

These brief narratives of individual ships and of the lad Ryan would be invidious were it not that the purpose in telling them is to focus the mind upon the fact that the circumstances of their valiant end were no more extraordinary than the tales that could be told of all those commemorated in the Main Memorial. We think of gallant ships going down with colours still flying and of their ships' companies faithful to the end. But the memorial to John recalls another price paid. Its inscription begins: "To the loving memory of our only son . . ."

The main focus of thought and tribute on the occasion of Her Royal Highness The Princess Elizabeth's visit to the Church will, however, naturally be the Port Division Memorial which is to be dedicated on this occasion. This Memorial, which is the tribute of all the Chatham Port Division to their comrades and their officers who fell in the recent World War, has been conceived in three parts. The series of ten stained-glass windows placed in the chancel form the heart of the Memorial. The choir and sanctuary have been redecorated and beautified to become a fitting setting for them. A Book of Remembrance, in which the names of the 12,000 men of the Division who died on active service have been inscribed, has been lovingly produced and illuminated by Mr. Ernest Richards, a local craftsman, to preserve the memory of each and every one of them.

Three other windows which have been placed in the chancel are also to be dedicated at the same time. Two of these have been given in thanksgiving for the Divine Providence which was vouchsafed to those engaged in the evacuation at Dunkirk, and to those who took part in the landings of the Allied forces in North Africa. The third window commemorates the services rendered and the sacrifices made in both World Wars by the members of the Women's Royal Naval Service. It has been presented by the Chatham Branch of the W.R.N.S. Association.

All thirteen windows have been designed and made by Mr. Hugh Easton, who executed the windows in the Battle of Britain Memorial Chapel and, more recently, the Nurses' Memorial Chapel in Westminster Abbey. The ten windows which form the main part of the Memorial embody the crests and badges of ninety-four of His Majesty's ships, representative of the many manned from the Chatham Port Division lost by enemy action. Special emblems commemorating the Coastal Forces, the Submarine Service and Combined Operations, in each of which men of the Chatham Division served and died, have also been included in these windows. Other pages of this Memento give photographs and key descriptions of the windows, and so it is only necessary here to allude to the inspired theme of the five windows immediately above the High Altar. The central light is occupied by a representation, brilliantly conceived, of the Crucified, Resurrected and Ascended Christ, triumphant with hands raised in blessing upon all those men whom the crests in the surrounding windows com-

memorate. Our Lord is shown, not with the traditional features, but beardless, ever young, wise and supreme—in Tennyson's words, the "Strong Son of God, Immortal Love," shown even unto death and victorious over it. At the foot of one of these central windows is the figure of a young sailor (the model for which was a young seaman from the Depot) on bended knee looking up into the face of our Lord in wonder—in wonder and yet with understanding. He symbolizes all the young sailors who, as He did, paid the price with their lives. Appropriately, too, the windows contain what are known as the Instruments of the Passion—symbols, for example, of the Five Wounds, the Crown of Thorns, the Nails and Spear, the Cross, Scourges, and the others. Through each of the ten windows, and connecting all of them, there spreads out from the central light the theme of a flowering rose tree, symbolizing the Rose of England.

The windows commemorating the Dunkirk evacuation and the North Africa landings have been given by Mr. Dick Foxall. Mr. Foxall served in the Chatham Division during the war as a petty officer. He was present at Dunkirk and the North African landings, and was convinced that the success of both was due to Divine intervention—in short, that they were miracles. He was so deeply impressed by the "great calm" in the Channel during the momentous evacuation days, which enabled the exhausted troops to be rescued from the hands of the enemy and again by the covering of low clouds which protected the Navy and the convoys from air attack during the critical period of the landings in North Africa, that he wished some memorial raised. In thanksgiving, therefore, Mr. Foxall commissioned Mr. Easton to design and make two windows with these actions as their subject, and with great skill the artist has overcome the difficult task of interpreting a modern subject in an ancient craft. The result is a frank and bold interpretation of the actual events.

The Wrens' window is likewise original and expressive in theme and design. Ecclesiastical legend and tradition records that there are no fewer than seven St. Margarets in the hierarchy of Saints. One of them is revered as a slayer of dragons, and so, seizing upon the congruity of this theme with that of St. George's fame, the artist has rightfully and worthily shown St. Margaret slaying her dragon, and thus associates the Wrens with the men of the Navy in the defeat of evil. Those who look at this window will quickly notice that the crest of the W.R.N.S. has not been forgotten—the little Jenny Wren perched upon the Naval Crown and Anchor.

These brief descriptions can, however, only convey a little of the beauty and colour of these windows. Pre-eminent among modern workers in stained-glass, Mr. Easton has recaptured the glory of that pigmentation which was the secret of the medieval craftsmen. The windows are seen in their full beauty when the morning sun shines through them.

The scheme of redecoration for the sanctuary, chancel and baptistry