



*“The Lord is the strength of my life. Of whom shall I be afraid?”* (Psalm 27:1b)

These aisle windows were given by Mrs. Olin West  
 in memory of her father and mother.



*In Memoriam*

Whitten Duncan and Harry Buttorff Duncan, his son, who having answered the call to Christian ministry, was, in the morning of a promising career, called to the church triumphant.

The arched window in the east transept is a gift of Mrs. Whitten Duncan in memory of her husband, Whitten Duncan, and her son, Harry B. Duncan, who at the time of his death was a young minister of promise. The theme of the window is, therefore, Christian ministry. In the apex is the rose of Sharon (Song of Songs 2:1), an ancient symbol of Jesus. Near the top of the middle panel is a thistle, suggesting the minister's preparation for work. (Harry Duncan studied in Scotland, and hence the thistle.) Lower in the same panel are the shield of faith and the sword of the spirit (Ephesians 6:16-17) with the word, "Fortitude," serving as the minister's armor. On the side panels are the *fleur-de-lis*, symbol of purity, and the open book, symbol of truth.

These symbols indicate the minister's graces, while the torch in the lower middle panel represents the minister as a light in the world. The window faces Vanderbilt, young Duncan's *alma mater*.



In honor of James Hanner Parkes and Lenamay Green Parkes, his wife  
Exemplars of the finest and best in our Christian tradition.  
This window dedicated May 30, 1948

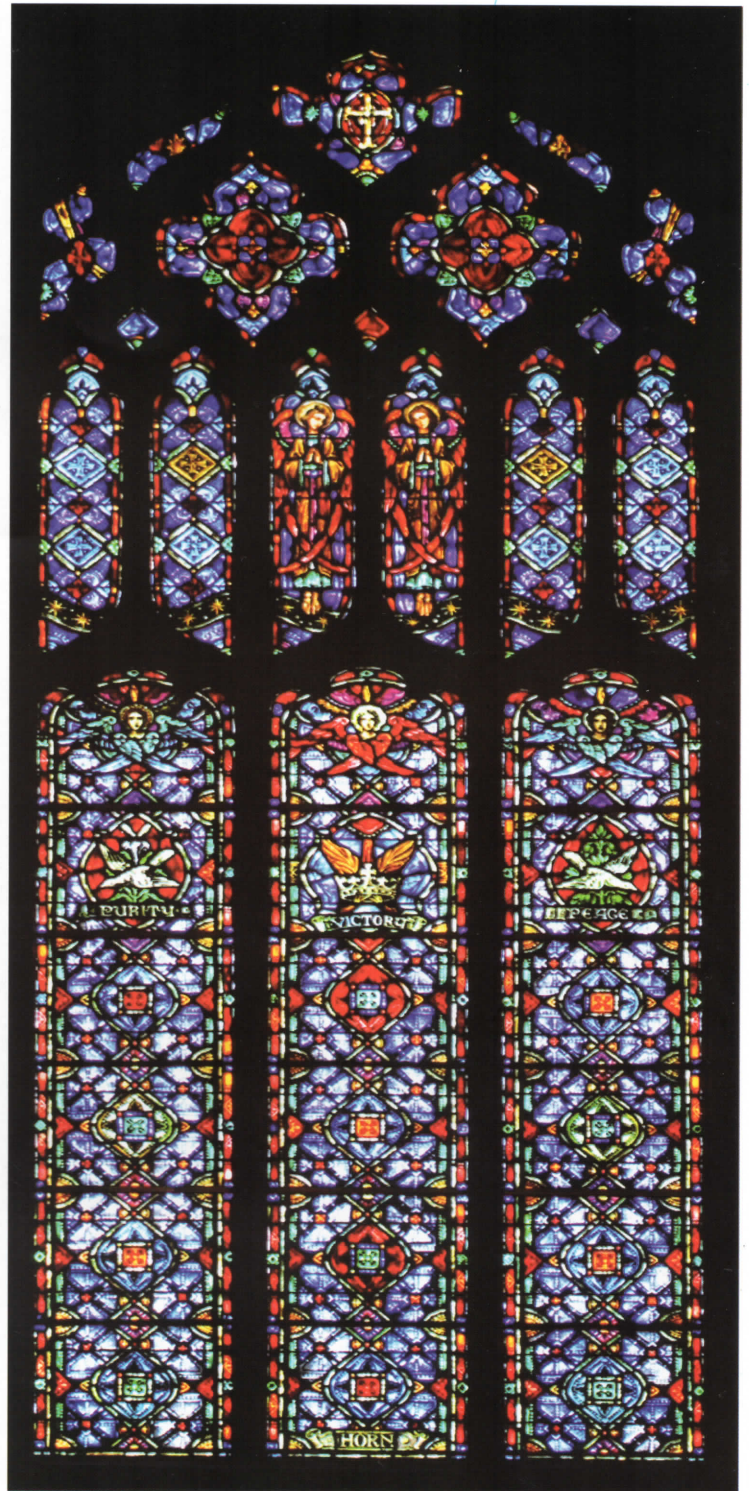
*"Be thou faithful unto death and I will give thee a crown of life."*  
(Revelation 2:10c)

This aisle window was given by the Parkes' children and grandchildren.

*In Memoriam*  
 William Lucas Horn  
 Sincere in his faith  
 Stalwart in his virtues

This clerestory window is the gift of Mrs. William L. Horn in memory of her husband.

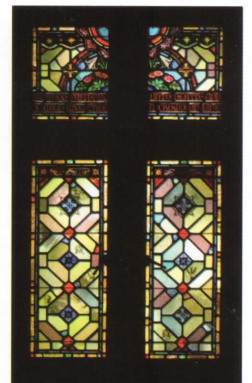
In the apex is a cross.  
 The window highlights the triumphant elements in the Christian's character: the dove and lily, symbolic of purity; the dove and the olive leaf representing peace (Genesis 8:11); and in the center panel, the crown and the palm of victory.

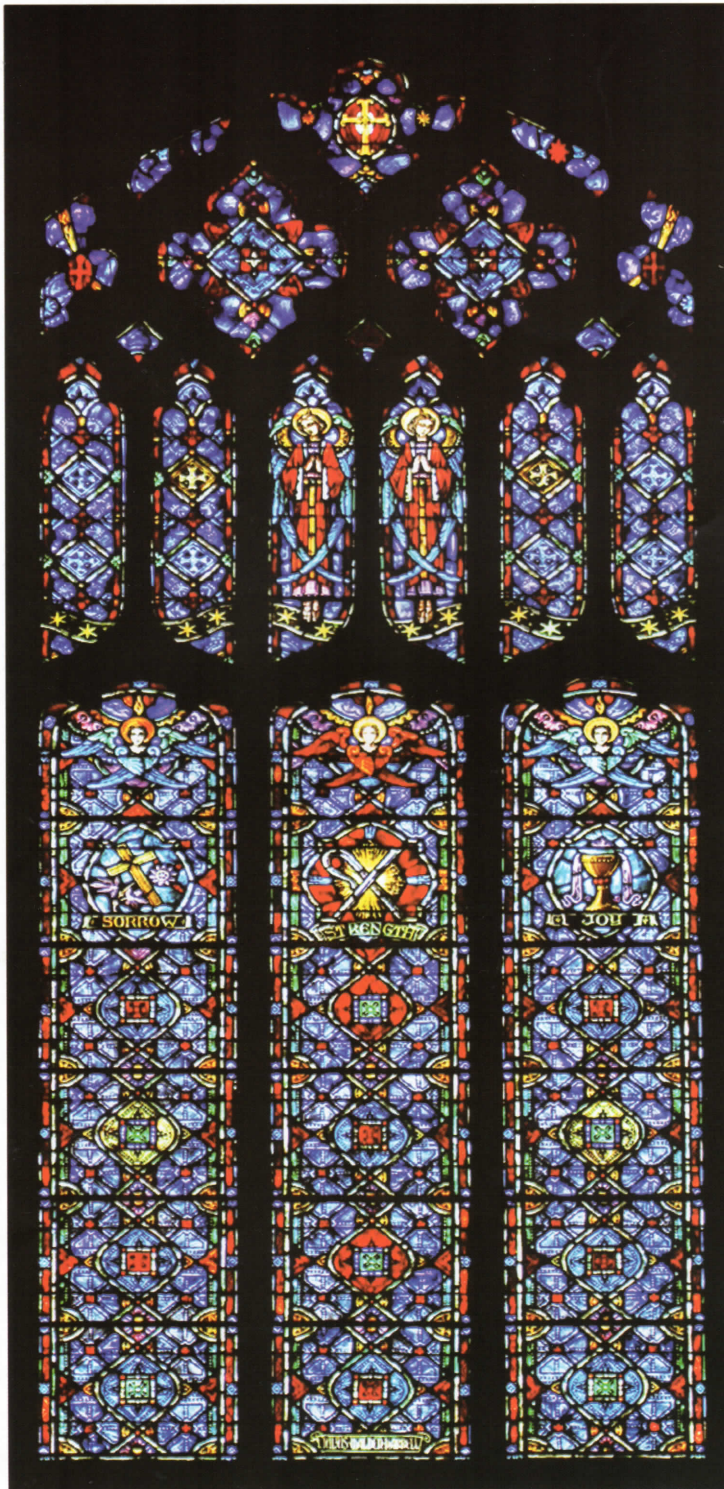


*In Memoriam*  
 James Henry Stevenson 1860-1919  
 Professor in the School of Religion, Vanderbilt University, Christian Scholar and Teacher,  
 And his wife, Evelyn Sutherland Stevenson 1860-1945  
 President of the Woman's Missionary Society

*"The desire of our soul is to thy name and to the remembrance of Thee."*  
 (Isaiah 26:8b)

This aisle window was given by Mr. and Mrs. Alec Stevenson



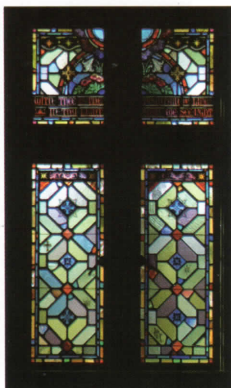


*In Memoriam*

Julius Walden Harrell  
1921-1941

Who, in the strength of his youth,  
radiant with hope,  
eager to serve,  
entered into life eternal

This clerestory window was given by members of the congregation in memory of the son of Bishop and Mrs. Costen J. Harrell, placed as a gift of love. It was to a large extent through the efforts of then pastor Dr. Harrell that the sanctuary building was brought to completion. The symbols in the window are the overflowing cup of joy, the cross of sorrow, and, in the center, the staff and the scepter of strength.



*In Memoriam*

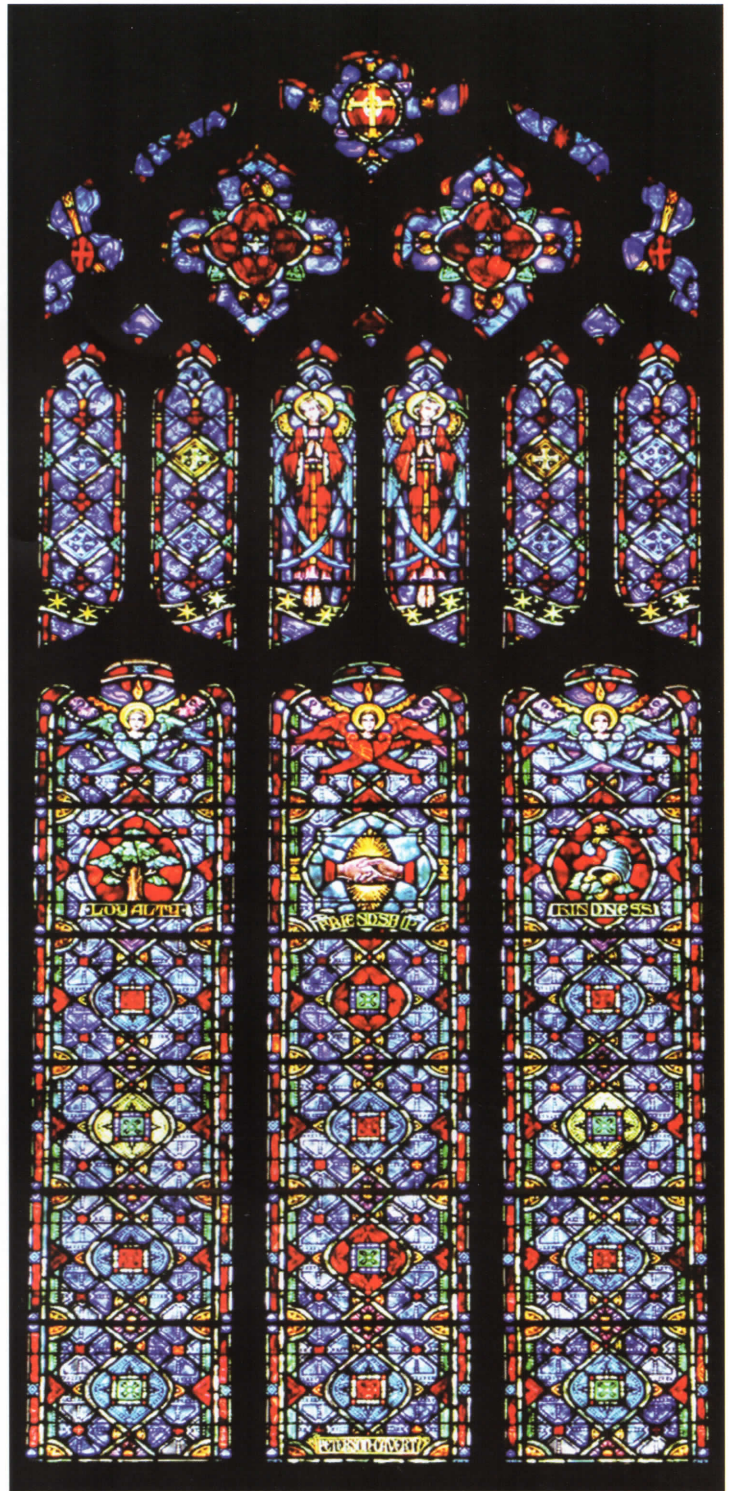
Waller Smith Leathers 1874-1946 Faithful steward in this congregation,  
Dean of the School of Medicine, Vanderbilt University

*"Serve the Lord with gladness. By love serve one another."*  
(Psalm 100:2a and Galatians 5:13b)

This aisle window was given by Mrs. Waller S. Leathers  
in memory of her husband.

*In Memoriam*  
 Peterson Cavert  
 1922-1944  
 Loyal in friendship  
 Pure in motive  
 Faithful to duty  
 He gave his life  
 For his country

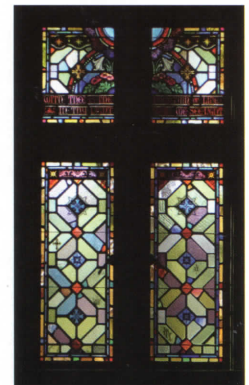
This clerestory window was given by  
 Mr. and Mrs. Tillman Cavert  
 in memory of their son.  
 The symbols are representative of virtues  
 characteristic of the youthful Christian:  
 the tree for loyalty;  
 the clasped hands for friendship;  
 the cornucopia for kindness.

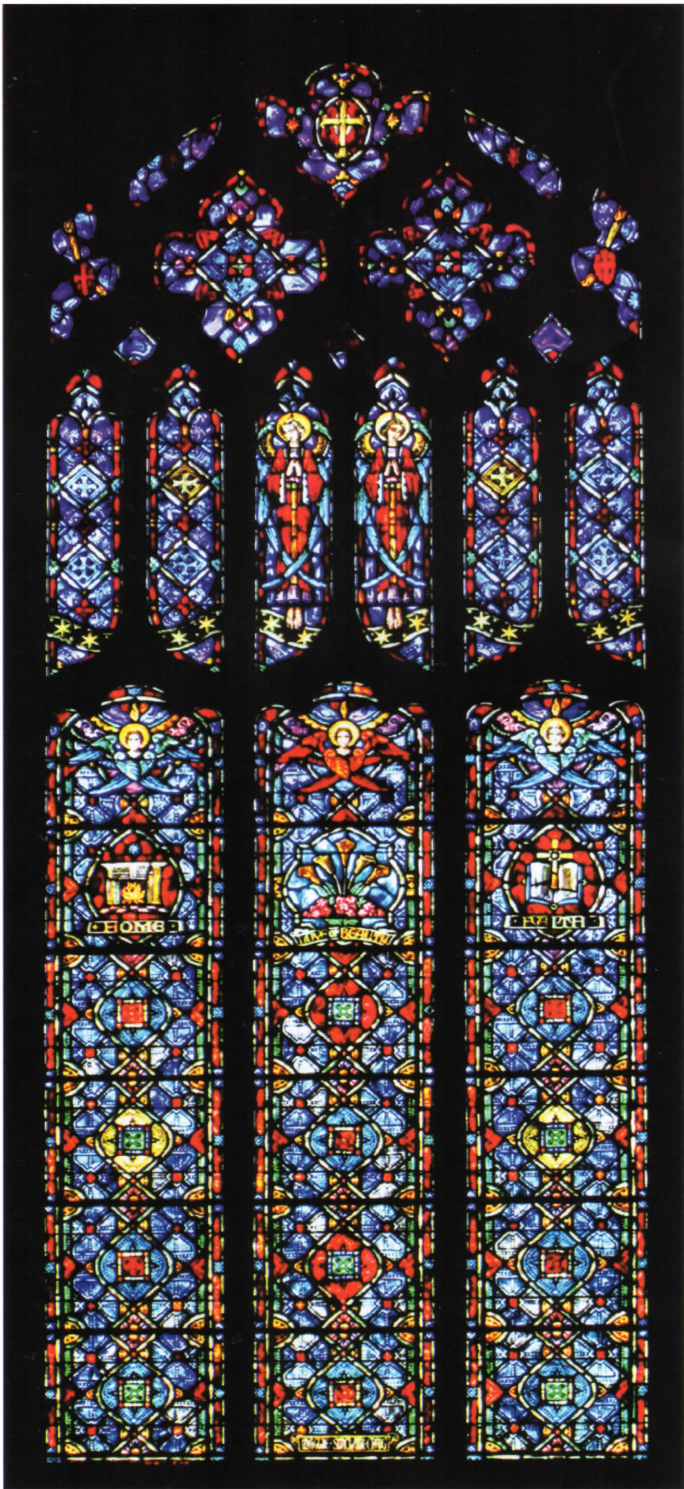


*In Memoriam*  
 William James Vaughn 1834-1912  
 Christian teacher, Devoted Trustee, Professor in Vanderbilt University  
 And his wife, Abbie Scott Vaughn 1841-1923  
 Workers together in Christian fellowship

*"Faith, hope, love. The greatest of these is love."* (1 Corinthians 13:13)

This aisle window was given by Miss Stella Vaughn  
 in memory of her father and mother.

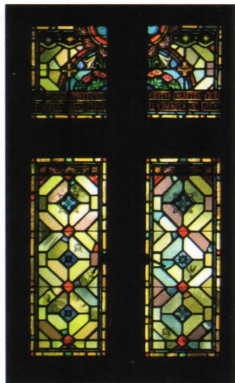




*In Memoriam*  
 Maggie Sinclair Craig  
 1870-1945  
 Wife of Cornelius A. Craig  
 Modest, serene, steadfast,  
 Beautiful in character and life

This clerestory window was given by  
 Mr. Edwin Craig and Mrs. Douglas Henry  
 in memory of their mother.

The home is represented  
 by the hearth and fireplace,  
 the love of beauty is symbolized  
 by the bouquet of flowers,  
 and faith is represented  
 by the Bible and the cross.



*In Memoriam*  
 James S. Hopkins 1850-1923, charter member of this congregation,  
 And his wife, Mary Kinnard Hopkins 1851-1928  
 To the faithfulness of a few we are forever indebted

*"I can do all things through Christ which strengtheneth me."*  
 (Philippians 4:13)

This aisle window was given by Mr. and Mrs. Ross Hopkins.



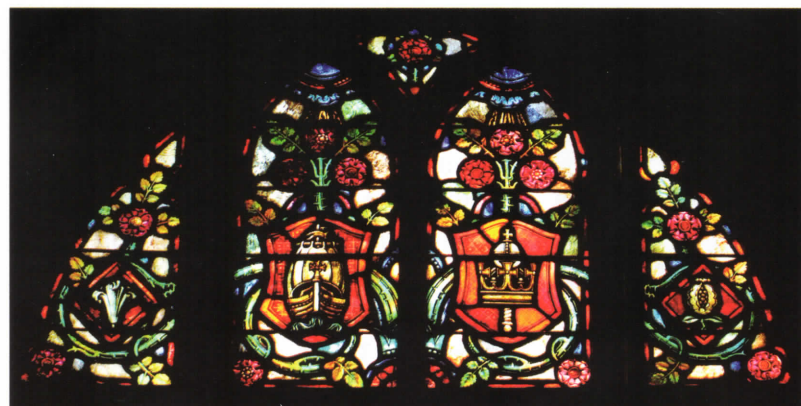


*In memoriam*

The transom over these doors  
 Andrew Francis Mathews  
 1854-1931  
 Forty years an officer in this church

The transom over the great doors that open onto West End Avenue is a gift of Mrs. Bradley Walker in memory of her father, Andrew Francis Mathews. The vine and the branches are from John 15:5, "I am the vine, you are the branches," where Christ is the vine, and the symbols of the apostles (Luke 6:13-16) appear as branches. Judas does not appear here, but his successor Matthias does, instead (Acts 1:24-26). Often,

the symbols of the twelve represent non-Biblical legends concerning their deaths. The following descriptions are in order of the window's symbols from left to right. James the Lesser's sign contains a saw, as he was reported to have been sawn apart after being forced to jump from the pinnacle of the Temple at age 96. Next, a sword and book represent Matthias, the book representing the Christian scriptures, and the sword following the legend that he was stoned and then beheaded. Matthew, a tax collector, is represented by three money bags (Matthew 9:9). James the Greater is represented by scallop shells for his pilgrimages by sea. Simon the Canaanite is represented by a fish, book and cross, indicating his role as fisher of people. Peter is represented by keys recalling Jesus' word to him, "And I tell you, you are Peter, and on this rock I will build my church... I will give you the keys of the kingdom of heaven, and whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven." (Matthew 16:18-19). Jude's symbol is a ship, representing his missionary work, perhaps with Peter. Andrew's symbol is the St. Andrew's Cross, a tilted cross, which is how he died, according to legend, because he felt he was not worthy to die upright as Jesus had. Thomas is represented by a builder's square and spear, as he was reported to have built a church in India with his own hands, and to have died when shot with arrows, stoned, and finally run through with a spear. The open book and knife are for Bartholomew. The book represents the Christian scriptures, and the knife recalls the legend that he was flayed alive, crucified, and then beheaded. John is symbolized with a chalice and serpent, referring to the tradition that he was given a poisoned cup from which the Lord saved him, and he eventually died a natural death. Philip is represented by a cross and two loaves, the cross recalling one of the legends of his death in which he was crucified, and the loaves reminiscent of the Gospel of John's version of the feeding of the five thousand, where, in response to a question from Jesus, Philip said, "Six months' wages would not buy enough bread for each of them to get a little." (John 6:7). Christians who are successors of the faith are symbolized as branches on the Vine, which is Christ.



*In memoriam*

Mrs. Margaret Campbell Floyd  
 And Miss Lucy Eugenia Floyd  
 Who through the years of their life  
 kept the faith

The transom over the narthex doors that open to the lawn on the west side of the sanctuary uses intertwining stems and thorns of rose bushes throughout, along with red roses. The red rose is often symbolic of martyrdom. On the far left is a white lily, symbol of Jesus. On the far right is a bursting pomegranate, showing

the seeds inside. This symbol traditionally represents the resurrection, Jesus bursting out of the tomb. To the left of center is a ship with a cross on its bow, symbolic of the church. To the right of the center is a crown of crosses, placed in front of a scepter topped with an orb and a cross, all symbols of the kingship of Jesus.

Wilkerson Memorial Prayer Chapel  
Dedicated to the Glory of God  
And to the Memory of  
H. Burton Wilkerson  
1887-1947

Steward of This Church      Valuable Citizen  
Steadfast in Faith      A Friend of Mankind

This little chapel, presented by his wife,  
was born of love and appreciation and is a  
memorial to one who lived unselfishly and  
gave unlimited Christian service.

May all who enter here meet and commune with the Living Christ.

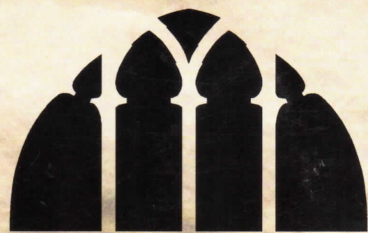
*“Speak to Him thou for He hears,  
and spirit with spirit can meet -  
closer is he than breathing -  
and nearer than hands and feet.”*



The colors of this window mimic the colors in the clerestory windows in the sanctuary: blue for fidelity, red for courage and sacrifice, green for abundant life, and gold for the precious and everlasting Gospel. At the tops of the panels of the window are three main symbols. On the left is a fish with the Greek word  $\text{IX}\Theta\Upsilon\text{Σ}$ , formed from the first letters of the Greek words for “Jesus Christ, God’s Son, Savior.” The result of those letters is the Greek word  $\text{IX}\Theta\Upsilon\text{Σ}$ , which means “fish.” Thus, the fish and name symbolize Jesus, the son of God and served as a secret sign for early Christians. On the right is the descending dove, symbol of the Holy Spirit, as exemplified in the story of the baptism of Jesus (Matthew 3:16). In the center is a

hand coming from the clouds and bolts of lightning, symbolizing the power and presence of God, the caregiver for the souls of the righteous. These three symbols, then, remind the person who comes for prayer of the providential care offered by the Trinitarian God. The invitation to “Ask and ye shall receive” (Matthew 7:7) in the center of the window invites the person in need of prayer.





WEST END  
UNITED METHODIST CHURCH

