

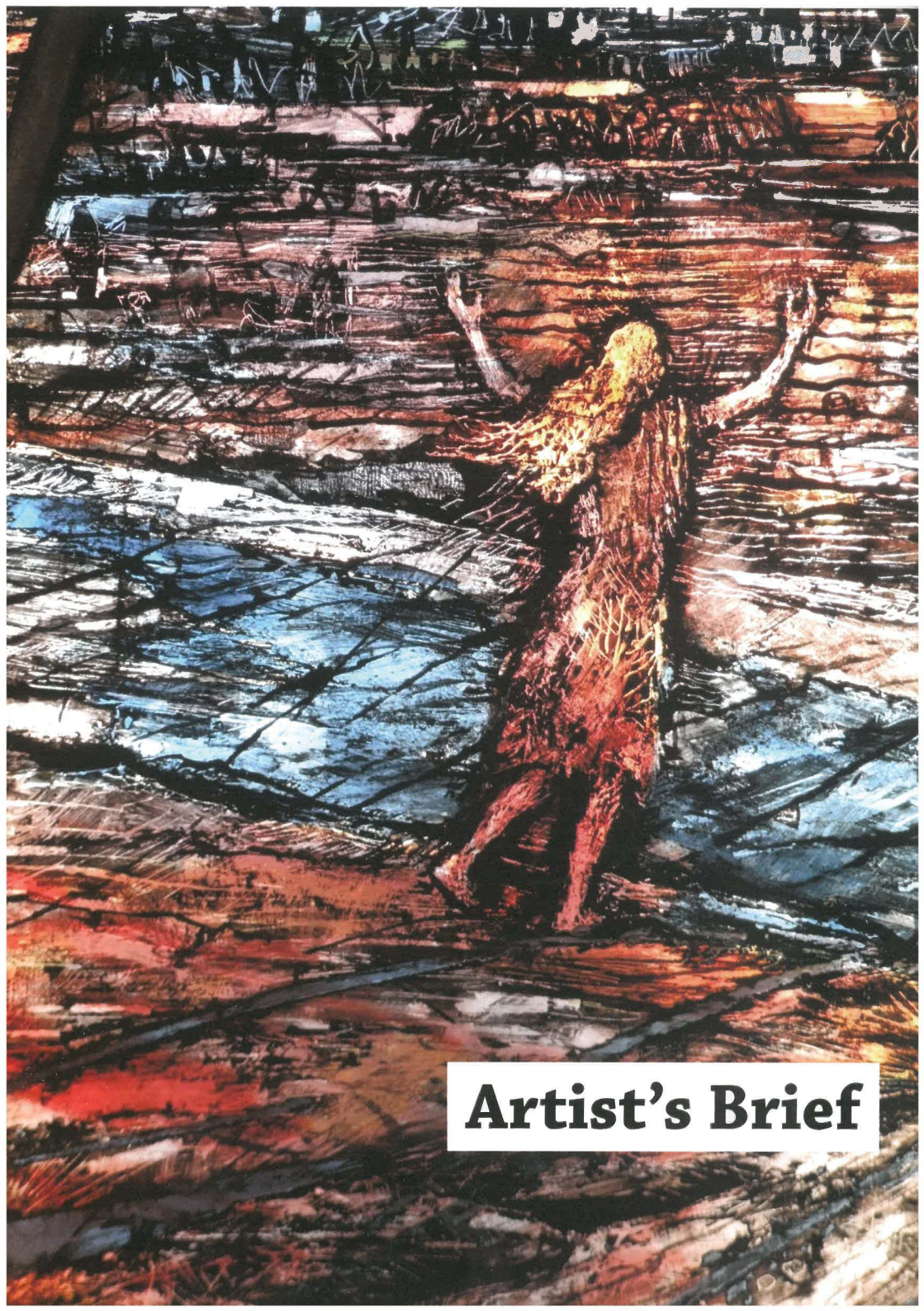
Wisdom's Call

*A new stained-glass window at
St Catharine's College, Cambridge*



*Thanks to the generosity of Richard Burston,
St Catharine's commissioned a new stained-glass window
from Dorset-based artist Tom Denny.*

*"The Wisdom Window" was dedicated by the
Bishop of Huntingdon at a special service on 14 October 2012.*



Artist's Brief

The College

St Catharine's College was founded in 1473 by Robert Woodlark, the Provost of King's College, Cambridge. The College was dedicated to St Catharine, the patron saint of students, philosophers and preachers; from the date of its foundation, the emblem of the College has been the Catharine Wheel. For the first hundred years the academic interest of the College was limited to the study of theology and the arts. In the middle of the Sixteenth Century law and medicine were also introduced to the College, whose students now cover the entire range of modern academic studies.

For more information you are encouraged to visit www.caths.cam.ac.uk and to peruse the lavishly illustrated publication, ISBN 1-903022-13-4: *Portrait of a Cambridge College – A year in the Life of St Catharine's*, which is available for purchase from the Porters' Lodge, price £20.00.

The Chapel

Note: This information was correct at the time of writing in 2009.

For current service patterns, please see the Chapel page of the College website. 2012 saw the introduction of College Instrumental Scholarships.

St Catharine's College Chapel plays a core role in the life of the College. It was consecrated in 1704 as a modern replacement for a smaller Sixteenth Century structure. The College Foundation, its Master and Fellows, are bound in perpetuity to pray for the soul of the founder, Robert Woodlark, on 25 November (St Catharine's Day) each year, and major benefactors are also commemorated annually on this day.

The Chapel follows the rites and liturgy of the Anglican Communion and a Chaplain is in permanent residence in the College. During term time, Choral Evensong takes place every Thursday and Sunday evening, the newly-founded junior Girls' Choir sings a specially created Service of Light on Tuesdays, and there are Choral and Communion Services.

St Catharine's College has a long musical tradition in which the Choir and the Music Society play an integral role, with concerts given throughout the year. The core of the choir is made up of choral scholars, and is conducted by the organ scholars with the help of the Director of

College Music. Many instrumentalists in the Music Society have been members of the nation's top youth orchestras and bands. The singers and musicians aspire to the highest professional standards, and have given concerts throughout the United Kingdom and overseas.

The Commission

The commission was to design and create a new stained-glass window in the Chapel of St Catharine's College, Cambridge, as a memorial to the late Mr Neville Burston. The commencement of the commission, in 2009, also celebrated the 800th Anniversary of the founding of Cambridge University.

The Donor

The Donor is Mr Richard Burston, son of Mr Neville Burston. Neville Burston was an alumnus of St Catharine's College, and the family has retained a close connection with the College, especially through the endowment of the Burston Organ Scholarship as well as a student Bursary.

The New Window

The new window is the central of the three in the North wall (a fourth lights the organ loft). The window is made up of two main lights surmounted by two smaller lights. The overall glazed area is approximately 8m²

The subject matter, Wisdom's Call, is from the Old Testament – The Book of Proverbs, chapter 8 (reproduced on pp10–12 of this booklet) and Dr Katharine Dell, Fellow in Theology, has provided some interpretative information on the Text.

The College encourages artists to include allusions in the window to the emblem of St Catharine's College, the Catharine Wheel, and to the arms of Cambridge University.

The College requires to be included as part of the window the following inscription: 'In memory of Neville Burston, a man of faith, generosity and wisdom, who loved this College. This window was given by his son, Richard, and family.'



Proverbs 8 (NRSV)

The Gifts of Wisdom

The Gifts of Wisdom

Does not wisdom call,
and does not understanding raise her voice?

On the heights, beside the way,
at the crossroads she takes her stand;
beside the gates in front of the town,
at the entrance of the portals she cries out:

‘To you, O people, I call,
and my cry is to all that live.

O simple ones, learn prudence;
acquire intelligence, you who lack it.

Hear, for I will speak noble things,
and from my lips will come what is right;

for my mouth will utter truth;
wickedness is an abomination to my lips.

All the words of my mouth are righteous;
there is nothing twisted or crooked in them.

They are all straight to one who understands
and right to those who find knowledge.

Take my instruction instead of silver,
and knowledge rather than choice gold;
for wisdom is better than jewels,
and all that you may desire cannot compare with her.

I, wisdom, live with prudence,
and I attain knowledge and discretion.

The fear of the Lord is hatred of evil.
Pride and arrogance and the way of evil
and perverted speech I hate.

I have good advice and sound wisdom;
I have insight, I have strength.

By me kings reign,
and rulers decree what is just;

by me rulers rule,
and nobles, all who govern rightly.
I love those who love me,
and those who seek me diligently find me.
Riches and honour are with me,
enduring wealth and prosperity.
My fruit is better than gold, even fine gold,
and my yield than choice silver.
I walk in the way of righteousness,
along the paths of justice,
endowing with wealth those who love me,
and filling their treasuries.

Wisdom's Part in Creation

The Lord created me at the beginning of his work,
the first of his acts of long ago.
Ages ago I was set up,
at the first, before the beginning of the earth.
When there were no depths I was brought forth,
when there were no springs abounding with water.
Before the mountains had been shaped,
before the hills, I was brought forth—
when he had not yet made earth and fields,
or the world's first bits of soil.
When he established the heavens, I was there,
when he drew a circle on the face of the deep,
when he made firm the skies above,
when he established the fountains of the deep,
when he assigned to the sea its limit,
so that the waters might not transgress his command,
when he marked out the foundations of the earth,

then I was beside him, like a master worker;
and I was daily his delight,
rejoicing before him always,
rejoicing in his inhabited world
and delighting in the human race.

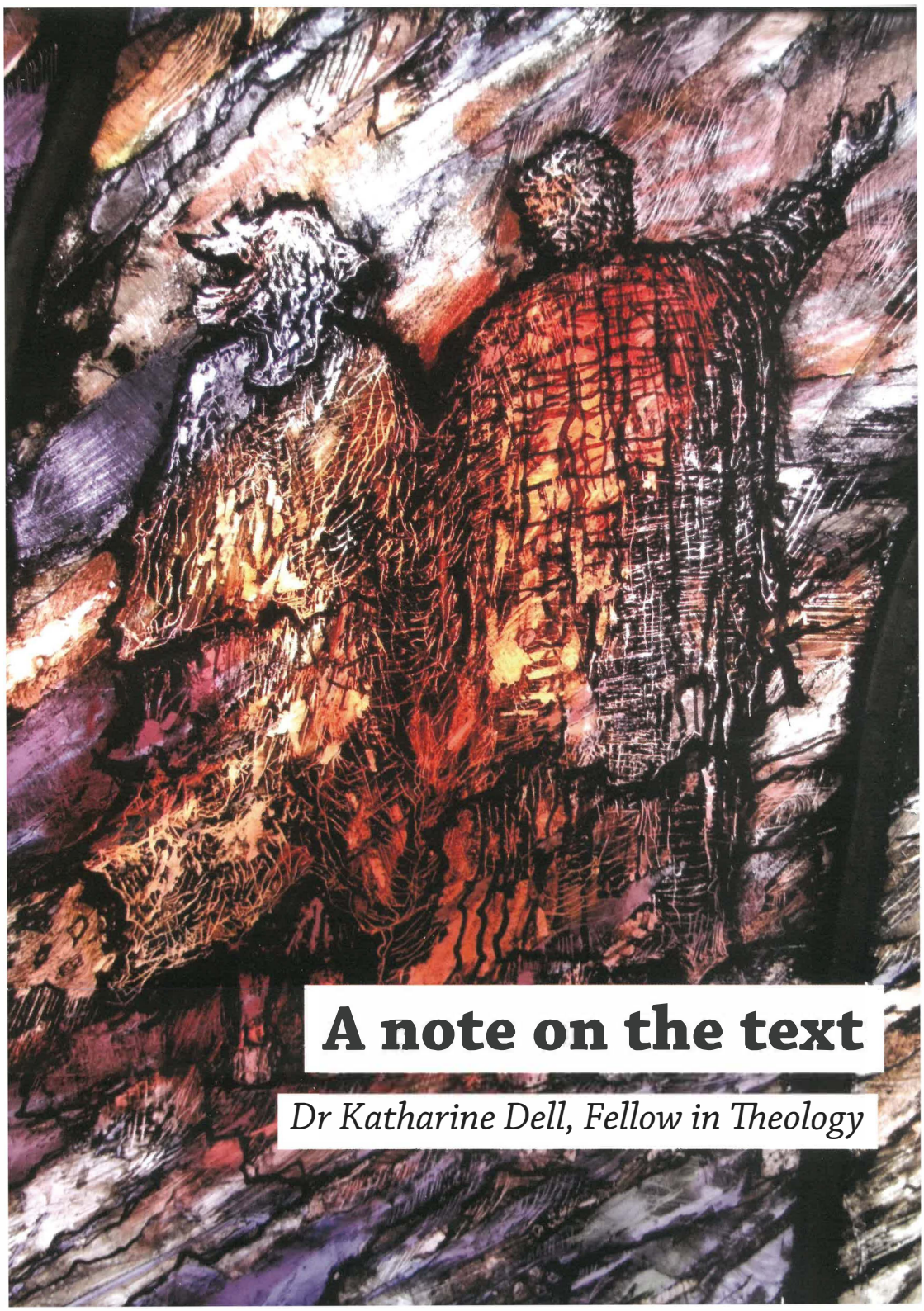
'And now, my children, listen to me:
happy are those who keep my ways.

Hear instruction and be wise,
and do not neglect it.

Happy is the one who listens to me,
watching daily at my gates,
waiting beside my doors.

For whoever finds me finds life
and obtains favour from the Lord;

but those who miss me injure themselves;
all who hate me love death.'



A note on the text

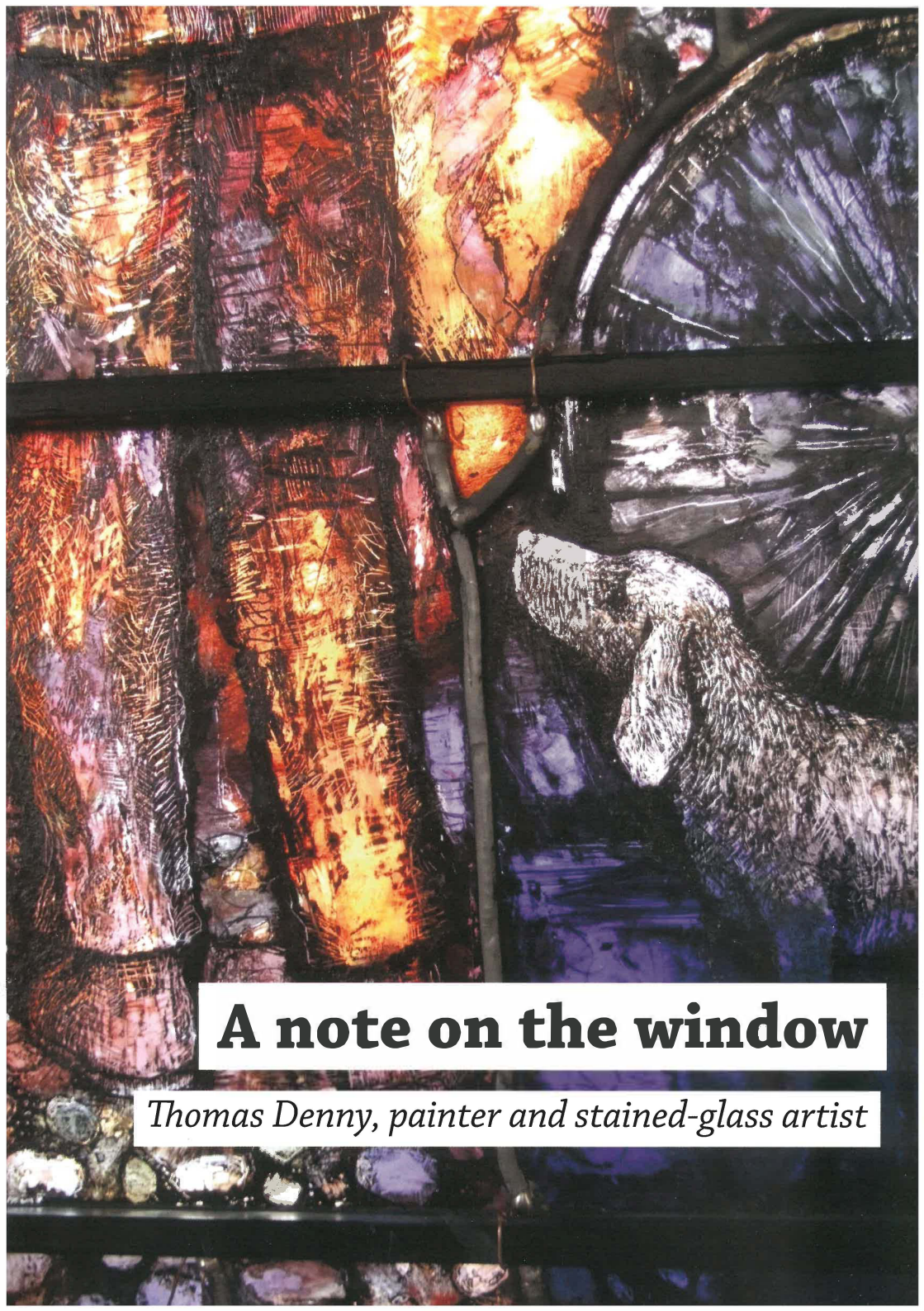
Dr Katharine Dell, Fellow in Theology

The *Wisdom* window takes its main inspiration from Proverbs 8 where Woman Wisdom (Hebrew: hokma; Greek: Sophia), a female figure, is described. In the first part of Proverbs 8 she is described as an ideal woman – she stands at the gates of the town calling to those who are simple to ‘learn prudence and acquire intelligence’. She needs to be heard – her words are those of truth and better than all precious things. She is the principle of truth by which kings reign and she rewards with riches and honour those who ‘love’ her. She is associated then with justice and truth, and with wealth and abundance. She is opposed to everything evil. In the second part of Proverbs 8 (from verse 22) comes her role in creation. She is described as alongside God in the creation of the world ‘rejoicing in his [God’s] inhabited world and delighting in the human race’. She is also described as being created by God at the very beginning, before the beginnings of the created earth as we know it. This is an opportunity for a hymn to the creative acts of God – mention is made of the ‘depths’ and ‘water’, ‘mountains’ and ‘hills’, ‘earth’ and ‘fields’. She watches God drawing a circle on the face of the deep and dividing the firmament, limiting the sea and marking out the earth. Her reaction to the creation and to God is one of delight. She is Wisdom, the principle of rationality and order in the world, as revealed by the creation itself and as manifested in human activity and society. She is the principle of sound judgement, sagacious dealings, striving for education and learning and of the attainment of knowledge. She is the path of truth and ‘life’ in the fullest sense.

Other passages in Proverbs that describe Woman Wisdom are Proverbs 1:22–33 in which she is depicted as a prophetic figure, standing at a street corner, encouraging those who pass by to follow her ‘way’, the way of wisdom and reproving those who refuse her call. Then there is Proverbs 3:13–20 in which she is described in the third person (the other passages are first person). Following wisdom is described as better than attaining all precious things – silver, gold and jewels. She is depicted as holding ‘long life’ in her right hand and ‘riches and honour’ in her left. This parallels depictions of ancient Near Eastern goddesses holding significant items in their right and left hands. A particularly interesting parallel is the Egyptian principle of order and justice that later became depicted

as a goddess – Ma’at (meaning truth) – who holds a sceptre in one hand and an ankh (the Egyptian symbol indicating eternal life) in the other. Wisdom in Proverbs is also described as a ‘tree of life’, an interesting echo of the ‘tree of life’ (i.e. immortality) that is denied to Adam and Eve in the garden of Eden. There is another ‘type’ of woman described in Proverbs 1–9 – Woman Folly who is Woman Wisdom’s antithesis, the adulteress, and leads unsuspecting youths on the path to eventual destruction (e.g. Proverbs 7:6–27).

This image of feminine wisdom significantly involves a link with the creation of the world, but along rather different lines to traditional expression of creation as in Genesis 1–3. It is a less well-known passage than Genesis and hence is an exciting different expression of the creative act. The feminine is identified with wisdom, justice and truth and it introduces a feminine aspect of God’s intention in creation. In later Hebrew thought Wisdom is seen as an actual attribute of God (e.g. in the Wisdom of Solomon) and Christian thought (e.g. in John’s gospel) identifies her with the divine Logos that took human form in Jesus Christ and later on (e.g. Justin Martyr) directly with Christ’s divine nature. This female image links up with St Catharine (scenes from whose life are portrayed in other windows in the Chapel) – after all, as well as the patron saint of students, philosophers and preachers, St Catharine is also the patron saint of wheelwrights and female academics! It also links up with the educational task of this College and the University, and with 800 years of imparting knowledge. The quest of wisdom is also a universal occupation, common to all world faiths and can be seen to unite religious and secular quests for knowledge.



A note on the window

Thomas Denny, painter and stained-glass artist

An artist who makes a work for such a place as St Catharine's College is extraordinarily fortunate: within the community here are those who will explore the themes of the work with knowledge and wisdom; it is very satisfying to think of leaving something in a place where new and unexpected ideas can emerge from it over years to come.

Katharine Dell has told us something of the perception of wisdom in the Old Testament as simultaneously earthly and heavenly – a practical guest at one moment, a closeness to God at the next. Stained-glass is a medium that is peculiarly well-adapted for multifarious expression of ideas, where at first one can be strongly aware of colour and light as a kind of musical language, a 'humming' of colour, a riverine movement of light. And then there is room for the development of whole worlds of narrative and detail. The discovery of detail can be an enjoyable aspect of stained-glass visiting, but it also points to the very purpose and meaning of such a work as this – a place for contemplation.

So the window is an explanation of passages from the Book of Proverbs, with wisdom described, suggested and personified in various ways – as one who 'was there when He marked out the foundations of the earth', who cries 'I was filled with delight day after day, rejoicing always in His presence' but who also offers prudence and understanding to those who pass her at the gates of the city.

Wisdom is 'a tree of life to them that lay hold upon her.' So here a tree is embedded in the architectural structure of the window and arches over the stories, places and objects scattered over its surface and in its depths. The centrality of this tree image suggests the place of wisdom at the heart of creation: 'the Lord brought me forth as the first of His works.' But other works followed. In the words of a book of sermons of 1712 to be found in the Bursar's Office: 'Physico-Theology: a demonstration of the Being and Attributes of God from his works of Creation.' We are surrounded here by these attributes – hills, clouds, the stars of the heavens, the face of the deep, seeds, minerals, stones, trees.

And by ways in, by pathways. Proverbs is full of the idea of wisdom being discovered on a journey, of walking on her pathways: 'all her paths are peace'; 'paths of righteousness'; 'I will lead thee in the right paths'; 'seekest her, searchest for her.'

So we are here offered many paths to explore and many glimpses of fellow-journeymen. The tree of life itself threads its way into its surroundings. In the left-hand light, two set forth, already full of conversation and questing; they will encounter the shadowy figure of a woman – wisdom – who has ‘taken her stand along the way where the paths meet.’ And where do these paths meet? This is a Cambridge landscape, of willows and wet pastures. Above, one sees a chalk down, reminiscent of the Gog Magog Hills, where the viewer has many choices of paths to climb to the summit.

Landscape is, of course, something to be experienced as much in a pebble or a patch of lichen as in a stretch of scenery. Addenbrooke’s cabinet at St Catharine’s has drawers of stones, fossils minerals, seeds – these foundations of curiosity and knowledge, pointers to the idea of searching and finding, may be found enmeshed in the colour and imagery of the window, in the surfaces of the paths, in the leaves of the tree. I was glad, incidentally, to find that Dr Addenbrooke had picked up, in walking on the chalk hills of Cambridgeshire, the same fossil sea urchins that I like to discover walking on the chalk hills of Dorset.

There are people walking on a hill in the middle of the right-hand light; they are walking through the moment of creation, perhaps unaware of the presence of God ‘making out the horizon on the face of the deep’ with wisdom at his side.

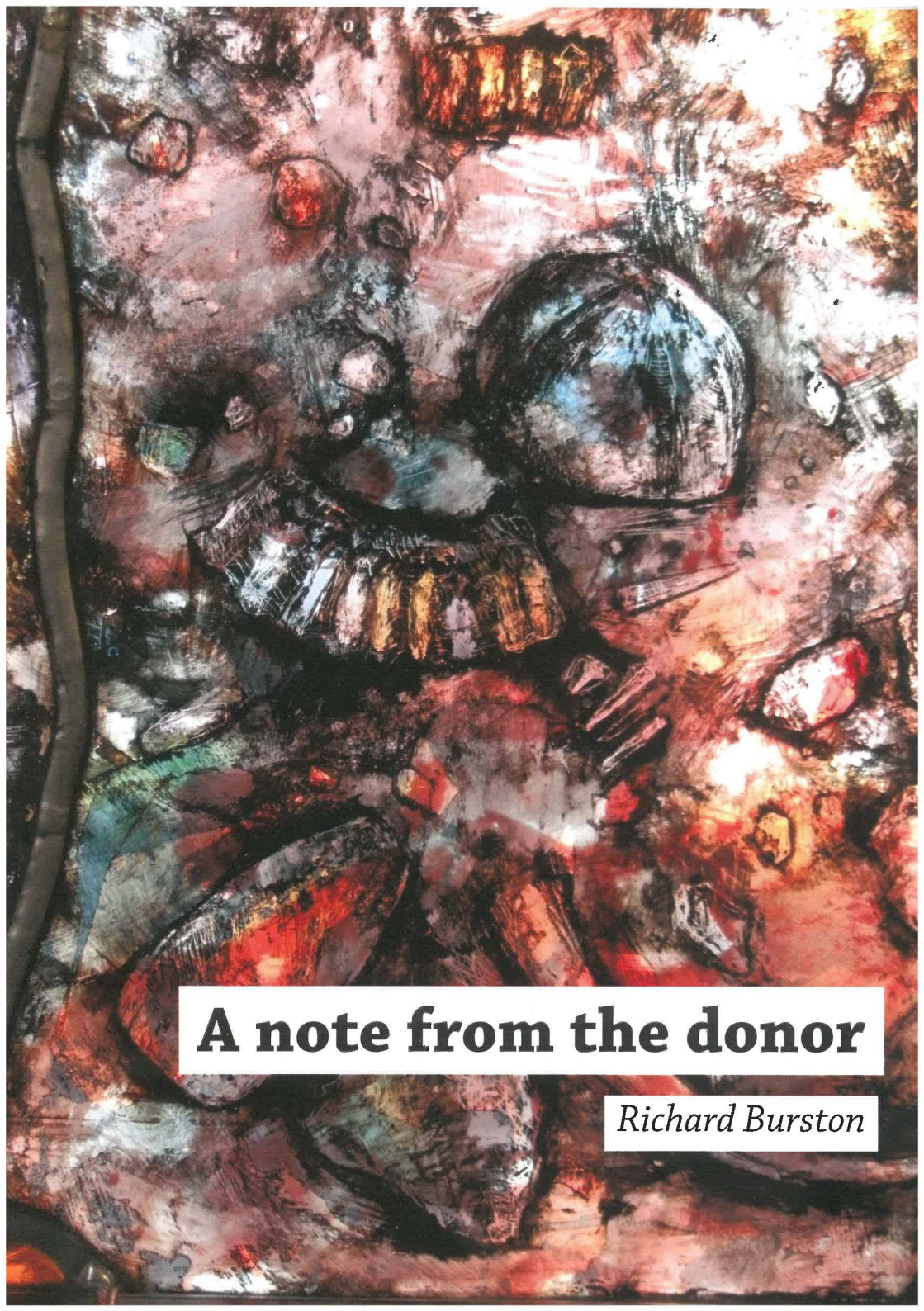
Below, a young man pauses on the threshold of a gateway into the world, accosted by the advent of wisdom, one who ‘crieth at the gates “Hear, for I speak of excellent things.”’ A revelatory conversation perhaps, but surrounded by familiarity and ordinariness: the gateway itself derives from one at St Catharine’s; a bike leans against the wall, a dog observes (as in one of Veronese’s biblical paintings, although he got into trouble for such mingling of sacred and earthly).

I like to value and depict those things that give individuality and texture to a place. The figures at the gateway are standing on cobbles that may seem familiar to members of this College. These figures – all of the figures – are quite ramshackle in their clothing, another Cambridge familiarity where people can sometimes be observed too preoccupied with interesting thoughts to be aware of their shoes.

This window has been introduced into a gathering of windows of different periods. By being the fourth of these windows, it returns the Chapel to symmetry and balance. It is intended that, by making visual connections with the existing windows, the new window will be at home in this gathering. The use of materials and techniques more or less the same as those in use in 1480 or 1880 helps achieve this connection. The new window also contributes to the return to the College of something that was stolen by the iconoclasm of William Dowsing who writes 'December 26, 1643. At Katherine Hall we pulled down ...' and he goes on to describe the various windows destroyed. One of Dowsing's most ardent associates – included in that 'we', no doubt – was a man named Thomas Denny.

All of the windows in the Chapel contain inscriptions, coats of arms, emblems. To make these things less immediately apparent is not to be disrespectful. The emblem of the College in the wisdom window, for example, shares its identity with the sun at the top; the inscription is arranged on a series of fragments of slate set amongst the cobbles.

The making of the window occupied me for a year. Stained-glass involves the gathering together of many elements that might too easily be disjointed: pieces of coloured glass; various treatments to that glass, some of which involve the subsequent addition of drawing to colour; leadlines; the particular demands of the setting. And the stained-glass artist relies on a serious contribution from others – it is a collaborative medium. So here, Patrick Costeloe was responsible for the craftsmanship of cutting and leading, and David Whyman for that of installation. And, as well as a great deal of gratitude to them, there is much gratitude due to Richard Burston and his family, and to the College, for allowing me to have the exciting and enjoyable task of making this work for this place – a work that, I hope, will still reward the eyes of the inhabitants of the College who see it for the twentieth time, or the two-hundredth time.



A note from the donor

Richard Burston

I am delighted to celebrate the installation of Tom Denny's stunning window. I would not be here were it not for my father Neville Burston, a St Catharine's College graduate, and it is in his memory that I was particularly moved to make the gift to the College to fund this wonderful and inspiring project. I would like to share with you all some personal thoughts on his life and his legacy.

My father's family were immigrants to this country in the early 1900s. They came to the UK with nothing. My grandfather, Joe, was extremely enterprising and founded a business in the East of London called the Houndsditch Warehouse, which, as a precursor to the Costco format, was successful and became a large employer in London. While not formally educated himself, Joe wanted my father to be accepted into the country that had welcomed them, and so my father during the war years attended Harrow School and then subsequently studied law here at St Catharine's College. From what I can tell, he was the first member of our family to attend higher education and absolutely revelled in life at Cambridge, founding *Light Blue* magazine and immersing himself into the social, sporting and (occasionally) academic life of the University.

My grandfather also wanted my father to be accepted into British life and to the City, and so after Cambridge he introduced him to two business acquaintances. One was a member of the Goldsmiths, the other a Glazier. While the Goldsmiths was one of the grandest of the City Livery companies, I recall my father telling me that the Glazier was a far more engaging and interesting fellow. Furthermore he found that the making of stained glass was a craft with which he felt a keen interest and so he decided to join the Worshipful Company of Glaziers and Painters of Glass whose history dates back to 1328.

My dad initially went to work in his father's business and then in 1955 started his own Merchant Banking business in the City. This business, The Burston Group, became the first new bank licensed by the Bank of England following the war and in the 1960s and early 1970s was a successful and thriving enterprise, pioneering international Euromarket financings and active in large cross-border transactions. During the turbulent mid-1970s, the bank ultimately became part of Texas Commerce Bank or JP Morgan

as it is today, with whom he had worked closely. This precipitated my father's decision to move us all to Canada in 1975, uprooting us all from our lives in London in a move to Toronto. There he effectively semi-retired, taught a course at the University of Toronto and involved himself in various business ventures, but no longer on a full time basis. It was frankly after our move to Canada that I was lucky enough really to get to know my father as previously he had always been away travelling, working and otherwise very busy.

While building and running a business as an entrepreneur clearly thrilled my father, I never saw him as someone whose interest in money was for wealth accumulation. I was always struck by the fact that he genuinely seemed happier when discussing and immersing himself in his many non-business involvements that ranged from the arts, the Glaziers, his schools and his friends and family. He loved to help individuals and causes that were in need of assistance and cared profoundly for my mother, my sister and me.

There were a number of causes that were very important to him and while he was building his business in London from the 1950s to the 1970s he always maintained an incredibly active involvement in his support of them including the Arts where he founded Prizes at the Royal College of Art, Chelsea College of Art, St Andrews and Harrow Schools as well as funding the facilities to allow for students to excel and learn. He maintained the Art Awards while in Canada and following my parents' return to the UK in the mid-1980s. In 1991 the Royal College generously recognised his involvement with an Honorary Fellowship.

He was also active in Music as a trustee of the London Symphony Orchestra and volunteered as a Magistrate, ultimately becoming Chairman of the City of London Magistrates and Chairman of the Police Dependents' Trust – a charity to help the families of fatally or otherwise seriously injured police men and women. Finally he stayed active with St Catharine's where he was a member of the Development Committee, helping with fund raising and in any other way he could.

He was a gregarious, jovial, warm, caring individual who placed helping others at the forefront of his life and was loved by many, particularly his

family and closest friends. My daughter Alexandra has reminded me of a recent incident when she had been at an event with my mother. As she tells the story, an older gentleman approached her and asked "are you the granddaughter of Neville Burston?" "Yes" she replied. "Well in that case, I just wanted to say Thank You... for everything your grandfather did for me. He was a great friend to me and was a huge help throughout my life and sadly I was not able to say that to him properly before he died so I wanted to tell you."

I tried never to disappoint my father, but I know that, at the time, probably one of his greatest regrets was that I did not attend St Catharine's but chose to attend Yale in the USA, followed by an MBA at Harvard Business School. My mother very kindly gave me, after Dad passed away, his correspondence with the then Senior Tutor at St Catharine's, John Andrew, in which they expressed mutual dismay, shock and horror that I would consider a Liberal Arts Degree at a recently-established University such as Yale in lieu of studying at St Catharine's College. The fact we had left the UK and were living in North America at the time and that I was interested in studying a broad range of subjects from Economics to Art History provided little comfort to my father who grumbled for some time at my decision. I have to say that I had never regretted that decision until, that is, during the last ten years or so when I have had the pleasure and privilege of spending time at St Catharine's, meeting many outstanding students (including one Yale graduate I happily note) and other members of this wonderful College with such a rich history, spirit and wonderful sense of vibrancy and learning. I have been able to see, for some time now, why my father loved this College so much and why he wanted me to earn my degree here.

When my father became Master of the Glaziers after my parents had returned to the UK and I had also subsequently returned to London with the company with which I was then working, he asked me to join the Livery Company in the year that he became Master. He loved everything about the Glaziers but in particular was drawn to the wonderful art of stained glass for which he developed a great interest and appreciation. Within the Livery Company, there also existed a wonderful group of

men and women, some practicing Glaziers, but also many others from a myriad of different backgrounds and industries. He revelled in his years at the Livery, which culminated in his year as Master. He made many good friends within the Company and I have been very moved by the wonderfully warm and kind letters I have received from former Masters of the Company with generous and thoughtful memories of my father. Here is a brief paragraph from one letter that captures the tone of what many have written: "What a lovely surprise and honour to receive your letter. Neville Burston is probably the liveryman both living and dead whom I hold in the highest respect. He was an enormous help to me during my year as Master. We formed a very close working relationship and I thoroughly enjoyed (and I think he did too) calling him 'my wise old owl'. I developed such a respect for the wisdom of his words."

I look at this beautiful window so wonderfully created by Tom Denny and pray that it will bring joy, solace, inspiration, and comfort to those that see it. I hope that it will inspire young men and women of this College for as long as it survives to follow the paths of learning, to be inspired by Faith and the great good that comes from it, and I hope that it encourages many to follow the inspiration of my father to care for others above themselves and to want to always give back to society in whatever moves them.

I mentioned at the outset my father's legacy. The word Legacy has been used a great deal in 2012 with the Olympics and the enormous investment in facilities that has been made. I realise, however, that one's legacy is not measured by physical objects but rather by the influence and lasting memories left by an individual. My father's qualities that included generosity, kindness, enthusiasm, enterprise and care are his legacy. When I meet his friends, read their letters and share their thoughts about him I realise that this is the legacy we should all strive to achieve.

Finally I would like to share my thanks with a number of individuals here today without whom this project would never have been realised. The Chaplain, the Revd Dr Anthony Moore, who walked through my front door approximately four years ago with an idea for a Chapel window and who has shepherded this project through to completion, deserves great credit. I have enjoyed greatly my time with Anthony and feel that you

have been fortunate to have such a kind, thoughtful and caring Chaplain here at the College.

Phillida Shaw, a past Master of the Glaziers, whom I approached to help us identify an artist and help guide us on the project, has been an invaluable source of knowledge and sound advice and certainly without her we would have not had the good fortune to meet and ultimately engage the skilled services of Tom Denny. I would also like to thank and commend the St Catharine's committee that was formed to develop the theme, review and decide on the artist and oversee the project. I wanted from the beginning for the project and artist selection to be embraced by the College. Anthony formed a committee of which he was also a member. I was struck by the mutual respect each member extended to the other, listening to differing views, sharing opinions and coming to decisions in a truly collegial and positive manner. They deserve our sincerest thanks also. I would also like to thank the members of the Glaziers and other friends of my father. As I mentioned, many sent truly thoughtful letters sharing their affection and respect for him; I know that he would have been moved as I was by the content. Finally, I would like to thank Tom whose work and approach inspired me from the moment I met him and heard him speak about the commission. I feel that he has interpreted the brief in a wonderfully rich, artistic and powerful manner and his gentle, thoughtful spirit is captured in the window as, I hope, is the spirit of my father.



Holy Wisdom

*A sermon preached by
The Right Revd Dr David Thomson,
Bishop of Huntingdon,
at the dedication of the new window*

It is a very substantial privilege to have been invited to dedicate your new window on the theme of *Sophia* or Wisdom, and I must add my warmest congratulations and thanks to those who have commissioned, conceived, designed and constructed it, in particular to the artist, Tom Denny, and to Richard Burston and his family for their remarkable gift to the College. It is also a privilege but a challenge to be asked to preach for you now, when the window and its theme are so well known and so significant for many of you. I can only plead that I share your sense of its importance and am delighted to play a small part in celebrating its installation here in St Catharine's.

As we are in Chapel, I will take *Holy Wisdom* as my theme, a critical one in my and in many traditions of faith – and of course the dedication of the great church of Hagia Sophia in Constantinople, which stood at the heart of the Byzantine empire.

If Holy Wisdom is my theme, my thesis is that such wisdom consists in our reception of and enlightenment by the Word of God, through the working of the Spirit of God, which draws us out of our accustomed self-referential state towards love of the other for the other's sake, drawing us on a journey from what I will call the Wisdom of Creation, as we delight in the wonder of the *universe* and the fire of its equations, through what I will call the Wisdom of Common Humanity, as we appropriate that information together to build a humane community of knowledge and understanding – the *universitas* perhaps – and on to what I will call the Wisdom of the Coming Kingdom, in which knowledge and understanding learn and embrace their moral ends, and not only heads but hearts are renewed, and the mastery of the arts and sciences is redeemed in the service of one another and the Other we call God, a foretaste of the coming *universal* kingdom in which difference no longer means dispute nor kingship domination.

The wonderful window that we have dedicated today can be well read in the light of this thesis, as it transmits and orders the light shining through it in such a way that we are invited to enter into the journey back to the light that it depicts. But let me say a little more about the three stages of that journey as I understand them, remembering that though I present them as indeed a journey and in some sense a hierarchy, it is the One Spirit that animates them all, as all the scenes of the window wind round wisdom's one tree of life, and nothing is either lost or demeaned in its new economy.

First then, the Wisdom of Creation, which comes to us in the very colour, design, craft and beauty of the window. The light shines in the darkness, the world is illuminated, and it is good. Order comes out of chaos as the Spirit moves over it, and breathes fire into its equations. Pure energy takes on order and embodies information, matter becomes pattern, and we are right to stand in awe before it, as Job before the night sky of creation. Blessed are you, Lord God, King of the Universe, we cry, in the words of Hebrew prayer, as the universe itself cries out in utter silence to us, and commands our respect and our reverence. I remember well how in my own journey of faith as a young scholar the silent cry of the starry night above an Oxford quadrangle exposed my arrogance and made real for me the faith of my fathers. I suspect that you too have known your moments on the mountaintop, when your own journey was renewed, by whatever name you have come to give it. This is wisdom to be treasured, wisdom that can empower our feeble attempts to live lives more in tune with the music of the ecology we inhabit. But there is more.

Next comes the Wisdom of Common Humanity. As we stand together, Adams and Eves of the earth, the Spirit of God already breathed into us but we as yet unlearned in its breathing, the Spirit also cries out to us in the streets and at the gates, calling us together into communities of discovery, learning and reflection, communities that are more than factories for the instillation of facts, serving a purely instrumental purpose, but collegial, corporate, holding together the past and the present, as the window wonderfully depicts towards the bottom right, with its well-crafted use of some very local imagery alongside Wisdom personified – because here we are I think at the very heart of what a real university and a real college is about, where the learning of science and the humanity of the liberal and fine arts are entwined together in fellowship, and the common good can be explored in the common room. This too is the work of the Spirit, who cries out to us through Isaiah and Christ that here is good news for the poor, the oppressed, the imprisoned. But will we hear that cry? Knowledge is power and no power can avoid the challenge of moral purpose. Where can we find the resources to take up the challenge?

So we come to the Wisdom of the Coming Kingdom. The prophets of Israel looked forward to a day when the Spirit of God would rest upon all flesh, when the whole of society would be returned to the kingship of God, and as a Christian mystic put it, all shall be well and all manner of things shall be well. We still await that endpoint, but in the Christian tradition we believe we are on a journey towards it, a journey in which we are accompanied by one another, and accompanied recognised or unrecognised by the Maker himself. Think for a moment of the two disciples on the Emmaus Road – they could be the two in the window's bottom left, they could be you. The journey has many paths by which it can be followed. The path I have known goes past the three trees on a hill (this is after all a journey of like that of Eliot's Magi, of ones seeking wisdom) that stand there to be recognised or not recognised in the top left of the window; and on that path there is a river that we call baptism, which perhaps I see to the top right of the window, a river both of death and life – death in this life to the things of death, then death to death itself so that life can be ours for ever.

So it is, I believe, that as we listen to the cry of the Spirit deep within our own souls, the Spirit breathed into us in our being is rejoined with the Spirit who gave us that being, and we too can learn to cry out Abba, Father, to the Father of Lights, the one called Father by Jesus of Nazareth, the one our Christian Lord's Prayer invites us to call Father too – *our* Father, because in the coming Kingdom we are children of the light together, and the one Spirit lives in us all, always the same and always different, building one temple, one body, one new creation in which crying and weeping and death itself shall be no more, where the rainbow always shines through the rain as it did so magnificently as we entered chapel today, the new Jerusalem, the City of God that awaits us in the sunburst to which the window's journey and our journey must always lead.

Blessed are you, Lord God, King of the Universe, God of Abraham and Isaac and Jacob, God and Father of the Lord Jesus Christ: you have given us a world of wonder to live in, people to share that wonder with, and the wonder of your Spirit alive in us also as we journey to you, growing in the Wisdom by which we were made. Amen.

