



Warrior Chapel Mosaic *portraying our Lord and the twelve Apostles*

- *Memorial to Ethel Mary Green dedicated on 24th August 1980.*

In the central panel are the crests and insignias of Jesus, James and John, Peter and Andrew. These are supported by two further panels, which carry the crests and insignias of the other eight Apostles.

- Ethel Mary Green was born in Charters Towers in 1893 where she spent her early years. She died in Townsville on 4th October 1977. A faithful member of the Cathedral congregation, her abiding interests within the Diocese were the Church Schools, the work of the Sisters of the Society of the Sacred Advent, the Brotherhood of St Barnabas and St James Cathedral. She spent many years of her life involved with the newspaper industry. She and her sister Marjorie checked and proofread the paper due to a lack of manpower during World War II and she was a director of the company for many years.

Miss Ethel Green and Miss Marjorie Green were also editors of "The Northern Churchman" the news sheet of the Diocese of North Queensland. They were appointed to this position by Bp. Wilfred Belcher in 1948.

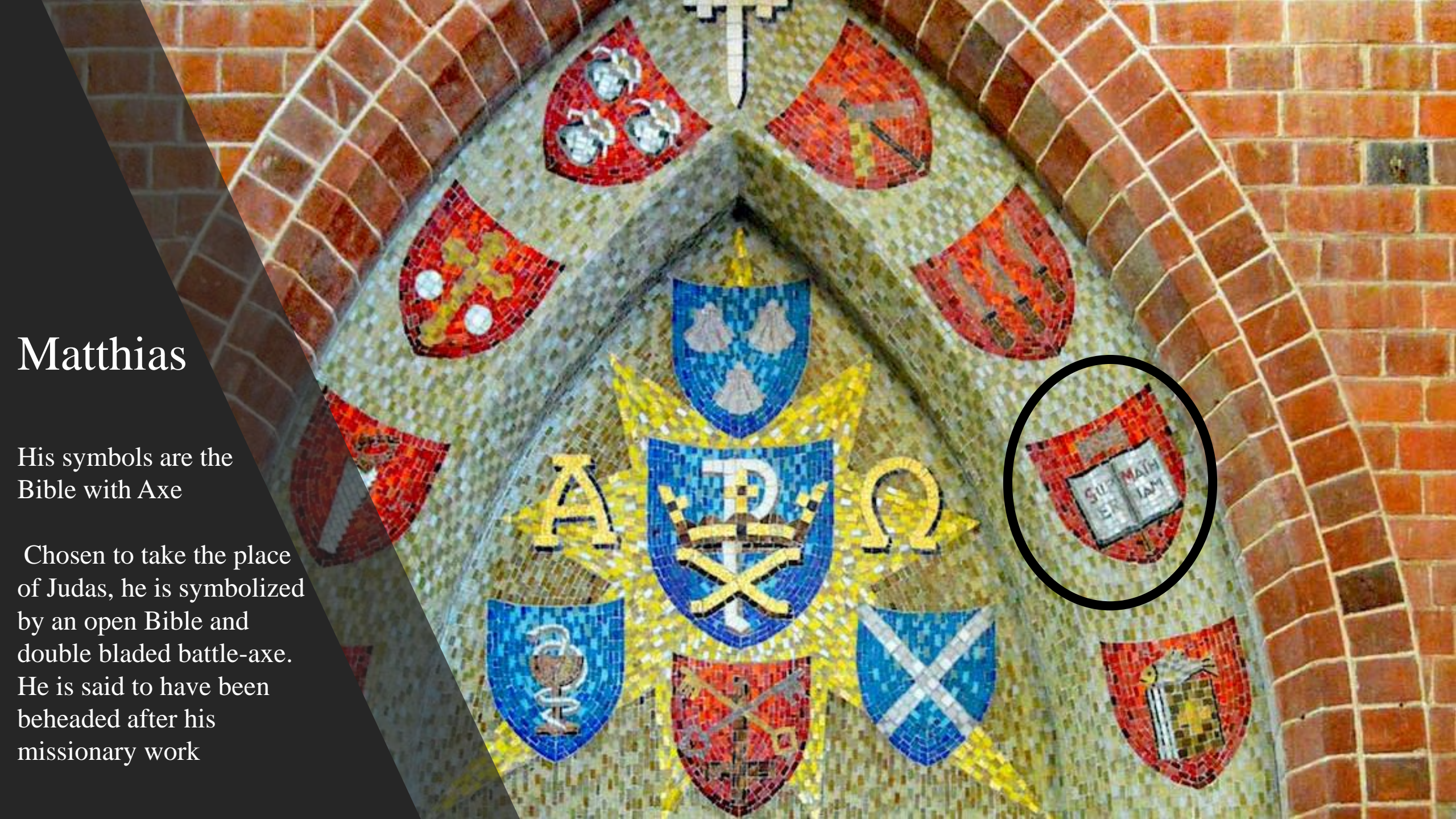
The Warrior Chapel mosaic Designed & made by Stan Moses

<https://art-of-stan-moses.jimdosite.com/>

Matthias

His symbols are the
Bible with Axe

Chosen to take the place
of Judas, he is symbolized
by an open Bible and
double bladed battle-axe.
He is said to have been
beheaded after his
missionary work



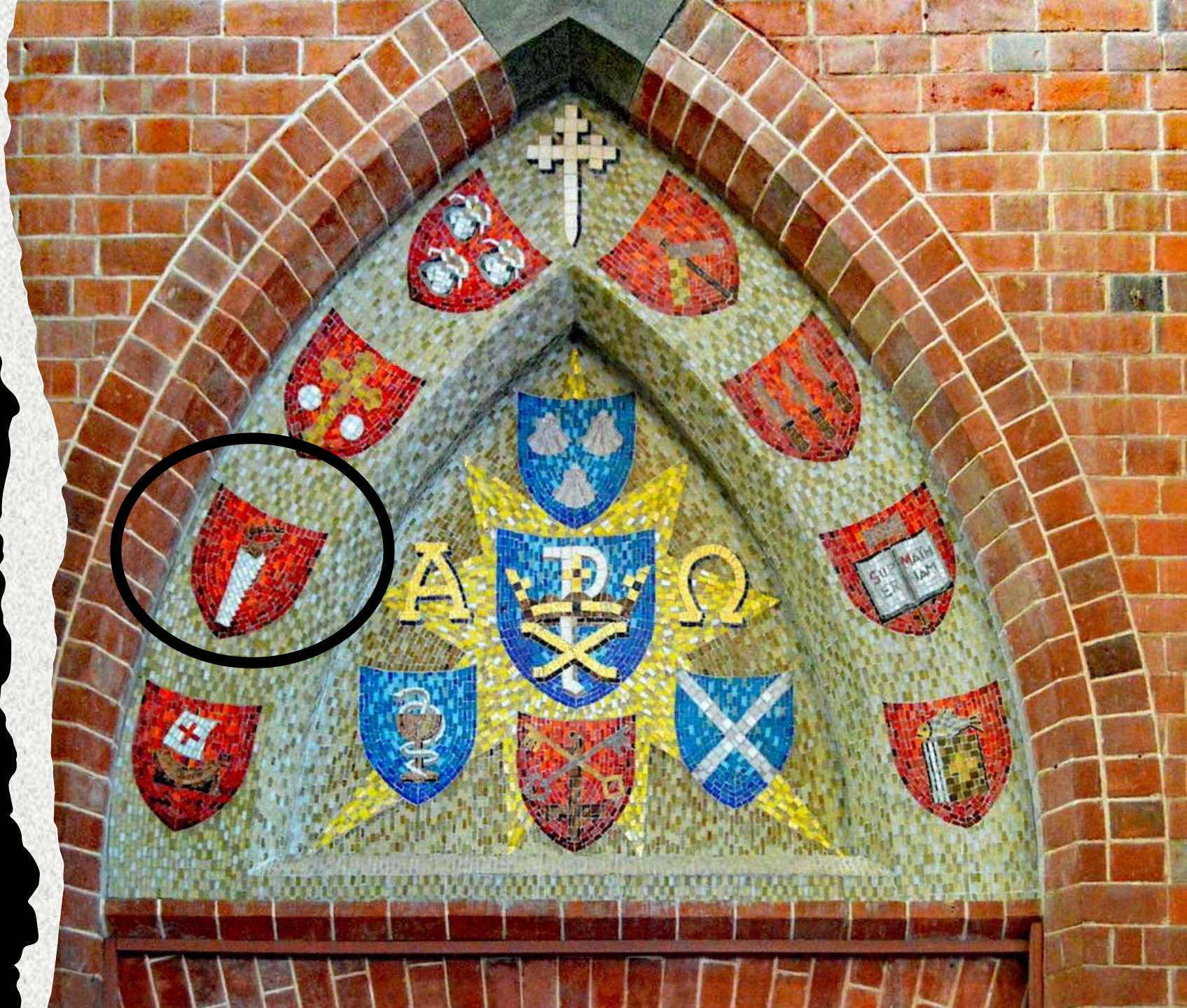
St Philip

His symbols are a cross and two loaves of bread, because of Philip's remark when Jesus fed the multitude.
John 6:7



St James the Lesser

James is represented by a saw,
since it is said his body was
sawn in pieces after a terrible
martyrdom



St Peter

His symbol is the crossed keys which recall Peter's confession and our Lord's gift to him of the keys of the kingdom. Matt. 16:18,19.

A photograph of a mosaic in a brick wall, depicting the keys of St. Peter. The central shield features a blue field with a white cross and a red shield at its base. This central shield is surrounded by eight smaller shields, each containing a different heraldic symbol. The entire mosaic is set within a pointed archway. A black circle highlights the central shield.

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St James (the greater):

His symbol is the
scallop shell
which is the
symbol of
pilgrimage and
stands for this
apostle's zeal and
missionary spirit.



[illegible]A detailed mosaic of St. Bartholomew's symbols. The central shield is blue with a white cross and a book. It is surrounded by a yellow starburst. Other shields include a red shield with three white circles, a red shield with a white cross, a red shield with a white book, a blue shield with a white cross, a red shield with a white cross, a red shield with a white cross, and a red shield with a white cross. One shield is circled in black. The mosaic is set against a background of red bricks.

St
Bartholomew

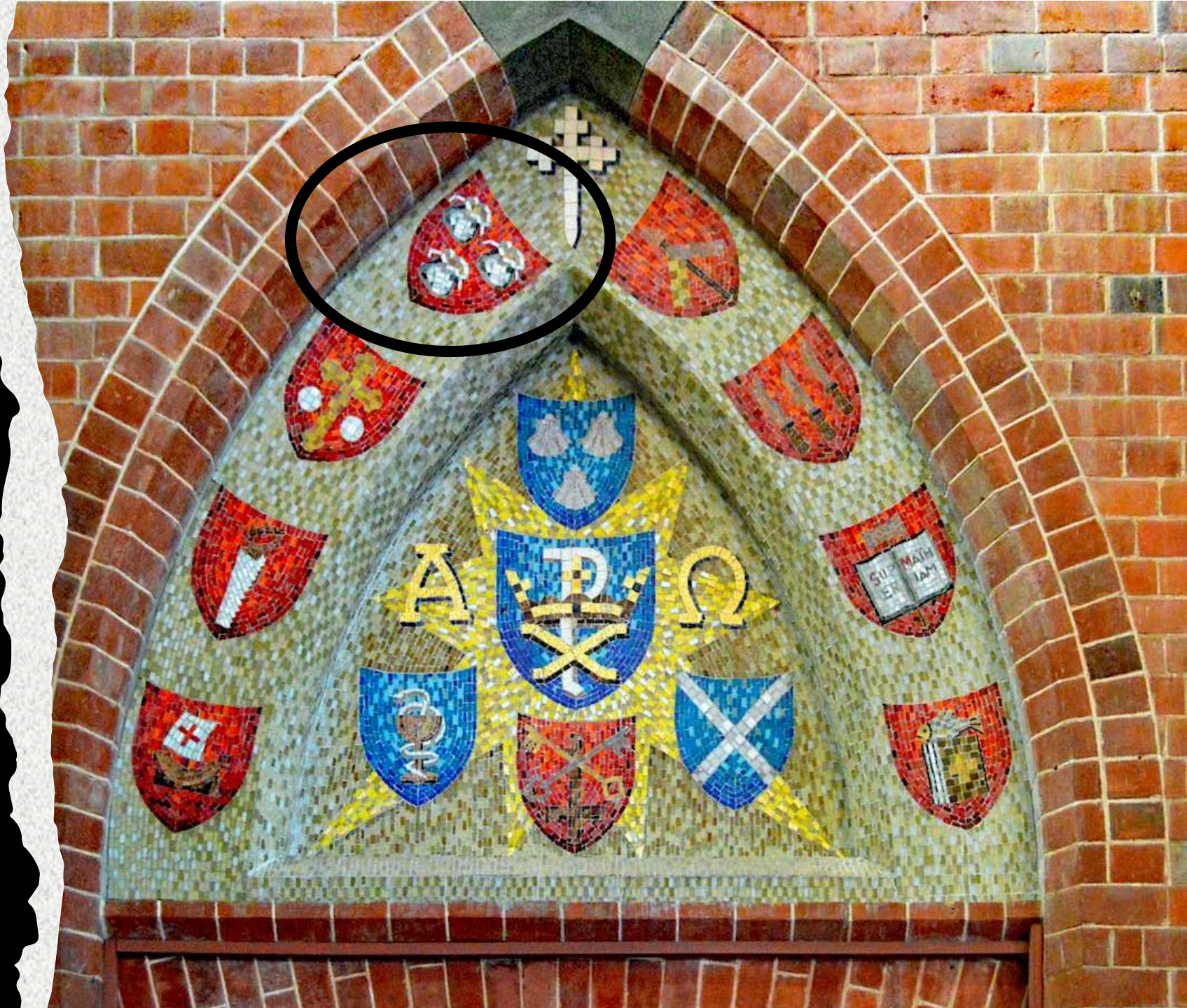
Knives are the symbols of Bartholomew as he is said to have been flayed alive, using flaying knives.

St Matthew-

symbol- bags of money

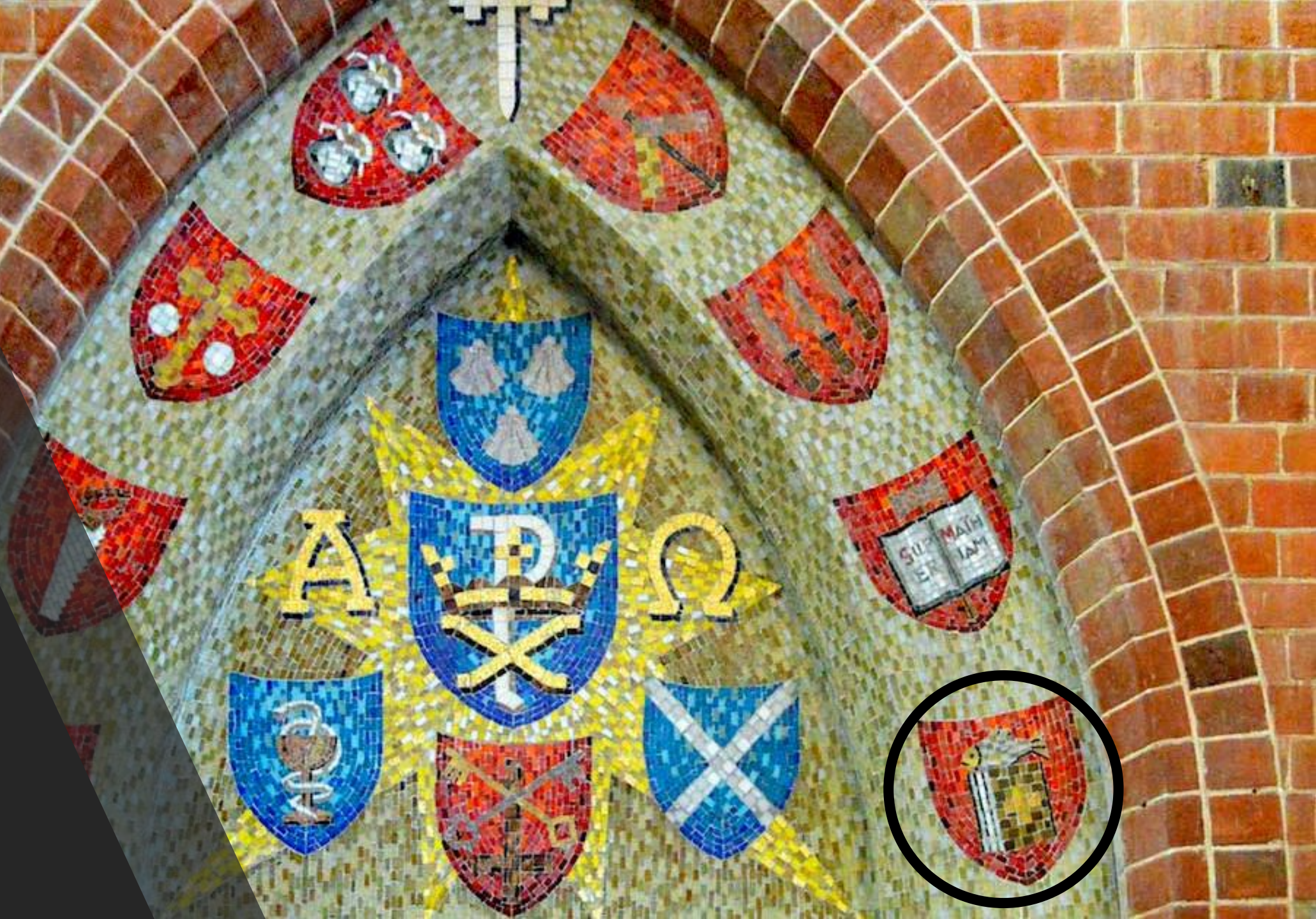
According to the Gospels, Matthew was a 1st-century Galilean, the son of Alphaeus.

As a tax collector, he would probably not have been literate, and certainly could not write highly educated Greek. His fellow Jews would have despised him for what was seen as collaborating with the Roman occupation force. After his call, Matthew invited Jesus for a feast. On seeing this, the Scribes and the Pharisees criticized Jesus for eating with tax collectors and sinners. This prompted Jesus to answer, "I came not to call the righteous, but sinners to repentance"¹



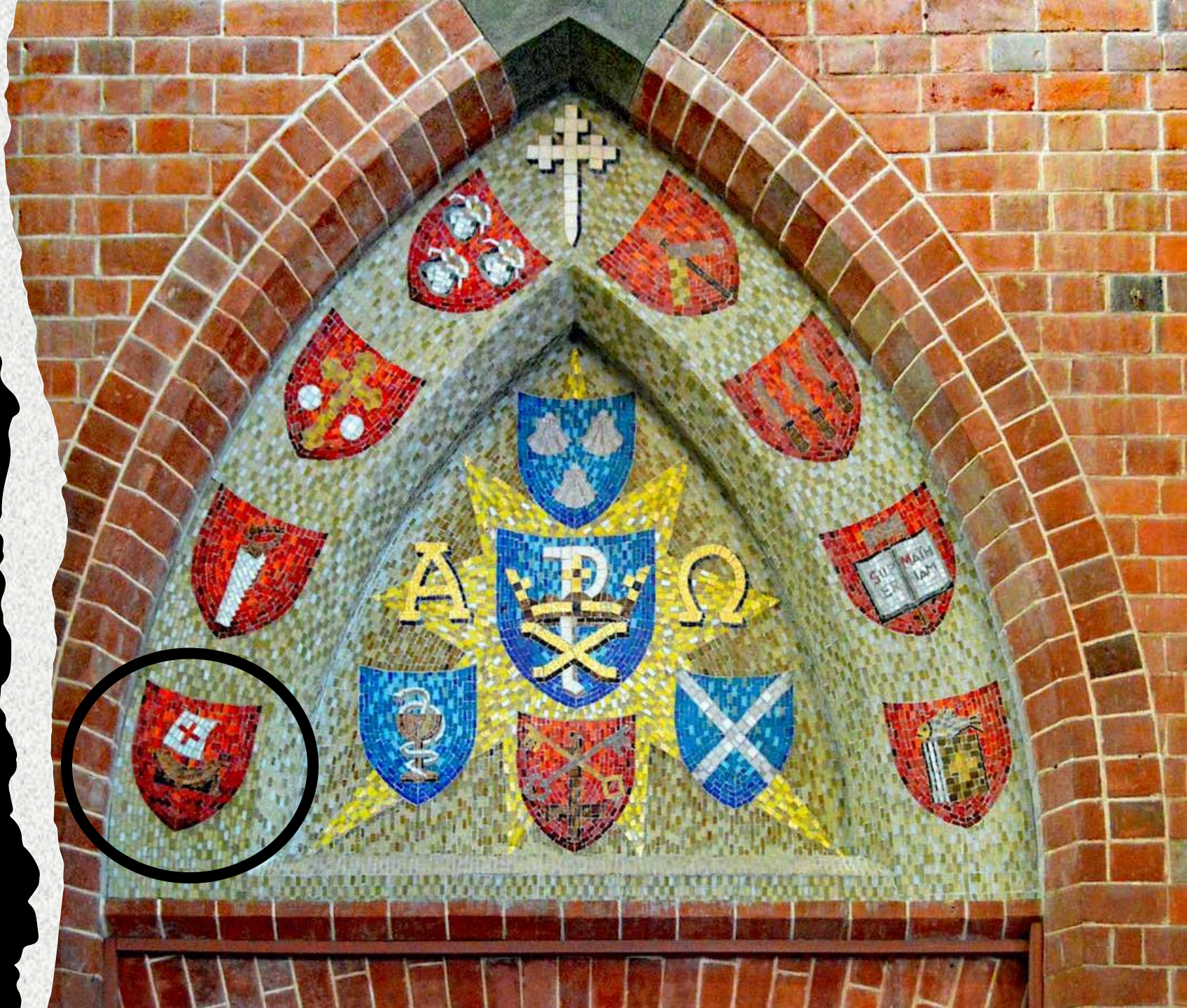
St Simon

A fish on a book represents, Simon the Zealot as through the power of the Gospel Simon became a great fisher of men.



St Jude

The Ship represents
how far St Jude
travelled on
missionary journeys.



Christ the King

This symbol is the crown and the Chi-Rho which is the oldest known monogram for Christ. Some call this symbol the "Christogram," and it dates back to the Roman Emperor Constantine (A.D. 306–337).

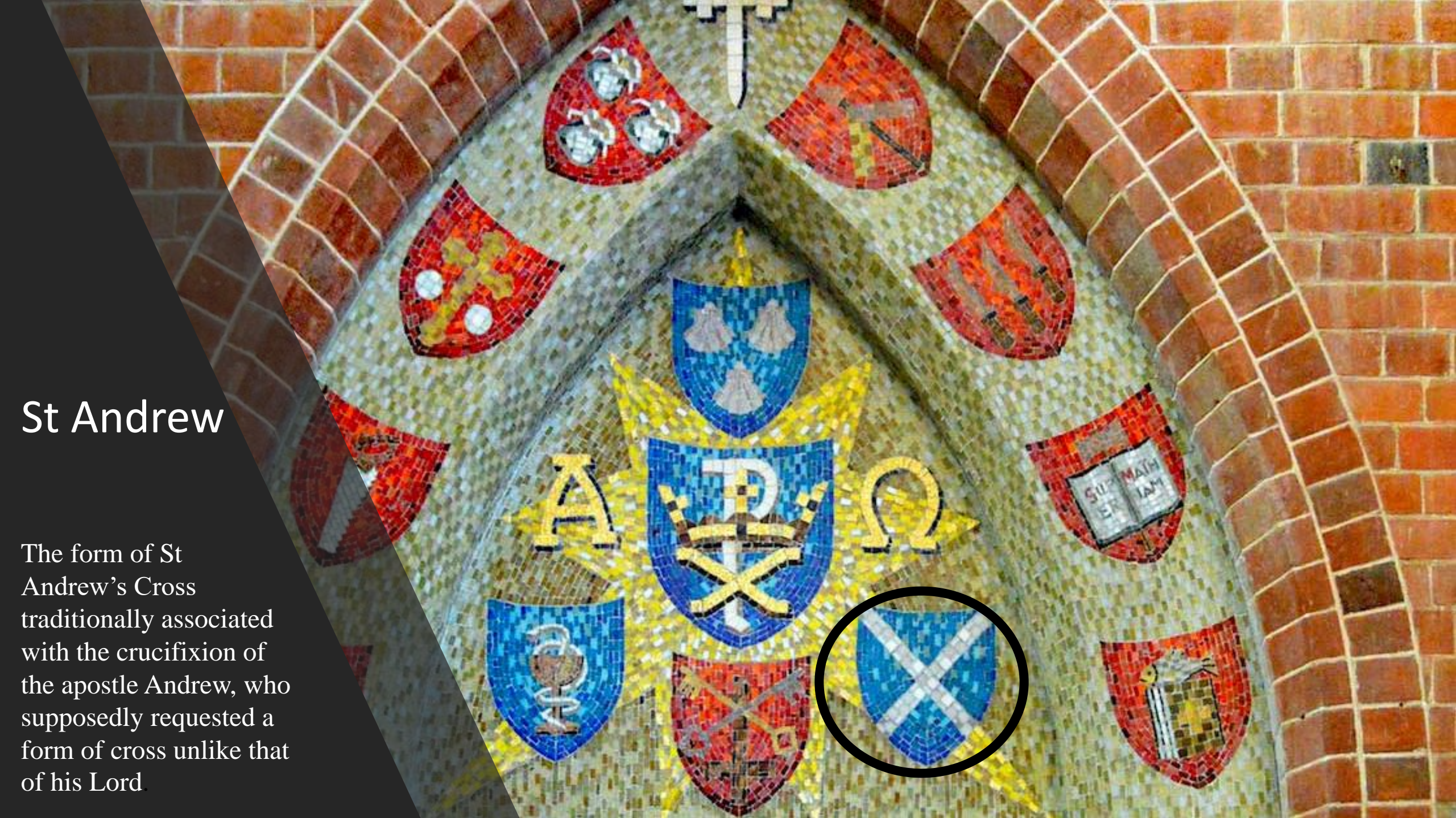
Chi (x = ch) and Rho (p = r) are the first three letters of "Christ" or "Christos" in the Greek language.

Alpha is the first letter of the Greek alphabet and Omega is the last. Together these two letters also form a monogram or symbol for Jesus Christ, meaning "the Beginning and the End." The term is found in Revelation 1:8: "I am the Alpha and the Omega," says the Lord God, "who is, and who was, and who is to come, the Almighty." (NIV)



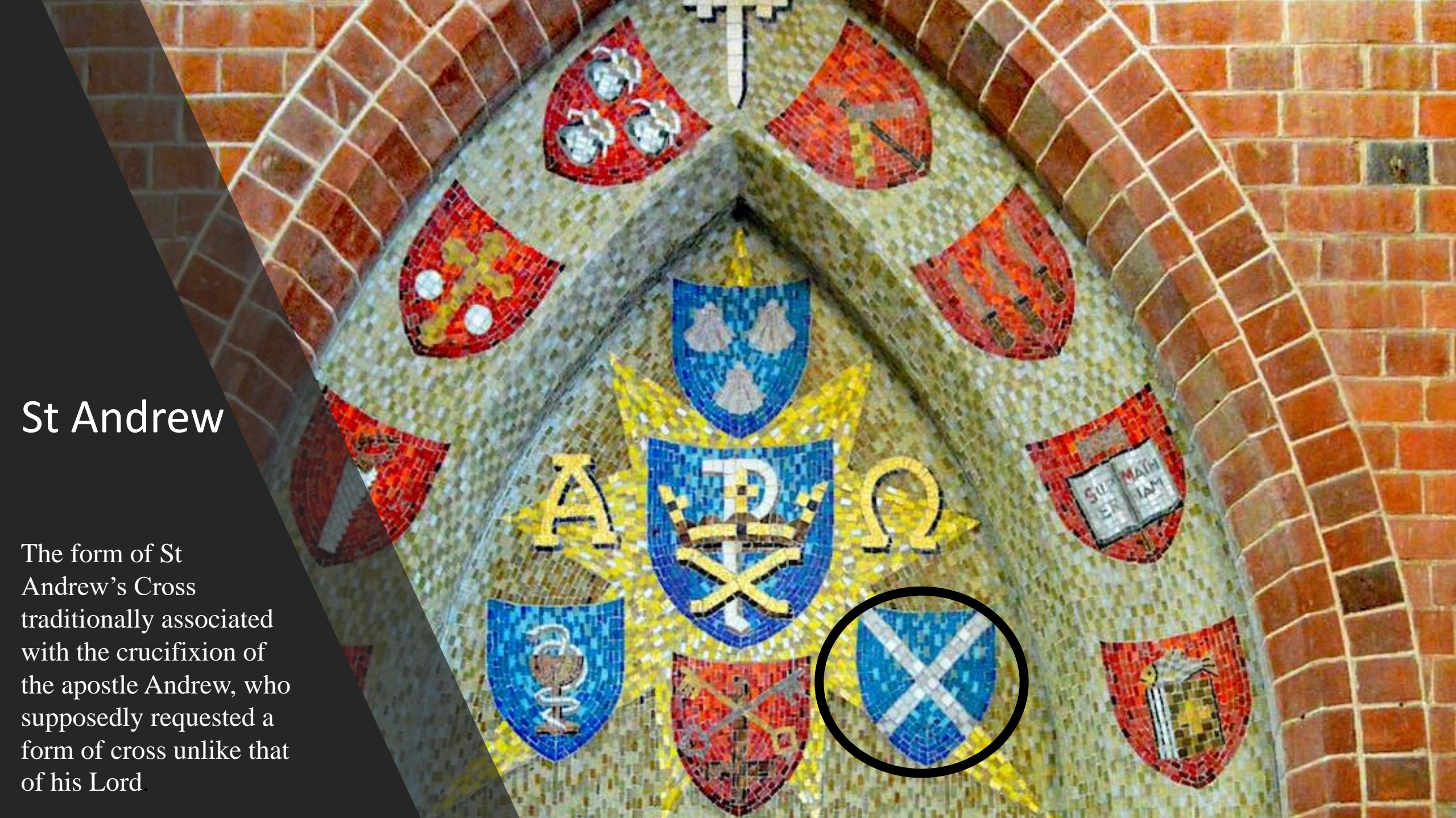
St Andrew

The form of St Andrew's Cross traditionally associated with the crucifixion of the apostle Andrew, who supposedly requested a form of cross unlike that of his Lord.



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A photograph of a mosaic in the Grotto of the Holy Sepulchre, Jerusalem. The mosaic is set within a pointed archway and features a central shield with a blue background and a white saltire (St. Andrew's Cross). This central shield is surrounded by eight smaller shields, each containing a different symbol. A black circle is drawn around the central shield, highlighting the St. Andrew's Cross. The mosaic is made of small tiles in various colors, including red, blue, yellow, and white. The background of the archway is made of red bricks.

St Thomas

was a carpenter and he is said to have built a church with his own hands, in India.

His symbols are a carpenter's square and a spear, as later he was persecuted in India and was killed with a spear by a pagan priest.



St John

His symbol is a chalice with a poisonous snake

Early writers state that John once drank from a poisoned chalice and was unharmed.





Flight into Egypt



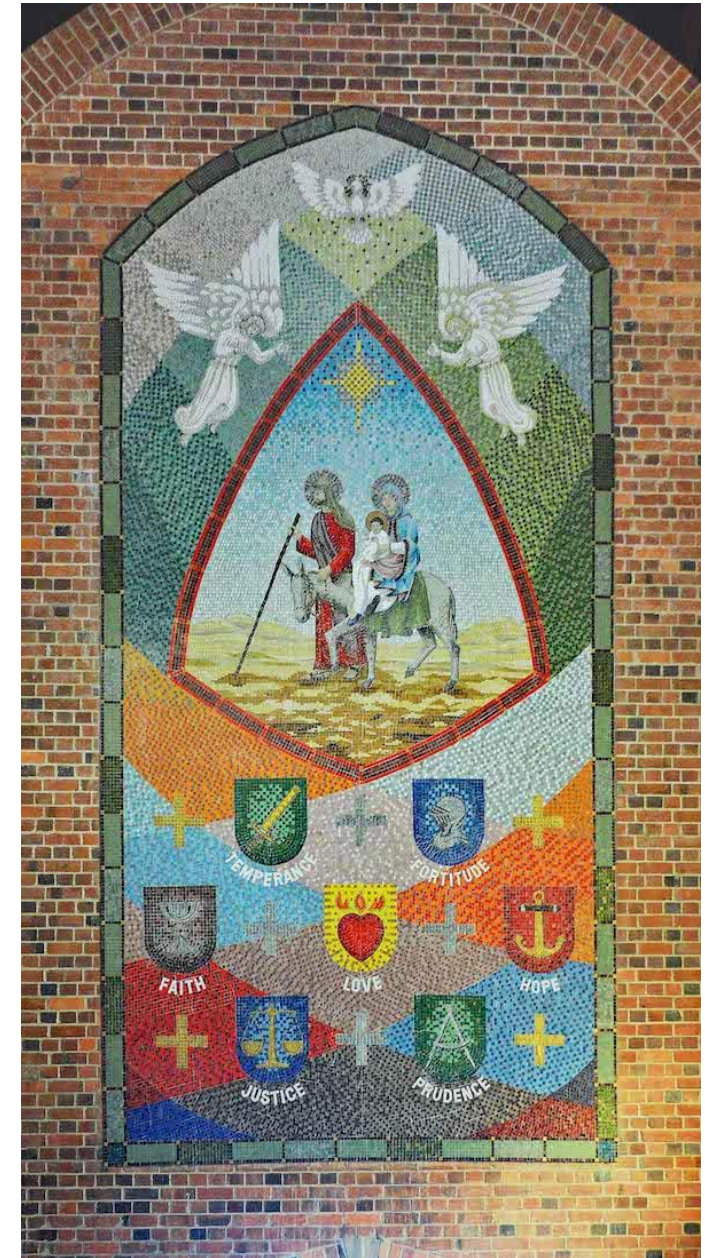
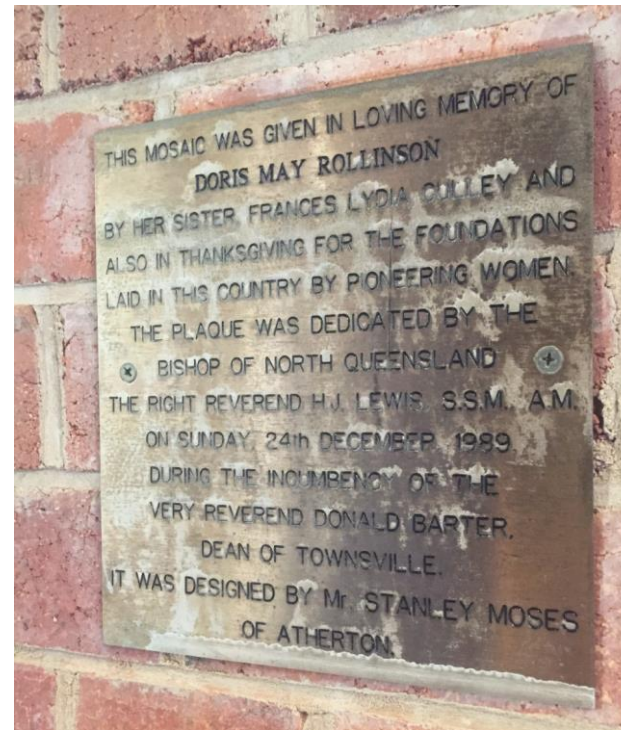
West door mosaic “Flight into Egypt”

The theme reflects the journey into the unknown of the early settlers and commemorates the contribution of pioneer women in the settlement of North Queensland.

The mosaic depicts Joseph and Mary carrying the child Jesus on a donkey, with attendant angels and the Dove of the Holy Spirit uppermost.

Below are seven shields with symbols portraying Temperance, Fortitude, Faith, Love, Hope, Justice and Prudence.

The Doris May Rollinson Memorial mosaic above the West Door was designed and installed by Stan Moses. The mosaic was a gift from Mrs F. Culley, the sister of Doris May,



Communion Chalice



Anchor



Hebrews 6:19 We have this hope as an anchor for the soul, firm and secure. It enters the inner sanctuary behind the curtain,



Christian Virtues



Warrior' Helmet



Scales



Sheathed Sword



Compass of Measured Judgement

Four Cardinal Virtues

The Flight Into Egypt

On entering St James' Cathedral, you are immediately arrested by the colour and richness of the ornamentation. Most worshippers see this as reflecting the joy and exuberance of Christian life.

Many forms of artistic expression are represented in St James'. There is stained glass in a variety of styles from many decades. There is some very fine wrought iron in the sanctuary. There are textiles in the form of Vestments, Banners and Hangings. There is wood: carved, turned, sculptured and joined. There is metal work in the form of Croziers and the Sacred Vessels. And there are mosaics which epitomise colour and richness.

A recent work installed in St James' Cathedral is the mosaic mural above the great West Door (mural simply means 'on a wall'). Mrs F Culley gave it in loving memory of her sister Doris May Rollinson.

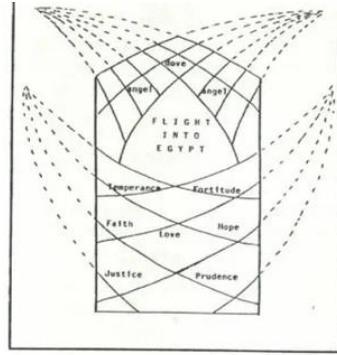
Its central theme is the "Flight into Egypt", supplemented by symbols representing the three Christian Virtues and the four cardinal Virtues, with Angels and the dove of the Holy Spirit above.

My commission was for a scene depicting the Holy Family. The subject could have been a Nativity or an Adoration of the Magi. However, as the work is a memorial to the pioneering women of the North, the Flight into Egypt was considered the most appropriate because it portrays a family journeying, like them, into the unknown.

The question of where to place such a memorial resolved itself. The only suitable area within the Cathedral was above the West Door. This is a huge surface: too large to fill completely with decoration, so a smaller area of twenty one square meters was chosen.

As the mosaic medium relies strongly on the direction in which the tesserae (tiles) run, it is essential to create a background pattern. This was established by the shape of the area to be filled. The arch at the top dictated the whole scheme.

Both the top and the base of the design were divided into compartments by curved lines. These lines radiated from four points to give a weave-like effect (see diagram). The colour scheme was



chosen to emphasise the appearance of weaving. By voiding a number of the compartments, a large area with four curved sides provided an enclosure for the main subject.

The pinnacle of the mural is dominated by the dove of the Holy Spirit with two Angels below. These figures are white, shaded to give them relief (or the illusion of projecting out from the wall). They are positioned outside the 'earthly' scene of the Holy Family, and yet their guardianship is obvious from their attitude of protection and concern.

The scene depicting the "Flight into Egypt" is presented in a natural and unstylised manner which is comfortable with the subject. The figures fit within an

emphasises the hardship of the journey.

The idea for the bottom half of the mosaic came only after several false starts. Pondering the qualities of the pioneers, the word 'courage' seemed appropriate. This led to 'fortitude' and to the other virtues. Having seen some of the symbols of the virtues rendered in heraldic form, the complete design fell into place. With the assistance of James Cook University Library, I was able to select suitable attributes to represent each of the virtues.

Apart from the burning heart of love, all the motifs are material objects. In the middle row are the Christian virtues of faith (the communion chalice), love and hope (an anchor, from Heb.6:19).

Above and below them are the four cardinal virtues of temperance (sheathed sword), fortitude (warrior's helmet), justice (scales) and prudence (compass of measured judgement). The crosses which occupy the spaces between the shields are of 'silver' and 'gold', and speak of heavenly reward.

The mosaic took six months to plan, eight months to execute and four days to install. It was dedicated at the Midnight Eucharist on Christmas Eve, 1989.

Once Stan had his final design, he took a piece of preshrunk cloth and drew the outlines full size in felt pen. Turning the cloth over, he glued the face (the part we see) of each tessera into place with water soluble glue.

The tesserae, or tiles, used in the "Flight Into Egypt" are tiny squares of Italian coloured glass, bevelled on the back to help them stick to the cement better. Stan estimates he used about three quarters of a million tiles! Where necessary the tiles were cut to shape so that they all fit exactly together.

Once the tiles were glued, the cloth was cut into pieces about 30cm square. The back of each

square was numbered and marked to show which way was up. Stan then transported the jigsaw to Townsville where, assisted by a tiler, he cemented the backs of the tiles, cloth square by cloth square, into their proper place on the wall.

The final step was to dissolve the glue, remove the cloth, and clean and polish the front of the tiles.

Stan Moses, a professional ecclesiastical artist, lives in Atherton. An Anglican, his work can be found in churches of many denominations and throughout St. James' Cathedral. Other examples of his mosaics can be found on the altar frontal and above the South transept door.

For more information on
Stan Moses, the artist

- <https://art-of-stan-moses.jimdosite.com/>

