

FOREWORD

All the stained glass windows in the University Presbyterian Church are the work of Henry Lee Willet of Philadelphia.

Apart from the liturgic effect of the play of colors, lights and shadows in the sanctuary, the windows should inspire in the beholder a desire to come and worship the Lord. He will discern as he studies the windows that the medallion shapes contain symbolic stories telling in a decorative manner the life of the Saviour of mankind, Jesus of Nazareth.

Particular attention is directed to the three lancet windows in the chancel. To fully appreciate them they should be studied both in daytime and night. In daylight they glow with color. Then in the evening the color seems to have disappeared entirely and the beautiful pictures are portrayed in gold.

The process is a secret of Old World artisans whereby masses of sculptured lead are "flown" with gold leaf of various depths and shades, layer upon layer, burnished until it gleams under the spotlight's rays. The overall process produces an effect quite unique and original in stained glass.

75TH ANNIVERSARY EDITION

UNIVERSITY PRESBYTERIAN CHURCH
4540 FIFTEENTH AVENUE N. E.
SEATTLE, WASHINGTON 98105

THE WINDOWS

The ten stained glass side windows each teach their lessons of symbol and story. Starting on the right of the church facing the chancel with the window nearest the chancel, proceeding back across to the left of the church and then forward again to the chancel, the windows, numbered from one to ten are as follows:

1. CREATION WINDOW "I am Alpha and Omega." The three large medallions, reading from the top down: the creation of Adam and Eve; the temptation of Adam by Eve and Satan represented by the serpent entwined on the tree between them; the expulsion of Adam and Eve from the Garden of Eden by the angel with flaming sword. Lesser scenes in the border represent the first six days of Creation.

2. FAITH WINDOW "I am come to fulfill." This is a Jesse Tree type of window depicting on its branches figures of great faith from the Old Testament. Reading from the bottom up, the main figures are: Abraham; Moses holding the tablets of the Law; and the Prophet Isaiah surrounded by symbols of his visions. Lesser figures are, from the bottom: Cain's brother Abel; Noah; Joseph; Joshua causing the walls of Jericho to fall; David; Rahab; Daniel; Enoch.

3. NATIVITY WINDOW "I am come forth from the Father." The three large medallions, from the top: the nativity scene with Mary and Joseph adoring the

Christ child; the adoration of the Magi; the presentation of the Christ child in the Temple. Lesser scenes in the border are from the top: the Annunciation; Joseph's dream; the angels appearing to the shepherds; the flight into Egypt.

4. CHILDHOOD WINDOW "I am come in my Father's name." The three large medallions, from the top: the boy Christ entering the Temple with Mary and Joseph; the boy Christ discoursing with the doctors in the Temple; the boy Christ in the carpenter shop instructed by Joseph. Lesser medallions, portraying childhood in the Bible, from the top: Moses in the bulrushes; the boy Samuel; Naaman's little serving maid; the young Timothy brought up in the nurture and admonition of the Lord.

5. DISCIPLESHIP WINDOW "I am the Way." The three large medallions, from the top: baptism of Jesus by John the Baptist; the call of Matthew; the conversion of Saul on the road to Damascus (clad in traditional armor; Eph. 6). Lesser scenes in the border, from the top: Stephen the first Christian martyr; Dorcas, the doer of good works; Lydia, seller of purple; Hus; Calvin; Knox; Luther; Waldo. All these represent converts to Christ down through the ages.

6. PUBLIC MINISTRY WINDOW "I am the Light of the World." The three large medallions, from the top: Christ preaching His sermon on the mount; Christ blessing little children; Christ teaching in the Synagogue. Lesser border scenes, from the top: "Render unto Caesar the things that are Caesar's ..."; Christ preaching from the boat; Christ calling Zaccheus down from the tree; the woman taken in adultery; Christ and the rich young ruler.

7. INTIMATE MINISTRY WINDOW "I am the One whom the prophets foretold." The three large medallions, from the top: Christ and the woman of Samaria; Christ and Nicodemus on the rooftop; Christ in the home of Lazarus with Mary and Martha. Lesser medallions, from the top: Salome with her sons James and John; the little child set in the midst; the widow's mite; John the Baptist preaching in the wilderness.

8. PARABLE WINDOW "I am the Door." The three large medallions, from the top: the Good Shepherd; the Good Samaritan; the Forgiving Father, better known as the Prodigal Son. Lesser border medallions, from the top: the Pharisee and the publican; the sower; the lost coin; the rich fool.

9. MIRACLE WINDOW "I am the Bread of Life." Three large medallions, from the top: feeding the five thousand, or the boy with the loaves and fishes; letting down the palsied man from the roof; the raising of Jairus' daughter. Lesser medallions, above and below the large center medallion, from the top: healing the deaf man; healing the blind Bartimaeus; the woman of great faith; the centurion's son.

10. SONSHIP WINDOW "I am the Son of God." The three large medallions from the top: the angel speaks to Joseph in a dream; Peter's great confession; the Roman centurion at the feet of the crucified Christ. Lesser border scenes, from the top: Martha's testimony after the raising of Lazarus; the enemies who would stone Jesus because "thou makest thyself God"; Peter walking on the waves saved from sinking by Jesus; Paul, great exponent of Christ's sonship, shown writing his Epistles.

A GLORIOUS CLIMAX

The glorious classics in stained glass come to a soul-stirring climax in the lovely three-lancet window in the chancel and surmounting the carving of the Last Supper. Beginning in the lower left lancet, these scenes unfold themselves as follows:

Left lancet, from bottom: the transfiguration of our Lord, the entry into Jerusalem; Christ washing Peter's feet.

Center lancet, from the bottom: Christ at Gethsemane, praying for God's will in regard to the cup held by the angel at the top. In the left foreground are the three sleeping disciples, to the right are the soldiers approaching with Judas to take Jesus. The center medallion shows the crucifixion scene, with John, the beloved disciple and Mary the mother of Jesus at either side of the cross. Top medallion is the resurrection of Christ from the tomb, an angel on one side, the blinded and dazzled centurion on the other.

Right lancet, from the bottom: the Great Commission with Christ sending His disciples into all the world to preach the Gospel; middle medallion, Peter preaching at Pentecost with the tongues of fire on those present; finally at the top: Christ enthroned in a vesica of glory, seated on the rainbow of Hope between the symbols Alpha and Omega. He is from eternity to eternity.

THE LAST SUPPER

The great carving of The Last Supper below the chancel window is of limestone and is the work of Arcangelo Cascieri and Adio Di Biccari of Arlington, Mass. It was not copied from any painting, but is the original conception of the two artists. It was carved from a six-ton block of limestone and weighs four tons as it is, and took nine months to complete.

Study the sculpture carefully. In simple terms is depicted the great impact of the moments after our Lord had predicted His betrayal just as He is offering bread and wine, symbols of His body and blood. The apostles are perplexed. They question themselves and strain to catch each word of the Lord.

Note the simplicity of the scene. The table is not laden with food in order to emphasize the giving of His body and His blood from one cup and one loaf.

Our Lord is gentle, firm and full of spiritual dignity. Peter, at our Lord's left, is startled and points to himself wondering if he will be the guilty one. James, next to Peter, listens in an effort to analyze what he has heard. Simon looks inquisitively over the shoulder of James, his hand pressed in eagerness on James' arm. In front of the table is Jude, Simon's brother, who eagerly listens for each word. Across from Jude is Philip, one of the beardless young men. He seems greatly disturbed and seeks an explanation at what he has heard.

At the right end of the table is the cringing, treacherous Judas, nervously clutching the treasurer's pouch. Note his face is in the shadow, an ominous sign of his doom.

To our Lord's right is the philosophical youngest apostle, John, who hears the words, but is passive and pensive. James, a minor relative of our Lord, is next to John, greatly alarmed over what he has heard. Next to James is Thomas, another young apostle with real doubt expressed in his eyes and hands. Matthew sits next to Thomas, disturbed, anxiously leaning toward the direction of Jesus. At the left end of the table sits Bartholomew with head and hand uplifted as if to say, "Oh Lord, what does this mean?"

And finally in front of the table sits the aged Andrew who, hard of hearing, leans forward to catch every word. He is concerned and sits nervously on the edge of his chair.

In this masterpiece has been expressed the spirituality of Jesus, the force of the evil spirit in Judas and the basic reaction of the apostles. As you study it and meditate upon it, what does it mean to you?

THE CELTIC CROSS AND THE DOVE OF PEACE

The beautiful Celtic Cross made of polished brass which is installed above the pulpit, was a gift to University Presbyterian Church in 1976 by the Fisherwick Presbyterian Church in Belfast, Northern Ireland. It was designed and crafted by Mr. McClelland of Ulster College. Imposed upon the cross is a circle representing the love of Jesus Christ for the whole world.

The cross was brought to us by the Fisherwick Choir when it visited our church in July of 1976. A strong sense of spiritual unity has existed between the two churches since our choir and pastor, Dr. Richard Langford, visited the Fisherwick Church in the summer of 1974. At that same time University Presbyterian Church presented the Fisherwick Church with a gift—a stained glass window picturing the Dove of Peace, crafted by Rich McBride and Tom Hanes of the Glass Guild of Seattle.

THE ARCHED DOORWAYS

The arched doorways to the left and right of the chancel as well as the arches at the main entrances, are a simple lancet type arch that was used in Gothic architecture characteristic of many beautiful European churches built in the Middle Ages.