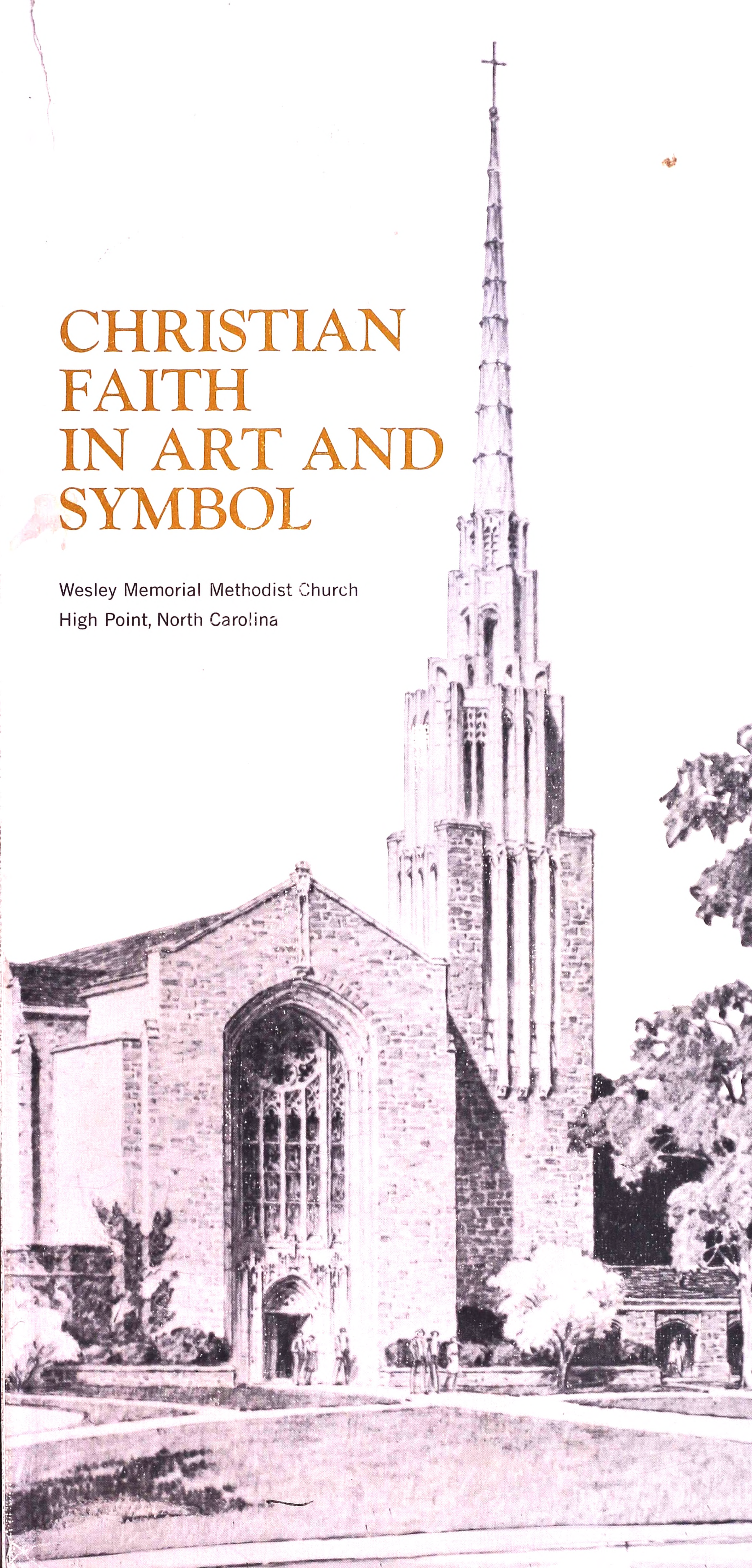


# CHRISTIAN FAITH IN ART AND SYMBOL

Wesley Memorial Methodist Church  
High Point, North Carolina







REV. JAMES G. HUGGIN, D.D.

*Minister of  
Wesley Memorial Methodist Church*

“So rich is the symbolism of our church building that only by the use of a handbook such as this can we ever come to discern the multitude of timeless voices which here speak. The book was prepared by a committee of knowledgeable and dedicated members, and we all are grateful for the skill which marks its creation. A book that represents a structure of awesome beauty is itself appropriately an uncommon example of the art of bookmaking. May the use of this handsome volume so inform us all that in the church building the creations of human artistry will speak persuasively of divine things.”



The BUILDING COMMITTEE OF WESLEY MEMORIAL METHODIST CHURCH, who gave encouragement and support to the publication of this book, are:

R. T. AMOS, *Chairman*  
R. T. AMOS, JR.  
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# CHRISTIAN FAITH IN ART AND SYMBOL

Wesley Memorial Methodist Church  
High Point, North Carolina

## DEDICATION

To William Branum Hall, printer and Christian gentleman, who was stricken as he worked to make this book his masterpiece of printing. His deep spirituality and devotion were — not were, but are — an inspiration to all privileged to know that outstanding layman and Christian leader.



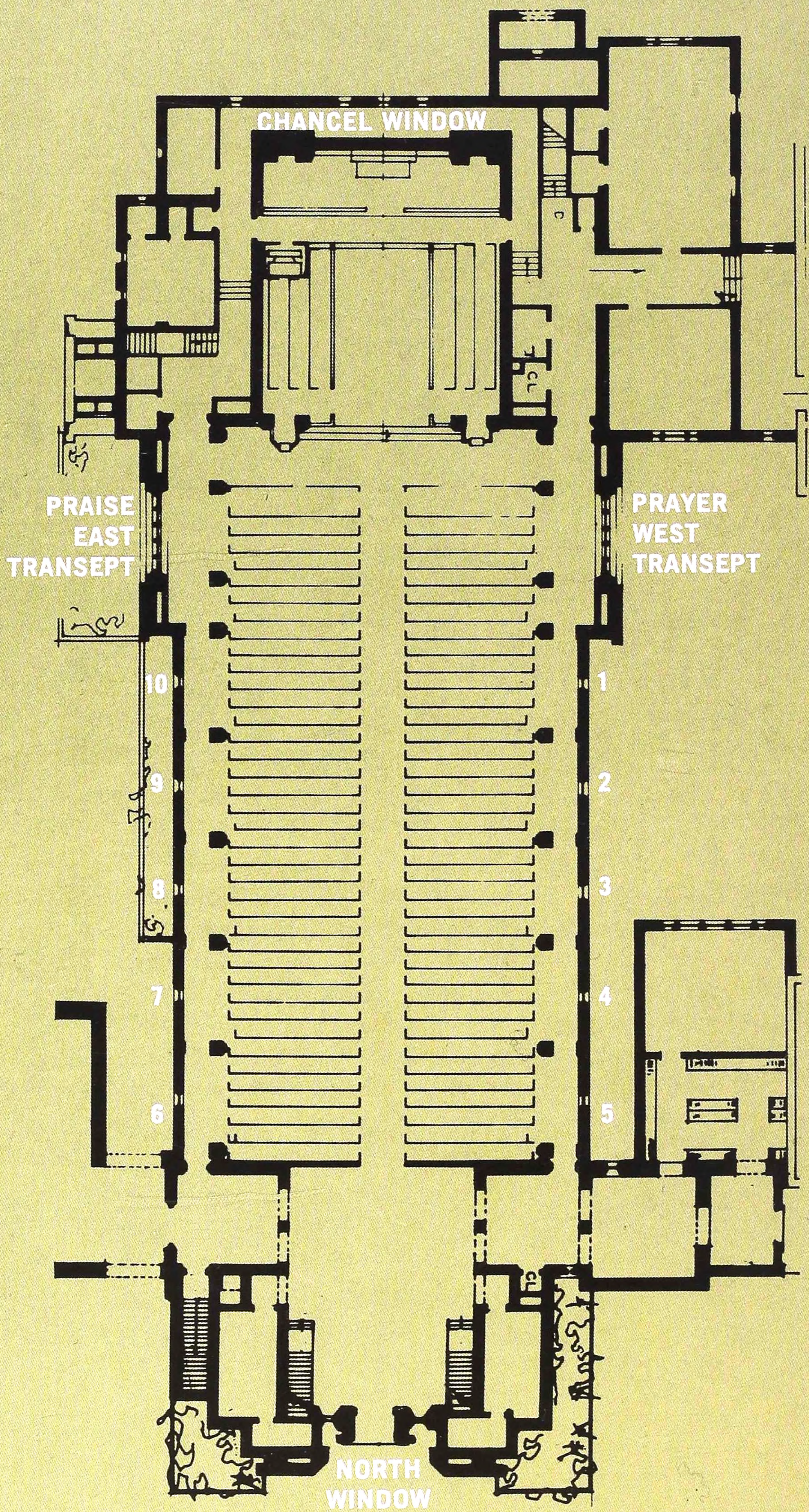
*Then Jacob awoke from his sleep and said,  
“Surely the Lord is in this place. This is  
none other than the house of God, and  
this is the gate of heaven.”*

*Genesis 28:16, 17*



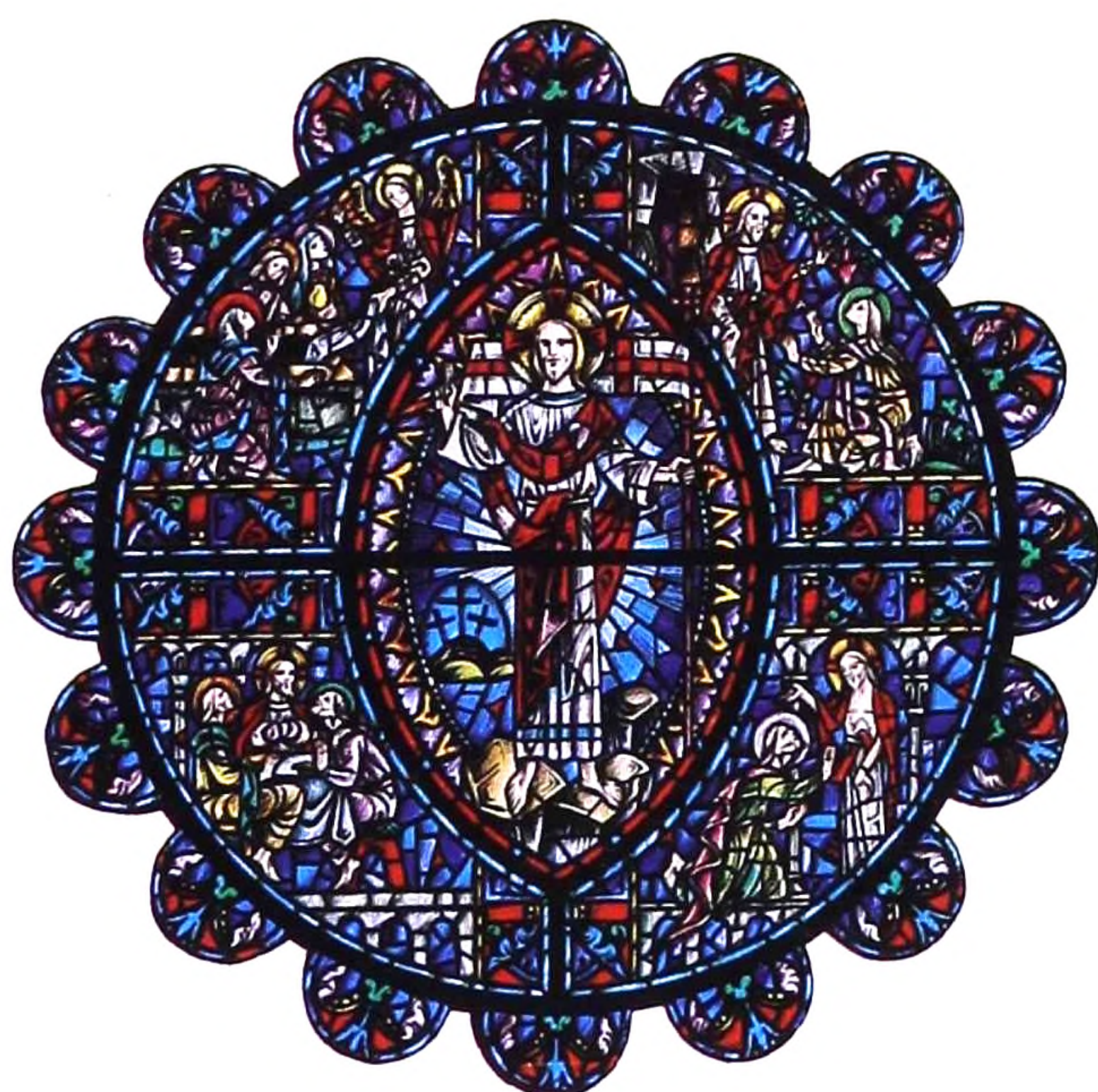






MAIN FLOOR PLAN OF SANCTUARY





*“The blood of Jesus Christ His Son cleanses us from all sin.”*

**T**HE story of Christ is based on His life as told in uncounted ways and with myriad variations down the nearly 20 centuries since He lived on earth, suffered ignominious death on the cross and gloriously rose from the dead.

That story takes on new meanings, and it appears in new dimensions, as it reveals itself anew in the stained glass windows of Wesley Memorial Methodist Church.

Stained glass has played quite a part in revealing that story down the years, glorifying Christ over the past eight centuries following the development of an art of fabricating colored glass, in conjunction with strips of grooved lead, in France and England.

The color effects and design of the glass — the way the colors change as the sun progresses through the day — the relationship of the glass to its stone and setting — are primary artistic concerns. But the greatest windows appeal to the intellect as well as the visual senses, and this is true of the 30 windows in Wesley Memorial Methodist Church. They tell the old, old story, but in the telling they embody minute details that enrich and enhance Gospel truths. Therein is their great beauty.

In these windows is embodied faithfully — and beautifully — the Christian story together with parts Methodism has in it.

The artistry in the stained glass of all the Sanctuary windows was created by Henry Lee Willet, of the Willet Stained Glass Studios, in Philadelphia. The windows of the chapel are the work of the late A. W. Klemme of High Point Glass and Decorative Company.

The purpose of this booklet is to reflect this unique beauty, insofar as it is possible to do on the printed page, and to relate the meaning of the windows in terms of their Biblical sources, and to explain some of the other symbols of Christianity found elsewhere in the church.



# Wesley Memorial Methodist Church

HIGH POINT, NORTH CAROLINA

THE windows of the church have been created in the manner of the stained glass of the twelfth and thirteenth centuries epitomized in Chartres Cathedral, the holy of holies for all who admire stained glass, where the rich jeweled windows of sparkling blues and rubies provide a ministry of color that has inspired mankind for the past eight hundred years.

In fine stained glass the subject matter neither supersedes nor is completely dominated by the color and design. They function interdependently. Color and design beautify the building, creating an atmosphere that inspires the worship of God. Subject matter — the iconography — instructs the beholder. (Stained glass served the medieval congregations in place of books which were very rare in those pre-printing-press days. Being generally illiterate, the people couldn't have read them in any case.)

The theme of the windows is salvation history. The story reaches back to the expulsion from Eden, continues through the high drama of the Scriptures, suggests certain gleams of glory in the life of the Church, and ends not with an ending but an implicit and unassailable confidence that the history continues until the cities of man become the City of God.



## North Window

**T**HE stained glass in the North window presents the witness of the church to the whole community as its members pass to and fro on the street that passes the church.

The great quatrefoil rose has been devoted to large figures of the four Evangelists: Matthew, Mark, Luke and John. Each is accompanied by his age-old symbol, Matthew by a man, Mark by a lion, Luke by an ox, and John by an eagle. In the windows of Chartres Cathedral the four Evangelists are shown riding each upon the shoulders of a prophet of Israel. Hence, beneath the figure of Matthew is Isaiah with his symbol of the burning coal from the altar of sacrifice. Luke is accompanied by Jeremiah with his cistern. Mark is paired with Daniel and a lion. And John towers above Ezekiel whose attribute is a turreted gateway. In this manner the ancients represented New Testament history as resting firmly upon the foundation of Old Testament history. At the heart of the rose is a device found on a ring stone which, we are told, belonged to Arnulf, Bishop of Metz, and shows a basket containing one fish flanked by two additional fish drawing near to enter. The reference may be to Christ's invitation to His disciples to become "fishers of men."

The chronology of the window spreads outward from the rose like eddies from a pebble dropped into a quiet pool of water. The circle immediately outside the rose includes the traceries which contain symbols of the twelve Apostles.

At the heart of what may be considered the next circle, are the two chief characters of the Book of Acts, Peter and Paul, who are seen at the top of the two central lancets. Peter holds his attribute, the keys. Above his head is a flame reminiscent of the descent of the Holy Spirit at Pentecost to guide the church. This is also shown by the doves at the top of each of the four outer lancets and the smaller flames. Paul holds the open book and the *spiritus gladius*, the sword of the spirit.

Peter and Paul are flanked by four Christians representative of the ages before the Reformation. At the top of the first lancet is John Chrysostom, a fourth-century churchman of powerful eloquence, and one of the fathers of the Greek Church. Next, at the top of the second lancet, is Augustine (not to be confused with St. Augustine in the prayer window) who was sent by Gregory the Great to take Christianity to England. He is shown baptizing some of the primitive peoples he found upon arrival. Founder of Canterbury, he is an illustrious example of the missionary spirit. At the top of the fifth lancet is Athanasius dressed here as a bishop of the church. As a young man, in the famous Council of Nicea in 325, he stoutly defended the doctrine of the Holy Trinity, and in our window, appropriately, holds a triangle. At the top of the sixth lancet the beloved Francis of Assisi shares his compassion with the poor while accompanied by his friends the birds.



## North Window *continued*

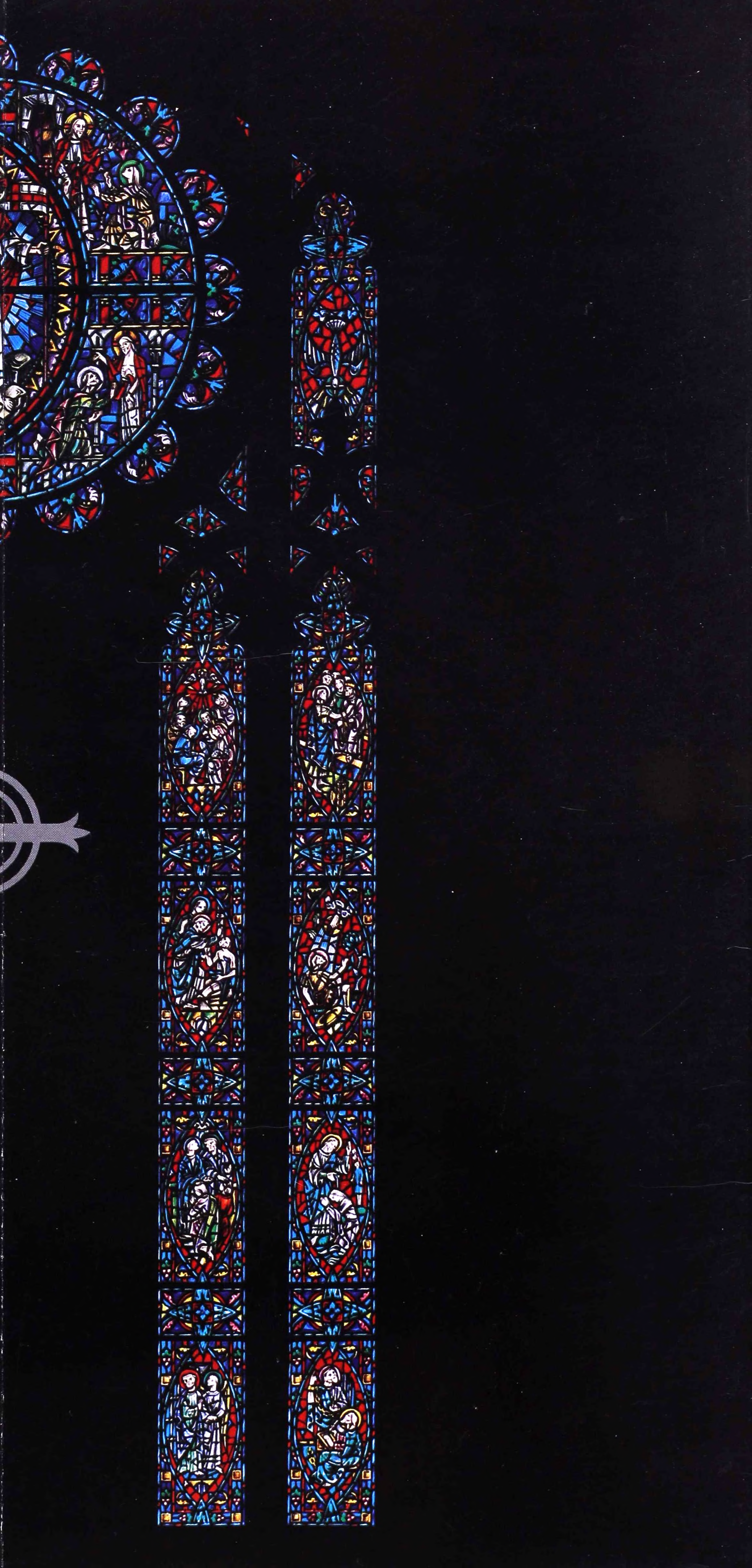
The next circle describes the beginning of the Reformation and the Methodist movement. Under the figure of Paul stands John Wycliff, known as the Morning Star of the Reformation, sending out his Lollards, as they were called, or poor preachers. One of Wycliff's notable achievements was translating the Bible into English. Martin Luther is in the fifth lancet, and is shown nailing his ninety-five theses to the door of the castle church at Wittenberg, and so, more than any other single figure, setting the Reformation on its way. To his right is John Calvin, the most scholarly theologian of the Reformation. The third lancet shows Methodism's founder, John Wesley. He stands here, an uncertain seeker after righteousness, at the famous meeting in Aldersgate Street, London. The hands of the clock point to a quarter before nine this fateful evening when his heart becomes "strangely warmed" with the certainty of divine forgiveness. To the left is Francis Asbury, "The Prophet Of the Long Road," as he has been called, who more than any other gave shape to the thought, structure and spirit of the Methodist Church in America. George Whitefield, perhaps the mightiest Methodist preacher who ever lived, occupies the leftmost lancet.

The last ring at the bottom begins on the left with Robert Raikes, the founder of the Sunday School which he established to teach children who worked such long hours in factories during the week they had no schooling. Next is Peter Döbner, a minister of the Methodist Episcopal Church, South, a preacher of unusual gifts, and from whose labors in High Point was founded the church which became Wesley Memorial. The seals are those of the World Methodist Council and the World Council of Churches. Braxton Craven, seen next, was president of Union Institute which became Trinity College, and is now Duke University. In the last scene Bishop James Straughn of the Methodist Protestant Church, Bishop Edwin Holt Hughes of the Methodist Episcopal Church, South, and Bishop John M. Moore of the Methodist Episcopal Church, South, clasp hands at the Uniting Conference in 1939 which merged their respective communions into The Methodist Church.











## Chancel Window

**T**HE theme of the window in the chancel presents the Holy Trinity with the focal point the victory over death of the Son of God. God the Father is represented by the creative Hand at the top of the leftmost lancet, the Holy Spirit by the descending dove in top of the right lancet, with the risen Son in the center of the rose.

The extreme left lancet, beginning at the bottom, depicts the fall of man and the expulsion from the garden. Next above is Abraham entertaining the three heavenly visitors who assured him he would father a child, setting on its way that notable race all members of which are proudly the children of Abraham. Next comes Moses receiving the tablets with the Law written thereon, and at the top, under the tracery, Isaiah's figure of the suffering servant treading out the grapes in the winepress.

The second of the four lancets contains pre-crucifixion scenes as follows (beginning at the bottom): Jesus' triumphal entry into Jerusalem, the last supper with His disciples on the night of His arrest, our Lord before Pilate, and His shameful treatment at the brutal hands of the Roman soldiers.

The great chancel cross is, of course, the chief and universal symbol of our Christian faith.

The rose window represents Jesus coming forth from the empty tomb. He bears aloft the banner symbolizing the victory of life over sin and death. The margin of the circle is quartered to contain four scenes associated with the Resurrection: first, the women greeted at the empty tomb by the angel; next, Mary Magdalene before Christ in the garden; then, Thomas making his confession of faith in the truth of the Resurrection; and finally, the Lord sharing supper with the two travellers at Emmaus. Thus the symbols of the crucifixion and Resurrection combine at the focus of the congregation's attention to proclaim the central truth of the Gospel.

The two lancets under the symbol of the descending dove contain scenes from the book of Acts. The lancet closer to the center contains four scenes in which Peter figures. Beginning at the top, the first is the scene at Pentecost when the faithful, under the tongues of fire, receive the Holy Spirit. Then, presaging the growth of the infant church, Peter and John lay their hands on new converts at Samaria. Next below, Peter and John heal the crippled man at the beautiful gate. At the bottom, the angel frees Peter from prison.

The lancet at the far right is devoted to four events in the life of the apostle Paul. First (beginning at the top), his dramatic defense before Herod Agrippa, an address which still, even in translation, is a moving oration. Then comes his conversion on the Damascus road, and we should remember that to that event he ever afterward looked as his authoritative revelation.

The baptism of Lydia next following represents the spread of the church far westward. At the bottom of the lancet, Paul, the worn and weathered servant of Christ, in prison now, his travels over, has nothing better to do with his time than dictate letters to the churches he loves — and thus to write a good portion of the New Testament.



## Prayer

**T**HE prayer window is dominated by its central scene extending across the top of the three central panels. The twelve disciples have requested Jesus, "Lord, teach us to pray." He responds with the Lord's Prayer.

The smoking censer below the figure of Jesus is an ancient symbol of prayer referred to in the Psalms, "Lord, let my prayer be set forth before thee as an incense." Above the head of Christ appears the open book; above left, the hand of God; and above right, a crown and the Greek letters, chi rho, one of the ancient monograms for Jesus Christ.

Three medallions in the first lancet and one in the second are devoted to Old Testament examples of prayer. At the top, Moses prays that the children of Israel be forgiven for worshipping the golden calf. Next below, Hannah prays for a child whom she named Samuel, and who is seen in the background. The call of Jeremiah is symbolized by the prophet humbled under the mighty hand of God, and so certain of the validity of this call that he never wavered from his harsh duty to the end of his tragic life. Habbakkuk, at the bottom of the second lancet, is pictured at a time when the old burning questions were still unanswered, but when in faith he could break out with the prayer that, whatever befell him or his people, "yet I will rejoice in the Lord."

In the central medallion Christ prays in the garden of Gethsemane while Peter, James and John lie sleeping. An angel comforts our Lord. The four medallions in the fourth and fifth lancets are New Testament examples. Beginning with the fourth lancet, bottom, the Pharisee and the Publican are at prayer, the first in pride, the second in abject humility. In the fifth lancet, bottom, Peter and Cornelius pray simultaneously resulting in the spread of the faith by men like Peter to Gentiles like Cornelius. Next above is the picture of the women in the house of Mary of Jerusalem praying for the release of Simon Peter from prison while Simon himself stands without pounding on the door to get in. Stephen the first Christian martyr in the medallion top right, prays for those who were stoning him to death.

The medallions in the lower section of this window portray Christians of the ongoing church. In the leftmost lancet, at top, is the scholar Jerome who lived in a monastery in Bethlehem where he translated the Bible into the common tongue, his translation being known as the Vulgate. Below, Monica the mother of Augustine of Hippo, prays for her wayward son who in time was converted to the Christian faith and became the great saint and scholar of the church. Next, the Pilgrims pray gratefully as they land in the new world. Susanna Wesley in the third lancet, top, hears the prayers of her children. Peter Cartwright, bottom, conducts service in a camp meeting. George Washington is shown in the well-known scene at Valley Forge where he prays in the snow. Robert E. Lee in the road with an army chaplain prays for God's guidance in a forthcoming military campaign. The Chaplain of one of the houses of Congress opens a session with an invocation to Almighty God.







## Praise

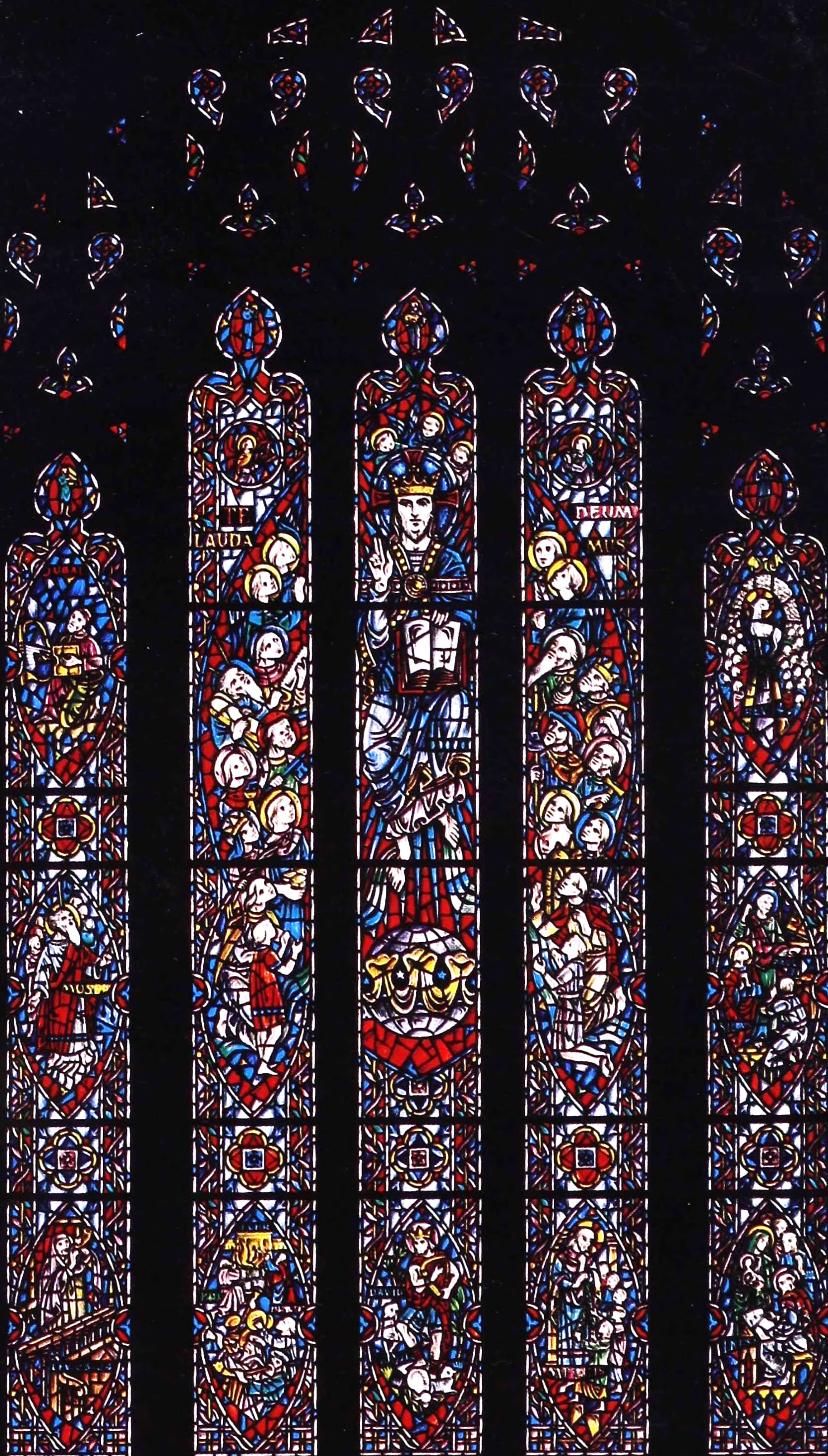
**T**HE window devoted to praise represents the history of church music from earliest times to the present. The large central scene illustrates the early Christian hymn beginning, "Te Deum Laudamus" (Thee, O God, We Praise), the object of praise being Jesus Christ crowned in glory, and the choristers the saints and martyrs accompanied by the angels of heaven. The story of Christian hymnody's biblical origins begins at the top left with Jubal who is described in Genesis as "the father of all those who play the lyre and pipe." Next below is represented Moses' song of joy at the deliverance of the children of Israel from Pharaoh's legions, followed by the priest's call to his people to worship by blowing the shofar or ram's horn.

At the bottom of the second lancet is shown as a part of the restored temple worship the dramatic moment described by the chronicler: "And when the burnt offering began, the song to the Lord began also." At the bottom of the central lancet is David represented as a psalmist. To the right of David, the children of Jerusalem shout praises to Christ, waving palms as He enters the city at the beginning of His week of passion. The fifth lancet, bottom, portrays the naming of John the Baptist, the occasion for his father Zacharias to sing the canticle known as the "Benedictus." Paul and Silas next above, sing in prison during an earthquake; and at the top the heavenly chorus sings praises to the Lamb.

The lower section of this window brings church music to the present time. Ambrose (leftmost lancet, top), the fourth-century bishop of Milan, gathered the people in church in a state of siege, persuading them to sing to give them courage, a good example of congregational singing, and a good reason for it too. Gregory is next, known as "the Great" for his powerful papal leadership as the sixth century went out and the seventh came in. He is supposed to have arranged the Gregorian chant.

In the second lancet is Giovanni da Palestrina, the sixteenth-century composer whose works mark the peak of attainment in the field of older church music. Louis Bourgeois was the editor of the French Geneva Psalter, a collection much drawn upon for English, Genevan and Scottish psalters for use in Reformation churches. Johann Sebastian Bach, the giant of musical composition both secular and sacred, is shown at the organ. George Frederick Handel is best known for his oratorios, "The Messiah" especially being universally loved. The early American Christians sang from the Bay (referring to Massachusetts Bay Colony) Psalm Book. Charles Wesley helped the Methodists sing Britain into a revival, and by his hymn-writing put all the church in his debt. Isaac Watts, Wesley's forerunner by a handful of years, is the father of modern hymnody. Contemporary composers of church music are represented by Ralph Vaughn Williams, shown here conducting a boys choir.







## Clerestories

**T**HE great three-lancet clerestories show the life and ministry of Christ not in chronological order, but each portraying an aspect of His revelation as illustrated by one of the "I Am's" of Jesus. Some of the windows have twelve subjects and some fewer, each being different from the others with varied backgrounds and numbers and shapes of medallions so typical of Chartres Cathedral.

### *Clerestory I*

## **I am the Messiah**

**"I** Am the Messiah." The woman of Samaria, in her conversation with Jesus at the well, said to Him, "I know that Messiah is coming." Jesus replied, "I who speak to you am he." Beginning with the west clerestory nearest the pulpit, this window bears the theme of the messiahship of Jesus as forecast by His birth and childhood.

In the first lancet, at the top, the angel appears to Mary with the announcement of the coming child. "Do not be afraid, Mary," says the angel, "for you have found favor with God." Next below, Mary visits her cousin Elizabeth, of the hill country of Judea, who herself is to be the mother of John the Baptist. Under this, Mary and Joseph are turned away from the door by the innkeeper of Bethlehem. At the bottom, the shepherds on the hillside near Bethlehem hear the good news of the birth of the Saviour.

The second lancet has, at the top, the Holy Family in the stable under the star of Bethlehem. Then the child Jesus is presented in the Temple. Mary kneels beside the cage of turtle-doves, the sacrificial offering of the poor, while the aged Simeon takes the Holy Child in his arms and speaks the ancient hymn of Peace, the *Nunc Dimittis*, "Now lettest thy servant depart in peace." Next is illustrated the visit of the Wise Men, and at the bottom the slaughter of the babies of Bethlehem at the hands of Herod's soldiers.

The third lancet begins with the flight into Egypt. Next, the Christ Child is shown in the Temple at twelve years of age, "sitting among the teachers," the account says, "listening to them and asking them questions." Jesus the boy on the homeward journey with His parents is shown next. Last, representing those hidden years of which there is no record, from twelve years old to the beginning of His ministry, He is shown helping Joseph in the carpenter's shop at Nazareth.







## I am come not to destroy but to fulfill

**I** am come," said Jesus, referring to the law and the prophets, "not to destroy but to fulfill."

The large central medallion shows Jesus being baptized by John in the river Jordan. John's preaching had already marked him as a towering figure in the eminent succession of the prophets of Israel. Jesus is soon to say of John: "I tell you, among those born of women none is greater than John: yet he who is least in the kingdom of God is greater than he." Thus is set the theme for the window — fulfillment of law and prophets.

Symbols of four major prophets surround the tablets of the law across which the theme of the window is inscribed. To the left of the inscription Isaiah is symbolized by tongs holding a burning coal from the altar of sacrifice with which his lips were touched, and a saw, the legendary instrument of his martyrdom. Jeremiah's symbol, directly above the inscription, is a cistern with flowing water. To the right of the inscription a ram with four horns represents Daniel. Below the inscription, Ezekiel, a prophet of the Exile, is symbolized by a turreted gateway.

In the six small medallions the theme of fulfillment is illustrated by events and teachings taken from Jesus' earthly life. First, in the left lancet at top, Jesus is shown in the wilderness tempted of Satan. Next below is the scene of Christ and His apostles walking in the field on the Sabbath and gathering some grain with which to satisfy their hunger, the gathering and the threshing by hand being unlawful by the old standards. Jesus gives a new interpretation — a "fulfillment." At bottom, He is shown casting the money changers from the Temple. "Is it not written," He asks, "'My house shall be called a house of prayer for all the nations'? But you have made it a den of robbers."

In the right lancet, top, Jesus is shown washing Peter's feet, with Simon vigorously protesting the menial service. Below, the Lord is cruelly stretched on the cross of Calvary by the soldiers of Rome. At the bottom, Judas tries to return to the priests the thirty pieces of silver paid him in return for his betrayal of Jesus, the only recompense for his infamy.







### *Clerestory III*

## **I am the Way**

**A**t the Last Supper Jesus told the disciples He was soon to depart from them. "And," He said, "you know the way where I am going." Replied Thomas, "We do not know where you are going; how can we know the way?"

"I am the way," replied the Master.

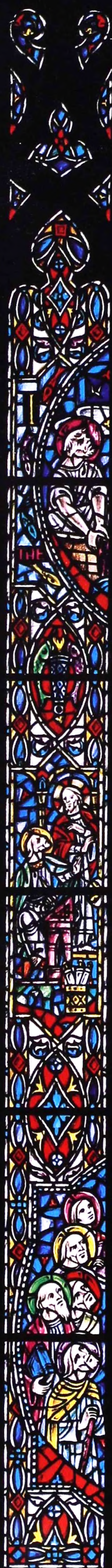
This window represents His way of obedience taken — or refused — by those whom He called to His service.

In the large medallion at the top Jesus is shown calling His first two disciples, Peter and Andrew, to leave their nets and follow Him to become "fishers of men." At the bottom, the large medallion portrays the Risen Christ sending out the eleven into all the world to preach and baptize in His name.

Two interesting symbols appear under the top medallion. The first, on the left, shows fish entering a basket, and representing the ingathering of the Church. The second, right, is the descending dove which is always a symbol of the coming of the Holy Spirit.

Between the large circular medallions are two scenes of Jesus calling men to Himself. The first, left, recalls to us that "he saw a man called Matthew sitting at the tax office; and he said to him, 'Follow me.' And he rose and followed him." The center medallion in the right lancet represents the tragedy of the triumph of wealth over divine love: the rich young ruler saying no to the invitation of Jesus. In the center lancet, immediately under the large circular medallion, the disciple Philip invites Nathaniel, "under the fig tree," to go and meet Jesus who is in the background of the picture, and who characterizes Nathaniel as an Israelite "in whom is no guile." Directly underneath, Philip appears again. Certain Greeks in Jerusalem for the feast of the Passover, accost Philip with the request, "Sir, we wish to see Jesus."







## I am the light of the world

**A**GAIN Jesus spoke to them, saying, ‘I am the light of the world; he who follows me will not walk in darkness, but will have the light of life.’”

When Jesus called Himself the light of the world He was referring to spiritual enlightenment, the knowledge that comes from a source outside man himself. This theme runs through the scenes in the window before us.

First, in the large medallion at the top, center lancet, our Lord is seated above His listeners to whom He gives that body of teaching known as the Sermon on the Mount. The small symbol at the top is a *chi rho*, a monogram for Jesus Christ above a stylized mountain peak, which sheds rays of light on troubled water. The other principal medallion, center lancet also, represents Jesus blessing the children, an astonishing act in that day when children were suffered more than praised. In the left lancet, at the top, He is shown preaching to the multitude from the boat. At the top of the right lancet Jesus honors children again by setting a child in the midst of the company to teach them to be as simple in their faith as a little child.

The group He addresses next on the left are the Pharisees and Herodians (strange companions indeed) who ask Jesus His views on paying taxes. “Render to Caesar,” He answers, “the things that are Caesar’s, and to God the things that are God’s.” Opposite, in the right lancet, He expounds on marriage which is symbolized by two lamps joining their flames under a cross. “Consider the lilies,” He says (left lancet, next to bottom), for their beauty and wildness point to all of His creation. The sower, underneath, suggests the different responses His teachings will evoke; many will turn away, some will be “good ground” on which the seed of His Word will grow to harvest.

In the right lancet next from bottom the scene represents Jesus’ discourse with Nicodemus. The rebirth of which they spoke is another metaphor for what in this window is called the light of the world. Below, Jesus heals a blind man, opening his eyes to the light of the sun and his soul to the light of the world.

The window is completed by the medallion at the bottom of the center lancet where Jesus is shown in the synagogue at Nazareth. He stands to read the lesson from the scroll which the priest has handed Him, and finding the appropriate passage in Isaiah He reads aloud: “The spirit of the Lord is upon me, because he has appointed me to preach good news to the poor.”







## I am the Vine, ye are the branches

**I** am the vine, you are the branches. He who abides in me, and I in him, he it is that bears much fruit, for apart from me you can do nothing.”

In addition to the accounts of Jesus addressing larger or smaller groups of listeners, there are reported many occasions when He advanced His ministry in the company of one or two people. The central scene which dominates this window represents Him at the home of Mary, Martha and Lazarus in Bethany. Busy Martha complains to Jesus that Mary sits at His feet listening to His teaching while there is a meal to be prepared. He kindly rebukes Martha for being “anxious and troubled about many things,” and commends Mary’s example.

The smaller medallion shows Jesus (at the left, center) speaking to the Samaritan woman at the well, to whom He declared Himself Messiah. Below, He hears the request of the mother of the disciples, James and John, that they be granted seats on His right and left in the coming Kingdom. The small medallion directly under the central scene represents Jesus at the Last Supper in conversation with the Beloved Disciple.

Three parables of Jesus are included in this window. First, center lancet at the bottom, the parable of the mustard seed is represented, the seed which, for all its smallness grows at last into a shrub large enough for the birds of the air to lodge in its branches. The parable of the talents, right lancet, is represented by the householder who condemns his unworthy servant for burying his talent in the ground. At the bottom of the right lancet the familiar parable of the Good Samaritan comes to life with the picture of the kindly traveller giving succor to the wounded Jew by whom the Samaritan is despised.







## I am the door

**I** am the door; if any one enters by me, he will be saved, and will go in and out and find pasture.”

Jesus, who gives His life for the sins of the world, is symbolized by the scapegoat of the Old Testament, which is seen at the upper left. On the Day of Atonement the Jews symbolically placed their sins on a goat which was led out of the city to die in the wilderness bearing the transgressions of the people. At the top of the right lancet the fountain of water topped with a *chi rho* represents the ritual washing away of sins of the old dispensation superceded by the new dispensation of Christ.

The large medallion, which is near the bottom in this window, illustrates the parable of the sheep and the goats who are the good and evil souls standing before Christ on His throne at the last judgment. Those on His right hear the word of blessing, “Come . . ., inherit the kingdom,” while those on His left hear the word of judgment, “Depart from me. . . .”

The small medallions continue the theme of Jesus, Friend of Sinners. In the left lancet, Zaccheus of Jericho is called down from the tree by the Master who goes home with the little tax-collector and blesses his life. The woman taken in adultery is next below. Jesus writes on the ground while the accusing citizens point to the woman with bitter scorn. At the bottom the woman who anointed Jesus’ feet with precious ointment lavishly pours out her treasure to show her great devotion to the Lord of her life.

In the center lancet, top, the thief on the cross cries for mercy and hears the blessed word of salvation. Below, Judas salutes Jesus in Gethsemane with the kiss of betrayal. In the right lancet, at the top, appears a representation of the parable of the prodigal son. His father gladly receives the wanderer, but the older brother in the background refuses to show any mercy. Next is a symbol of the parable of the wheat and the tares. At the bottom the picture stands for the resurrection appearance of our Lord by the sea when He asks Peter, “Simon, son of John, do you love me?” and receiving an affirmative answer, commands Peter, “Feed my sheep.” The sheep appear in the background.







## **I am the Son of God**

“ . . . do you say of him whom the Father consecrated and sent into the world, ‘You are blaspheming,’ because I said, ‘I am the Son of God?’ ”

This window illustrates Christ’s miracles of healing.

The symbol in the medallion bearing the window’s inscription is the staff of Moses raised to heal the children of Israel in the wilderness. The large central medallion shows Jesus as He heals the palsied man whose friends, seeing they could not get the sick man through the crowd any other way, lowered his bed through an opening in the roof. The central medallion below the inscription shows the one leper who returned to give thanks to Jesus for being healed when the other nine, also healed of the Master, left without a backward glance (and he, says the record, was a Samaritan at that!). In the left lancet, the woman of great faith touches the hem of Christ’s garment and is cured of her illness. Next below, the nobleman pleads for his son’s life, praying Jesus that he say the word of healing and the boy will be well. Below, Jesus is in Capernaum at the home of Simon Peter whose mother-in-law He heals of a fever.

In the center lancet the crippled man beside the pool of Bethesda, who had patiently come there hoping for healing for thirty-eight years, claims the sympathy of Jesus who heals the poor man of his infirmity and sends him away whole as other men. At the bottom the demoniac of Gadara appears, one whose wildness shut him off from the company of all other humans. Jesus makes him well.

The right lancet, at the top, shows our Lord speaking the word which heals the servant of a Roman centurion. Below, center, He unstops the ears of a man a long time deaf; and at the bottom He casts the evil spirits from a devil-possessed victim.







## I am the bread of life

**I** am the bread of life; he who comes to me shall not hunger, and he who believes in me shall never thirst."

Abundant satisfaction of the human hunger and thirst after righteousness is the theme that informs this window. The large medallion near the top shows Jesus blessing the lad's lunch of five loaves and two fish with which all the great multitude was abundantly fed. Near the bottom, center, our Lord at the wedding feast in Cana of Galilee turns into wine the water in six stone water jars each holding some thirty gallons. How lavishly does the Father give to those who earnestly seek Him!

In the left lancet, top, is pictured the Transfiguration of Jesus before His most intimate friends from among the disciples, who saw, talking with Jesus, two of the mighty prophets of Israel's long past, Moses and Elijah, and heard a voice from the cloud say, "This is my beloved Son; listen to him." Next below, Jesus and the disciples, in the boat, are caught by a sudden storm on the lake. The disciples are frightened for their lives. Jesus commands the storm to cease, and there is a great calm. In the medallion at the bottom Jesus directs the weary fishermen where to cast their nets, and they bring up an immense haul of fishes.

In the right lancet, top, approaching the disciples, Jesus walks on the surface of the sea. The scene next below is reminiscent of the discussion of taxpaying when Jesus instructs Peter to go to the sea, cast a hook and in the mouth of the first fish to be taken discover the half-shekel coin required for the tax under discussion. Peter is represented carrying out His Master's instructions. In the bottom medallion are pictured Dives, the rich man in the parable at his sumptuous table, and at his gate Lazarus, the diseased beggar. "Moreover," says the record of Lazarus, "the dogs came and licked his sores."







## *Clerestory IX*

# **I am the good Shepherd**

**I** am the good shepherd. The good shepherd lays down his life for the sheep."

Three large medallions dominate the window setting its theme. At the top Jesus is represented as the shepherd who so cares for his sheep that he will risk his own safety to protect them from the wolves while by contrast one who is only a hired shepherd will flee and leave the sheep helpless.

At the bottom, the large scene reflects the poignant moment when Jesus, having been taken as a captive to the high priest's house, overhears Peter in the courtyard deny Him. "And the Lord," says the account, "turned and looked at Peter." The center medallion shows the Saviour on the cross.

The left lancet shows two medallions, the topmost symbolizing the witness of John the Baptist who when he saw Jesus for the first time exclaimed, "Behold, the Lamb of God, who takes away the sin of the world!" Below, Jesus rides triumphantly into Jerusalem faithfully to endure His passion.

The right lancet also shows two medallions. The upper one symbolizes the brutality of the soldiers who made cruel sport of their Prisoner. The lower scene shows Simon, a man of Cyrene in Africa, who, forced into service by the soldiers, carries the heavy cross to the place of crucifixion.







## I am the resurrection

**I** am the resurrection.”

Life after death is demonstrated in this window in both Jesus’ miracles and His sayings. At the top right is the phoenix, that mythical bird the ancients believed was rejuvenated in the flames of its burning nest, which is symbolic of Christ’s resurrection. Typifying the resurrection of all believers is the butterfly at the top left. The larva is like life on earth, the chrysallis is the grave, and the butterfly upon colorful wings is the soul’s ascent to heaven. The bursting pomegranate at the bottom, center, symbolizes Christ breaking the bonds of death and coming forth from the tomb. Below the inscription, Christ restores the son of the widow of Nain to life and, right, gives the keys of heaven and hell to Peter, instructing him to guide the Church on earth. The Christian Church is symbolized by the remora, a fish attached to the hull of a boat, keeping it afloat in the stormy sea. The *chi rho*, the monogram for Christ, forms the mast. Next below, in the small center medallion, Christ is shown calling from the grave Lazarus, brother of Mary and Martha. He also restored Jairus’ daughter to life and this is shown at the bottom left. Center right, watching Jesus dying on the cross, the centurion guard expresses his dawning realization: “Truly this was the Son of God.” Christ’s post-resurrection appearances are represented by the breakfast on the shore, center left, and giving His peace to the assembled disciples, bottom right. The largest medallion terminates the forty days after His resurrection with His ascension into heaven.







# Nave Aisle Windows

**T**HE nave aisle windows are close to the eye of the congregation and so are designed on a smaller scale than the windows elsewhere in the church. Injunctions to present conduct as illustrated by Christ's teachings are represented by the scenes in the jewel-like creations. Interspersed among the scenes are symbols of certain Christian virtues.

Beginning in the west aisle nearest the pulpit, the windows appear in the following order:

**I.** The scenes illustrated are feeding the hungry and giving drink to the thirsty. The unicorn stands for chastity, the plough for diligence and the cross for faith.

**II.** The Christian is welcoming a stranger. The yoke symbolizes meekness and the dog fidelity.

**III.** A woman gives clothes to naked children and another brings flowers to one who is sick. The serpent of wisdom is in the center.

**IV.** A man visits a prisoner. The dove symbolizes modesty and the beehive, industry.

**V.** Beginning with this window are illustrations from the Sermon on the Mount. "Make friends quickly with your accuser . . . lest . . . you be put in prison," says the picture at the top; and the family group, bottom, illustrates the sanctity of marriage. Ivy symbolizes faithfulness, the high priest's breastplate righteousness, and the blunt sword mercy.

**VI.** Here is illustrated the injunction to do alms in secret, not blowing a trumpet like the hypocrite. The horn of plenty shows liberality and the torch burns with the flame of truth.

**VII.** The one who does not lay up treasures on earth can expect rewards in heaven. The two masters to be chosen between are God and mammon. (If evil were always as ugly as this devil, we should have little trouble!) The lily of purity is at the top, the spider of patience in the center and the anchor with a cross is hope.

**VIII.** "Judge not that ye be not judged" is represented by warriors sheathing their swords under the balances of justice. Humility is shown by the lily of the valley, and good report by the laurel.

**IX.** "Do not cast pearls before the swine" is the lesson of the top picture, and at the bottom the Christian turns away from dissipation toward the narrow gate of righteousness. Love is a rose, peace is an olive branch, and forgiveness an oak.

**X.** In the last window are the false prophets in sheep's clothing. The daisy symbolizes innocence, the heart Christian charity.





1



2



3



4



5



6



7



8



9



10



## Chapel Windows

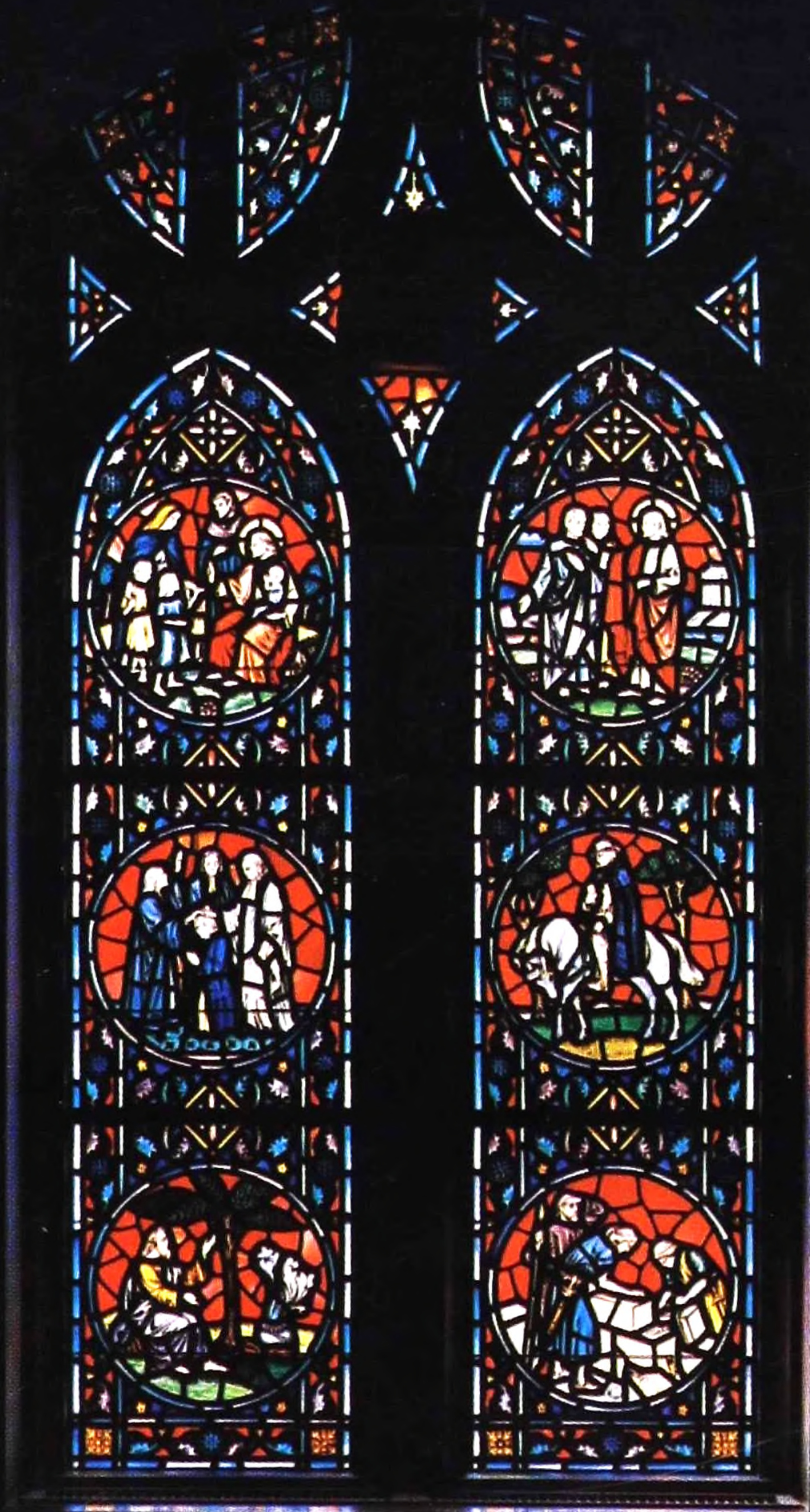
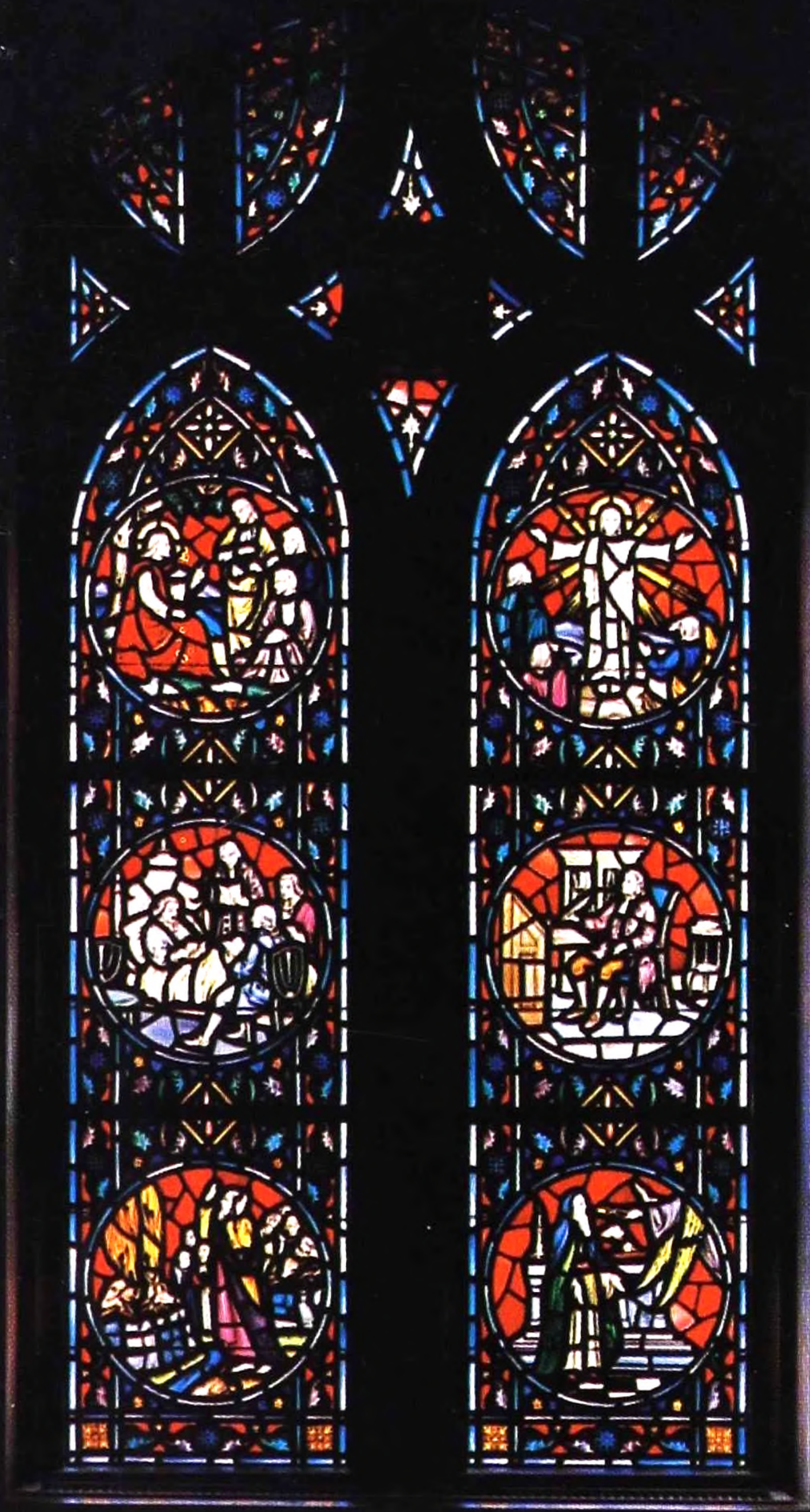
**T**HE stained glass windows in the chapel have three sets of medallions, each portraying a series of scenes from Christian history.

The eight top medallions show events in the Ministry of Christ. Beginning near the pulpit, the first two concern Family Life: the Marriage at Cana (John 2:1-11); and the Woman of Samaria (John 4:4-42) to whom Jesus spoke of family purity. Three and four are a Miracle and a Parable: Cleansing the Leper (Mark 1:40-44); and The Prodigal Son (Luke 15:11-32). Two mountains are depicted in five and six: The Sermon on the Mount (Matthew 5-7); and the Transfiguration (Mark 9:2-10). The final two deal with Christ's Approval: Blessing the Children (Mark 10:13-16); Blessing Peter who acknowledged Him as Christ (Matthew 16:13-20).

The middle medallions show Methodist Personalities. One and two, Susannah Wesley: Instructing little John; Preaching to the Neighbors at Epworth. Three and four, John Wesley: Prayer Meeting in Aldersgate Street when his heart was "strangely warmed;" preaching on his father's tomb at Epworth when forbidden to preach in the church. Five and six, Charles Wesley: group around Charles in sickbed, singing the "Birth Song" of Methodism; Charles composing a hymn. Seven and eight, Francis Asbury: Consecrated as Bishop in Lovely Lane Chapel, Baltimore; Horseback, riding the "Long Road."

Bottom medallions depict great events in the Old Testament. One, Abraham Sacrificing Isaac (Genesis 22:1-14). Two, Moses and the Law on Mount Sinai (Exodus 20). Three, Samuel Anointing Saul (I Samuel 10). Four, David Playing the Harp (I Samuel 16, Psalm 23). Five, Elijah on Mount Carmel (I Kings 18). Six, Isaiah's Vision in the Temple (Isaiah 6). Seven, Jeremiah's Vision of Almond Tree and Cauldron (Jeremiah 1:11-16). Eight, Nehemiah Builds the Walls of Jerusalem (Nehemiah 4:1-6).







## Tower Room Windows

**T**HE significance of the windows in the Tower Room is taken from the fact that the room is a passageway. The story of the stained glass is the story of man's passage from birth to death. In eight modern scenes the life of the Christian is represented.

Beginning at the base, the first medallion shows the infant at baptism. Next is the child at play, and above that the youth graduating from school.

At the base of the upper portion the fourth medallion in the series represents Christian marriage. The next above shows the family together. The sixth pictures the man at the height of his powers practicing his profession, in this instance medicine.

The next to the last medallion shows man at the age when he can render many voluntary services to his community. In the scene a red cross is visible together with symbols of other humanitarian agencies.

The last medallion, at the top, takes its symbols from Bunyan's story of Mr. Valiant-For-Truth, who, at the end of his earthly pilgrimage came to the final river through which he went, and when he had passed over "all the trumpets sounded for him on the other side." And so the Christian pilgrim marches into the dawn.







# Christian Symbols

## Wesley Memorial Methodist Church

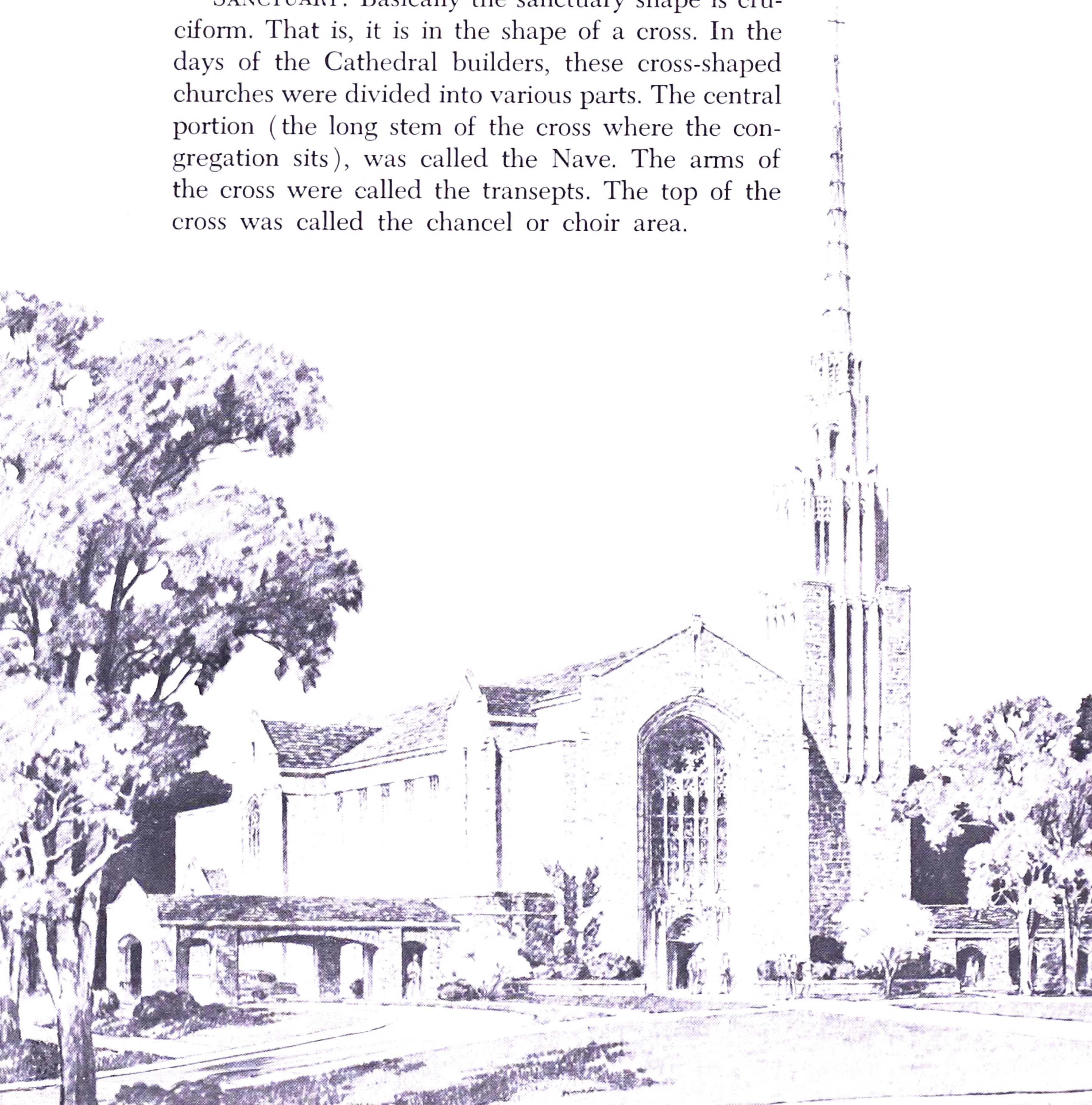
THE WESLEY MEMORIAL METHODIST CHURCH is a great ecclesiastical complex which architecturally expresses a way of Christian life in current North American Protestant society.

Many European buildings stand as isolated shrines for worship only. Wesley Memorial Church on the other hand recognizes the need for a larger grasp upon the lives of its members by providing facilities which accent the need for Christian living and Christian education in activities which at one time may have been considered secular. These seven-day-a-week activities have necessitated many different kinds of spaces which provide for Recreation, Education Administration and Worship.

The original structures, built in 1958-1960 consisted of Educational class rooms, Administration areas, a Fellowship Hall (used temporarily for worship), a dining room and a fine Chapel.

**ARCHITECTURE:** The entire complex makes a respectful bow in the direction of the Gothic antecedents from which it has sprung. It is not, however, archaeological in its fullest sense. Instead each element has been studied to reflect modern construction principles, (such as the use of steel and concrete) in a sensible fashion.

**SANCTUARY:** Basically the sanctuary shape is cruciform. That is, it is in the shape of a cross. In the days of the Cathedral builders, these cross-shaped churches were divided into various parts. The central portion (the long stem of the cross where the congregation sits), was called the Nave. The arms of the cross were called the transepts. The top of the cross was called the chancel or choir area.





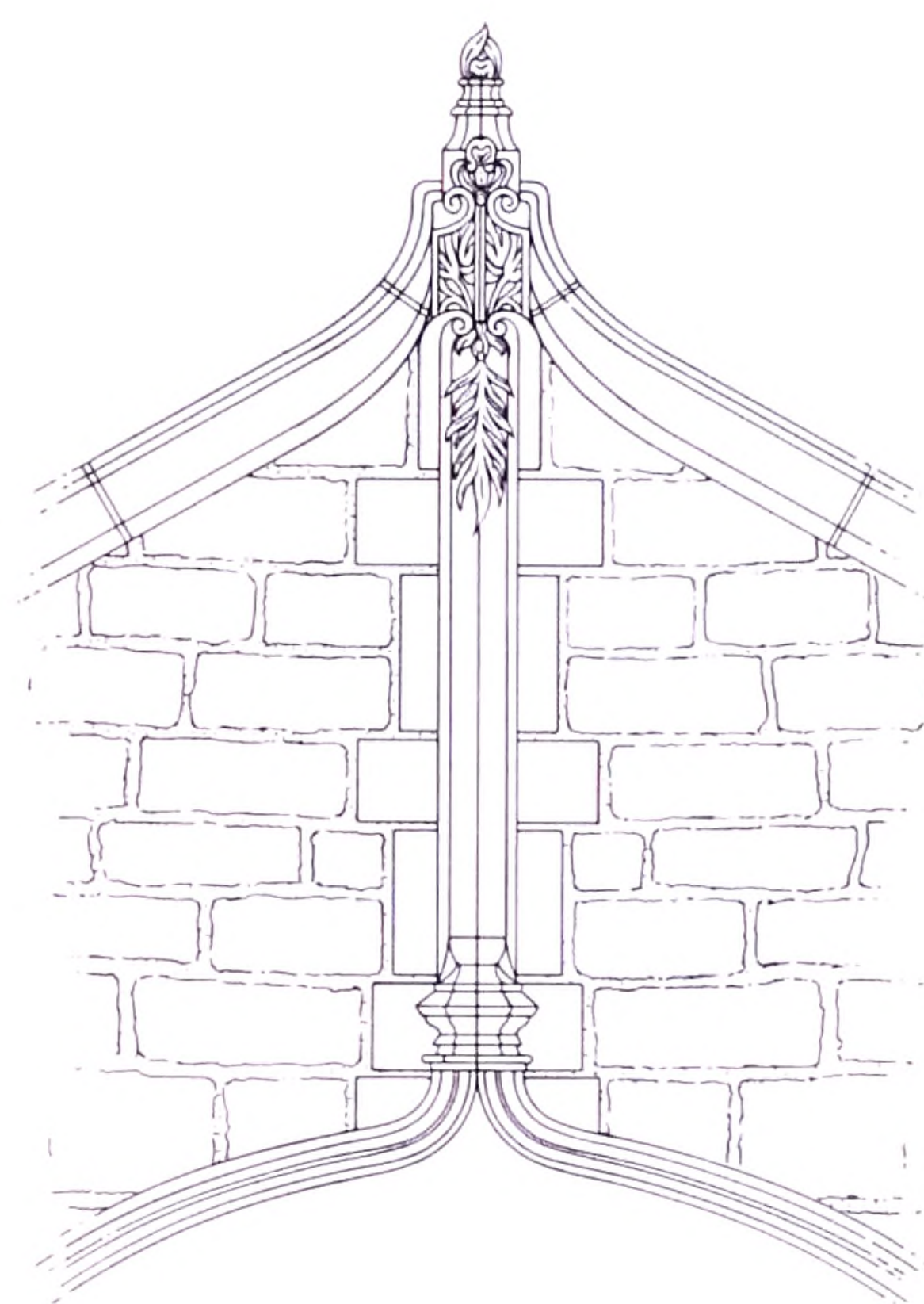
Here at WESLEY MEMORIAL modifications have been made to this plan in two major instances. In the first place the transepts have been shortened until they are visible only slightly from the Nave although they are quite apparent from the exterior. This was deemed necessary because those who are seated in deep transepts cannot see the communion table and, in addition, such transepts are apt to generate acoustical problems. Secondly, and perhaps more importantly the idea of a "Holy of Holies" in the chancel area has been largely abandoned. Instead, a unicameral or one-room space has been created which visually unites the choir area with the congregation. Thus the idea of the congregation witnessing a "spectacle," (as was the case in many Protestant and Catholic churches until recently) has been partially mitigated, and a sense of joint participation by choir and congregation in corporate worship is generated. We are all equal. We are all "priests" in the "Priesthood of all Believers." There is no ecclesiastical hierarchy apart from the "people." Corporate worship therefore becomes "corporate" in a much fuller sense than was possible in the cathedral.

MAIN ENTRANCE: The beautiful hinges on the main entrance door were designed and executed by the well-known craftsmen, The Samuel Yellin Co. The delicate, almost jewel-like quality of the wrought iron, executed in the manner of medieval craftsmen, is ample proof that the skill of the middle ages has not been lost. Above the doors there has been placed a Latin form of the cross.

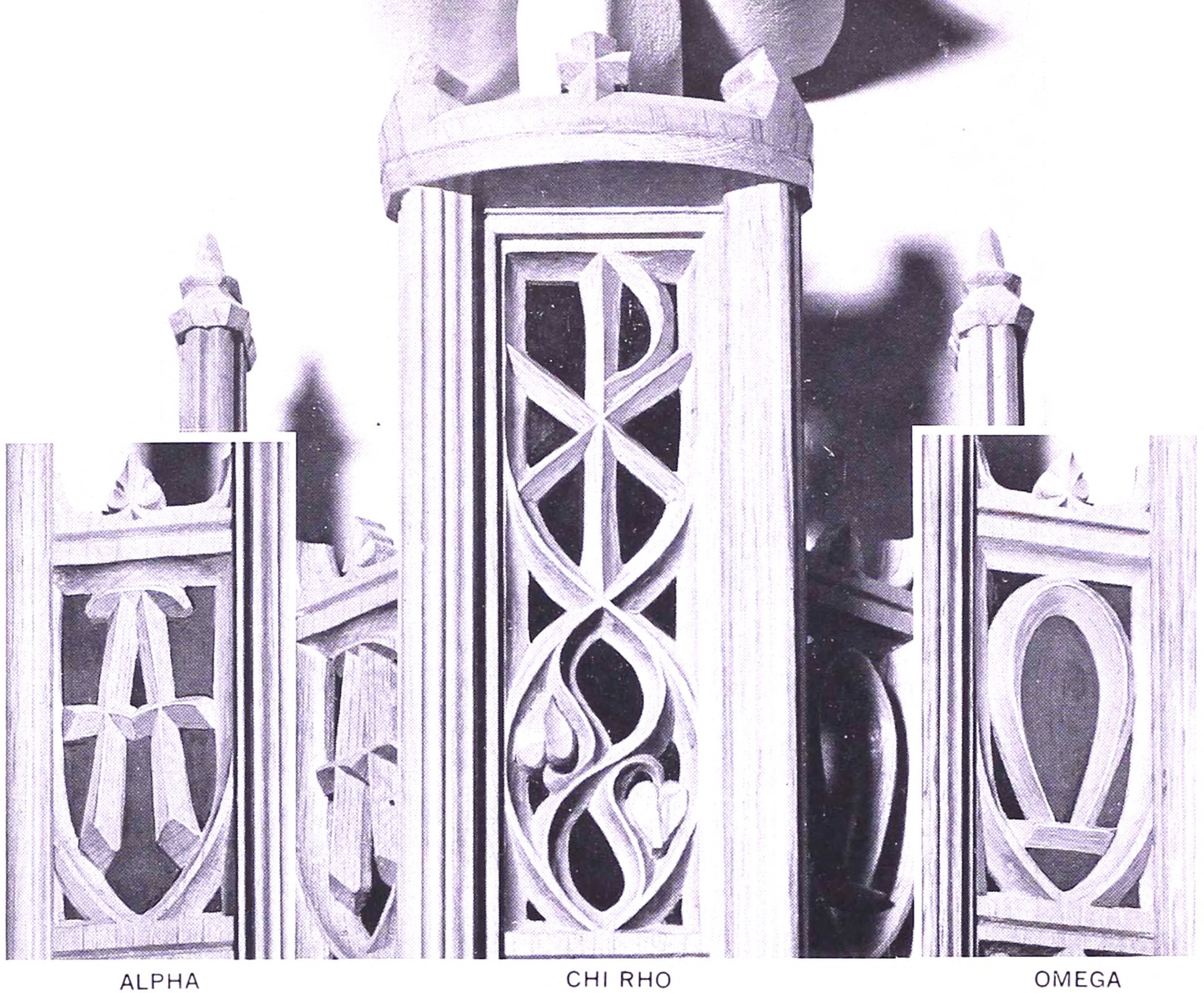
Above the main window, the main gable terminates in a traceried empty niche which symbolizes the Reformation. (This reflects the zeal of the Reformers who removed all statues, but allowed the niches to remain.)

TOWER: Rising majestically to a total height of 169 feet, the stone tower is crowned with a cross which is 12 feet high. Beneath it there is a lead coated copper spire 45 feet high mounted on limestone traceries whose direct crisp lines are foiled against curved linear forms, which in turn creates a modern version of the medieval towers so characteristic of the Gothic work when the Church was at the height of its power. Inside the uppermost portion of the tower, a chime of bells, taken from the former church, has been placed.

Many American Gothic towers were located on the center line of the long axis of the Sanctuary. The asymmetric position of the







tower at Wesley Memorial was chosen in order to effect a visual balance between the Sanctuary and the remaining elements.

**THE NARTHEX:** Inside the entrance doors one enters a spacious Narthex whose walls are made from limestone. The wrought iron railings, designed by the architects, and executed by The Yellin Company, are again expressive of the kind of fine iron work which graces good Gothic work. The mottled green and purple Vermont slate floors offer a pleasant color contrast to the limestone walls.

On either side of the main door there are two niches which terminate in small stained glass windows. In each of these niches there is a carved wooden desk holding a Guest Book where visitors may register their presence.

**REREDOS:** The carved wood reredos, designed by the architects and detailed by Henry Rodberg, was manufactured by the Lutheran Publishing House. This reredos stands directly behind the communion table, and just under the great chancel window.

Its delicacy attests the fact that the skill which produced fine English work of the 13th and 14th centuries has not been lost.

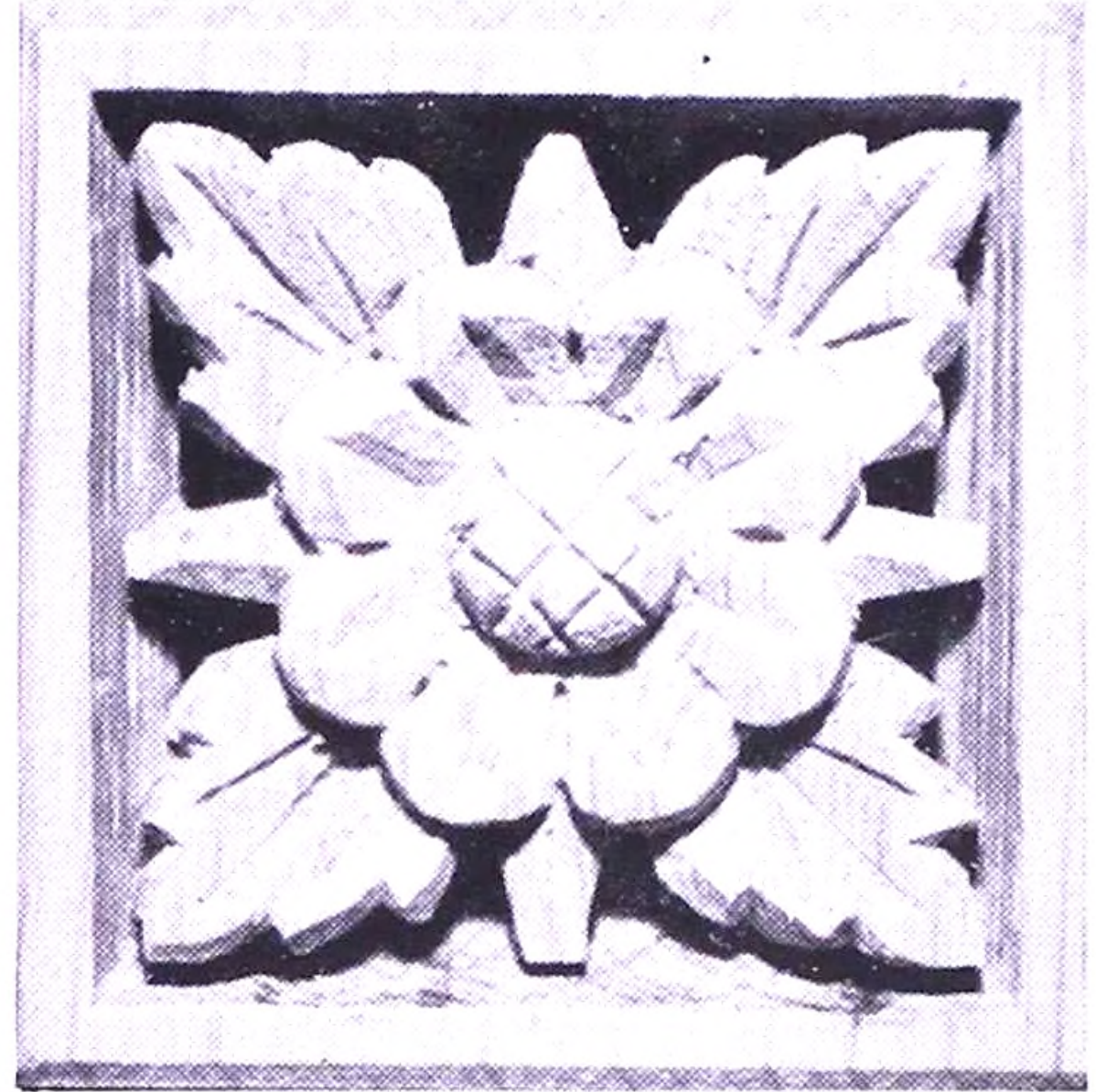
1. **CENTER TOP CANOPY** (a) Alpha and Omega. Perhaps this is the most abused of all symbols. It is based on several scripture verses, such as Revelation 1:8. It means that our Lord Jesus Christ is the beginning and end of all things, Alpha and Omega being the first and last letters of the Greek alphabet. They should be used with some other symbol, if they are to have meaning. In this case, they have been combined with the Chi Rho.

(b) The Chi Rho: This is among the most ancient of the so-called monograms of our Lord Jesus Christ. It is the abbreviation of the word "Christ." This name of our Saviour was spelled XPICTOC in ancient Greek uncials, the letter C having been used instead of the letter Sigma more familiar in our day. Taking the first two letters of this word XPICTOC, the abbreviation XP was the result. This is called Chi Rho, from the name of the Greek letters X and P. A horizontal line over the two letters is the sign of an abbreviation.





LILY



ROSE

2. CANOPY TRACERIES (a) Center: Chalice and Host. The usual symbol for Holy Communion is a chalice, with a wafer rising out of it. The chalice is shown with a hexagonal base, as a rule, symbolizing the Six Attributes of the Diety. The host is shown as the typical circular wafer.

(b) Lily: The Easter Lily: Because it blooms at Eastertide, the familiar Easter Lily is a common and extremely popular symbol of our Lord's Resurrection.

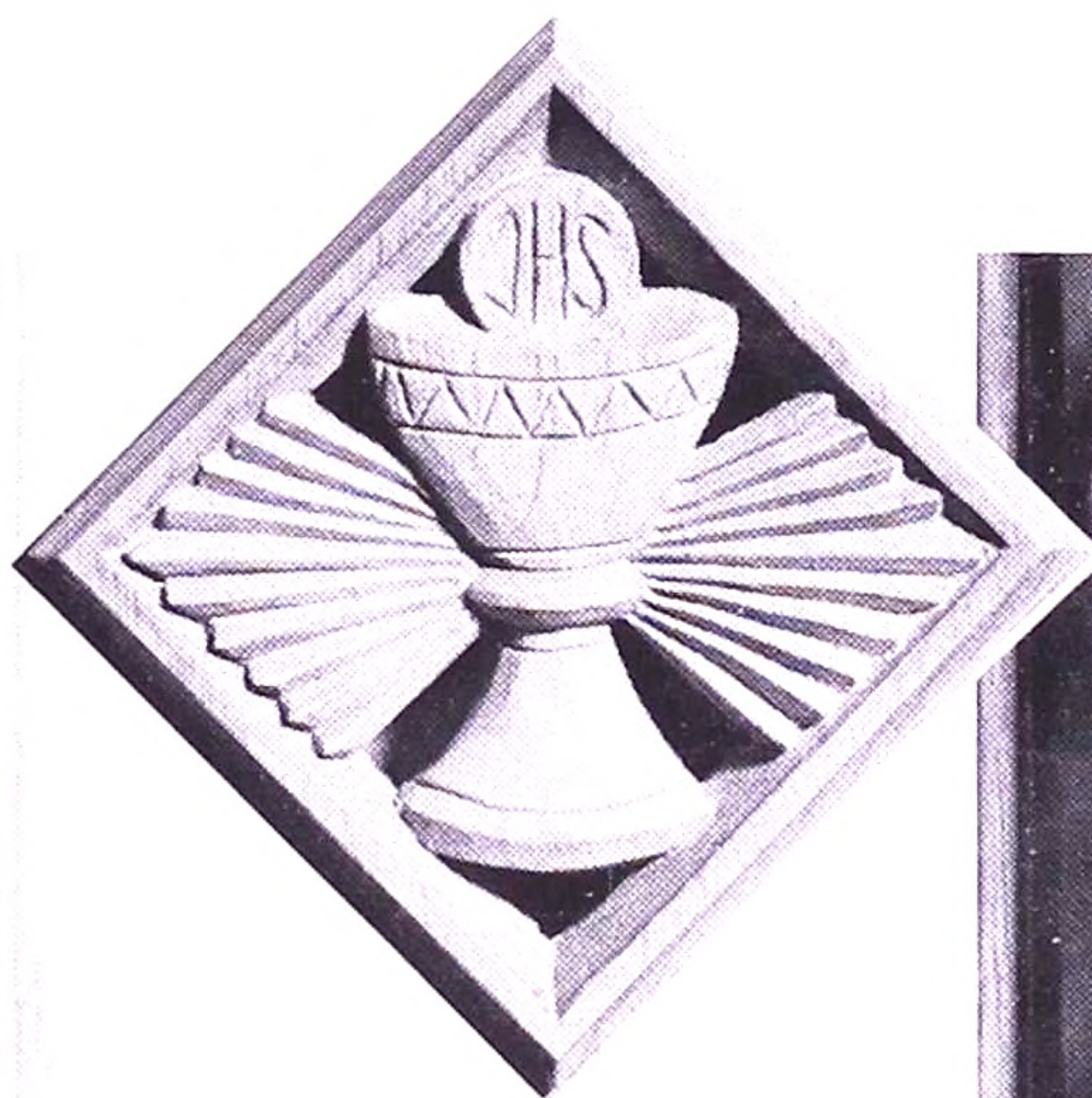
3. SIDE TRACERIES (a) Grapes: They have several meanings. One is the entry into Canaan, the "Promised Land." Grapes of course are also symbols of the wine of Communion: "This do in remembrance of Me."

(b) Rose: This refers to the prophecy of Isaiah, where it is stated that the desert shall blossom as a rose at the coming of the Kingdom of Righteousness. The rose is common in heraldry.

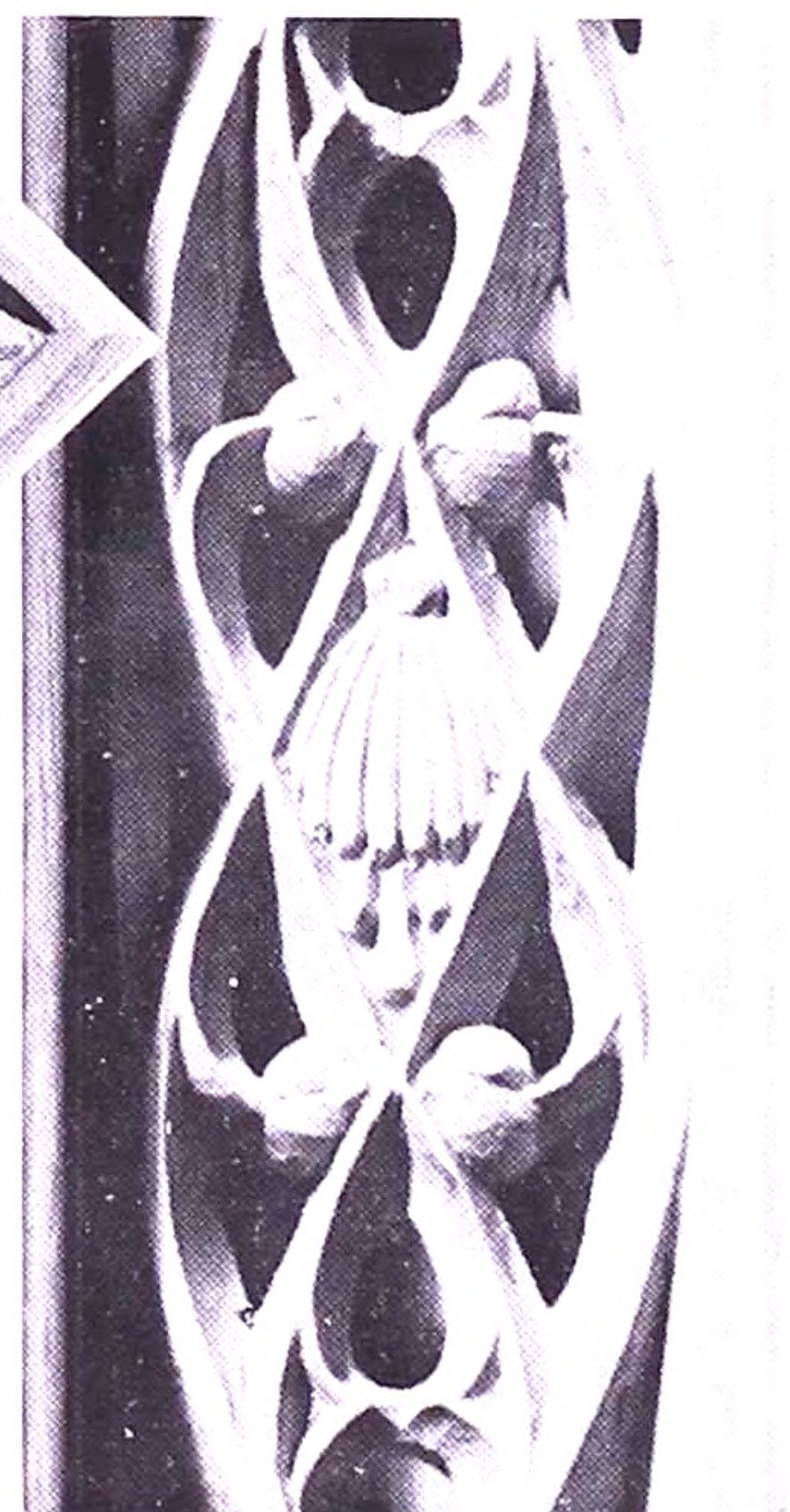
(c) Shell: One of the meanings of the escallop shell is that denoting pilgrimage. Methodists have been known as a "pilgrim people," in search of eternal sanctuary.



GRAPES



CHALICE  
AND HOST



SHELL

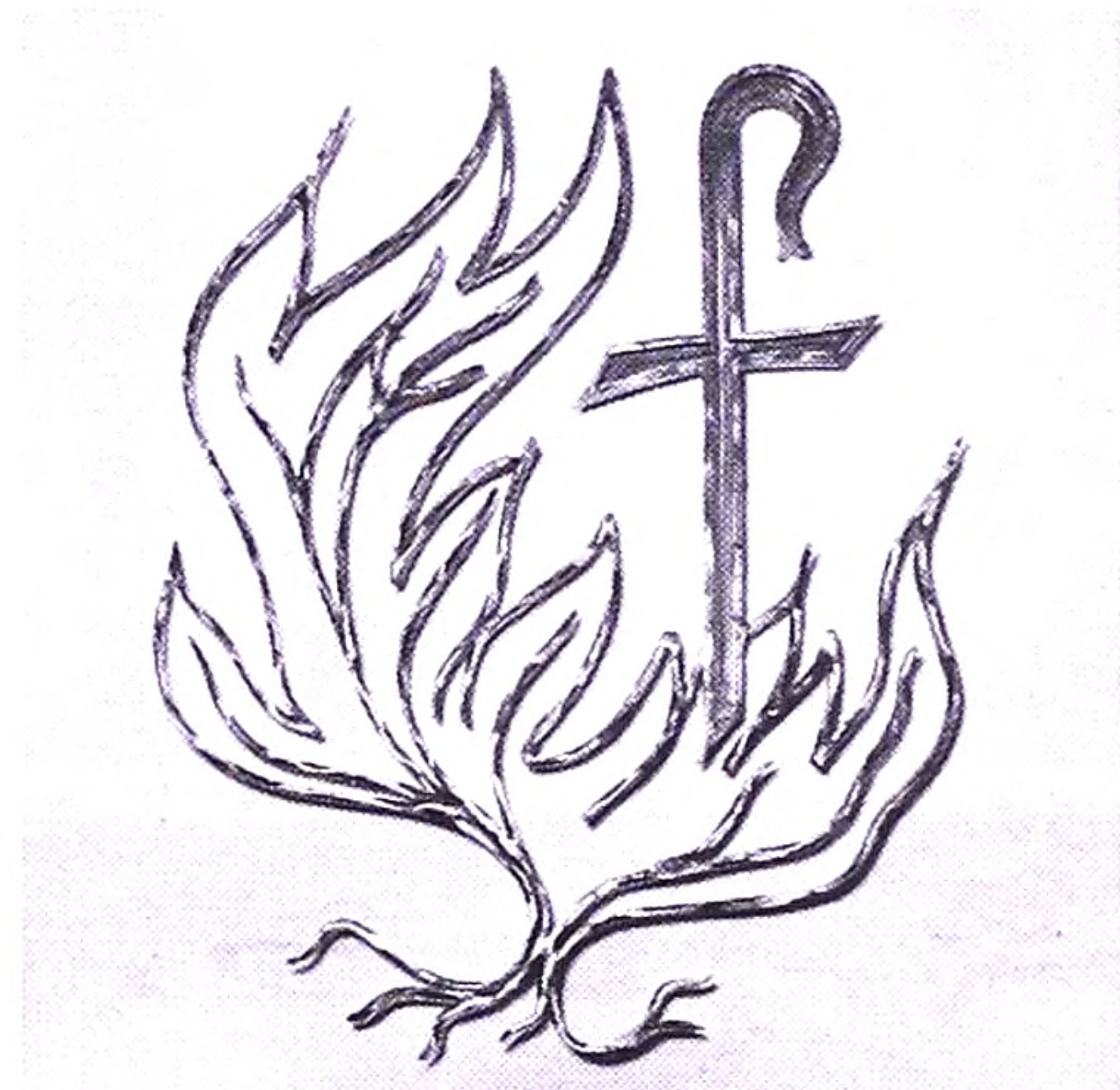




GRAPES ON RUNNING VINE



POMEGRANATE



THE BURNING BUSH  
Located over main entrance into sanctuary.

4. Panels above, left: (a) Pomegranate. The pomegranate is a symbol of the Resurrection. It is a symbol of the power of our Lord Who was able to burst the tomb on Easter Day and come forth alive. In a secondary way it is regarded as a type of the resurrection of all true believers in Jesus Christ. The pomegranate has also been used to symbolize royalty, hope, and the future life. It was used on the robes of Aaron, (Exodus 28:33-34). St. Gregory the Great speaks of the pomegranate as an emblem of the unity of the Church. It is used a great deal today, and is often found in the fine damasks of altar paraments and clerical vestments.

(b) Rose (noted above).

5. Panels below, right: Rose (noted above).

Lily (noted above).

6. The initials S. W., J. W. and C. W., stand for Susanna, John and Charles Wesley.

CLERGY SEATS: The True Vine symbol (grapes) appears on the clergy seats, which are behind the Communion Table. The Vine has been used as a symbol of the Christian Church which is made up of true believers who must abide in the True Vine, Jesus Christ. The symbol of the Vine conveys the idea of the union of the True Church with her Lord.

From the bush that was burning but not consumed came the voice of God to Moses: "The place on which you are standing is holy ground." Over the portal that from the Narthex opens into the Main Aisle of the Nave the sculptured wrought-iron symbol is placed to remind worshipers they are entering that holy place where the voice of God speaks to all who have ears to hear.

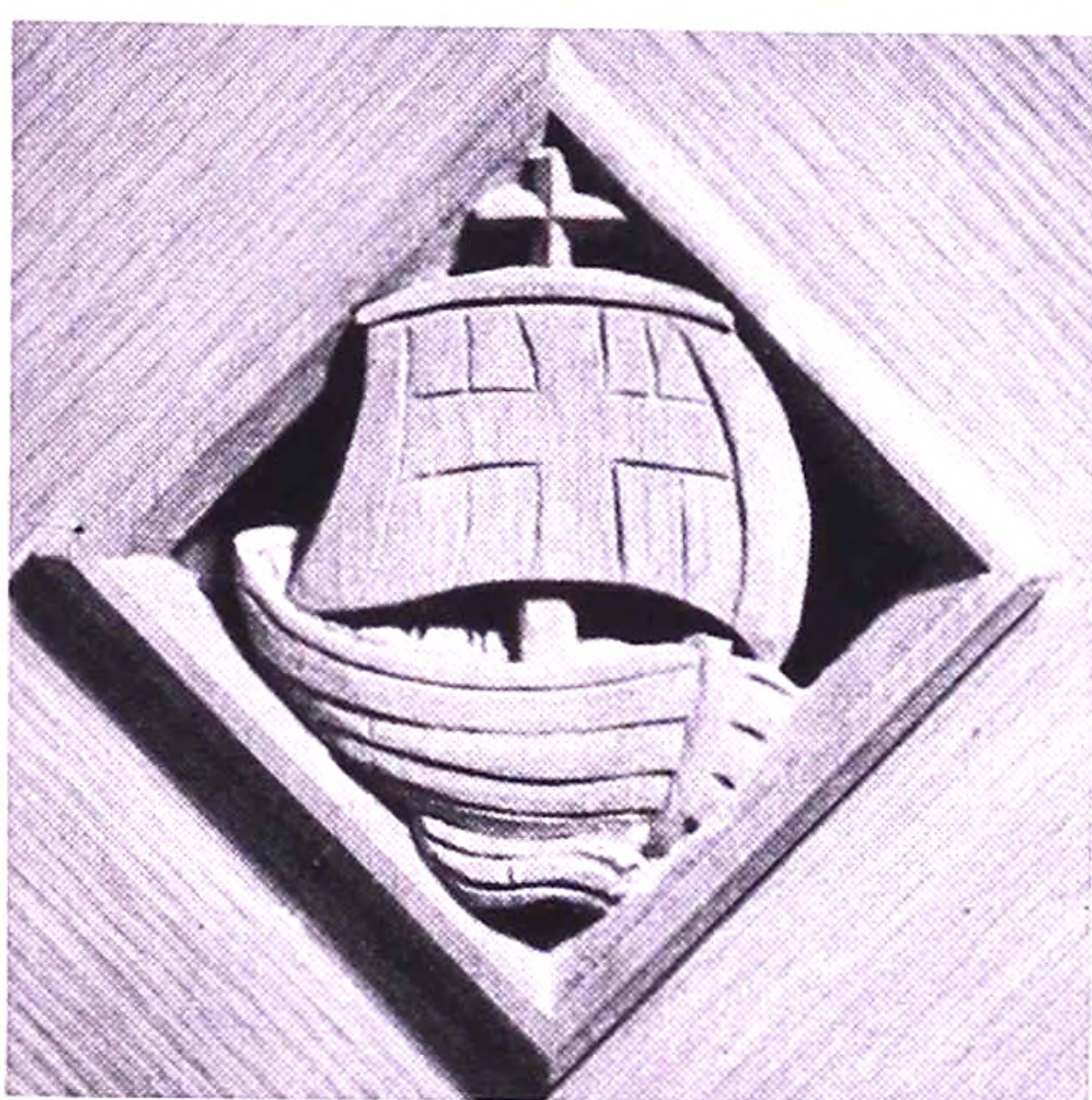
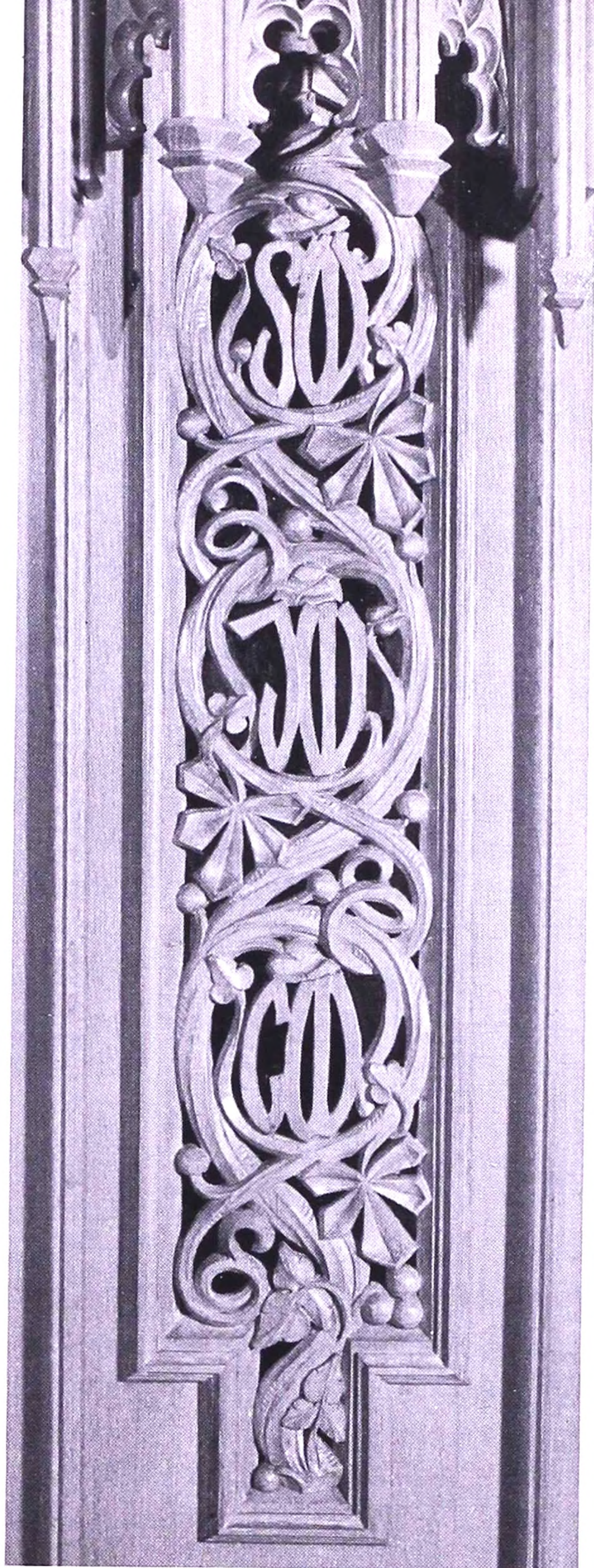


**COMMUNION TABLE:** The communion table is “free standing.” That is, it has not been placed against the Gradine (rear wall), in order that the clergy may preside from behind it. When a table is attached to the rear wall, it becomes an “altar.” While many Methodists have spoken freely of an “altar” during the last 30 years, current theological thinking accents the “table” concepts not only in Methodism, but also in the Christian church as a whole.

When Jesus celebrated the Feast of the Passover at the Last Supper, it was presumably done at a table laden with food and drink. The metamorphosis of the “table” to “altar” in the Christian Church is one whose origins are shrouded in mystery, and perhaps is attributable to our Judeo-Christian heritage.

On the top of the Communion Table, five Greek crosses have been carved, representing the Five Wounds of Our Lord.

**GRADINE:** The small shelf under the Reredos is called the “Gradine.” The symbols carved here are: (a) Ship: This recalls the ship in which the apostles sailed across the Sea of Galilee, when our Lord stilled the tempest. It represents the Ship of the Church, tossed by the stormy waves of persecution, heresy and schisms; threatened with destruction by rationalism, by indifference, by negative critics and by false teachers who arise. But the presence of the Saviour is a positive assurance of safety.

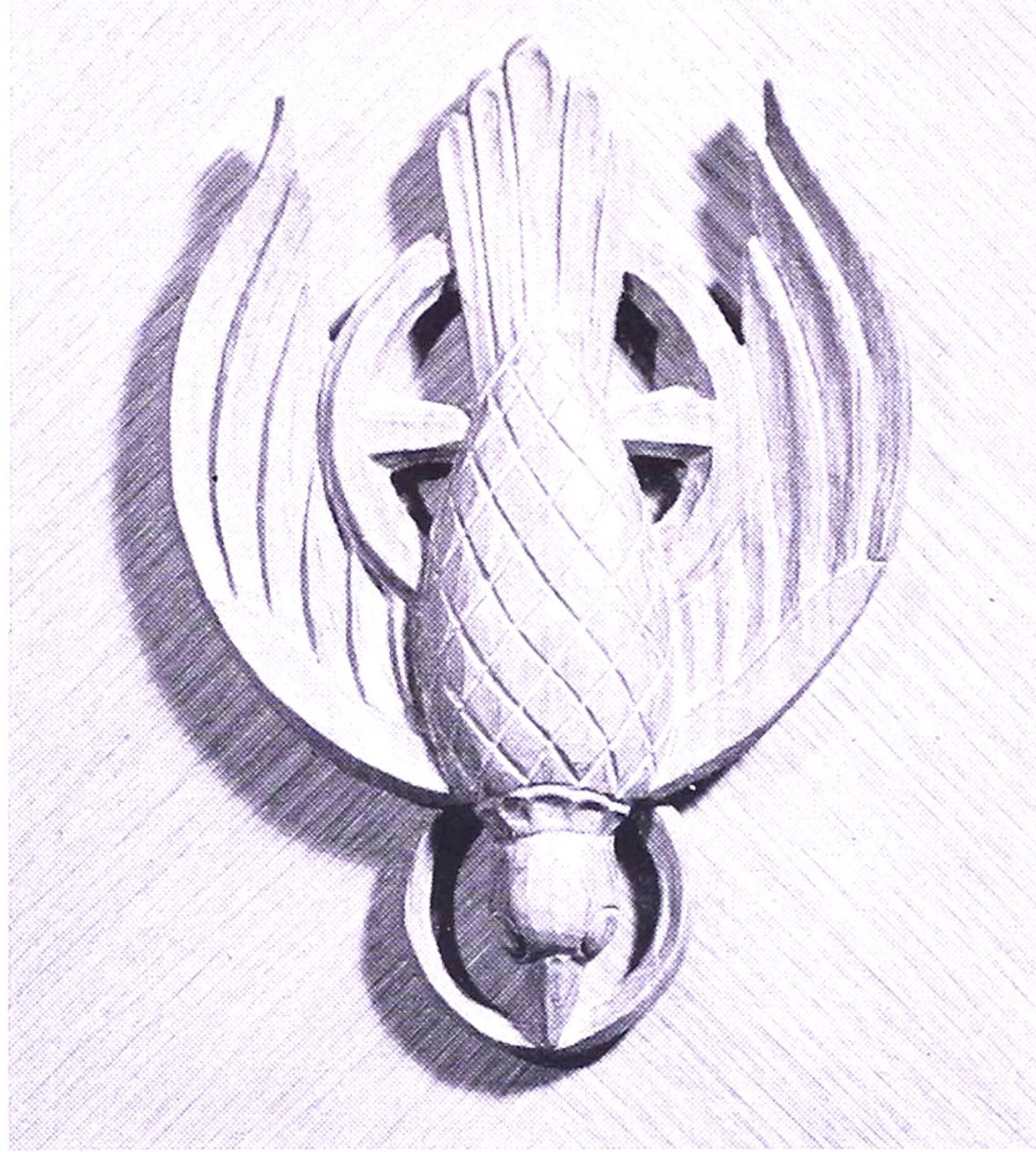


SHIP



BUTTERFLY





(b) Butterfly: This is one of the finest of all the symbols of the Resurrection, and of eternal life through Jesus Christ. The three stages in the life history of the butterfly represent three stages of the Christian. First is the crawling larva, representing the lowly condition of mortal man on this earth. Next is the chrysalis, lying in its shell, and seemingly lifeless. This depicts the body of man in the grave. Finally the pupa bursts its outer shell, emerges, dries its wings and soars heavenward with a beautiful new body. So also does our Lord Jesus raise up all the dead at the last day, and the soul and glorified body are reunited, to dwell in Heaven forever. What finer symbol is there of the power of our Saviour to raise up the faithful believer?

LECTERN: The lectern relies for interest on its intricate detailing, rather than upon symbolism.

There is a Greek cross in the tracery of the book rest. It is to be noted that there are literally thousands of “Cross” shapes. Many Protestants do not realize that the Cross shape with which they are most familiar is a “Latin” cross, related to the Roman Catholic Church. The Greek cross is related to the Eastern Orthodox Church.

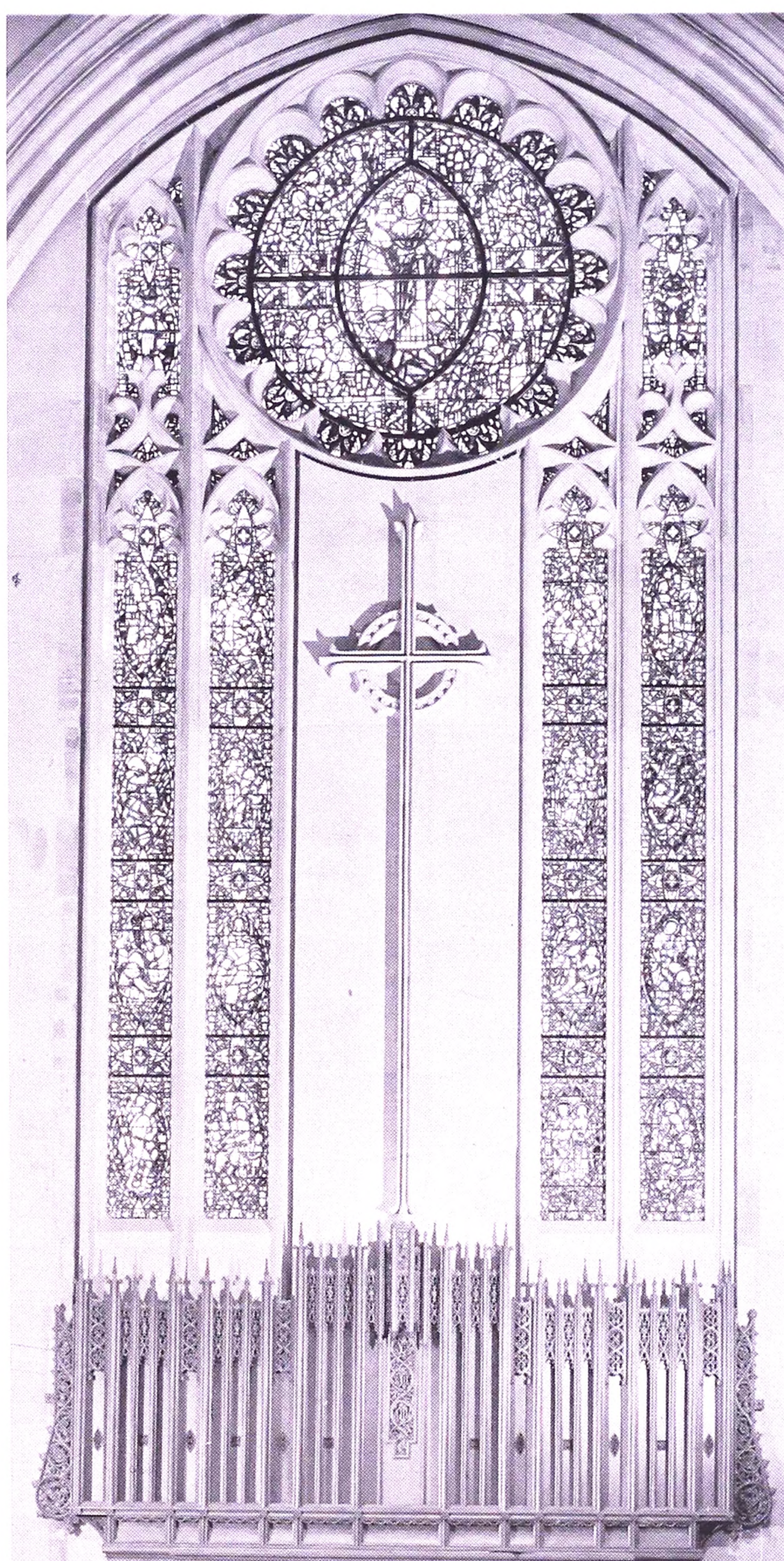




FONT: The carved dove is symbolic of the Holy Spirit, and is common on baptismal fonts. The octagonal form of the font has been said to symbolize Regeneration thru Holy Baptism, but the origin of the eight-sided figure within the context is not known.

PULPIT: The carved angels have many symbolic significances. Most familiar is the concept of them as God's Messengers. They are also symbolic of the Nativity, the Annunciation and the Resurrection.

STONE CROSS ABOVE REREDOS. This slender cross has been designed to suggest life after death. It is not the cross of crucifixion, but the empty cross, symbolic of the transcendency and joy which lie beyond mortal life.





# The Organ

**T**HE splendid pipe organ was built by Austin Organs, Incorporated, of Hartford, Connecticut, a respected firm building fine instruments for the churches of America since 1899. The company has built some of the largest and finest organs in the United States. Austin was also the builder of the pipe organ in old Wesley Memorial, an instrument which served that church faithfully for forty-five years.

Wesley Memorial is fortunate to have had as its consultant in the selection and design of its pipe organ, Dr. Robert Baker, dean of the School of Sacred Music, Union Seminary, New York City. Dr. Baker is a teacher of organ, one of the distinguished concert organists of the country, and an artist uncommonly perceptive of the musical needs of American churches. Dr. Baker and Austin are jointly responsible for the design of our instrument.

The tonal design of the organ incorporates the best of the traditionally classic instrument augmented by those registers designed for accompanying the service of church worship. The instrument is capable of the correct interpretation of all organ literature both classical and romantic, but is designed especially to meet the musical requirements of services of worship in Protestant, even Methodist churches.

The organ is in two open chambers, one on either side of the chancel with tonal egress to both nave and chancel. Covering the openings are panels of "acoustically transparent" material which effectually screens the organ visually while allowing the sound to flow through with a minimum of hindrance.

The console is of the three-manual self-contained draw-knob type. It is located among the choir pews on the east side of the chancel, but is not fixed in position. When a concert is given, or at such other time as the playing of the organ is featured, the console, permanently mounted on a dolly, may be rolled to the center of the chancel from which location the congregation has a full view of the organist.

The organ consists of three manuals. There are five divisions including fifty-seven ranks. The number of pipes totals 3324.



# Specifications

## GREAT

Violone 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Furniture 4 ranks  
244 pipes  
Cymbel 3 ranks 183 pipes  
Chimes (prepared)  
Fanfare Trumpet 16 ft.  
Fanfare Trumpet 8 ft.  
Fanfare Trumpet 4 ft.

## SWELL

Rohrgedeckt 16 ft. 24 pipes  
Hohlflöte 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Viola Celeste 8 ft. 68 pipes  
Flauto Dolce 8 ft. 68 pipes  
Flute Celeste 8 ft. 56 pipes  
Principal 4 ft. 68 pipes  
Rohrflöte 4 ft. 68 pipes  
Octovin 2 ft. 61 pipes  
Larigot 1½ ft. 61 pipes  
Plein Jen 4 ranks 244 pipes  
Fagotto 16 ft. 68 pipes  
Trompette 8 ft. 68 pipes  
Fagotto 8 ft. 12 pipes  
Rohr Schalmey 4 ft. 68 pipes  
Tremulant

## CHOIR

Holzgedeckt 8 ft. 68 pipes  
Erzähler 8 ft. 68 pipes  
Erzähler Celeste 8 ft.  
56 pipes  
Spitzflöte 4 ft. 68 pipes

Nasard 2⅔ ft. 49 pipes  
Blockflöte 2 ft. 61 pipes  
Tierce 1-3/5 ft. 49 pipes  
Krummhorn 8 ft. 68 pipes  
Tremulant  
Fanfare Trumpet 16 ft.  
73 pipes  
Fanfare Trumpet 8 ft.  
Fanfare Trumpet 4 ft.

## POSITIV

Gedeckt 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Prinzipal 2 ft. 61 pipes  
Quint 1½ ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Zimbel 3 ranks 183 pipes  
Cymbelstern 3 bells

## PEDAL

Contra Bourdon 32 ft.  
8 pipes  
Contra Bass 16 ft. 32 pipes  
Violone 16 ft.  
Bourdon 16 ft. 32 pipes  
Rohrgedeckt 16 ft.  
Octave 8 ft. 32 pipes  
Violone 8 ft.  
Spitzflöte 8 ft. 32 pipes  
Rohrgedeckt 8 ft.  
Choral Bass 4 ft. 32 pipes  
Blockflöte 4 ft. 32 pipes  
Blockflöte 2 ft. 12 pipes  
Mixture 2 ranks 96 pipes  
Contra Fagotto 32 ft.  
12 pipes  
Posaune 16 ft. 32 pipes  
Fagotto 16 ft.  
Posaune 8 ft. 12 pipes  
Krummhorn 4 ft.  
Chimes (prepared)



# Wesley Memorial Methodist Church

## A Brief History

Methodism came to High Point a full three years before the town was chartered. The poet's words, "The Groves were God's first temples," describe the introduction of Methodism here in a day when early Methodists of the 19th Century were a vigorously evangelistic set.

Peter Doub preached the first sermon under the trees of Washington Street and organized a "class" from which in successive stages grew (1) the first one-room brick church; (2) the larger church on the same site which took the name Washington Street Methodist Church; (3) in 1914, the membership then grown to 950, a larger church was built on North Main Street and by vote of the congregation it took the name **Wesley Memorial Methodist Church**; (4) in 1950, the membership





grown to 2100, plans were launched for a fourth removal to the present site on a 19½-acre lot at the southeast corner of Chestnut Drive and Westchester Street.

From its beginning the church has maintained quite a religious impact on the community, having fostered the development of congregations and construction of church buildings of more than a score of Methodist churches in the area. Now for the past several years it has poured its substance into providing a building it hopes will prove an inspiration to the community, supplying a bridge of Christian service to the people of a city inspired by the beauty of its spiritual devotion as well as attractiveness of its complex of buildings. As it moves into its impressive new sanctuary, completing a church layout which the Saturday Evening Post has described as one of the most beautiful in the land, Wesley Memorial envisions yet a greater future in which the church can extend and strengthen its Christian usefulness even more widely than before.

The impressive Gothic structure was designed by Harold E. Wagoner, of Philadelphia, foremost living church architect in America and probably the world, who counts it his masterpiece in Gothic; joining him in preparation of the working drawings and supervision of construction over the years of its production was Charles C. Hartmann, a veteran architect of Greensboro who has done many outstanding structures in North Carolina.

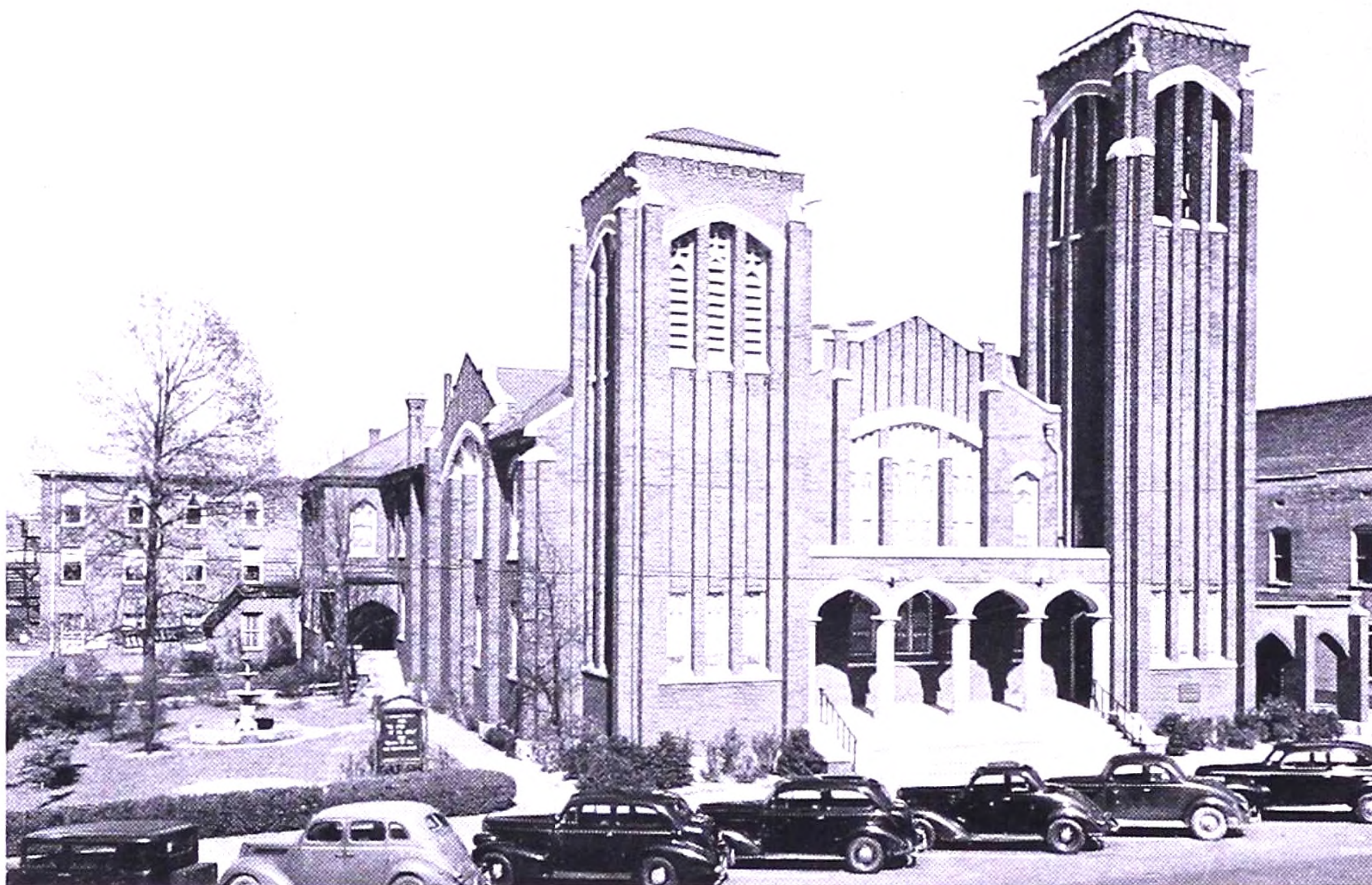
The church school and other units, except the sanctuary, were completed and occupied in 1960. R. K. Stewart & Son of High Point was the general contractor. R. T. Amos headed the building







Washington Street  
1856-1914



North Main Street 1914-1960

committee named during the pastorate of Dr. Walter J. Miller. Dr. C. C. Herbert, Jr., was pastor during the building of the first part of the structure and through the first year of its occupancy. Dr. James G. Huggin is the present pastor. The congregation numbers 2250.

Thirteen pastors served the church during its first 30 years in the small brick room where all activities of the church were conducted. Twelve pastors served the Washington Street Church during the 25 years until it outgrew crowded quarters and moved into the large new North Main Street church which took the name of Wesley Memorial. Some great names of Methodism, including Bishop Paul Hardin, Jr., served as pastors during those years until that building was outgrown and the present new building was occupied. Bishop Nolan B. Harmon preached the opening service — the Fellowship Hall was used as a temporary sanctuary pending completion of the Sanctuary — on October 23, 1960; that evening the late Dr. G. Ray Jordan, a former pastor who went on to become Professor of Religion at Emory University, conducted the evening service.

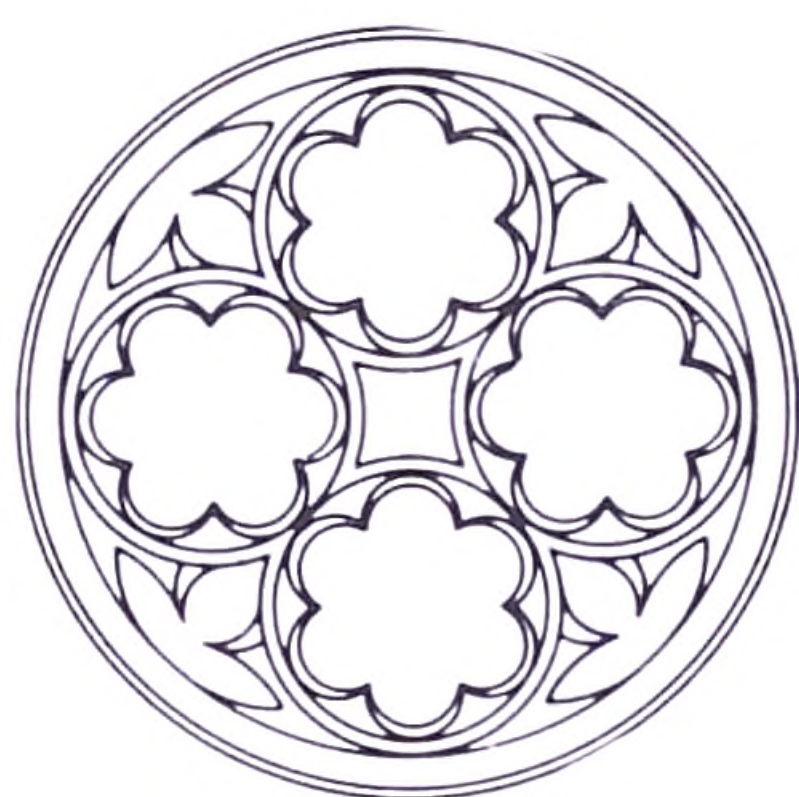
Space does not allow here detailing the labors and contributions which went into the new church, but it was a mammoth undertaking in which the whole membership of the church had a hand. From the beginning in Peter Doub's brush arbor to the present, the women of the church have taken an important part in its work. It was they who gave the splendid chime of bells which is in the tower of the new church. Much of the equipment and furnishings of the church and parsonage are resultant of their work and devotion. It can be truly said of the whole congregation, as it was said of old, "—the people had a mind to work." (Nehemiah 4:6.)



EDITOR'S NOTE: *For source material we are indebted to Miss Vera Idol whose "A History of Wesley Memorial Church, 1856-1960" was published as a special supplement to the High Point Enterprise, October 23, 1960; to the late Julius W. Harriss for his "An Account of the Building of Wesley Memorial Church" of which he was building committee chairman, read at the evening service March 26, 1916 and placed in the cornerstone of the new church; to the late Dr. Dred Peacock for his "A Brief Sketch of the History of Methodism in High Point" read at the same service as the above; to Mrs. W. L. Watson, Mrs. Maxum Bingham and Mrs. H. L. Crowe, faithful secretaries of the church, for their thoughtful and ever-helpful maintenance of records of the church these past years; and to many others, too numerous to list here, for their devotion and interest and gifts which made possible this project to the Glory of God.*





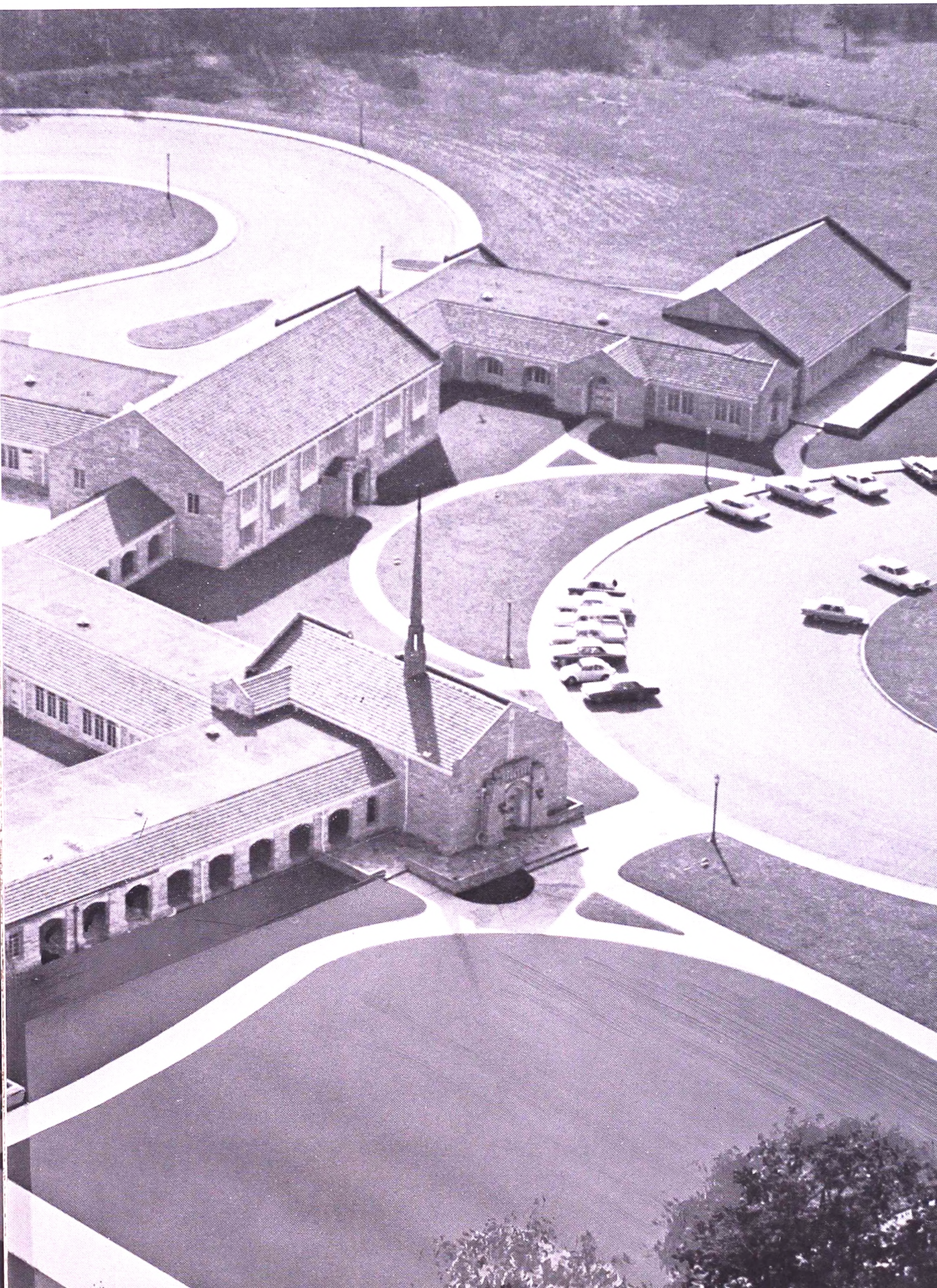


# Wesley Memorial Methodist Church

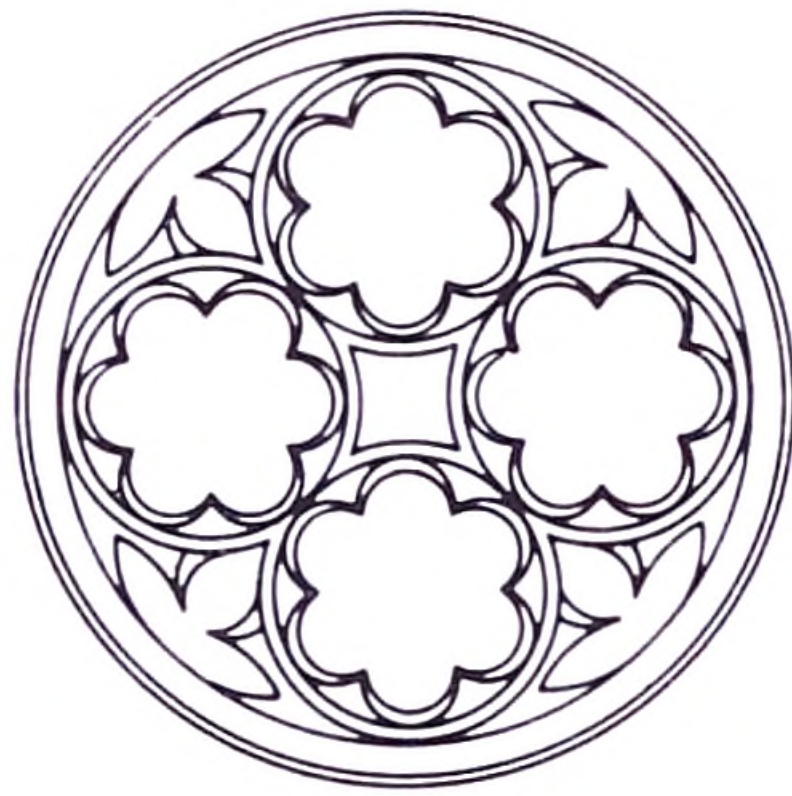
HIGH POINT, NORTH CAROLINA











The HISTORICAL ROOM of Wesley Memorial Methodist Church has invested its endowment, generously provided by Mr. and Mrs. Holt McPherson, in the publication of this book in service of the completed church.

One copy goes to each member family with compliments of the HISTORICAL ROOM. A limited number of additional copies are available at \$5 each through the church office, by which it is hoped the HISTORICAL ROOM's endowment may be restored.

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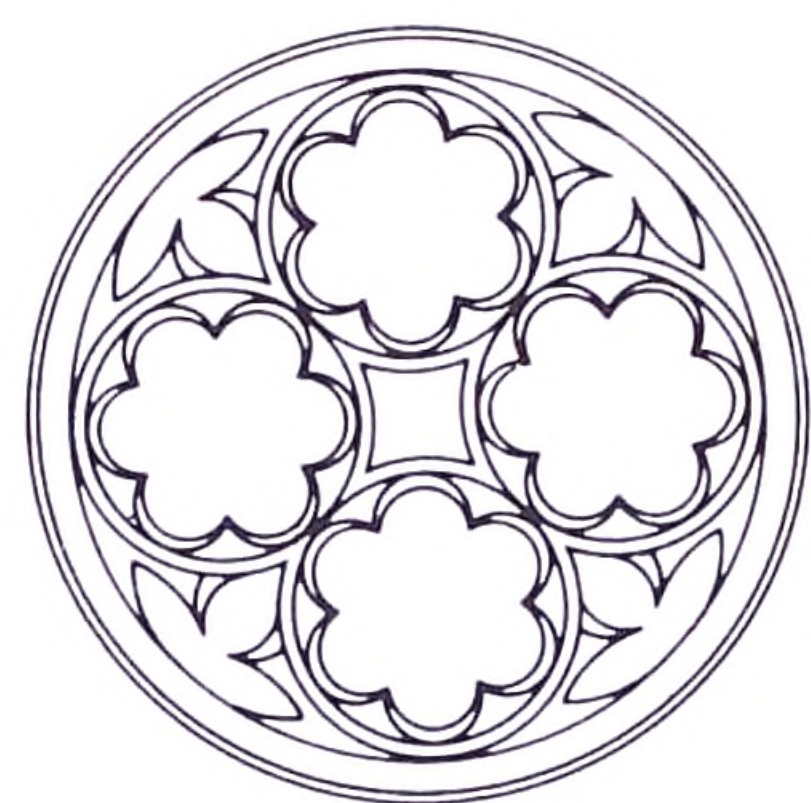












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“The Spirit of the Lord is upon me, because he  
has appointed me to preach the good news  
to the poor. He has sent me to proclaim release to  
the captives and recovering of sight to the  
blind, to set at liberty those who are oppressed,  
to proclaim the acceptable year of the Lord.”

—Luke 4:18, 19.

