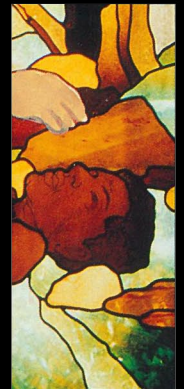


# THE STAINED GLASS WINDOWS OF CROMWELL COLLEGE CHAPEL





The Cromwell Chapel Windows were given over a period of seven years by Mrs. Mary McLean Hancock, O.B.E., as a memorial to her husband, the late V.E. Hancock, C.M.G., the principal Founder of the College. The idea for the original themes of the main windows – parables lived out by Mr. Hancock – came from his friend the Rev. Frank Whyte, who also suggested Mr. Frank Wesley, a distinguished Indian Christian artist as the one who should be asked to prepare the designs.





The first window completed, the Good Samaritan, was designed by Mr. Wesley and executed and installed by Mr. Tony Vaughan. The artists intended to portray Mr. Hancock in the face of the "bushman-Samaritan" and had in mind the fact that trees in the grounds would be visible through the window by day.

Mr. Wesley next prepared sketches for a window portraying the parable of the Sower, to represent Mr. Hancock's strategy of seeding people's lives with opportunities for growth, often through study. It proved impossible to translate into stained glass for technical reasons.

Responsibility passed to Mr. Warwick Blair, who was to complete all the other windows. Initially he was asked to produce designs on the Christmas and Easter stories set in an Australian context. At this point it was thought that only the three large windows would be completed and the intention was that they should be read from left to right as a summary of the life and-teaching of Jesus.





The first window completed by Mr. Blair was the Australian Nativity scene. It remembers both the Aboriginal and Anglo-Saxon origins of Australian society in the figures depicting the visit of the Wise Men to the Holy Family. The third window adjacent to Lectern, Communion Table and Pulpit, includes the Sower and, above his outstretched hand,

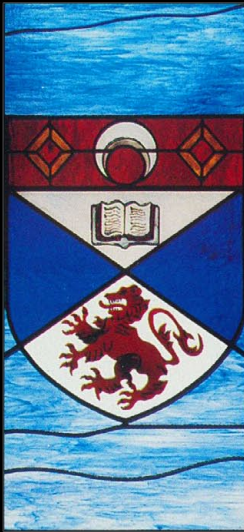
the empty gum-tree Cross and an "Empty Tomb, the central "seeds" of the Christian Gospel. Above hovers the dove of the Noah story, affirming hope for the world in God's deliverance and, as the symbol of Congregationalism's missionary work, giving a reminder that sharing the Gospel is a Christian responsibility.





Next came the three small windows under the choir gallery. They feature three representative figures of the Churches which formed the Uniting Church to which the College relates, John Knox for the Presbyterians, Cliver Cromwell for the Congregationalists and Charles Wesley for the Methodists. The ship symbolises the Church bringing the Gospel to Australia. In the gallery, above each founder is the crest of his Church and to the left of these, that of the Uniting Church in Australia. designed by local architect. Jim Gibson.





The windows in the north wall link the College with the history of British and Australian universities by depicting the crests of Universities and Colleges which were attended by persons who have a place in the College story or who relate to it in some way. From left to right, the 'crests are those of St. Andrew's University for Knox, Cambridge University and Sidney Sussex College for Cromwell

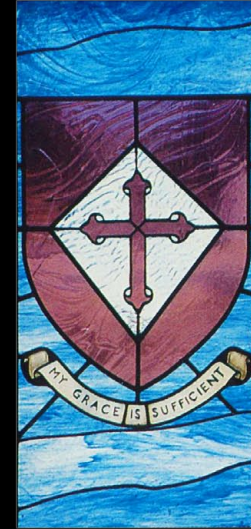
Next come those of Oxford University and Christ Church for Wesley and the Cromwell family crest from which the College's crest was taken.





To the right are the crests of Sydney University and Camden College, the Congregational Theological College attended by both Dr. Lindsay Lockley and the Rev. Alex Steel Craik, and the crest of the University of Queensland for most Cromwell men and women.

Below are the crests of Cromwell, Emmanuel (from which the College site was purchased), and King's Colleges which are located in the Gallery. The crest of Grace College (with which Chapel services and tutorial are shared) is located in the wall of the stairwell.



The final window completes the sequence on the south wall. It seeks to portray the themes of science and religion, creation and new creation; the fundamental context of college and university life. Botany, chemistry, Physics and Zoology are clearly among the sciences suggested and while ideas of creation are present in their symbols, the idea of “new creation” is most obvious in the Spirit/ dove “moving over the face of the waters” of Genesis 1:2 and the Pentecost “tongues as of fire” of Acts 2:3.

Cromwell and The University are deeply indebted to Mrs. Hancock. Life Governor and Fellow of the College, and to the artists who made her gifts at reality.

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