

St Bart's Windows: Led by the Light



Monday May 6th, 10 am – 12 pm: Guided tour, refreshments and leadlight craft.

Tuesday May 7th, 2 pm - 4 pm: Self-guided tour, refreshments and leadlight craft.

Thursday May 9th, 10 am – 12 pm: Self-guided tour, refreshments and leadlight craft.

Friday May 10th, 2 pm - 4 pm: Self-guided tour, refreshments and leadlight craft.

South
Australia's

MAY2024

History Festival



St. Bart's Windows: Led by the Light

"Stained-glass windows, like keyholes to heaven, bring blessings of light from above."
(Jude Aquilina, *Light & Glorie*, an anthology of poems re Bart's windows, 2012, p. 2)

Power is Born: The Nativity Window (West wall)



The Nativity Window features Mary holding Jesus her newborn baby and her husband Joseph (back left). The shepherds (back right) were told by angels that they would find an infant child in an animal feed trough - a child who was destined to be their long-awaited King and Saviour! Imagine how you might have felt if you were in their sandals!

Created by Australian artist Mervyn Napier Waller in 1938, *The Nativity* features his hallmark Art Deco style. Note the bold geometric shapes with strong borders, and also the modern Mary with her head uncovered and her short hair!

Fun fact: The Nativity window made a later splash in 1984 when the Mary and Child detail appeared on the Australian Christmas stamp (pictured right).



The window was installed in memory of Charlotte Wall (R.I.P. 1937 at age 70 years) by husband George and their children, two of whom served in WW1. Their son Fred a field medic, was known for his courage and compassion. In 1938 he specialised in obstetrics and gynaecology – the same year when the Nativity window was commissioned to honour Charlotte, his mother! Fred's patients likely had more suitable accommodation than Mary, yet on close inspection Mary appears quite serene as she basks in Jesus' loving gaze.

Take a moment to explore the overall impact of this window.
What do you notice?

Which of the figures in 'The Nativity' can you most relate to?

Power over Darkness: Light of the World Window (West wall)



This window was created by H L Vosz Ltd. after Holman Hunt's 'Light of the World' painting which hangs in St Paul's Cathedral, London.

It was installed by St Barts parishioners in 1914 in honour of the Reverend William Andrews after being rector for 40 years. Under his leadership, attendance at Sunday Church meetings grew significantly. The many site developments during this time included a school room (1879) where local children could receive an education and also attend Sunday school.

The 'Light of the World' image depicts Jesus' words:

'Here I am! I stand at the door and knock. If anyone hears my voice and opens the door I will come in and eat with that person, and they with me' (Rev 3:20).

Of this window, Margaret Fensom (poet and member of the St. Bart's community) writes:

*He is robed and carrying a lantern,
bloodless crown of thorns
under a royal circlet.
Can such a dim lamp illumine the whole world?*

*It seems like a candle,
like the kindly light that leads
amidst the encircling gloom.*

*But the true light
hides behind the sunlight
the dark and the night stars,
is not formed from photons,
lives within us,
shines out, surprising in the darkest places.*

(Fensom, *Light and Glorie*, 2012, p. 20)

The installation date was especially timely as the First World War was declared 7 weeks prior. Pause and consider how this window may have inspired hope among the St. Bart's community in these circumstances.

Power over Fear: Good Shepherd Window (West wall)



This window was created by Clarkson Ltd., a successful glazier on Rundle Street, Adelaide. It was erected for the 30th anniversary of the death of Elizabeth Hitchin (R.I.P. Oct 1906) by Lizzie, her third daughter. Once it was installed the window was dedicated by the Right Rev. Dr. A. Nutter Thomas, who was the longest serving Anglican Bishop of Adelaide for that time.

In Jesus' day shepherds cared for their sheep as though they were their own children. Shepherds relied on being kind, loving, and patient as they had smaller flocks than modern farmers and no machinery. They also required strength and courage to protect their flock from attack by wild animals and also to find any that wandered off and managed to get lost or injured which happened often.

Similarly, Jesus protects and nurtures those who enter into relationship with him. He knows his sheep by name and they know and respond to his voice. Jesus promises that none will be lost or abandoned as he will stay with them and protect them always. Therefore he is able to say, '*I am the Good Shepherd. The Good Shepherd puts the sheep before himself, sacrifices himself if necessary*' (John 10:11) as his crown of thorns and wounded foot show. In response his sheep can say, '*The Lord is my shepherd...I will not fear*' (Psalm. 23:1, 4).

'The Good Shepherd' image highlights Jesus' authentic love for and commitment to all people. As Jesus' 'sheep' are found by him and receive his reassuring care, he calls them to do likewise by showing selfless love to one another and to all people.

What do you notice about the Good Shepherd image as it is presented in this window?

Power Outpoured: The Crucifixion Window (East)



Another Napier Waller creation, this window was installed in 1941 in memory of Frances Hunt (1861-1940) and parents William Russell (an English labour exchange proprietor) and Jeannette Hunt (an Irish migrant). Napier's use of cubist forms and muted colours capture the stark scene of Jesus Christ's death by crucifixion. In English '*In Hac Salus*' means 'In this Cross is Salvation'. This phrase captures the great price God paid to make peace with all people and to bring forgiveness and healing into their lives. Another St Bart's member Aiden Coleman reflects on this image in his poem entitled 'CruX':

Beneath a calm Christ,

these few followers

(like cosmonauts

breathing rarefied air)

And apart

the centurion's armoured face: wind-set, incredulous.

(Coleman, <https://redroompoetry.org>, 2012)



According to eyewitness accounts Jesus' death coincided with earthquakes, supernatural darkness and other signs. As a result a Roman Centurion (akin to a military brigadier or major) who was entrusted to guard Jesus during his death declared his innocence, exclaiming, '*Surely this man was the Son of God!*' (Mat 27:54; Mk 15:39; Lk 23:47).

As the chief member of the execution team who was likely trained to obey orders and not to speak, the Centurion's words reveal his shock as recognition dawned on him!

Note the facial expressions of the onlookers. Putting your own astronaut helmet on, imagine how it may have felt to be present at this event.

Power Relocated: St. Peter's Commissioning / The Risen Christ / St. John



This stunning triple window was created by W. Wailes in England, 1872. Wailes' work was known for light, bright colours and painting like details on faces. Alas, the identity of the barber behind the splendid beards remains unknown.

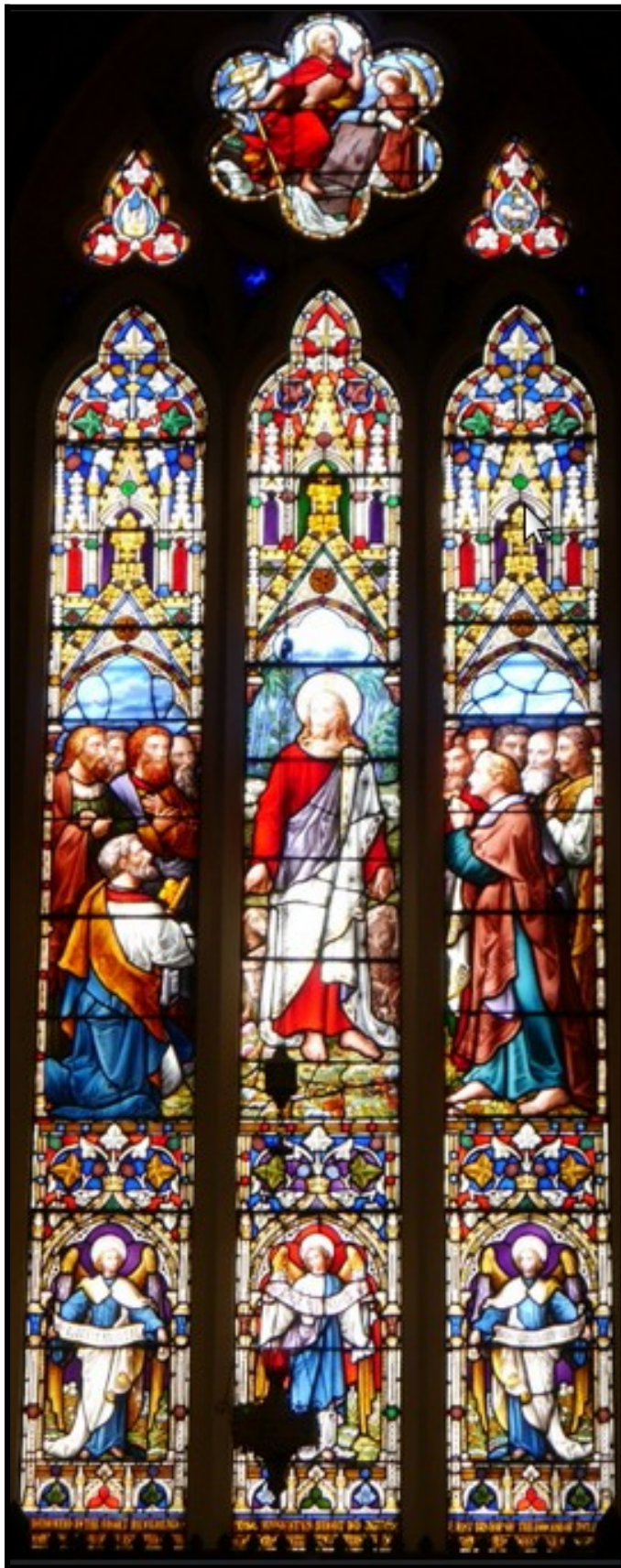
The window was first installed in St Peter's Cathedral, North Adelaide (1875) to honour the Rt. Rev. Short (the first Bishop of Adelaide) and the Very Rev. Dean Farrell (the first Dean of Adelaide). It was was gifted to St Bart's (where Bp. Short had served as a Trustee) in 1901 when both the Cathedral and St. Bart's happened to be undergoing major building extensions.

The poem 'On the transportation of the North Window' below also by Aiden Coleman captures the extraordinary process that this move likely involved:

*Dismantle the beards
and the odd feet,
the green of date palms
and paned faces,
the urgent sky's banner
and dinner plate haloes;
fracture with care
the bended knees,
the fingers pointing
to already over.
Dis-piece the wing-stumps
of angels' shoulders,
blunt Christ's aphorisms:
word from word;
flat-pack and taxi
through electric dusk,
to rise again in the East.*

(Coleman, *Light and Glorie*, 2012, p. 24)

Power to Restore: St. Peter's Commissioning / Risen Christ / St. John (cont)



The hexafoil window (top image) celebrates resurrection of Jesus Christ from the dead in a rather unique way!

The three light window depicts the risen Christ's charge to St. Peter (left) who kneels before Jesus and his disciples as he receives a key from Jesus.

The first two texts displayed at the bottom of the main windows read, '*Peter, lovest thou me?*' and '*Feed my sheep.*' These words meant that Peter was not only forgiven for denying that he knew Jesus after his arrest, but he was also entrusted with preserving Jesus' teaching and the care of his followers for generations to come. The key in Peter's hand symbolises the delegation of this responsibility to him and to all who follow Christ.

The last text reads '*The disciple whom Jesus loved*', referring to St. John (to Jesus' right) who wrote the Gospel of John.

This scene continues to inspire hope in many today who frequent this building in knowing that they too are forgiven. It also encourages them to continue to love both God and other people as best as they can.

What impression does this triple window leave you with?

Power over 'Cheep' Knock-offs: St. George Window



This window was created by Heaton, Butler & Bayne of England to honour William C. Gosse (1842-1881), explorer and surveyor. He married Agnes Hay at St. Barts. Gosse was the first European to discover Uluru in 1873. His maps of far Northern South Australia assisted others to later identify a route from Perth to Central Australia. Gosse retired as Deputy Surveyor General in 1881 due to health problems. He died soon afterwards at home in Kent Town, leaving Agnes with their three children who were under 6 years old.

The window portrays St. George, a Roman officer who was martyred near Jerusalem about 300 A.D. under Dacian (a Roman governor) for his faith in Jesus Christ rather than in the pagan gods he once worshipped. One may ask, why the dragon at his feet?

Medieval legends tell of St. George slaying a dragon that oppressed local villagers by demanding either sheep or residents as food. St. George is said to have declined his reward for the act, sold his goods to support the poor, and advocated for persecuted Christian believers before facing Dacian and his own death. An impressive resumé! Other versions represent Dacian and his gods as 'the devil's offspring' or literally 'chickens' - which ordinarily lack teeth! Arden, a local contemporary poet presents yet another possibility:

*What poor dragon
did St George prick
with his bitter blade?...*

*Or did he fight
Those other monsters
That lay hidden:
Pride and anger
Greed and lust?*

*Then he laid down his sword
And from the wilderness emerged a virtuous human.*

(Lynette Arden, *Light and Glorie*. 2012, p. 6f)

Dragons aside, note the courage shown by Gosse and St. George as they risked their lives to achieve a greater goal, likely inspired by Jesus' own sacrifice on the cross for them and for all people.

Power Set Aside: St. Alban Window



Created by the same firm as the St. George window, *St. Alban* was installed in memory of William Hay Gosse (1875-1918), the son of explorer William Christie Gosse. A soldier in WWI, William received a Military Cross for his sacrificial courage and commitment before dying during battle in France. Muriel his wife died soon afterwards. Their two young children were raised by their grandmother Agnes.

In the 4th century St. Alban sheltered Amphibalus, a Christian priest in his home who was fleeing from the heinous religious persecution of Emperor Diocletian. Amphibalus' beliefs, soul-stirring prayers and conduct led to St. Alban's conversion from Roman pagan religion to the Christian faith.

When Roman officials came to search his house for the priest, St. Alban's new faith inspired him to swap his cloak for that of the priest and give himself up instead. He did not succumb to the pressure which followed to renounce his faith in Christ and return to worship of pagan gods, despite being subjected to torture. In response he said, *'I will never worship those false gods again... They cannot help you or answer your requests.'*

St. Alban is said to have remained patient and joyful throughout the experience. His final words have echoed in the prayers of many Christians since his death: *'I worship and adore the true and living God who created all things.'*

As the first recorded Christian martyr in Britain St. Alban's story provides yet another example of standing by your principles.



Now for a lighter take on St. Alban...

The Lighter Side: St. Alban Window (continued)



'St. Alban's Mother Speaks'

Here he is, our boy, in his favourite shin plates.

beaten copper they were, each one

topped with the likeness of a lion -

to ward off the enemy he said, but in truth

he liked a bit of flair and flounce

It took me an age to embroider the hem of his tunic

the way he wanted, and then his father came home

with the cloak you see him wearing. Beautiful though it is,

no depiction could do justice to the full circle

of its sweep: a matador could fend off a bull

And to think all of it went to adorn an impoverished priest

making his escape from soldiers, while our dear boy

went to a martyr's death in the priest's garb of drabbest brown.

Brown: he'd have hated that – not that we begrudge

the priest of course, a man of God after all.

But if any of you should discover

a pair of copper shin plates, each topped

with the head of a lion – there couldn't be but one pair

of their like – perhaps you'll return them to us.

Thank you.

(Louise Nicholas, Light and Glorie. 2012)

Seriously though, this poem touches on a significant detail in the story. St. Alban repurposed his rich military attire to protect his guest - a guest who had risked his life by revealing the treasures of God's kingdom to him. What once signified earthly power and glory St. Alban now joyously swapped for rags, having gained something of infinite value, just as Jesus did.

'The kingdom of heaven is like treasure hidden in a field. When a man found it, he hid it again, and then in his joy went and sold all he had and bought that field.' (Matt 13:44).

What Next?

Congratulations, you have reached the end of the formal part of the tour. You are welcome to enjoy this space for a while, exploring the windows at your leisure or sitting in the reflection area over a cuppa.



Please feel free to ask any questions that you may have about what you have heard today or about St Bart's Anglican Church.

You are also invited to create your own lead light Nativity star using the craft materials in the reflection space.

Please note that this activity is suitable for year 2 students and older. Instructions and help are available for artists of all ages and abilities!



As advertised this tour is free. Should you wish to contribute to the work of Mary Mags Dinners in service of people who are disadvantaged gold coin donations can be made via the box at the rear of the church. Alternatively donations can be made online by visiting the QR code or website below:



<https://www.marymagsdinners>



Thank you for being with us!



Contact details

For more information about St. Bart's Anglican Church please contact our friendly staff via the details below:

office phone- 0413 450 350 (Mon & Fri 9-5; Tue & Thurs 9-3).
email- hello@stbarts.asn.au

Or alternatively by visiting our website via the QR code or weblink below:



<https://stbarts.asn.au/>

You are also welcome to join us for Sunday meetings at 10 am or 5pm.
We'd love to see you there! Our location is:

St Bart's Anglican Church
77 Beulah Rd, Norwood, SA 5067
(on-site parking available via driveway to right of church entrance)

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