

OUR HERITAGE
AND
OUR FAITH

by

Costen J. Harrell

West End Methodist Church

March 10, 1940

Grady Carroll

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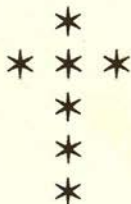


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On the Occasion of Opening the

HOUSE OF WORSHIP

West End Methodist Church

Nashville, Tennessee

March 10, 1940



THE WAY WE HAVE COME

IN the year 1787 the Methodist Church first planted her standards in the middle Tennessee country. The War of the American Revolution was ended. The Thirteen Colonies were a free and independent nation, though as yet there was no federal constitution. The country which lay in the valley of the Cumberland was a vast wilderness, untouched by civilization except for a few scattered settlements of pioneers who had ventured across the mountains. The westward movement of the nation had begun—one of the most romantic chapters in our American history—and already Bishop Asbury was sending his circuit riders across the Alleghanys to minister to the settlers who had built their homes in the “far West.”

In the appointments for 1787 a young man, Benjamin Ogden by name, was assigned to the Cumberland Circuit. Ogden was only twenty-three, but, despite his youth, he had seen service in the Continental Army. The newly formed Cumberland Circuit embraced the forts and settlements on the Cumberland River, “extending in the direction of where Clarksville now stands, and up the stream to Gallatin and beyond.” This frontier circuit was a difficult and perilous field. There was neither meeting house nor congregation within its bounds. It offered no emoluments save the opportunity to preach the Gospel to men who were sorely in need of it. The white man was daily exposed to the assaults of savage Indians. Bishop Coke, writing of the Tennessee-Kentucky country the same year, said: “No man must be appointed to this territory who is afraid to die. For there is now war with the Indians, who frequently lurk behind trees, shoot the travelers, and then scalp them.” But the frontier preachers were inured to perils and hardships. They were God’s fearless and faithful messengers. Benjamin Ogden came, the first Methodist itinerant to enter Middle Tennessee, and his voice was as the voice of one crying in the wilderness.

Among the settlements on the Cumberland Circuit was Nashville, a struggling frontier town founded seven years

earlier. Since there was no church building, Ogden preached at the court house, and in the homes of the people. He remained only one year, but under his brief ministry the Methodist Church took root in the Cumberland country. Other itinerants, no less zealous and heroic, succeeded him. In 1789 or 1790 a church was erected on what is now called the Square—a stone building, with dirt floor and no window panes. This unpretentious structure, the first church building in Nashville, was the forerunner of McKendree Church and of all the Methodist Churches in this city. The heroism and zeal of those early years and all the years that intervene are our heritage.

We advance our story to the year 1856. Nashville was no longer a frontier town on the outposts of civilization. The settlement on the Cumberland had grown into a cultured and prosperous little city, fast becoming "the Athens of the South." The Methodist Church had grown from the humble beginnings on the Square to a place of influence, and Nashville was headquarters for the Southern branch of Methodism. About this time Mr. Mortimer Hamilton of McKendree Church organized a Sunday School on Laurel Street, and this little school was the fountain head of West End Church. During the War Between the States the Sunday school on Laurel Street was discontinued. In the spring of 1869 a band of workers from McKendree Church organized a Sunday school on Church Street between Fifteenth and Sixteenth Avenues, on the site where Frazer Chapel was later built. The building occupied was very dilapidated, and the school was later moved into the government Barracks (burned in 1886), which in those days stood on the corner of Fifteenth and Church. Here West End Church was organized by Dr. R. A. Young in 1869 or 1870. It was first known as the West Nashville Mission. In 1871 it was christened West End Mission. In 1872 the name was shortened to West End. One year later the little congregation "on the city's western border" was finally separated from McKendree Church and began its career as an independent organization.

In February, 1874, a building site on the northeast corner of Sixteenth and West End was purchased for \$3,500, and the congregation, then numbering 68 souls, launched its first building enterprise. On January 26 of the following year the congregation moved from the government Barracks, and for the first time worshiped under their own vine and fig tree. On February 9, "the earth carpeted with snow," the dedica-

tory sermon was delivered by Dr. D. C. Kelly of honored memory. This first West End Church was a simple wooden structure, and was erected at a total cost of \$5,000. Fifteen years later when a more imposing structure had been erected on the same site, the little frame building was donated to the Blakemore congregation. It was moved out beyond the Vanderbilt Campus and served that congregation for more than a quarter of a century. Though it has passed into other hands, it still stands on Natchez Trace, this modest meeting house which sixty-five years ago became the home of the West End Methodist Church.

The career of West End Church was in reality begun, but the wisest could not have foretold what the future held for her. No sooner had the Congregation moved into their new home on Sixteenth and West End than, under the providence of God, new and unexpected opportunities began to develop. In 1876, by the beneficence of Commodore Vanderbilt and under the leadership of Bishop McTyeire, Vanderbilt University was founded. From that time the growth of the church was continuous and the sphere of her influence greatly extended. The population of the city was moving westward, and by 1887 West End was a church of 466 communicants—a considerable congregation for those days. The need for a more adequate building became apparent, even urgent.

Early in the year 1887 a Building Committee was appointed, and so energetically did the committee proceed with its task that on the 25th of September the cornerstone of the second church building to be erected on Sixteenth and West End was laid. The stone is now preserved in the basement of our present House of Worship, a treasured relic of our yesterdays. Two years later, September 8, 1889, the Sunday school rooms were opened for worship. On January 26 following the congregation worshiped for the first time in the Sanctuary. The service was conducted by Dr. R. A. Young and Dr. Wilbur F. Tillett, who a few years before had begun his long and notable service at Vanderbilt University.

The second West End was a signal achievement. "No church in Methodism has the promise of a brighter future than this," wrote Dr. O. P. Fitzgerald (later a bishop in the Church) at the time the edifice was opened for worship. On account of its situation and the character of its membership West End Church soon occupied a conspicuous place in Methodist circles throughout the Southeast. Some of the stalwarts

of the last generation worshiped in this house of God. From its pulpit a line of able and devoted pastors ministered to this community—and beyond. Most of us who now move into the larger temple which our hearts and hands have built carry with us the sweet and lingering recollection of the old church on Sixteenth and West End. Some of us were baptized there; others were married before its altar; there many of us found comfort and inspiration to sustain us through the years. The recollections and traditions of the old are not lost in the new.

With the passing of the years new developments brought new opportunities and responsibilities to the churches of this community. In 1914 the George Peabody College for Teachers was moved to its present location. A few years later Scarritt College for Christian Workers was located near at hand, and Vanderbilt University had brought its Hospital and Medical School to the "West Campus." These institutions and others were drawing thousands of students each year to the West End community. When in 1933 the writer came to the pastorate of West End Church, among her communicants were five university and college presidents. Nashville had long been considered the hub of Methodist activity and administration in the South. The Church's expanding program was bringing an increasing number of her leaders to her central offices, and turning the eyes of Southern Methodists toward this city. These developments made it imperative that West End Church prepare to serve the new day. The old structure was no longer adequate. This is the cost of progress, we outgrow the old and the familiar.

In the autumn of 1918 Dr. George W. Stoves came from Alabama to West End Church, and served the church for a term of fifteen years—the longest in the church's history. As early as 1920, near the beginning of his pastorate, the possibility of building a new West End on a site further west had become a live issue. In that year a committee composed of representatives from the Methodist City Union, Blakemore Church, and West End had this question under advisement. Convictions deepened and the movement gathered momentum. In October, 1923, the Quarterly Conference authorized the Board of Trustees to make application for a \$75,000 loan "to aid in building a church to meet the needs of the University." On March 7 of the year following it was reported to the Quarterly Conference that the Cummins and Jackson homes, facing the Vanderbilt Campus from West End Avenue, had been purchased. Later the Maddin home was also purchased,

giving the newly acquired site the frontage of a full city block on West End Avenue. Already, under the leadership of Dr. H. B. Carré of Vanderbilt University, \$5,800 had been raised in the congregation as a nucleus in this vast enterprise. On October 24, 1926, the Quarterly Conference named the following Building Committee: John W. Barton, Chairman, Andrew B. Benedict, Cornelius A. Craig, Allen H. Meadors, and Harry P. Murrey. This committee directed the erection of the Religious Education Building. Before work was begun on the House of Worship Dr. Barton and Mr. Meadors had passed into the Great Beyond. The other members of the committee were continued and the following additional members were added to direct the erection of our House of Worship: Mrs. Andrew B. Benedict, David M. Bayer, Tillman Cavert, W. Ezell Craig, Mrs. Jo B. Morgan, Mrs. Harry P. Murrey, Fred R. Webber, Ben A. Whitmore, and H. Burton Wilkerson. From the time of Dr. Barton's death, Mr. Cornelius A. Craig served as the committee's chairman.

The Building Committee named Donald W. Southgate as architect, and he was instructed to draw plans for a Religious Education Building and a Sanctuary, Gothic in design and sufficient to meet the enlarged opportunities that had come to West End Church. For nearly fifteen years Mr. Southgate has labored at planning every detail, sparing no pains that every part be wrought with utmost care. The Religious Education Building was first erected. In the planning the architect had the assistance of Dr. L. W. Crawford of the George Peabody College for Teachers, at that time the church's director of religious education. The structure was completed in 1929, and on October 27 of that year the church school moved into its new home. West End Church had entered a new era, and every heart was expectant. But difficulties were ahead which no one could foresee.

It was the intention of the committee to proceed with the erection of the House of Worship as soon as the Religious Education Building had been completed. Like a storm on a summer sea came the depression of 1929. The building program was of necessity suspended. Through the courtesy of Vanderbilt University, the West End congregation moved into the Neely Chapel on the Campus for its services of worship. On that Sunday morning, November 10, 1929, when the congregation first assembled for worship in the university chapel they had not dreamed that they were destined to remain in this temporary home for more than ten years.

Since then a generation of our children have grown to young manhood and womanhood. These long years of labor and waiting are a heroic story.

Early in 1934, in the trough of the depression, the congregation launched a heroic effort, determined, by God's grace, to complete what had ten years earlier been begun. The picture was a dark one. There was no House of Worship around which the sentiments and loyalties of a people might center. The church was burdened with an indebtedness of \$220,000, the interest on which was more than \$35 a day. But the spirit of the pioneer fathers who had founded the Church in Middle Tennessee was not dead in us, their children. Our faces were to the future, and we greeted our difficulties with a cheer.

The details of the struggles of a devoted congregation cannot be told here. During the six years since 1934 more than \$300,000 in cash has been contributed to the building fund. Of this amount the Woman's Division, under the leadership of Mrs. Andrew B. Benedict, has contributed, individually and collectively, \$40,000. By 1937 the indebtedness on the Religious Education Building had been sufficiently reduced and a sufficient reserve set up to justify the Building Committee in proceeding with the House of Worship. The contract was awarded to W. R. Smith and Son of Nashville, capable and honest builders. W. Ezell Craig, Ben A. Whitmore, and H. Burton Wilkerson were named by the Building Committee as supervisors of the work, and they, with the pastor, had general oversight of the construction and disbursements. David M. Bayer served as the committee's careful and efficient treasurer.

On July 20, 1937, ground was broken for the new structure with appropriate ceremonies, the first dirt being turned by Miss Stella Vaughn and Mrs. Jas. H. Parkes, a daughter of the Reverend W. M. Green, an early pastor of the church. The cornerstone was laid on December 12 by Bishop Paul B. Kern, assisted by Bishop Collins Denny of Richmond, Virginia, both of whom had in other years worshiped in the old church. With occasional delays the work has continued for two and a half years. As this sketch is being concluded, Sunday, March 10, has been set as the day when the Sanctuary will be opened for worship. The family will at last be home again.

The House of Worship has been built at a cost of approximately \$225,000. The construction of the tower and the cloister, finishing the basement and installing an organ have

been postponed to some future time. The contributions of the congregation were so generous that for more than two years the Building Committee was able to pay for the building as it progressed. When within the next six weeks the sound of the workman's hammer shall cease, eighty per cent of the total cost of the structure will have been cleared. This achievement would not have been possible except for a number of large contributions from persons of means who saw the vision splendid. Their gifts made the goal attainable, and put hope in our hearts. Neither would it have been possible without the smaller gifts from hundreds of devoted hearts. The children of the Sunday School by their Christmas offerings paid for the arch over the great door. For three or four successive years children and adults alike entered into a covenant of self-denial during Lent, and out of their sacrifices many a stone was laid. During the Easter season of 1939, when work was temporarily suspended for lack of funds, the congregation made a cash offering of more than \$51,000 to the building program. The pennies and dimes and dollars received that Easter Day were like the little drops of water and little grains of sand in a poem of our childhood. The House of Worship and the Religious Education Building, including the site and the furnishings, represent at present an investment of \$700,000.

Out of these years of struggle and sacrifice a new spirit has fallen upon the West End congregation. Whole-hearted commitment to a worthy cause is the way of spiritual achievement. As we have planned and hoped and labored together a new love for the Church has shined in our hearts, and a new appreciation of her work and message. The Lord of the Church has led us on, and walking in his way we have kept company with him. Into the walls of this temple we have built our traditions, our sentiments, our hopes, our loves. These elements of the spirit have given the structure a beauty far surpassing Gothic arch or cathedral glass.

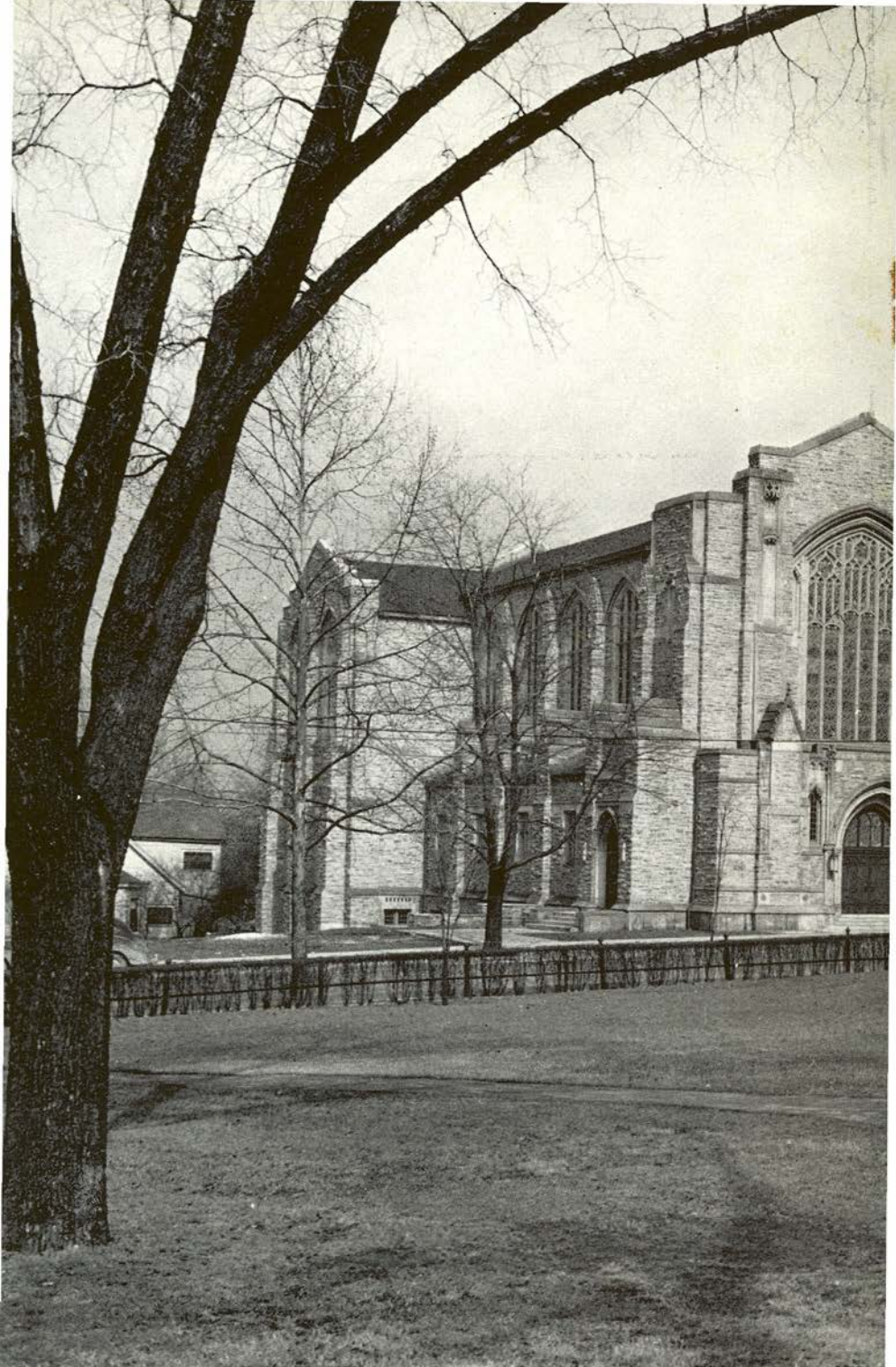
The soul of the craftsman is also built into these walls. The workmen caught the spirit of the congregation. During the period of construction they were called together each week for worship. They were told that we were building a house of God, and all of them understood. White men and colored men, union and non-union, they labored side by side. No controversy marred our work. No foreman was heard to speak impatiently to any man. No profanity was heard on these walls. No man was slovenly in his work. Every part was wrought with care. Thus those who gave of their

means and those who wrought with their hands were co-laborers in building a temple of worship.

The future is with God, who disposes all things to his glory.



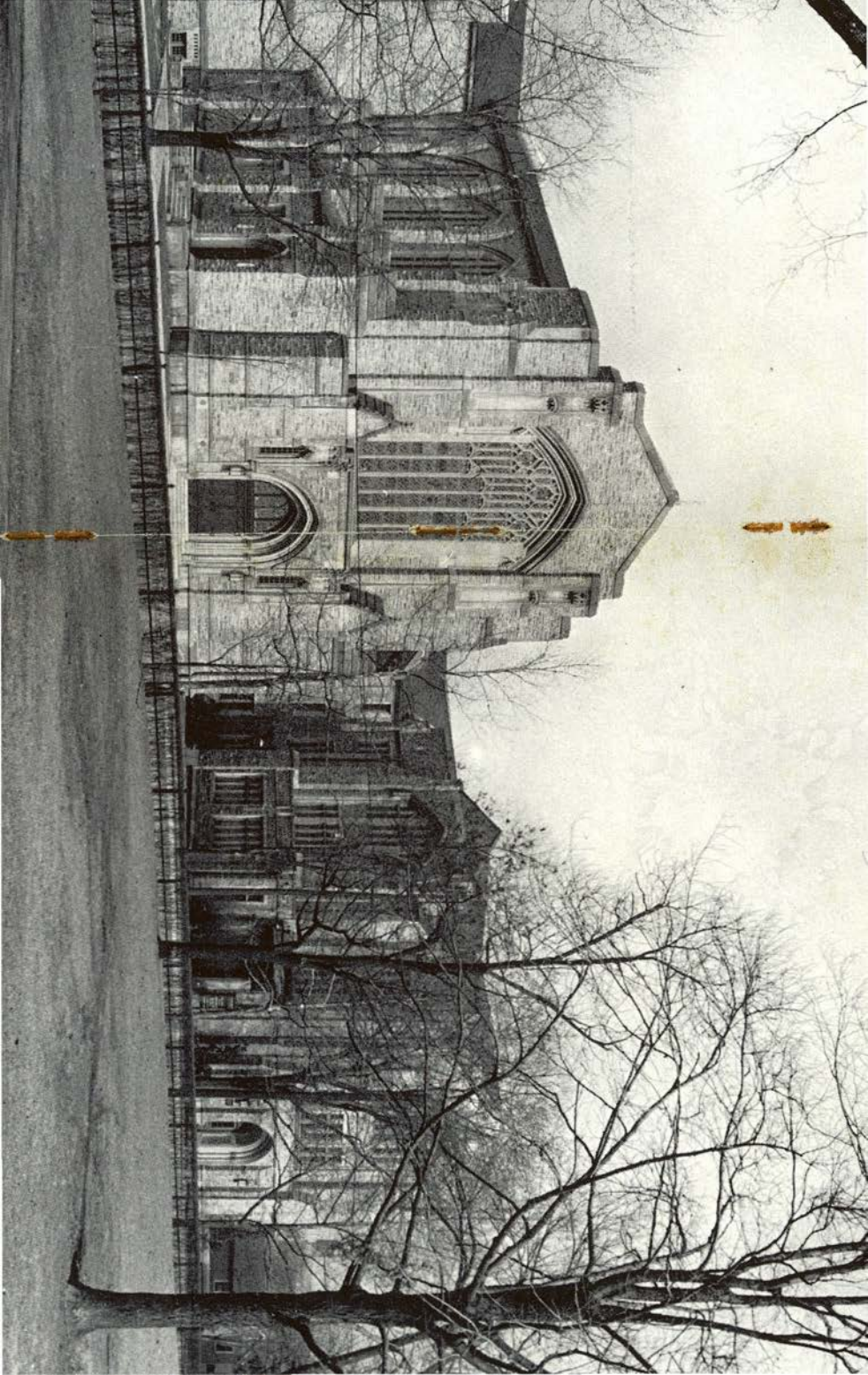
**The Church built at Sixteenth and West End in 1889.
Inset—The original West End Church, now standing on
Natchez Trace. The portico is a later addition.**



The Church and the Church H



use from the Vanderbilt Campus.

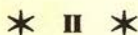




The Great Doors



The Scales Chapel



AN INTERPRETATION

IT is required that a house of worship shall in some measure give tangible expression to the Christian faith. Therefore on our churches we build spires pointing heavenward; and we fashion Gothic arches, suggestive of the soul's upward reach, and multi-colored windows, and many another device of the builder's art. Even the little white churches of the countryside declare in their own inimitable way the great simplicities of God. The writer can never forget the spire and the cross on the country church of his childhood, rising serenely above the maples in the churchyard. A church is more than a house: it is a symbol of the eternal set in the midst of time.

Great care has been taken that West End Church should be more than an imposing building and a convenient and comfortable place of assembly. Into these walls we have built our traditions and our faith. The Gothic lines, the windows, the interior arrangement and appointments are as so many voices speaking to us of things invisible. When no word is spoken, the building itself is a silent witness to the Gospel. Lest the symbolisms of the house should escape us, an interpretation is doubtless necessary.

The Religious Education Building requires no interpretation. It is a four story structure, admirably designed as a teaching unit and as a meeting place for all auxiliary activities of the church. Appointments are provided for a church school of 1800—a fact which constantly challenges us to expansion.

The Scales Chapel

On the first floor of the Religious Education Building, and immediately accessible to West End Avenue, is the Scales Chapel, provided and furnished by Mrs. Andrew B. Benedict in memory of her parents, David Campbell and Grace Hillman Scales. The chapel provides sittings for 115 persons. Simple and intimate in its appointments, it is de-

signed as a place for private devotions, for the smaller worship services of the church, and for such occasional services as weddings and funerals. The pulpit and altar table are from the old church building on Sixteenth and West End Avenues. The handcarving on these pieces was done fifty years ago by Melchior Thoni and Peter Schild, his cousin, natives of Switzerland, two of a company who in 1869 established a Swiss colony at Gruetli, Tennessee. The theme on the pulpit desk is our Lord's Resurrection. An angel wrought in brass is beside an empty tomb and above the angel these words, "The Lord is risen," signifying that the ground of all our preaching is the Lord Christ's victory over death and the assurance in him of eternal life. On the altar table are carved the familiar heads of wheat and clusters of grapes, symbols of the bread and wine of the Holy Communion. The cross is a gift from Julius Harrell. The Bible on the lectern is presented by Grace and Andrew Benedict.

The House of Worship

The House of Worship stands on solid concrete, which in turn rests on a natural rock foundation. It is finished in Crab Orchard stone, and trimmed in Indiana limestone. The walls at ground level are two and one-half feet in thickness. This type of construction was employed also in the erection of the Religious Education Building.

The design of the church is cruciform, the nave and choir being the upright and the transepts the arms of a cross. The full length of the building is 154 feet. The full width of the nave is 60 feet; the width of the building at the transepts is 82 feet; the height of the interior from the floor line to the apex is 56 feet. The aisles are laid in Crab Orchard slab. Sittings are provided for 1025 persons, including the balcony and choir.

The arrangement of chancel and pulpit follows our long established traditions. The pulpit is placed in a central position, as is the custom in most Protestant churches. This is in accord with the emphasis of The Methodist Church, that central to the Church's ministry are a pulpit and an open Bible from which a man with the persuasive authority of a glowing heart proclaims the things of God. In this House of Worship the ministry of preaching is exalted as pivotal and central to the life of the Church and the spread of the Gospel.

The pulpit does not, however, exclude or overshadow other features of worship. In front of the pulpit, and at the lower chancel level, is placed the altar table, and on it a cross. To the right stands the baptismal font. In front of the altar the chancel gates stand open except on Communion occasions—the suggestion being that God does not wait for us in a shadowy, secluded place but that he is in the midst of his people and accessible for their every need. At the entrance of the gates is the bride's stone. As one enters the main door of the Sanctuary at worship time the vista which greets his eye suggests the meaning and glory of worship: An aisle and an open way to an altar; upon the altar a cross, symbolic of the love which invites us there; above these the open Bible and the minister, interpreters of the way and the altar and the cross; above all these in the center of the choir window the lone and commanding figure of the Lord Jesus. Thus it seems that the Lord's presence overshadows all as the Church fulfills her prophetic and priestly ministry.

Special Gifts and Memorials

In addition to the art glass windows (an especial section is devoted to an interpretation of them), the special gifts and memorials preserve for the indefinite future some of the traditions of West End Church. We have built upon the life and labors of those who have gone before us. Lest we forget, the memory of them is given tangible expression in some of the appointments of the House. They are representative of the larger company of the faithful whose labors are our rich heritage, and whose memory is a bond between the Church Militant and the Church Triumphant.

The Communion service is given by Mr. and Mrs. John H. Smith in memory of Mrs. Smith's parents, Wilbur Fisk and Laura McCloud Tillett; the baptismal font by Mrs. Henry B. Carré in the memory of her husband, Henry Beach Carré; the pulpit and altar table by Mrs. Joseph W. Byrns and Joseph W. Byrns, Jr., in memory of Joseph W. Byrns; the cross by Miss Wilma Shasteen; the altar rail by Mrs. Bruce R. Payne in memory of her husband, Bruce Ryburn Payne; the central pulpit chair by Misses Roberta and Elizabeth Tarpley in memory of their parents, Arthur Bell and Lula Deery Tarpley; a pulpit double chair by Mrs. Nathan Blackford in memory of her husband, Nathan B.

Blackford; a pulpit double chair by Miss Maria Cage in memory of her parents, Jesse and Sallie Douglass Cage; a chancel chair by Miss Stella Vaughn in memory of her parents, William James and Abbie Scott Vaughn; a chancel chair by Mr. and Mrs. W. Ezell Craig in memory of their daughter, Mary Margaret Craig; the pulpit Bible by the Intermediate Department of the Church School; the pulpit Hymnal by William J. Vaughn in memory of his mother; the chancel kneeling cushion by Mrs. Eugene H. Rawlings in memory of her husband, Eugene Hubbard Rawlings; the pulpit vases by the members of the Association for Childhood Education, Davidson County, in honor of Miss Julia Green; the collection plates by the Woman's Club, West End Church; the choir rail by the estate of Miss Willie Williams; the great chancel arch by Misses Corinne, Annie, and Ida Cavert and Mr. Tillman Cavert in memory of their father, Albert John Cavert; the hymn boards by Mrs. John W. Barton in memory of her husband, John Wynne Barton; the vestry door, east transept, by Mrs. Benj. E. McCarthy in memory of her husband, Benjamin Edwin McCarthy; the great east transept doorway by Miss Susie McWhirter in memory of her father, Fountain Pitts McWhirter; the great pillar at the nave and east transept, by the Mary Helm Bible Class; the great pillar at the nave and west transept by a woman who donated for this purpose a diamond ring; the pillar standing in the nave second from the west transept by another woman who donated for this purpose a diamond ring; the acoustical system for the hard of hearing by Mrs. Jeff J. Gray, Jr.; the great doors on West End by Mrs. Allen Meadors in memory of her husband, Allen Meadors; the cornerstone by Mrs. Geo. S. Dibrell in memory of her father, John Buchanan Murrey.

Hymnals for the choir and pews are given in memory of Nelle Gunn Vantrease by her husband, Herman A. Vantrease, and her daughters, Anna Gunn and Mary Oliver Vantrease. In order that the memorial may be permanent Mr. Vantrease will later place an amount in trust sufficient to provide the Church with Hymnals in perpetuity.

Three memorial tablets are on the walls of the narthex: In memory of Bishop Holland N. McTyeire, of Chancellor James H. Kirkland, and of the members of West End who served the colors in the war of 1917-18.

The Windows

The seven art windows are likewise memorials. They beautifully preserve the memory of men and women who are a part of our West End tradition. They render, however, a larger ministry than to keep us mindful of our immediate past. By their symbolisms they give expression to the truths that are a part of the hallowed traditions of the Church Universal. We have not thought of West End Church as an institution separate and unrelated, but as belonging to the Body of Christ, a small part of the Church Universal which includes in its fellowship believers of every age and clime. These windows speak to us of the long centuries, and give physical expression to the Gospel which the Church is commissioned to keep and proclaim. They declare the common heritage of all Christian people, and consequently our spiritual kinship.

The art windows are the work of the D'Ascenzo Studios, Philadelphia, distinguished glass artists. The predominating color is blue. They are set in their places that they may be teachers to many generations. Temporary glass has been placed in six windows. When, with the passing of the years, color and symbol have been built in them also, the witness of the windows will be enriched.

Across the lower portion of the upper panel of each art window runs a ribbon of stars. The stars are suggested by Daniel 12: 3: "They that be wise shall shine as the brightness of the firmament; and they that turn many to righteousness as the stars for ever and ever." The stars symbolize the beauty and glory of Christian character.

At the northern end of the church, over the choir, is the New Testament window, and at the southern end, over the balcony, is the Old Testament window. These windows are complementary, and declare that the Old and New Testaments are the substance of the Church's faith and message.

The New Testament window is a memorial to Joseph Bedinger Morgan, for many years chairman of the West End Official Board, and is a gift of the members of his family. In the central panel and on the axis of the building is a figure of the Lord Jesus. There is no other figure of a person in any window. This Figure is the focal point in the church, and it is the thought of the artist that it shall ever dominate the entire scene. Above and below the figure and on either side are

symbols of the Four Evangelists. Behind the Figure, at first glance obscured from view, is a cross.

At the apex of the window is a smaller rose window, and in the center of it the letters IHS, being the Greek abbreviation for the word "Jesus." On either side are the Alpha and Omega from Revelation 23: 13. In the small upper panels of the window are familiar New Testament symbols: the anchor, signifying Hope (Heb. 6: 19); a star, symbolic of the coming of the Wise Men and our Lord's manifestation to the Gentiles (Matt. 2: 10); the sun, moon, and stars from Revelation 12:1 symbolic of the Church; the fleur-de-lys, symbol of the Trinity; the Bible, symbol of Truth. Near the feet of the central Figure are the chalice and the wheat, symbols of the Holy Communion.

The Old Testament window is a gift from William C. Owen, "to the glory of God, and to making beautiful his house." In the apex of the window is the Hebrew word "Adonai," which means "Lord." On the left is an altar of burnt offering and on the right a harp. The first suggests Abraham and the other David, and they further suggest that in the Old Testament economy God was worshiped by burnt offering and psaltery. In the twelve small panels below are the emblems of the twelve minor prophets: Hosea, a cast-off mantle; Joel, a trumpet; Amos, a shepherd's crook; Obadiah, a pitcher and three loaves; Jonah, a great fish; Micah, a broken sword; Nahum, a broken yoke; Habakkuk, the holy temple; Zephaniah, a walled city with suspended sword; Haggai, a pillar; Zechariah, a winged scroll; Malachi, an angel. At the top of the long panels are the faces and wings of the seraphim (Isaiah 6: 2, 3), symbolic of the worship of the Lord. These figures are repeated in all the windows except the New Testament window. Next in the long panels are the emblems of the four major prophets: Isaiah, tongs and a live coal (Isaiah 6: 6); Jeremiah, a wand and stones recalling the tradition that he was stoned to death; Ezekiel, a closed gate, symbol of chastity; Daniel, a lion. Near the center of the two longest panels are the ark, symbol of salvation, and the tables of stone, symbol of God's law. Below the center and across the six panels is the story of creation as told in Genesis 1. Near the bottom of the window, reading from left to right, are the tree and the serpent, symbolic of the fall of man (Genesis 3: 1-6); the ark of the covenant, signifying God's mercy (Exodus 25: 22), the temple, symbol of worship, and the cross, symbol of redemption. In the two longest panels, above and below

the center, are figures which recall well-known Old Testament stories: above the center, the raven (I Kings 17: 6) and the water out of the rock (Numbers 20: 11); below the center, rain (Genesis 7: 12), and the brazen serpent (Numbers 21: 9). At the bottom are the four rivers of Paradise from Revelation, representing the four gospels whose water irrigate the earth. The presence of the cross and the rivers of Paradise tell us that the Old Testament is inadequate until fulfilled by the New.

The symbolism of the art windows in the transepts and nave set forth the graces and virtues of the Christian life. In the apex of each is an emblem of the Lord Jesus Christ, signifying that Christian character is not achieved apart from him.

In the west transept is the Keith window, gift of Mrs. Walter Keith in memory of her husband, Walter Keith. It symbolizes the three cardinal graces: "Now abideth faith, hope, charity" (I Cor. 13: 13). In the apex is "the bright and morning star" (Revelation 22: 16), symbol of the Lord Jesus. In the panels are the anchor and fish—hope; the cross and book—faith; the flaming heart—charity.

A composite memorial window has also been placed in the west transept, a gift of the church in memory of persons memorialized in the windows of the old church building. In the apex is the lily of the valley (Song of Solomon 2: 1), another symbol of the Lord Jesus. The window symbolizes the way of our earthly life—the sickle, its brevity; the sheaf, its fruit; the crusader's shield, the faith by which we conquer.

The window in the east transept is a gift of Mrs. Whitten Duncan in memory of her husband Whitten Duncan and her son Harry B. Duncan, who at the time of his death was a young minister of promise. The theme of the window is, therefore, the Christian ministry. In the apex is the rose of Sharon (Song of Solomon 2: 1), ancient symbol of the Lord Jesus. Near the top of the middle panel is a thistle, suggesting the minister's preparation for his work. (Harry Duncan studied in Scotland, hence the thistle). Lower in the same panel is the shield of faith and the sword of the spirit (Ephesians 6: 16, 17), which are the minister's armour; on the side panels are the fleur-de-lys, symbol of purity, and the open book, symbol of truth. These symbols indicate the minister's graces, while the torch in the lower middle panel tells us that such a minister is as a light in the world. The

window faces Vanderbilt University, young Duncan's Alma Mater.

On the west side of the nave is the Baxter window, gift of Mrs. Robert Jackson and Mrs. Robert Maddox in memory of their parents, Nathaniel and Laura Lavender Baxter. In the apex is a cross. The theme of the window is the sturdy virtues of the Christian: the padlock, symbolic of prudence; the scales, of justice; the pillar and oak wreath, of strength.

On the east side of the nave is the Horn window, gift of Mrs. Wm. L. Horn in memory of her husband, William Lucas Horn. In the apex is a cross. The theme of the window is the triumphant elements in the Christian's character: the dove and lily, symbolic of purity; the dove and the olive leaf, of peace (Genesis 8: 11); the crown and the palm of victory.

The transom over the great doors is a gift of Mrs. Bradley Walker in memory of her father, Andrew Francis Mathews. The theme of the transom is the vine and the branches, from John 15: 5: "I am the vine, ye are the branches." The vine is Christ, and the symbols of the twelve apostles (Luke 6: 13-16) appear thereon as branches. Judas does not appear in this company but his successor Matthias instead (Acts 1: 24-26). Reading from left to right the symbols of the twelve are as follows: James the Less, a saw; Matthias, a sword and Bible; Matthew, who was a tax collector, three money bags (Matthew 9: 9); James the Greater, scallop shells, symbol of pilgrimage; Simon the Canaanite, fish, book, and cross, indicating that he was a fisher of men; Peter, keys (Matthew 16: 19); Jude, a ship, symbol of a missionary; Andrew, the St. Andrew's Cross; Thomas, a builder's square and spear; Bartholomew, open book and knife; John, chalice and serpent, indicating the tradition that he was given a poisoned cup from which the Lord saved him; Phillip, cross and two loaves (Jno. 6: 7). We who are successors of the apostles' faith, are likewise branches on the Vine which is Christ.

The transom over the west door of the narthex is a gift of John A. Floyd in memory of his sister Lucy Eugenia Floyd, and his mother, Margaret Campbell Floyd. The transom is an interpretation of Isaiah 35: 1. The ship is an emblem of the Church, and the crown and scepter of her final victory. In that day "the desert shall rejoice and blossom as the rose." The lily in the left panel is a symbol of purity; the pomegranate in the right, of immortality. The Church calls us to a life that is pure and endless.

A House of God

West End Church is a House of God. This temple beautiful is not for our selfish enjoyment. These courts are not a refuge for our self-complacency. Through years of labor and of waiting we have been sustained by the conviction that this church is called and destined to an especial service. She stands by the city's street dedicated to the glory of God and to the service of mankind. Her portals are open wide, like the arms of God, to welcome all who enter, that they may find within these precincts the warmth of Christian hearts and the upholding presence of the Eternal. She is dedicated to the advocacy of righteousness, and social justice, and brotherhood. One cherished hope is ours, that through many generations the Spirit of Christ may be the living soul of the body of brick and stone which we have built. Therefore we press forward with humility and thanksgiving, and we dedicate ourselves to making this a church after the mind of our Lord.