The stained glass is here described in six separate groups. The numbers and letters refer to the diagram above.

- the three triple-light windows (on the end walls of the Sanctuary and the transepts (A, B and C);
- the thirteen windows in pairs of lights on the side walls of the transepts and the nave (Nos. 1 through 13);
- the pair of lights at the Font (F);
- the three windows in Saint Martin’s Chapel (M);
- the windows in the Chancel (Ch1 & Ch2).
- the window in the Porch (P)

A, B and C: The Sanctuary and the Transepts

Each of the three triple-light windows represents a Person of the Holy Trinity, and is described here from the lower to the upper registers.

This very important suite of nineteenth-century glass is from Clayton & Bell, London, which was founded in 1855 and continued until 1993.

They also designed the reredos of the High Altar, which is framed in gilded carved oak, and was carried out in glass mosaic by the Venice and Murano Glass and Mosaic Company, descendant of a company founded in 1859 by Antonio Salviati (1816–1890). The firm survived as Pauly & C. Compagnia Venezia Murano until 2016. Their other significant mosaic in Australia is the reredos in Saint Paul’s Cathedral, Melbourne.

A God the Father (North transept) This window makes a set of pronouncements of God’s purposes in Christ.

Lower registers:

The Annunciation Beneath the Dove of the Holy Spirit, the angel Gabriel tells the Blessed Virgin that she is to bear God’s Son.

The Visitation The Blessed Virgin visits Saint Elizabeth, who will bear Saint John the Baptist, who will announce the coming of Christ.

The Flight into Egypt Christ is physically carried among the Gentiles, a reverse of the Exodus, and a foreshadowing the spread of the Gospel.
The Epiphany: The Magi, types of supreme knowledge among the Gentiles, adore the Christ Child with the Blessed Virgin and Saint Joseph, offering myrrh (Balthazar L), incense (Melchior L), and gold (Caspar R), in recognition of Christ’s humanity, his divinity and his sovereignty.

Upper registers: 
The Transfiguration: Moses with the Ten Commandments, type of the Law, and Elijah, type of the Prophets, attended by the ravens that fed him in the wilderness, together bear witness to the Transfigured Christ through whom they and we perceive the Divine glory: the three cherubim in the nimbus around the head of Christ evoke the Holy Trinity.

B God the Son (Sanctuary) The Nativity, the Crucifixion and the Resurrection, proclaims the mighty works of God that are, in essence, the Creed of the Church.

Lower registers: 
The Nativity: All orders of creation: animals, humanity—the Blessed Virgin, Saint Joseph and the shepherds—unite with the angels to adore the Holy Child. The heavens proclaim his birth through the Star of Bethlehem.

Middle registers: 
The Crucifixion: Beneath the Cross stand the Blessed Virgin, and Mary the mother of James and Joses (L), Saint Mary Magdalen at the foot of the Cross, Saint Joseph of Arimathea (with thornwood staff), and Saint John the Evangelist (R). The flowering trees recall the legend that Calvary is on the site of the Garden of Eden, reminding us that Christ, as the second Adam, died to redeem the sins of the first Adam. Behind the Cross, outshining the darkened sun and moon, the stars of the Southern Cross proclaim the universality of the Sacrifice.

Upper registers: 
The Resurrection: The Risen Christ stands between angels bearing the text of I Corinthians 15:20: ‘the first fruits of them that slept.’

C God, the Holy Spirit The full mission of the Holy Spirit at Pentecost is consequent upon Christ’s death, Resurrection and Ascension.

Lower registers: 
The death and burial of our Lord, and his Resurrection (here represented by the empty tomb, and his appearance to Saint Mary Magdalen) are the foundation without which the Church would not exist.

Middle registers: 
The Ascension is the solemn close of the post-Resurrection appearances of Christ, who is to send the Holy Spirit upon his Church.

Upper registers: 
At Pentecost, the birthday of the Church, the Holy Spirit descends upon the apostles in the form of tongues of fire. In their midst is Saint Peter with his keys as Prince of the Apostles. Over all hovers the Dove of the Holy Spirit.
2. The Side Walls of the Nave and Transepts

This series of windows is titled *From Nazareth to the South Pacific*, and begins in the north-west corner of the nave. It was devised by the Reverend Josiah Tyssen, Incumbent of Saint George’s from 1916 to 1949, and (with the exceptions noted below) was completed to his design. It traces the spread of the Gospel from the Holy Land into Britain, through Australia, to Papua New Guinea.

1 L&R *The Annunciation*

2 L *The Blessed Virgin and Child*

2 R *The Boy Jesus*

3 L&R *The Last Supper*

4 L&R *The Risen Lord appears to Saint Mary Magdalen on the morning of Easter Day.*

5L *Saint John the Evangelist bears a scroll with the opening words of his gospel.*

5R *Saint Paul the Apostle bears a sword, symbol of his militancy, and also the reputed instrument of his martyrdom*

6L *Saint Joseph of Arimathea, who undertook the burial of Christ’s body, was supposed to have visited Britain with the Boy Jesus (as in the first verse of Blake’s “Jerusalem”), and after the Resurrection returned there with the Holy Grail (the cup used at the Last Supper) and a staff cut from the tree that provided the Crown of Thorns. A thorn tree held to be an offshoot of the staff still flowers at Glastonbury, where he was said to have founded a church. Behind him are the ruins of the later Abbey: beyond is the hill called Glastonbury Tor. The legend reminds us that a British or Celtic Church flourished long before the mission of Saint Augustine to the English.*

7L *Saint Augustine (d. 604-605) was sent from Rome by Saint Gregory the Great as bishop to the English, and afterwards as the first archbishop of Canterbury, where he and his fellow monks settled, processing there with “a picture of our Lord and Saviour painted upon a board.” Behind him is the present Canterbury Cathedral.*

7R *Saint Aidan (d. 651) was born in Ireland. He became Abbot of Iona and Bishop of Lindisfarne, and was a mentor of Saint Hilda and Saint Chad. He was widely active in the north of England.*

8L *Saint Hilda (614-680) was abbess at Whitby, where she founded a monastery for men and women, and was host to the Synod of Whitby in 664, which laboured to bring the British Church within the fold of the English Church.*

8R *The Venerable [Saint] Bede (673-735) was a monk at Jarrow, a theologian and historian: notably he was the author of A History of the English Church and People. Behind him is the present Durham Cathedral, where he is buried.*

9L *Robert Grosseteste (c.1175-1253) was Bishop of Lincoln, theologian, astronomer and mathematician.*

[in the original design: Saint Anselm (c. 1033–1109), Archbishop of Canterbury]
**9R** William Tyndale (?1494-1536) Priest. His translation of the Bible into English, made at a time when such translations were forbidden, is the backbone of the King James version of the Bible. He was executed in Brussels for heresy.

[in the original design: either Saint Hugh, 1135/1140–1200), Bishop of Lincoln, or Stephen Langton (c. 1150–1228), Archbishop of Canterbury, holding the first clause of Magna Carta: “Ecclesia Anglicana libera sit: The Church of England shall be free”.]

**10L** Matthew Parker (1504-1575) Scholar, Vice-Chancellor of Cambridge University, and one of the primary architects of the Thirty-Nine Articles, he was chosen by Queen Elizabeth I at her accession to be Archbishop of Canterbury.

**10R** William Laud (1573-1645) Martyr. Scholar, successively Bishop of Bath & Wells, Bishop of London, and Archbishop of Canterbury, he supported Charles I, King and Martyr, against the Puritans, and was attainted (that is, declared guilty without trial) by the Puritan Long Parliament, and so put to death.

**11L** Thomas Ken (1637-1711) Bishop of Bath & Wells, hymn writer, he was deprived of his see for refusing to swear allegiance to William III.

[in the original design: the Reverend Dr Thomas Bray (1658–1730), founder of the Society for the Promotion of Christian Knowledge.]

**11R** John Keble (1796-1866) Priest, scholar and poet, shown here preaching the sermon at the Oxford Assizes on 14 July 1833, an event that is generally regarded as the inspiration of what is variously known as the Oxford Movement or the Tractarian Movement for the Catholic revival of the Church.

**12L** Reginald Heber (1783-1826) Bishop of Calcutta, and writer of hymns, he had *ex officio* jurisdiction over the Church in New South Wales.

**12R** William Grant Broughton (1788-1853) Archdeacon of New South Wales from 1829, and the first and only holder of the title of Bishop of Australia from 1836. He held the first conference of Australian bishops in Sydney in 1850.

**13L** John Coleridge Patteson (1827-1871) Martyr. Bishop of Melanesia, he was murdered on the island of Nukapu, Solomon Islands, in revenge for the seizure of five islanders by European slave traders.

**13R** Albert Alexander Maclaren (1853-1891), Priest, and Copland King (1863–1918), Priest, together founded the New Guinea Mission at Dogura in 1891. Fr Maclaren was a friend of the Reverend Canon Charles Godby, Incumbent of Saint George’s from 1880 to 1910, and the first Secretary of the Mission to New Guinea.

[in the original design: Montagu John Stone-Wigg (1861-1918), first Bishop of New Guinea.]

**P** The Porch

The large window in the Porch represents the Great Commission: “Go ye therefore, and teach all nations, baptizing them in the name of the Father, the Son, and the Holy Spirit”: Matthew 28: 18-20. It comes from the Church of the Holy Advent, Armadale, which was established in 1898 by Canon Godby as a chapel of ease of Saint George’s in what had been a Wesleyan church. It became the parish hall when a new church in Kooyong Road was opened in 1910. The church closed in 2016, when the parish was reunited with Saint George’s.

**F** The Font

**FL** The Baptism of Christ

**FR** Christ receiving the Children
M  Saint Martin’s Chapel

The chapel was consecrated in 1924 as a memorial to those of the parish who served in the Great War. The windows were designed by the noted Australian artist William Montgomery.

ML  Saint George, Patron of England, martyred at Nicomedia (İzmit in what is now Turkey) and buried at Lydda (Lod in what is now Israel) c.303. The dragon is a twelfth-century addition to his story.

MC  Based upon a painting by James Clark that appeared in The Graphic, Christmas 1914 (a copy is on the north wall of the chapel), the window replaces the cap of the British Tommy with the Australian slouch hat, and includes the corn poppies adopted in 1921 by the British Legion and other veteran associations as a symbol of remembrance and sacrifice.

MR  Saint Martin (d.397) Bishop of Tours, noted for his attempt to prevent the first known execution for heresy. As a soldier in the Roman army he met in wintertime an ill-clad beggar outside the gates of Amiens. Having no money to offer, he cut his military cloak in two, and gave one half to the beggar. In a dream he saw Christ wearing the half cloak, and he was moved to be baptized. The shrine that guarded the relic of his cloak (capella) was the very first construction called a chapel. The Armistice of 1918 was signed on his feast day, 11 November.

Ch  The Chancel

The coats of arms shown in these windows are set in Tudor fashion in panes of more or less clear glass.

Ch1 L: the See of Canterbury
Ch1 R: the State of Victoria

Ch2 L: the Royal Arms; and the reputed arms of the former City of Malvern (now part of the City of Stonnington).
Ch2 C: the Cross of Saint George
Ch2 R: the See of Melbourne