

THE WINDOWS OF ST. ANDREW'S CHURCH, OTTAWA

A Congregation of
the Presbyterian Church in Canada



On the corner of Wellington and Kent since 1828

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THE TEACHER WINDOW (1947)

This window, on the east wall of St. Andrew's Church, commemorates long-serving Sunday School teacher Miss Charlotte Ross. The Latin quotation, *Spem successus alit*, means 'The outcome nourishes hope.' The following appeared in the Order of Service, Sunday, November 2, 1947 – the day the window was dedicated:

MEMORIAL WINDOW TO THE LATE MISS CHARLOTTE ROSS

The main theme of the window is woman's part in the religious education of children and an appreciation of that important service. "They that be teachers shall shine as the brightness of the firmament; and they that turn many to righteousness as the stars for ever and ever." (Daniel 12:3.) The left-hand panel windowhead above shows the lamp symbolizing wisdom, with faith represented by the Bible on the right-hand windowhead. The theme portrayed at the base of the window is a child's conception of God as given through Nature, or the wonders of God as seen through the eyes of innocence. The left-hand panel depicts the wonders of the night, the moon and the stars, while the wonders of the day are suggested by the right-hand panel.

In the tracery above the window is the Ross Family Coat-of-Arms. The commemorative inscription reads: "To The Glory of God, and in Loving Memory of Charlotte Ross – 1861-1946." The window is the gift of Mr. George H. Ross, her brother, and the work of Mr. Peter Haworth of

Toronto.





THE LOVE, TRUTH AND JUSTICE WINDOW (1926)

In this beautifully detailed window, a devout man kneels before a richly-carved reading desk bearing an open Bible. It is twilight – the sun sets over distant hills in the background. In the left panel are three heavenly visitors: Love, Truth and Justice, representing three guiding principles for all who follow Jesus. Justice gestures toward heaven, and all three visitors gaze at the kneeling figure. The inscription reads: "Be thou faithful unto death and I will give thee a crown of life" (Revelation 2:10). The quotation from the right panel, shown above, is from Philippians 4:8. In the left panel are the words: "This window dedicated to the Glory of God erected in loving memory of Herbert I. Thomas 1872-1924 by his wife." A close inspection of the window reveals fine details, such as the Roman cross and rod of Justice, the miniature Ionic column supporting the desk, the delicate foliage, drapery folds and angel wings.

A devoted member of St. Andrew's, Mr. Thomas served on the Temporal Committee, the War Memorial Window Committee, and with the Men's Association as a founder, and editor of *The Message*, the Association's magazine. Keenly interested in public affairs, he headed the purchasing department of the J. R. Booth Company, Limited. This window, the gift of his wife Ethel W. Thomas, was designed and executed in 1926 by James A. Ballantyne of Edinburgh, Scotland.



THE MEMORIAL WINDOW (1925)

It was during 1925 that the work of preparation and installation of the War Memorial Window was completed. The undertaking had been in progress for several years, the cost – approximately \$7,000 – having been defrayed by contributions from members of the congregation. The window is regarded as a magnificent example of this form of art and is by James Ballantyne of Edinburgh, Scotland. It was unveiled on Sunday, December 13, 1925, by His Excellency the Right Honourable Lord Byng of Vimy, then Governor-General of Canada. The Rev. Thomas Eakin, D.D., preached the sermon while The Rev. A.M. Gordon, D.D., delivered the dedicatory address.

This description of the window appeared in the *Ottawa Journal*, December 14, 1925:

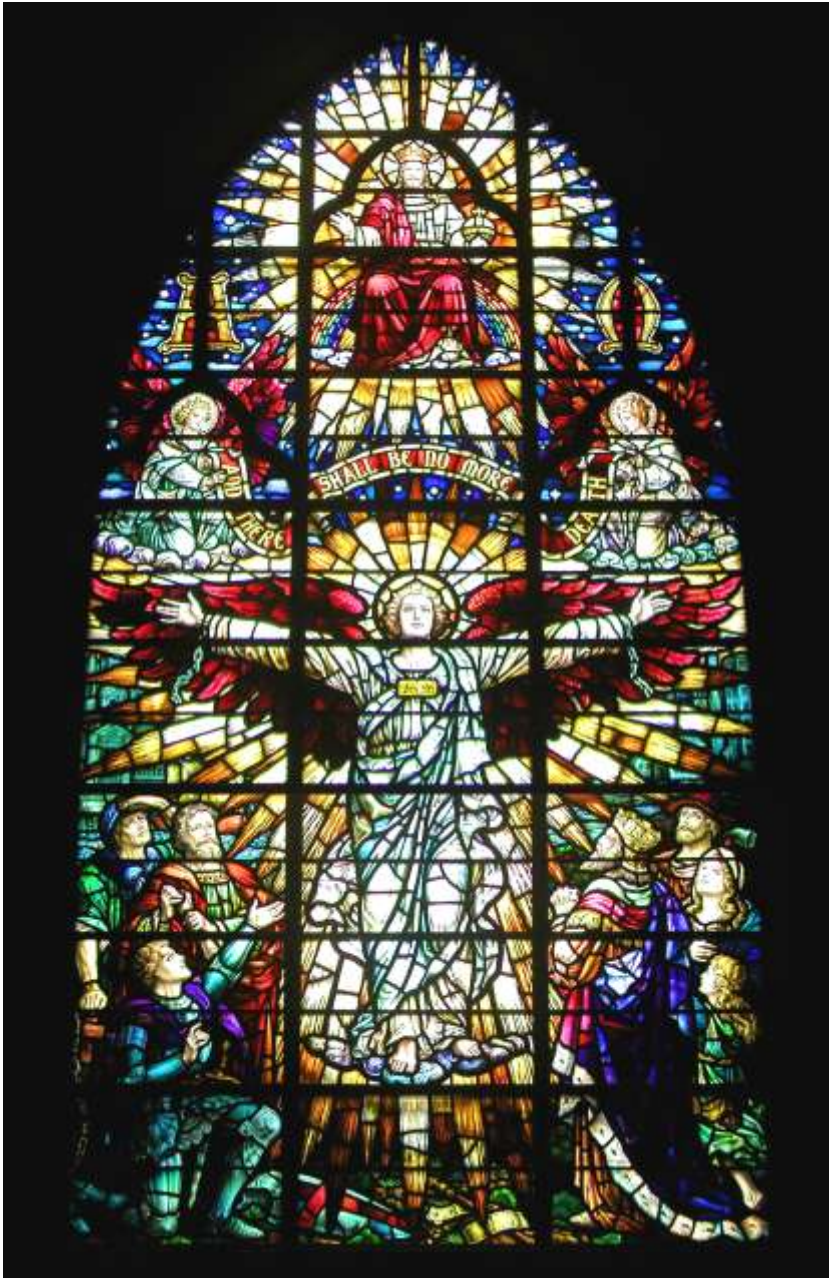
The window is a striking and beautiful piece of craftsmanship, of noble proportion and fine colour. The theme is the “Angel of Peace”, radiant in light, free and unfettered, bringing the divine message of hope and ultimate triumph to humanity. Dominating all is the “Christ in Majesty”, and the supreme symbols, Alpha and Omega, in recognition that Emmanuel – “God is with us” – is a reality.

The Angel is boldly portrayed as a young man, with arms extended in deliverance, illustrating the words “And There Shall Be No More Death.”

Below this are grouped figures of types representing Adventure (Explorer); Knowledge (Scholar); Sacrifice in pursuit of high and unselfish ends (Knight) – the keynote of the Memorial; Statesmanship (King); Industry (Craftsman); Patience (Womanhood); Confidence and Courage (Youth).

The colouring has as its chief note the ruby-red wings of the Angel, the window being completed in purple, blue and yellow. At the foot is the following dedicatory inscription:

“They overcame... and they loved not their lives unto death.”





THE MARY AND MARTHA WINDOW (1967)

This window honours the service of women to this congregation, from its founding in 1828. The Women's Guild, in presenting this Memorial Window to St. Andrew's Church as their Centennial Project, chose the Gospel story of Mary and Martha (Luke 10:38-42) to represent both the practical and the contemplative aspects of the service of women in St. Andrew's Church since its inception.

The quatrefoil at the top of the window bears the St. Andrew's Cross and the dates 1828-1967. The window depicts Mary sitting at the feet of Christ and listening to Him, while Martha is engaged in household duties. The parable follows that of the Good Samaritan, suggesting that if our service to others is to be really helpful, it must always be linked with our sitting at the Lord's feet, listening to His Word. In the background are representations of St. Andrew's first stone church and other 1828 buildings (left panel), and of the Peace Tower, Centre Block and modern buildings, signifying 1967 (right panel).

Composed of imported cathedral glass, the window was executed by Dutch-born Theo Lubbers of Montréal.







THE FISHERS OF MEN WINDOW (1984)

This window portrays Christ calling Peter and Andrew to be disciples: “Follow me and I will make you fishers of men” (Matthew 4:19). The Wilson family chose this theme because of their deep attachment to St. Andrew’s-by-the-Sea, N.B. The window honours Norman Frank Wilson (1875-1956) and his wife, the Hon. Cairine Reay Wilson (1885-1962), devoted members of St. Andrew’s Church.

Norman Wilson was born on the family farm in Cumberland, attended Upper Canada College, and graduated from the Ontario Agricultural College in Guelph. After farming for a few years, he joined the C.W. Edwards lumber business in Ottawa. He served as the youngest MP in the House of Commons from 1904 to 1909. Cairine Reay Wilson, daughter of Senator Robert Mackay of Montréal, devoted her life to social welfare and humanitarian work, especially among immigrants, women, and youth. Named Canada’s first woman Senator on February 15, 1930, she is remembered for her tireless efforts to open Canada’s borders to desperate refugees from Europe in the 1930s and post-war period. In 1949 she became Canada’s first woman delegate to the United Nations.

This rendition of the calling of Saints Peter and Andrew derives from a Byzantine mosaic in the church of Sant’ Apollinare Nuovo in Ravenna, Italy. The window was designed and executed by Theo Lubbers of Montréal.







THE NATIVITY WINDOW (1934)

This richly-coloured window portrays the visit of the wise men and the shepherds to the infant Jesus in the stable. The scroll in the upper four-lobed quatrefoil reads "For Unto Us a Child is Born" (Matthew 2:11). Three Kings of the east have come to seek the King of Kings and to worship him, having followed his star. As an act of adoration, they kneel before the newborn King as they present their treasures: gold, frankincense and myrrh. Below Mary in the right panel is a shepherd with his staff. Cherubim are in the upper lights, surmounted by the Star of Bethlehem and a lamp.

The inscription is surrounded by lilies representing purity and reads: "This window is dedicated to the Glory of God and in loving memory of Alexander Fleck, Robert R. and Victoria A. Booth, Walter S. Booth, John B. and Minnie C. Allan." The Booth and Fleck families were well known for their philanthropies and for their devotion to St. Andrew's Church. The window was the gift of Mrs. Alexander (Maud Helen) Fleck.

The window was designed by Yvonne William, and executed by the McCausland firm, founded in 1856 in Toronto.





THE SUFFER THE LITTLE CHILDREN WINDOW (1894)

The deep reds of this window lead the eye from one lovely detail to the next. Jesus gently holds a child in His arms as he tells His disciples “Suffer the little children to come unto me and forbid them not” (Mark 10:14). Christ's face is full of love for the children, and on the left, a disciple watches intently. A village stands in the central distance, while the golden architectural canopies in the upper window enhance the touching scene below. In the quatrefoil an angel with ruby-red wings holds a crown. The gift of John Rudolphus Booth (1827-1925), the window is dedicated “To the Glory of God and in memory of Rosalind Booth, died May 27, 1886.”

From Québec's Eastern Townships, Rosalinda Cooke and John Rudolphus Booth married in 1853. They arrived in Bytown in 1854 with a baby, \$9.00 and an abiding faith in God. In 1859 their fortunes improved when J. R. won the contract to supply the wood for the Parliament Buildings. He bought 800 acres of forest along Constance Creek to provide the timber. J. R. walked that forest to select the trees, just as in 1872 he personally chose the 8 trees (pillars) which still hold up St. Andrew's roof.

When Rosalinda died of pneumonia aged 57, *The Ottawa Citizen* noted “she was universally known ... as a woman of kind heart and charitable instincts.” Her sister Victoria, her husband Robert Booth and their children are commemorated in the adjacent Nativity Window. The window was created by the McCausland Company, Toronto. [Note that in the window Rosalinda's name is misspelled "Rosalind".]



THE DORCAS WINDOW (1894)

This window is found just to the right of the pulpit. It depicts a woman helping the blind, the lame, the orphan, and the widow. The scene finds its inspiration in the Acts of the Apostles 9:36-41, and the description of Dorcas, sometimes known as Tabitha, an early Christian woman beloved for her acts of charity in Joppa, a city on the Mediterranean coast between Caesarea and Gaza. We are told that she gave money to those in need, and fed and sewed clothes for the poor. Just over this scene stands the risen Lord and His words “In as much as ye have done it to one of the least of these, ye have done it unto me.”

Above the figures are golden architectural canopies, an enhancement often used by stained glass artist Robert McCausland and favoured by Canadians in the Victorian period. The details are exquisite: the faces, the pattern of the tile, the pebbles, the soft colours.

This window was presented “To the Glory of God and in loving memory of Liliias Fleck who died June 12, 1890 and her daughter Liliias M. Ahearn, who died August 22, 1888.”

This is a signed Robert McCausland window. The Toronto-based McCausland firm, established in 1856, is the oldest continuing stained glass window maker in North America, and in times past had an office in Ottawa. Robert was the eldest son, partner, and successor of founder Joseph McCausland.





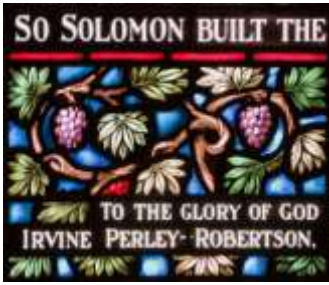
THE JUSTICE AND MERCY WINDOW (c. 1921)

This lovely window bears the text “To do justice, and to love mercy, and to walk humbly with thy God” (Micah 6:8) and the figures depicted represent these qualities. The knight in the left panel is in full armour, his sword drawn, holding in his left hand the scales of justice. Armour is the symbol of chivalry, but also suggests Christian faith as protection against evil – the breastplate of righteousness, the shield of faith and the sword of the Spirit.

The lower inscription reads: “To the Glory of God and in loving memory of Erskine H. Bronson for 47 years an elder of this church, born 1844, died 1920.”

A motif of oak leaves and acorns surrounds this inscription. The oak, a symbol of endurance and strength, may also represent the Bronson family business. Erskine Bronson joined his father’s lumber company as a young man and succeeded him as president in 1889. He served in local politics (1870-78), represented Ottawa in the Provincial Legislature (1886-98) and was a trustee of Queen’s University. Bronson was beloved for his many philanthropies, both public and private. Bronson Avenue, on the western edge of downtown Ottawa, is named in his honour.





THE SOLOMON'S TEMPLE WINDOW (1965)

This richly-coloured window depicts the building of Solomon's temple. The foundations are laid, the graceful columns are rising, and the overseer holds his staff in his hand while labourers move a pillar. Others clamber up the scaffolding, one with a chisel and hammer, while another is at the drawing board. Solomon, accompanied by Zadok the priest, has come to check the progress of the work. They gaze heavenward in wonder as beams of light illuminate the unfinished walls. In the upper quatrefoil are the words "Rejoice in the Lord". The inscription, "So Solomon built the house and finished it," is from I Kings 6:14.

Given by Ethel Perley-Robertson in honour of her husband, the window was designed and created in Toronto by Robert McCausland. The dedication reads "To the Glory of God and in loving memory of Irvine Perley-Robertson, 1882-1956." Round the bottom is a motif of vines and grapes, symbolizing the relationship between God and His people.

Born to a well-known Toronto family in 1882, Irvine Robertson worked for the Bank of Montreal. A fine athlete, he excelled at football, hockey and rowing. At the outbreak of war in 1914, he enlisted with the Canadian Overseas Expeditionary Force. In 1916, in London, he married Ethel, only child of Sir George Perley, Canada's High Commissioner. He hyphenated his surname so that the Perley name might continue. In 1918 the Perley-Robertsons settled in Ottawa. Mr. Perley-Robertson served St. Andrew's as a Glebe Trustee for 20 years, and was a director of the Perley Home and Victorian Order of Nurses. The Perley-Robertsons were the second owners of the house they named Stornoway – today the official residence of the Leader of the Opposition.



THE SAINT ANDREW WINDOW (1969)

The striking colours of this charming lancet window on the north wall beckon the eye of anyone in the Sanctuary.

Andrew and his brother Simon Peter became the first disciples of Jesus Christ. After Christ's death and resurrection, Andrew is said to have been a missionary in Asia Minor and Greece, where he was crucified at Patras (Patrae) around 69 AD by the Romans. Tradition has it that, feeling unworthy, Andrew asked not to be crucified on the same upright cross as Christ, but rather on an X-shaped cross, which the Romans also used. The diagonal or X-shaped cross came to be known as the Cross of St. Andrew.

The Patron Saint of Scotland, St. Andrew is shown here with the cross behind him: note the ends of the cross above his shoulders and beside his feet. The diagonal cross also appears above in the four-lobed quatrefoil, while a miniature upright Roman cross perches on the middle of the letter W of Andrew.

The window was given by their family in memory of George Scott Murray and his wife, Caro E. Murray, devoted members of this church. Mr. Murray served on the Temporal Committee and as an elder for thirty years, while Mrs. Murray long held office in the Women's Guild, including several terms as president. In the presence of the family, the window was dedicated to the Glory of God on Sunday, May 11th, 1969.

Composed of imported cathedral glass, the window was designed by Dutch-born Theo Lubbers, and executed under his supervision at his Montréal studios.





THE HYMN OF PRAISE WINDOW (1983)

Located on the west side of the Narthex (vestibule) at the Wellington St. entrance, this window is at its most glorious in the afternoon, when the sun floods in from the west. Its theme is taken from Job 12:7-10: "Ask now the beasts and they shall teach thee; and the fowls of the air, and they shall tell thee; or speak to the earth, and it shall teach thee; and the fishes of the sea shall declare unto thee. Who knoweth not in all these that the hand of the Lord wrought this? In whose hand is the soul of every living thing and the breath of all mankind?"

The symbols are striking and have a distinct Canadian character. Birds and flowers are used as visual representations of Christian thought and belief. The grapes and (Canadian) wheat symbolize the Eucharist, while the doves among the wheat are the Holy Spirit. The daisies suggest Christ's innocence. Further Canadian flavour comes from the soaring flight of Canada geese, making the design all the more relevant to this important historic church in Canada's capital city. The birds soar in longing for salvation toward the Agnus Dei (Lamb of God) in the quatrefoil. The lamb was one of the earliest symbols of Christ, used long before anyone presumed to represent Him in human form.

Given in memory of Dr. Victor and Elizabeth Berry, the window was executed by Russell Goodman from a design by Dominion Sculptor Eleanor Milne, whose sculpture and stained glass windows adorn the Parliament buildings, House of Commons and Senate.



THE TETRAMORPH WINDOW (1992)

The word tetramorph comes from two Greek words: *tetra*, meaning 'four', and *morphos*, meaning 'shape'. In Christian symbolism, the four are usually the four Evangelists, who are represented here by their winged symbols, each holding an open book. Tetramorphs are customarily topped by either a depiction of an enthroned Christ or by the Agnus Dei (Lamb of God), as seen here. The Agnus Dei is placed in a four-lobed quatrefoil, while the Evangelists are shown in a pair of five-lobed cinquefoils. The scriptural reference is from John 1:29: "The next day John seeth Jesus coming unto him, and saith, Behold the Lamb of God, which taketh away the sin of the world."

The 'symbolic beasts' derive from the vision of Ezekiel 1:5-14, where the prophet tells of four winged creatures ascending towards God. It is believed that St. Jerome, author of the Vulgate version of the Bible in the 4th century linked these four 'symbolic beasts' to the Evangelists. Revelation 4:6-8 echoes these verses of Ezekiel: "And the first beast was like a lion, and the second beast like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle." Matthew's symbol is a winged man, stemming from the fact that his Gospel starts with the genealogy of Jesus and emphasizes Christ's humanity. Mark begins his Gospel with the words: "The voice of one crying in the wilderness," which is likened to a lion's roar, which is meant to emphasize Christ's royal dignity. Luke, seen as an ox, represents the sacrificial animal, emphasizing the atonement of Christ and His sacrifices for us. John is likened to an eagle, the creature who soars higher than all the others, and thus nearest to Heaven. John was always closest to Jesus ... at the Last Supper ... the one to whom Jesus entrusted the care of his mother ... as well as the first Apostle at the Empty Tomb. From the Order of Service, Nov. 1, 1992.

The window was dedicated in the 125th year of Confederation, "In loving memory of, and in tribute to, a great company of souls who presently share in the life of the Church on earth as well as those who are now part of the glory of the Church in heaven." The window was designed by

Eleanor Milne and executed by Russell Goodman.



This booklet highlights the windows of St. Andrew's Church. To use it as a guide, begin at the first window on your left as you enter the Sanctuary through the north door. Follow the windows from the east side round to the west, where the oldest windows are, then return to the north Narthex (vestibule).

The stained glass windows of St. Andrew's Sanctuary span almost a hundred years, from 1894 to 1992. The earliest, on either side of the pulpit, reflect the 1890s taste for naturalistic design based on Renaissance paintings. Windows elsewhere in the church show leanings towards modernism, evident in the simplification and sometimes abstraction of detail, lack of perspective depth, and often a brighter but shallower palette of colours.

The subject matter of the windows was always carefully chosen with relevance to the people in whose memory they were dedicated. The richness of all these associations makes St. Andrew's stained glass a continuing source of delight and inspiration for both the congregation and our visitors.

The information in this booklet has been taken from the research and writings of Marion Younger, Ruth Wilson, David Brearley, Joan Mattie and Sheila Urquhart. Photographs by The Rev. Dr. Andrew Johnston and Elizabeth J. Phillipson; Memorial Window photograph by Jamie Worling; text and layout edited by Elizabeth J. Phillipson and Joan K. Murray.

With thanks to the Memorials Committee and the Congregation of St. Andrew's Church, Ottawa for their support of this project, which originated with the Church's 180th anniversary celebrations. Beginning on September 28, 2008, Sunday Worship featured a monthly living tableau of each of the stained glass windows, directed by Janet Banigan.