

order to converse with Israel's teachers in the temple.
(Luke 2: 48-50)

At the left the face of Mary in profile is shown overshadowed by the cross. The Gospels tell that she received various hints of the Passion beginning with the words of Simeon when the Christ child was presented for circumcision in the temple on the eighth day: *This child is destined to be a sign which men reject; and you too shall be pierced to the heart.* (Luke 2:35)

Mark, in his Gospel, makes special mention of the vigil of three women who viewed the cross *from afar*. The women are identified by Mark as Mary of Magdala, Mary the mother of James the younger and Joseph, and Salome. John's Gospel however, identifies the three women as Mary the mother of Jesus and her sister Mary the wife of Clopas, and Mary of Magdala. John describes the women as standing *near the cross*. Differences aside, it is important to acknowledge that the vigil of the women was kept at a time when the twelve disciples had fled in fear from the authorities and when Peter had three times denied Jesus. Although the presence of the women at the foot of the cross rates only passing mention in the Passion Story it is perhaps the highest manifestation of human loyalty in the entire Gospel record.

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GLEN WAVERLEY UNITING CHURCH

Passion and Annunciation Windows

The six small windows measuring 600 X 600 mm and placed low in the walls bordering the sanctuary at the north and south sides of the church depict certain aspects of the stories of the Passion and the Annunciation. The windows are worked in kiln-formed glass both clear and coloured. Faces and hands are depicted using a relief-moulding technique. Background glass is laminated in various colours fused in flat layers. All glass is kiln-worked. Framing is worked in welded steel which is brazed in places to produce gold coloured highlights.

The three windows on the south side of the church depict aspects of the Passion Story.

At the right is the head of Christ framed by a crown of thorns. Here I have attempted to portray the patience and courage of Christ against the stream of the world's violence. Christ is our forerunner and companion whenever we are forced to tread the way of suffering through grief, misfortune or illness.

In the centre is the *hand* of Christ. This is shown amidst a turbulent design of coloured glass and metal tracery to suggest the action of the hand which reaches out to us in our time of need. The hand of Christ depicted is a *pierced* hand, showing a nail print which may be touched. This

recalls the story of Thomas who said *Unless I see the mark of the nails on his hands, unless I put my finger into the place where the nails were I will not believe* (John 20:25). In the end Thomas did not need the evidence of seeing and touching. His response to Jesus was a response of faith, stated in the words *My Lord and my God.*

At the left the head of Christ is depicted against a background of yellow and clear glass fused in small shards to disperse the light. The risen Christ is suggested here. Although he is a figure of triumph, the risen Christ still wears the marks of brokenness and suffering endured for us. The relief moulded head displayed in this window incurred severe cracking during the kiln forming process. Because it powerfully suggested to me the suffering of Christ, I decided not to discard it but to mould a deliberately coarse-edged section of glass to complement it, completing the image of the face. As a resurrection image this moulded glass face recalls for me the text: *The stone which the builders rejected has become the chief corner-stone. This is the Lord's doing; it is marvellous in our eyes.*

Woven into each of the windows in the background is a train of *jewel* structures which suggest the richness and continuity of the Passion and Annunciation stories.

Three small windows on the northern side of the church take up the story of the Annunciation.

Beginning at the right the face of Mary is shown with the face of the angel Gabriel. The two faces are held closely together, suggesting a bond of intimacy and even of ecstasy. Mary receives the disclosure of her vocation as Mother of Christ with amazement and joy, but also with trepidation. God's calling to Mary is deeply personal, engaging her in an act of total loyalty. (*"Here am I," said Mary; "I am the Lord's servant; as you have spoken, so be it." Luke 1: 38*) The angel is far from being a passive messenger. His presence is inseparable from the content of the message. His presence *overshadows* Mary, as she will later be overshadowed by the *Most High*. (*Luke 1: 35*) The most profound expression of this is found in *Song of Songs: I sat down under his shadow with great delight, and his fruit was sweet to my taste. He brought me to the banqueting house, and his banner over me was love. (Song of Songs 2: 3,4)*

The centre window expresses in symbolic form the *loyalty* of Mary. She is bound to her vocation as though by a seal placed upon her heart. *Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong as death (Song of Songs 8: 6)*. Mary's loyalty will demand not only her love for the child she will nurture but also her willingness to surrender him to the vocation which God will lay upon him. The first hint of this surrender and separation comes with the story of the child's turning away from his parents in