

# Preface

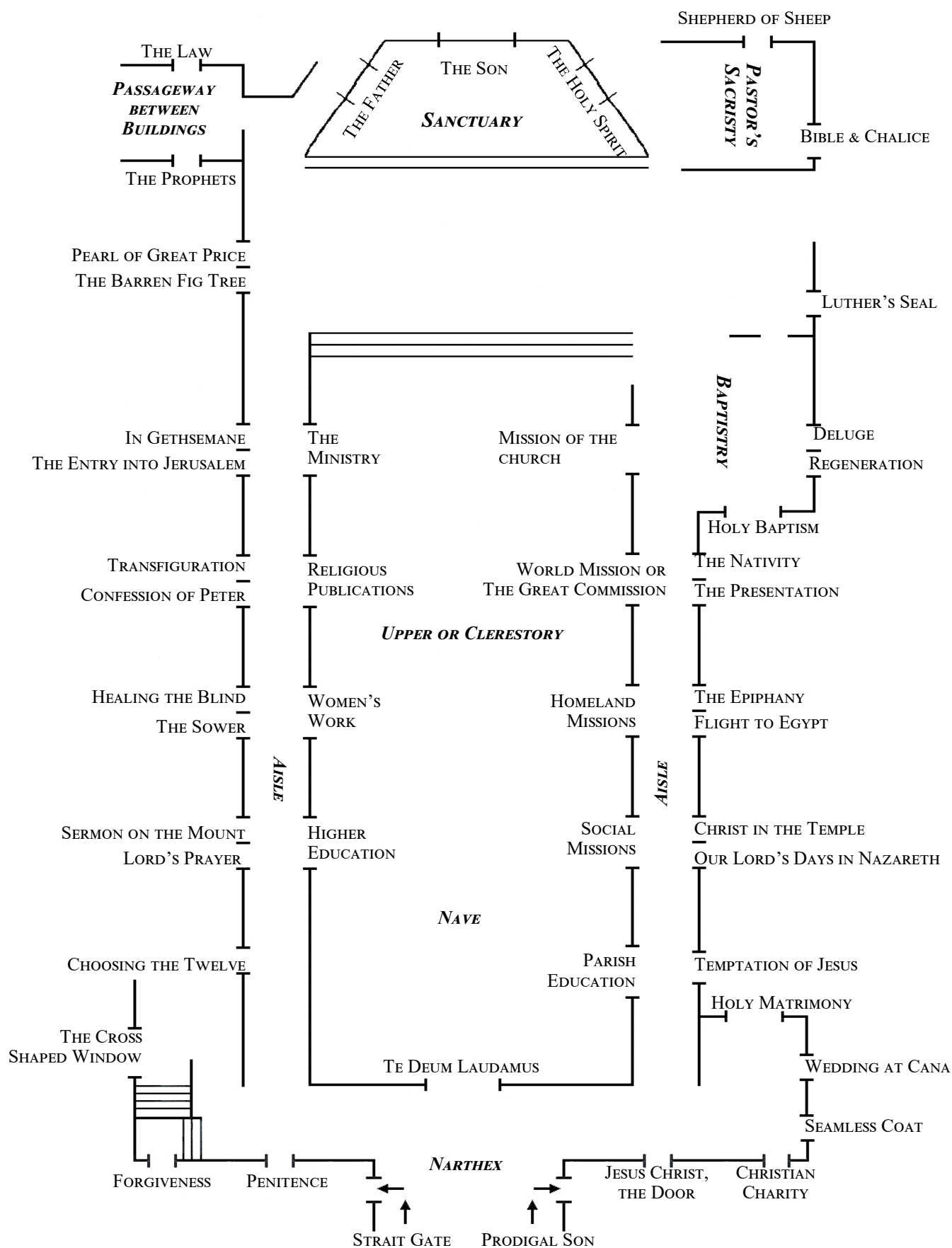
The preparation of this guide and commentary on the stained glass windows in Holy Trinity Lutheran Church, Greenville, Pennsylvania, has brought many compensations. It has recalled to memory the fine experiences which resulted from the original research, development, design, and final execution of these beautiful examples of the stained glass art. The intent of this booklet is to convey to others the information which is pictured in the forms and symbols in the windows, and to share the inspiration which comes from the intrinsic beauty of the stained glass.

In every heart there arises a response to the beautiful and the meaningful. This assertion has been tested and confirmed by people who have come into this church and have been enriched by the subjects and the colors in the windows. The booklet becomes for them the written record of the source of their enrichment.

The material here printed was used by members of the Lutheran Church Women in a study program November 1965. It is presented in this booklet as a guide and commentary for all those who seek to understand, through these windows, the living reality of the Triune God whom men are to thank, praise, serve, and obey.

Original theme, design, and research by Dr. Peter Brath, Pastor. Final design and construction by Mrs. Helen Carew Hickman and associates of Henry Hunt Studios, Pittsburgh, Pennsylvania.

# Map of the Art Windows



# **Our Stained Glass Windows**

Wherever a man has come into a conscious communion with his God, there he has sought to mark the place with a distinctive sign, device, or product of his handicraft. The primitive man would scratch out a clean place from the tangle of the bush to testify that there he had encountered God. Sometimes he would bring a natural growth of green or a garland of living flowers to set off a place as sacred to God and to him.

When the years had gone by, the writers of sacred history reported that Jacob, an early father in Israel, built an altar. It was to show that there was a holy place where he had come face to face with Jehovah and had won his blessing.

Solomon and others after him gathered the riches of groves and mines and fashioned them with skillful hands into sparkling temples dedicated to God.

Each generation builds and adorns its structures sacred to God – not that they might imprison Him in them – but that they might testify through these structures how God was welcomed with awe and reverence. At times the adornment was so ordered that from every facet of it there might issue inspiration for the mind and heart, and quickness for the hand of man.

Windows have always held the fascination of those who build their temples to God. Their primary purpose, of course, is light and ventilation. The hope, however, is that God's light be displayed in its full spectrum, and that the breath of God may sweep through to bring purity and refreshment and vigor. Thus there is chosen purple to indicate God's majesty, gold to show the wealth and worth of His blessings, green to convey the idea of fruitfulness unto righteousness, red to move His servants out into areas where they are to raise God's banners, and shades of other colors to testify to the variety of man's experiences with God.

The windows in Holy Trinity Lutheran Church were carefully planned and devoutly executed. They can be classified in two main series, the large clerestory sequence and the smaller side-aisle sections. In other areas the kind of window and its subject depends on its location.

## **The Trinity Windows**

### **Creation**

*(Picture on page 20)*

The purpose of the first series begins with the three large windows in the chancel known as the Trinity Windows. The one on your left as you face it reveals the work of God as Creator, and its different parts follow the order of creation as it is recorded in the Book of Genesis.

The medallion in the top of the left lancet shows two angels, the lighter one representing day and the darker one night. The top medallion of the middle lancet represents the division of the firmament from the water; the top medallion of the right lancet represents the creation of the plants and the green things of the earth.

In the left lancet, the center row medallion is emblematic of the creation of the sun and moon and the stars. The eye steals toward the center lancet in the same line to catch the artist's intention to tell of the coming of the fowls of the air and the fish of the sea. At the extreme right is the culminating event of creation, the arrival of the beasts and their superior, the human being.

The lower left medallion shows off the completed creation. To the right of it in the center lancet are figures indicating the institution of marriage as part of God's plan for a continuing creation. The lower right hand medallion calls to mind the tragedy of expulsion from the Garden because of man's disobedience against God.

## **Redemption**

*(Picture on page 21)*

The central window of the chancel emphasizes the subject of Redemption through the suffering, death, and resurrection of Jesus Christ, the second person of the Triune Godhead. It occupies a natural place above the altar and is part of the scheme of that area which presents, repeats, and stresses the central Christian teaching of man's redemption through the sacrifice of Jesus Christ. In this window one sees what has been described as "the happy combination of the traditional and the contemporary." This refers to the traditional jewel-like character of the windows and the contemporary feeling apparent in the incidents and the figures portrayed.

In addition to the main impression of the figures, other decorative pieces symbolize the sacramental nature of God's blessings. The hand of God speaks of His immanence, grapes and wisps of growing wheat speak of the blessings which come to us through the broken body and shed blood of our Lord, and the roses symbolize the loving character of God.

In the top section of the left lancet is a representation of the Last Supper on Thursday before our Lord's death. Each chalice tells that the twelve disciples of the inner circle were there in the upper room in Jerusalem with Jesus to partake of the Passover meal.

Under this is the artist's portrayal of the agony of Jesus in the garden where He and His disciples had gone for prayer. At the bottom of the lancet is Judas betraying our Lord with his infamous kiss. Judas is identified by the money bag in which there are thirty pieces of silver, the price paid him for his betrayal of Jesus.

The consequent events of that night and the following days begin at the top of the right lancet



with our Lord's appearance before Pilate, the Roman governor. Here Pilate is not pictured as an heroic Roman but as a fat and dissolute weakling. Our Lord towers above him in stature and character.

Below it is the scene showing how Pilate tried to escape involvement in a religious quarrel among the Jews. He sent Jesus to the high priest, Caiaphas, who demonstrates his vicious intent by railing hysterically at Jesus. From that place Jesus is sent back to the trial court and condemned to death by crucifixion.

The bottom panel in this right hand section tells of our Lord bearing His cross on the agonizing trip toward Golgotha.

The history of that first Good Friday is continued in the bottom medallion of the center lancet. Jesus is crucified, and His mother is weeping there beside His cross. The movement of the story is upward from this grim moment. The theological implications are not considered in this upward surge but rather the symbolic direction toward eventual victory. While the crucifixion is a low point, it is not the extinction of Jesus. He rises from the stone tomb in which He was laid and lives and reigns to all eternity. An interesting physical feature of this section of glass is that the figure of our risen Lord remains visible even when the fading light of day darkens all the area around it.

## **Sanctification**

*(Picture on page 22)*

The third of the chancel windows, to the right, depicts the idea of Sanctification through the presence and activity of the Holy Spirit. The uppermost medallion on the left contains a series of flames representing the tongues of fire reported on Pentecost. The descending dove is a symbol of the Holy Spirit who empowers men to do and to become what they never dreamed they could achieve.

Underneath is baptism, one of the two valid sacraments instituted by Jesus. It is always attended by the presence of the Holy Spirit. Last in the live of medallions is the Annunciation which reminds us that the Holy Spirit bear's God's word and purpose to His chosen.

At the top, in the center medallion, an angel is shown clothed in various robes and attitudes which are representative of the Holy Spirit. He carries the shield of faith, tramples underfoot thistles which symbolize sin, and wears a crown which tells of life everlasting. Coming down the center line, we see our Lord predicting the baptism of the disciples with fire. In the bottom scene our Lord is being anointed for His work as He states in the Gospel of St. Luke 4:18 "The Spirit of the Lord is upon me, because He has anointed me to preach good news to the poor."

In identifying figures in drawings and incidents it is well to remember that only our Lord is shown with a nimbus encircling a cross. All others may have a plain nimbus only.

The top medallion of the right hand lancet is a companion to the one on the left, but instead of the tongues of fire which represent gifts for our sanctification, there are the dove and the roses of charity symbolizing those gifts which are granted to us in order that we may help others. Below this symbol is a drawing of the baptism of Jesus by John the Baptist, at which time a voice declared “This is my beloved Son with whom I am well pleased.” The Holy Spirit made His presence known on this occasion.

The last in this series is in the lower right hand corner symbolizing Pentecost when the Holy Spirit descended upon Peter and the other disciples and caused them to speak in many different languages. This enabled them to witness to others concerning the good news of righteousness and salvation.

## **The Nave Windows**

If you had the opportunity to hover a few hundred feet above the roof of the church, you would see that it was the architect’s intention to erect the building in the form of a Latin cross. A cross may be described as having a head, arms, and a body or shaft. These are discernible in the roof lines.

In the interior, the chancel corresponds to the head; the division between the chancel and the nave, or crossing, is the arm section; and the nave is the interior counterpart of the cross’s shaft or support. Keeping in mind this cross form and its separate parts, you can get a better appreciation of the symbolism and arrangement of the big clerestory windows.

The three chancel windows, corresponding to the head of the cross and representing the Triune Godhead, inform us of what our God has done and what He means to do for our eternal blessing. The clerestory windows in the nave inform us of what God calls us to do in support of His intention. They become the record of what has been done under the continuing guidance and assistance rendered by God to His devout helpers. These windows are also designed to furnish the ongoing generations with inspiration to help carry on the divine purposes. They tell of those who were faithful in the past, and they encourage us to be a strong support in continuing God’s purpose in Jesus Christ.

## **Mission of the church**

*(Picture on page 23)*

Above the font and baptistry section is the window which shows that the principal function of God’s people gathered in his church is to preach his revealed word and to administer his instituted sacraments. The center panel or lancet of each of these windows contains the biblical warrant or

commission for a particular enterprise. This one shows our Lord preaching His “Sermon on the Mount.” The people whom He instructs form the outline shape of a church, symbolizing the calling of people into the church. The colors used in windows become significant at times and carry their own message. The red, orange, and other vivid colors make this a so-called “hot” window, deliberately chosen to be so in order to carry the idea of excitement and enthusiasm for the prime mission of the church. Traditional biblical figures have their identifying symbols as is indicated in this setting. At the base of this lancet are St. Paul, identified by the cross-topped travelling staff in his hand, St. Peter, made known by the keys, and St. John, whose symbol is a book or sometimes an eagle. The men represent the great preachers of God’s Word in the beginning of the Christian Church. A shaft including a flame of fire and a descending dove shows the Holy Spirit descending upon these men to inspire, guide, and enlighten them as they preach or write God’s message.

The Law and the Prophets are included in the outside panels. On the left rises the strong figures of Moses, holding tablets traditionally symbolical of the Law which is preparatory to God’s new covenant. In the right hand panel stands Isaiah holding a manger-like crib, symbolizing the prophecies concerning the Messiah.

To the left in the middle area is seen Athanasius, one of the early church fathers. The triangle symbol in his hand informs us that he was the proponent and defender of the doctrine of the Triune Godhead or Trinity.

In a comparable location on the right stands Martin Luther, champion of the Word of God as opposed to the word of men. He points to the open Bible signifying the Word, and holds his Catechism which he has prepared as a basic interpretation of some of the primary emphases of the revealed Word of God.

The section on the lower right is filled with information concerning John Steck, a pioneer pastor of Western Pennsylvania. He went on horseback to churches and log cabin meeting places baptizing and preaching to newly arrived settlers.

An effort is made in each of these windows to bring in a contemporary note or incident. In the lower left lancet there appears an army chaplain. He shows us that God’s Word is preached and His Sacraments are administered by His faithful people in all places under all kinds of circumstances and experiences. This scene was chosen to portray this idea because the donor of the window was a member of a barrage balloon unit in World War I.

## **World Mission, or The Great Commission**

*(Picture on page 24)*

This window is a pictorial representation of the Christian Church’s response to the great command given by our Lord to go into all the world to make disciples of all people. The scriptural back-

ground is in the last two verses of the twenty-eighth chapter of St. Matthew and the fifteenth verse of the sixteenth chapter of St. Mark. The center lancet shows our Lord on the mountain of His ascension speaking His command. A ray of light descends upon His followers and shines on the dark world below. The shaft of light is filled with crosses indicating the various plantings of the Gospel message through-out the world since the resurrection and ascension. In the group of commissioned helpers are clerical and lay missionaries, preachers and teachers of the Gospel of salvation.

The figures in the forefront are St. Cyril and St. Methodius who introduced Christianity to the people of Slavic background. Cyril holds a specimen page of scripture written in letters of the Cyrillic alphabet which he invented. In this window the effort is made to include all the overseas national and ethnic origins from which members of this congregation have come.

At the top left is St. Paul, again identified by the cross-topped travelling staff, listening attentively to the call of the frantic representative of Macedonia to come and help them. This informs us of the early introductions of Christianity into Europe. The figure on the opposite side is St. Thomas, made known to us by the five crosses at his head symbolizing the five wounds of Jesus which Thomas was invited to verify at a time of his doubting. He also holds the nails used in the crucifixion. The cross close to him tells of the tragedy of Golgotha, and the winding road ending at the figure of Buddha speaks of the journey of St. Thomas from Golgotha to India to establish Christianity there. This scene records the spread of the church to Asia proper. The continuing representative of this effort is the present Mar-Thoma Christian Church of South India.

Swinging back again to the area below St. Paul on the left, we see St. Boniface, effective missionary to Europe and particularly to the Germanic peoples. The chief thrust of his message is indicated by the helmeted Teuton near him. Moving to the right lancet, one sees St. Ansgar who was a missionary to the Northern European tribes. He is shown in the act of constructing a Christian chapel from a felled tree once dedicated to Jupiter by the heathen north people.

No missionary story is complete without a reference to Father Heyer, Pittsburgh Synod foreign missionary who was instrumental in organizing American Lutheran missionary programs in India. Here he is shown teaching a group assembled from the peoples of India.

In the lower left hand corner of the window is Albert Schweitzer, missionary of the twentieth century, ministering to the people of Africa. Near him is the walking figure of David Livingstone, pioneer missionary to Africa.

The small airplane represents the St. Paul, used by the Lutheran World Federation in evacuating missionaries of various churches from the interior of China in the face of the Communist advance. Eventually it was destroyed in mid-air by a bomb planted aboard it by Chinese enemies.

## Homeland Missions

*(Picture on page 25)*

The third of the large clerestory windows calls attention to the planting of the church in the homelands. As in the other windows of this series, the middle lancet contains the scriptural warrant or inspiration for the subject. Our Lord is shown reading and speaking in His home town synagogue as it is recorded in the fourth chapter of St. Luke, verses sixteen through twenty.

At the top of the right hand panel appears the figure of St. James, first pastor of the first Christian congregation at Jerusalem. From his hand streams a variety of symbols indicating that from this first church there went money, encouragement, and prayers for the spread of the church in the homeland of Palestine and Asia Minor. The ship underneath brings information of the coming of the church to North America. The figure near the ship can be identified as Henry Melchior Muhlenberg by his motto “Ecclesia Plantanda,” or “The Church must be planted.” He was a pioneer in organizing, strengthening and spreading the Lutheran Church in colonial America.

A six horse hitch drawing a Conestoga wagon over the Allegheny Mountains reveals the spread of the church into Western Pennsylvania which is identified by the symbol of a steel mill. From Westmoreland County and by other routes Lutherans moved into the expanding west.

The top of the left lancet is filled with a picture of the meeting and conversation between Philip the Evangelist and the Ethiopian eunuch at Gaza. This site has been the scene of numerous confrontations in our day between the Jews and the Egyptians. Philip the Evangelist is reputed to have been active in the spread of the Christian Gospel in the homeland of Palestine.

Underneath this scene is a map of the United States and a part of Canada with streams of people on the move in all directions. The crosses disclose that the church follows these moving people back and fourth in order to serve them in all their needs. The panel in the base of the left lancet expands a detail in the church’s effort to serve moving people. In this venture, missionaries from Western Pennsylvania were active. The first one was the pastor known affectionately as Father Heyer. Several generations after him came others, some of whom decided, in a meeting held in our old brink church, to serve in this Midwestern area.

The two church facades are those of our old church building and the new one. Near them are the maple leaf of Canada, the lone star of Texas, and a sheaf of wheat typical of the Midwest plains area of our country. All together they repeat the historical fact that at conventions of the Pittsburgh Synod, some held in Holy Trinity Church, actions were taken initiating or sustaining mission work in the areas symbolized.

## **Social Missions**

*(Picture on page 26)*

The charitable enterprises of the Christian faith are suggested in this window which is slightly different in design and color from the others. Still it harmonizes with the other windows and continues the scheme of showing in what ways Christian people can help to carry out the purposes of God. This window brought special commendation to those who made it, on the basis of design, color, and choice of glass.

The Biblical motif chosen to stimulate consideration of the enterprise of merciful service is the parable of the Good Samaritan. The incident begins at the bottom of the central section showing a traveler fallen among thieves and robbers and left on the roadside as dead. The elements in the parable proceed upward because it is the purpose to show at the top what is important, the act of loving service to this man in need. The priest and the Levite are shown passing by on each side. One who is called “The Good Samaritan” comes that way, picks up the victim, and then makes provisions for his care.

At the top of the right window Jesus is shown embracing children. This picture is illustrative of the Christian duty revealed in His words “Let the children come to me, and do not hinder them; for to such belongs the kingdom of God.” Immediately under the feet of Jesus is William Alfred Passavant, organizer of the institution at Zelienople for the care of orphaned and neglected children. A small section of gold and white glass outline the horse and carriage in which Passavant transported cholera patients from the wharf in Pittsburgh to an area called Laceyville. Here in a school building he cared for these sick and founded Passavant Hospital, the first Protestant hospital in America.

At the lower right is the walk leading to the Lutheran Home for the Aged at Zelienople, toward which two old people are shown making their way for care and security under the auspices of the church.

The picture at the top left shows our Lord’s personal ministry to the lame and the blind. Beneath it stands the regal figure of Charlemagne strongly voicing his edict to the monastic communities to provide hospitals for the care of the sick. The fortress-like building with its barred areas demonstrates the Christian venture of ministering to those in prison. The chaplain holds up prominently the cross to show that true regeneration and lasting salvation come solely through Jesus Christ.

## **Parish Education**

*(Picture on page 27)*

The subject of parish education begins with the representation of Jesus teaching from a boat. He has taken refuge in it because of the press of the crowd which has come to see and hear Him. In

the crowds are adults and children who bring to our attention the emphasis that all age groups can receive and understand Jesus' teachings. The upper left hand picture tells us about Peter starting out on his work in the church. Near him are seven deacons appointed to carry on some phases of the church's responsibility. Their work will free others to teach and preach the Gospel.

Under it is a representation of Balthaser Meyer, sometimes known as Baltzer Meyer, who typifies the lay religious leader common in the early days of Western Pennsylvania. He taught secular and religious subjects to the children on week days and preached the Gospel in the log cabin meeting places on Sundays. The lower left hand panel calls attention to the Bible as the source of information about God and the Christian Way of Life.

The upper right hand panel describes the manner in which the early Christians identified themselves. The fish was one of these identifying symbols. The Greek spelling for the word fish, "ixthus," lengthens out to "Iesus Xristos Theou Uios Soter" which means "Jesus Christ, Son of God, Savior." When a Christian saw a fish painted or scratched on the door post of a home he knew that a Christian lived there. These Christians would assemble secretly to study the Bible and to lay plans for spreading the message that Jesus, the Son of God, was the Savior of mankind.

In the center of this light is the picture of Robert Raikes, a pioneer in Sunday School work. Here he is seen inviting a London street urchin to enroll in his Bible story class. Secular subjects were taught also in these early Sunday Schools.

### **"Te Deum Laudamus"**

*(Picture on page 28)*

This beautiful window over the west portal of the church is a translation into glass, color, and symbol of the ancient Christian hymn to the Holy Trinity known as the "Te Deum." Its name comes from its opening words "We praise Thee, O God." It is used as a canticle in the Order for Matins, frequently as an anthem, and also in paraphrased form as a hymn.

The design and meaning of the window are most readily interpreted when one has a copy of the canticle in front of him. At the extreme top are the hands symbolizing God, the descending dove which is a common identifying mark of the Holy Spirit, and a lamb resting upon the Book with the Seven Seals. The panel speaks of the Holy Trinity to whom the hymn is addressed.

In the center light at the top is Jesus Christ arrayed in His ceremonial robes as King of Glory. We sing of Him, "Thou art the King of Glory." On either side of Him are the winged figures of the seraphim and the heads which denote the cherubim. Their presence is included because of the line in the hymn which says, "To Thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy."

On the left, second section from the top, is a representation of the fellowship of the prophets,

and on the extreme right in the same line is the company of the apostles. The reason for their inclusion is obvious from the content of the hymn.

In the third section in the center, the Virgin Mary is shown holding the infant Jesus. This panel emphasizes for us the submission of Jesus Christ to be born of a virgin. On both sides flanking this picture of the baby Jesus held by His mother Mary are figures holding trumpets, typical musical instruments of praise. All through this window are notes of music and flowers which symbolize that here is being presented a hymn of praise.

The lower section to the left shows people of different races who join together to sing praises to the Triune God. The center medallion in this line exhibits the early martyrs of the New Testament era. They are John the Baptist in rough garments, who was beheaded by Herod the king, St. Stephen who was stoned to death by an excited mob, and St. James the first of the apostles to be martyred.

On the right, the church is represented as offering its praise. The two individuals with bishops' mitres are St. Ambrose and St. Augustine, the reputed authors of "Te Deum Laudamus."

The intrinsically pleasant impression of this window on the average viewer is supported by the judgement of the experts that this is an excellent example of stained glass art.

## **Higher Education**

*(Picture on page 29)*

The moon and the stars recall the biblical incident which reveals that by night a learned Jew named Nicodemus came to Jesus to inquire about eternal matters. The idea of the intellectual's interest in eternal things is further supported by the window area below the figure of Nicodemus. St. Paul is standing near the altar which had been erected to the "Unknown God" by the Athenians. It was here on Mars Hill that St. Paul delivered his discourse to the intellectuals.

In the upper left hand lancet is St. Augustine, illustrious scholar and churchman. He is teaching from the scriptures which are supported on a lectern. Augustine is generally considered to have influenced theological study and to have been a particularly important influence in the thinking of the Reformers, especially Martin Luther.

Underneath him is a drawing of the Henry Warren Roth building at Thiel College. The primitive lamp seen near this building is a symbol of truth and the enlightened mind, the direction and the objective of Higher Education under the auspices of the Christian Church. The lower left hand panel is an original symbol interpreting the application of certain fields of learning to practical matters of life.

John Wycliff is the strong and prominent figure in the upper right hand panel. He was a noted professor at Oxford University. The star indicates the commonly held opinion that Wycliff was "the



morning star of the Reformation.” The building under him is one of the older buildings at Wittenberg University in Springfield, Ohio, where the professor honored in this window received his education.

The sphere in the lower right hand panel calls attention to the study of astronomy; the compass is indicative of the teaching  $\frac{dy}{dx}$  form a basic equation in calculus.

This professor’s interest in sports is brought to mind by a tennis racket in the left lower section and a golf club and ball near the extreme right hand edge of the lower right medallion.

## **Women’s Work in the Church**

*(Picture on page 30)*

The visit of Jesus to the home of Martha and Mary is the biblical starting point for this window. Martha is identified for us by the spoon in her hand with which she has prepared a dish of food for their honored guest. Mary sits in devout contemplation at the feet of Jesus. The panel below shows women busy in teaching and in choir singing.

Lydia, described as a seller of purple cloth, stands at the upper left. She opened her home to early Christian missionaries and offered it as a meeting place for early Christian groups. Just below her is a representation of Louisa Marthens, first Lutheran deaconess to arrive in America. She depicts women’s ministry to the sick. Below her is shown Christian women serving the shut-ins.

Dorcas stands prominently at the top right. She was a skilled seamstress and doer of good deeds. Below her is shown a woman doctor. The area of this ministry is India where women did not receive medical care until the coming of women physicians who were supported by Christian church women in America. The lower right indicates women’s activity in arranging flowers and caring for the altar. The lady with the sewing machine brings to mind the many hours of sewing projects through which church women have supplied clothing and other needs for the sick and displaced.

## **Religious Publications**

*(Picture on page 31)*

An assertion by our Lord recorded in the Gospel of St. John pointing to Himself as “the way, the truth, and the life” is the background for this window. This is the central message, actual or implied, of any Christian publication. Under our Lord are the four gospel writers, Matthew, Mark, Luke, and John, who incorporated the life and significance of Jesus Christ in their writings. The bottom panel brings to remembrance Dr. Charles Porterfield Krauth, learned scholar, theologian, and author. At one time he was an influential pastor and editor of the Pittsburgh Synod of the Lutheran

Church. His prepared statement, “Fundamental Principles of Faith and Church Polity,” adopted as part of its constitution by the General Synod in its meeting at Reading, Pennsylvania, became the cause for a vitriolic debate between members of the Pittsburgh Synod. This convention was held in Holy Trinity Church here and resulted in the break out of which two synods were formed, Pittsburgh Synod, General Synod, and Pittsburgh Synod, General Council.

On the left at the top are John, Polycarp, and Irenaeus, literary leaders in the early Christian Church in its contest with Gnosticism. A monk of medieval days sits below them busying himself with hand copying and illuminating manuscripts. Above him there is a picture reference to the Dead Sea Scrolls in which were found early manuscripts of scripture. The woman at the bottom left is a housewife reading a religious magazine designed for family use. Near her stands a missionary illustrating the use of religious literature in propagating the faith.

The top right portion of the window contains the epistle writers, Paul, John, Peter, James, and Jude. The mid-section of this lancet depicts boldly Gutenberg and his press which made possible the printing of scriptures and religious tracts. The bottom panel at the right shows the use of Christian publications in teaching the Christian life symbolized by the perfect number seven, or, as it is sometimes called, “the holy number.”

## **The Ministry**

*(Picture on page 32)*

The purpose of this window is to interpret some of the responsibilities relating to the church’s ordained ministers. While all needs are to be cared for by all Christians, a great measure of personal oversight and ministry must be assumed by the ordained pastor. Our scriptural warrant for this subject is shown in the upper part of the central lancet. Our Lord sends out the seventy, two by two, as related in the tenth chapter of St. Luke. The bottom of this panel contains symbols of Baptism and the Lord’s Supper, indicating primary responsibilities of the ordained clergyman.

The upper left hand light shows Chrysostum, whose nickname “The Golden Mouthed One” originated from his fame as an outstanding orator and preacher. Under him is Philip Melancthon, writer of Reformation documents and organizer of Reformation theology. Although he was not ordained, his association with the clergy of his day, especially Martin Luther, was so intimate and so helpful that they seemed to include him as one with them. He reminds us of the activity of a clergyman as a theologian, examining and formulating beliefs. The lower left section is a representation of pastor preach-ing. The content of his message is shown to be controlled by considerations of the Law and the Gospel, indicated by the table of the commandments and the cross.

The robed figure in the upper right hand light is Clement of Alexandria, who headed the fa-

mous catechetical school in that city. He stresses the role of the pastor as catechist and teacher. Under him the designer has pictorialized Pastors Ulery and Kughler who were responsible for serving the early settlers of this area and who organized Holy Trinity congregation here in Greenville. The panel just below these two founders illustrates the ordination of Justus Falckner, the first Lutheran pastor to be ordained in America. The bottom panel shows the common pastoral activities of counseling and ministration to the sick.

## **The Symbol Windows**

*(Pictures can be found of pages 33 through 41)*

The smaller windows in the aisles and other areas of the church present a unique arrangement of symbols and placement which charmingly fit a need and lead the viewer to a climax. Recognizing that any series of windows is hardly complete without depicting or suggesting the life and passion of our Lord, the artist created symbols in the windows in the side aisles to reveal pertinent incidents in which our Lord participated from birth to His death and resurrection. This was an opportunity for an unusual challenge and it resulted in some pleasing creations.

The series was designed to show in the south side aisle windows incidents in the life of Jesus from His birth through His temptation. Most of the symbols in the diamond shaped medallions are original even though they refer to some historical and traditional circumstances. Symbols permitted a wealth of information to be contained in a small area.

The first window in the south aisle shows the Glastonbury thorn rose and snowflakes. The suggestion is the Nativity of Jesus. Snowflakes refer to the traditional winter date of His birth, as remembered by those in the northern hemisphere. They also infer the bleak conditions under which Mary bore her first-born.

The Glastonbury thorn rose recalls an interesting legend. This legend says that Joseph of Arimathea, in whose rock hewn tomb Jesus was laid to rest after the crucifixion, fashioned a walking stick from the limb of a thorn tree. The thorns which had been used to make our Lord's crown came from this tree. Joseph of Arimathea started on a walking trip to Britain. When he arrived there, he thrust his thorny walking stick into the ground. It rooted itself and produced a flower about Christmas time. This thorn rose is a flower popular in Britain at Christmas-time down to these days.

The two doves in the other section of the window bring to mind the Presentation of Jesus in the temple after His birth. It was common for parents to give an offering on this occasion. Parents in straitened circumstances were permitted to offer doves.

The second window shows exciting events of the early days of Jesus' life. The left hand section displays a star under which are three crowns fashioned in the form of gift containers. The inci-

dent is the visit of the wise men, or legendary kings from the east. These kings followed an unusual star to the dwelling place of the baby Jesus to offer their gifts.

The right hand lancet refers to the unfortunate incident which resulted from the coming of the wise men to Herod's kingdom. He suspected that their trip had political implications unfavorable to him. He issued a edict ordering the slaughter of little children. Warned by an angel of Herod's intent, Joseph and Mary took the child Jesus and fled to Egypt. Egypt is represented by three of its pyramids. The central pyramid shows a shade of blue usually associated with the robes of Mary. Looking at the symbol, one will recall the whole familiar incident. The hand represents God showing the way to safety. The gold glass is symbolic of Jesus; the brown is symbolic of Joseph. The symbol shows Jesus protected between Mary and Joseph on the flight into Egypt.

The third window in this series shows Jesus in two significant incidents in His early life. The lancet on the left brings to mind His presence in the temple as a boy twelve years old. The temple is indicated by the seven-branched candlestick, a common furnishing in the temple. The presence of Jesus is revealed by the inclusion of His name written in Greek letters. The books of the law and a quill pen are there. The symbol tells that Jesus was in the temple discussing various religious questions with scholars who were learned in the law.

The carpenter's square and hammer to the right call attention to the commonly accepted understanding that Jesus was employed in His early life in the carpenter shop of Joseph in Nazareth.

The single window at the end of this aisle is symbolic of the temptation of Jesus after His early years in Nazareth. The threefold thrust of the temptation is demonstrated by the three coils of the serpent's body. The strong cross standing above the serpent's body shows the triumph of Jesus over His tempter. This window concludes the preparatory period of our Lord's life.

Directly across the church in the north aisle is a single window beginning a second phase of the life of our Lord, His active ministry. It shows the choice of the original twelve apostles symbolized by the stars clustered around the cross-shaped central star Christ. At the bottom, set apart from the others, is a gray shaded star which represents Judas, a shady character who did not share the same enthusiasm for Jesus as the others.

The double windows are resumed with the showing of our Lord's first extended public utterance called The Sermon on the Mount, indicated by the opening words of the Beatitudes. The praying hands in the right hand lancet refer to the Lord's Prayer which was given at this time.

The progress of Jesus' life is shown in the next two windows. The left one calls attention to our Lord's teaching ministry and the right one to His healing ministry. The teaching ministry is demonstrated by the meaningful parable of the Sower of the Seeds. The different references in the parable are pictured, such as the rocky ground, the birds of the air and the good ground which brought forth a strong plant with plenty to harvest.

The Chi Rho symbol in the right hand section shows that Jesus the Christ is the origin of healing power. The miracle of the healing of the blind man is chosen because the donor of the window had some personal experience with impaired vision.

The next two windows bring out the important incidents during Jesus' ministry when His spiritual relationships were recognized. The left hand lancet catches the Confession of Peter that "Thou art the Christ, the Son of the living God," and the reply of Jesus "Upon this rock will I build my church." The Chi Rho symbol for Christ is used again. Its appearance on the rock affirms that the church, the castellated building resting on the rock, is established on the basis of Peter's confession of Jesus as the Christ who is the foundation on which the church is built.

The other incident refers to the Transfiguration, when on the mount there appeared together three holy persons, Elijah, Moses, and Jesus. Elijah is represented by the fiery chariot wheel because he is reported to have ascended into heaven in a fiery chariot. The tablets of the Law identify Moses. The Lamb on the cross is indicative of Jesus.

The final window on the north aisle relates to the last week in our Lord's earthly life. The donkey and the palm branches refer to the initial incident of that last week when Christ made His triumphal entry into Jerusalem. The right hand lancet summarizes the incidents of His final agony in the Garden of Gethsemane. The story continues from this window to the central window in the chancel where the history and significance of Jesus are further made impressive to us.

Smaller windows in locations other than along the aisles show the possibility of harmonizing subject matter with the uses which those areas imply and to which they are actually put. Immediately inside the north entrance to the ambulatory is seen a symbol of the parable of the "Pearl of Great Price." The pearl is a round piece of the old style opalescent glass which appeared in many so-called stained glass windows of nineteenth century churches. The use of this parable, teaching the judgment, is an admonition to those who pass this window on the way to receive the Lord's Supper. The barren fig tree in the other half of the window is a reminder that mere show is not sufficient, but that fruitfulness is to be the demonstrable result of the Christian faith and life.

Between the older parish house and the new church is a short passageway which gives the opportunity for the inclusion of pertinent subjects. Elements in the passage from the old covenant, brought to mind by the old building, and the new covenant, represented in the new church structure, are the Law and the Prophets. The suitability is of further interest because the cost of these windows was contributed by a man of the Jewish race and faith. The Law is seen in the first word of the commandments, the Hebrew word "Adonai" which, translated, means, "I am the Lord." The role of the prophets in preparing God's people for the stipulations and the affirmations of the New Covenant is shown by the flame symbolizing the fiery determination and enthusiasm of these writers about the coming Messiah.

In the pastor's sacristy are two windows, the symbol of the lamb in the one calling attention to the pastoral nature of the ministry, and the book and chalice in the other reminding us of the functions of preaching the Gospel and administering the sacraments.

Near the Clinton Street entrance to the church is a window in which is set the seal of Martin Luther.

The baptistry windows have a symbolic Noah's Ark depicting the so-called Deluge, which is interpreted as a "type" of baptism. The soaring eagle speaks of the regeneration which accompanies baptism. The symbol grows out of an ancient legend which said that, when the eagle grows old and seeks regeneration, it flies straight up into the face of the sun. Blinded by the brightness, it loses its way, starts to tumble from the skies, and is, in the process, given new life. The descending dove speaks of the gift of the Holy Spirit in baptism. On the altar-like piece of furniture in the baptistry are the symbols of Matthew, the winged man; Mark, the winged lion; Luke, the winged ox; and John, the winged eagle.

### **The Narthex, Balcony Areas**

On the south side of the narthex is an area used for hanging coats. Since it was also designed to serve as a room for last minute preparations of a bride, there are symbols of marriage. The one is two candles and rings backed by a cross; the other is waterpots recalling the miracle at the wedding of Cana when Jesus prevented embarrassment to the host by changing water into wine. In another lancet is shown the seamless coat of Jesus. Near it is the medallion inclosing a cloak shown by the rose to mean the cloak of Christian charity. Originally, it was planned to put bronze grillwork in this area, through which entrance might be made by a door. This accounts for the rather plain-looking door in the window which brings to mind Jesus' words, "I am the door."

Immediately inside the triple-doored west portal is the artist's drawing of the Prodigal Son. It was chosen in answer to a question "How difficult is it to enter through the Gate of Heaven?" The answer is that it is easy. Like the prodigal son, all one has to do is to get up and go home. Another answer is that it is difficult. The window directly opposite, across the narthex, presents the paradox contained in the New Testament, saying that strait is the gate and narrow the way to Heaven. The gate and the narrow way are shown in the -lines.

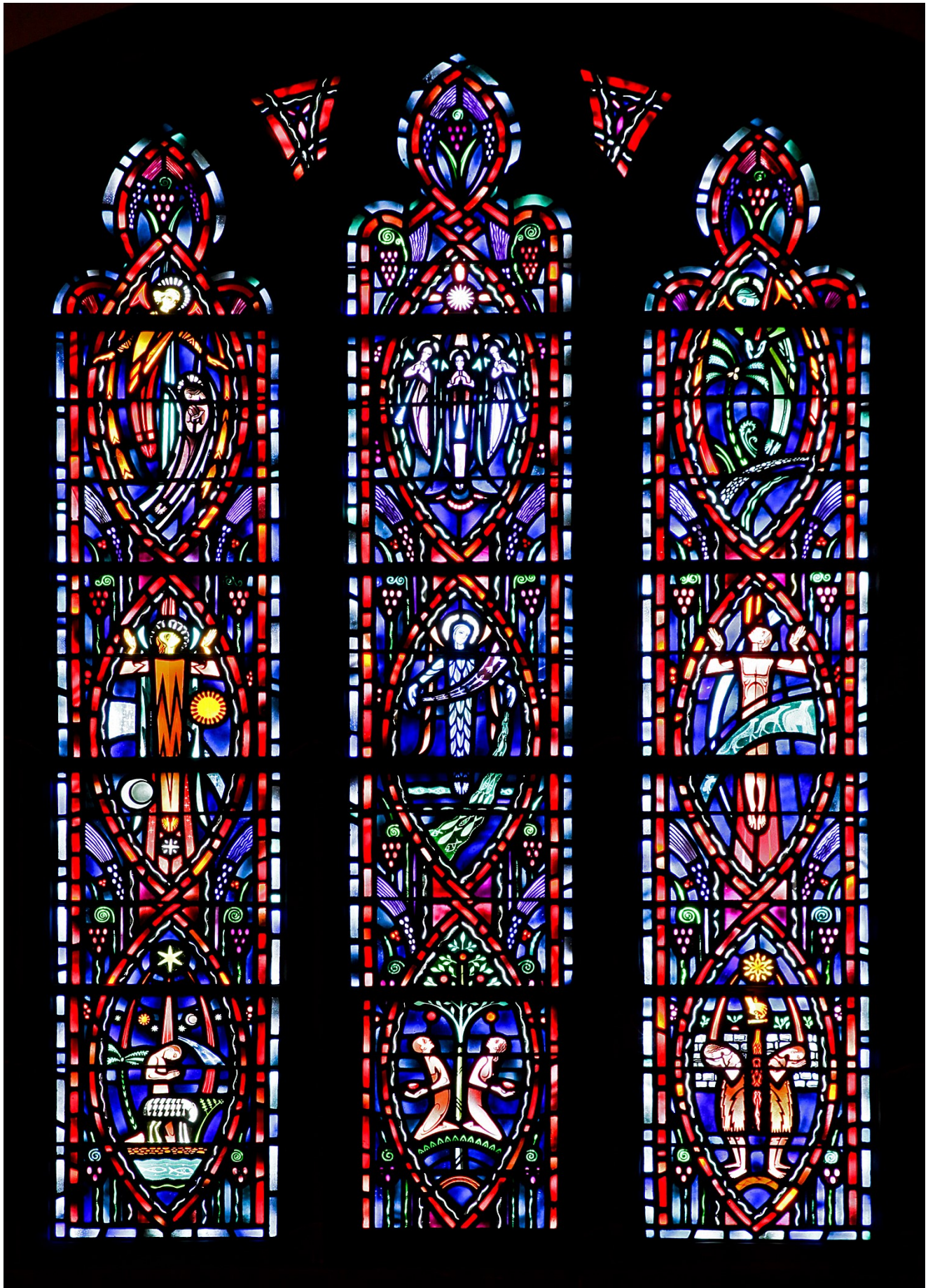
The steps to the balcony control the subject matter in this area's windows. The question arises "What are the steps to the eternal life proposed in the cruciform window illuminating the stairway?" There are two chief steps, penitence on the part of the sinner, symbolized by the thistle and the chain, and forgiveness on the part of God, revealed by the oak leaf.

The cross-form window presents the theme of eternal life. The center medallion shows the phoenix, legendary bird which is said to have risen to new life out of its own ashes. Around it are symbols of the four evangelists, Matthew, Mark, Luke, and John who wrote about the gift of eternal life. Underneath is the Old Testament altar of sacrifice. At the top of the window is the revelation that salvation comes not through any sacrifice we may offer, but through the sacrifice of Jesus Christ. The window is unique in that the glass itself was designed to be illuminated by day with natural light, and by night with artificial light of not too great an intensity.

*A chart in the ambulatory, directly back of the altar, record the names of the donors of windows and furnishings to Holy Trinity Lutheran Church.*



## Creation (The Father)





## Redemption (The Son)





## Sanctification (The Holy Spirit)





## Mission of the Church





## World Missions *or* The Great Commission





## Homeland Missions



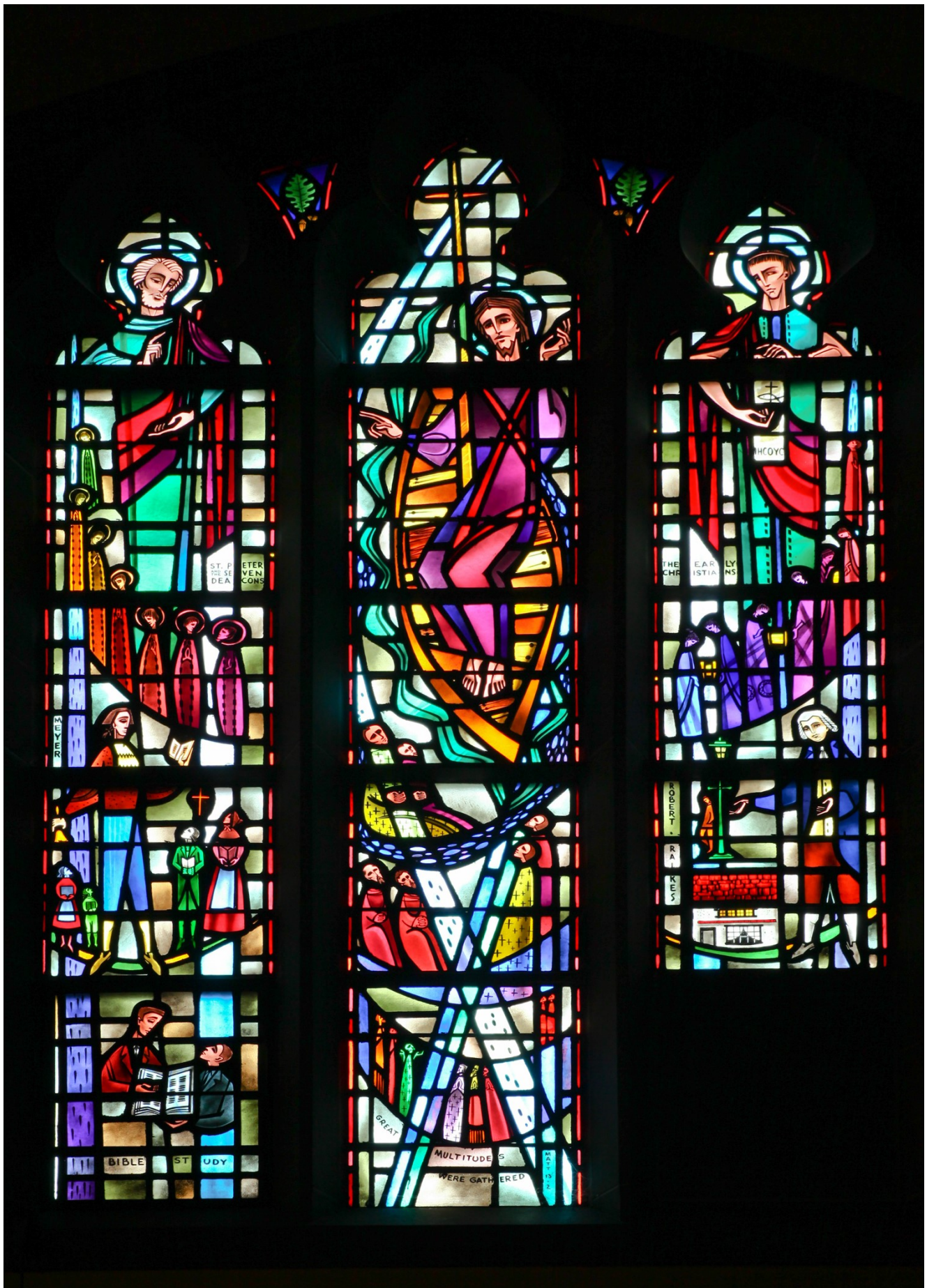


## Social Missions



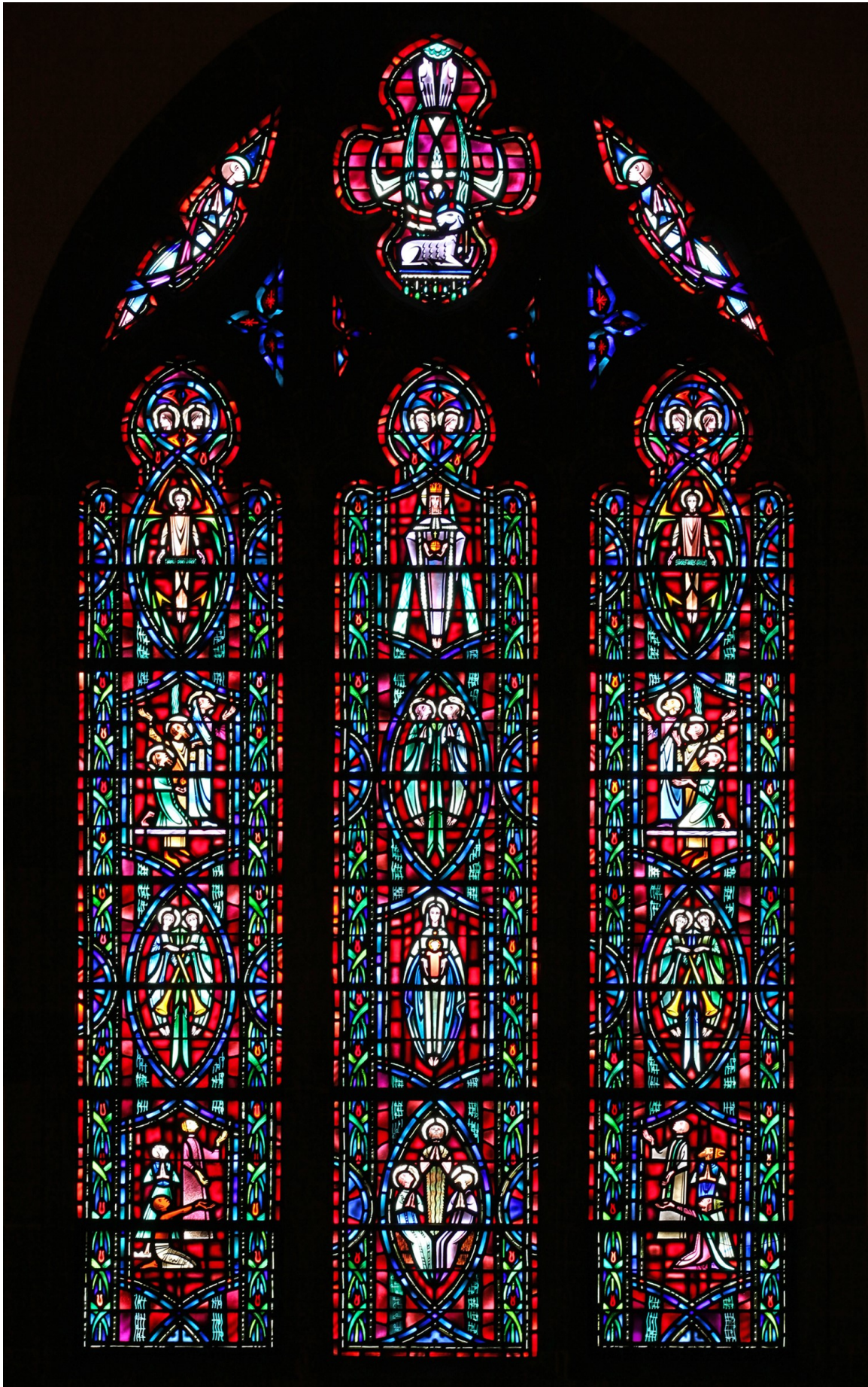


## Parish Education





## “Te Deum Laudamus”





## Higher Education





The stained glass window is a large, colorful artwork depicting various scenes from the life of Jesus and the parables of Luke 10. The window is divided into a grid of panels. The top row shows Jesus with a halo, Jesus with a staff and a woman, and Jesus with a halo. The second row shows Jesus with a staff and a woman, Jesus with a staff and a woman, and Jesus with a staff and a woman. The third row shows Jesus with a staff and a woman, Jesus with a staff and a woman, and Jesus with a staff and a woman. The bottom row shows Jesus with a staff and a woman, Jesus with a staff and a woman, and Jesus with a staff and a woman. The window is set in a dark frame with decorative floral motifs at the top.



## Religious Publications





# The Ministry



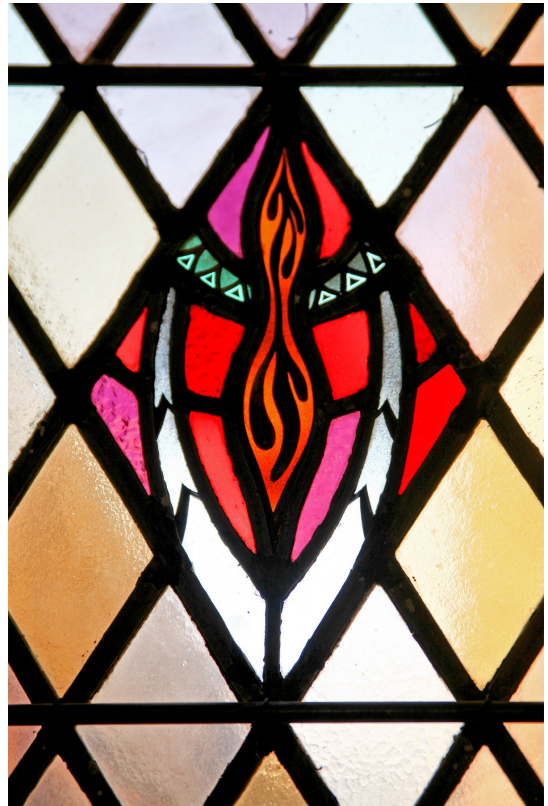


# The Symbol Windows

The Law



The Prophets



The Pearl of Great Price



The Barren Fig Tree





**In Gethsemane**



**The Entry into Jerusalem**



**Transfiguration**



**Confession of Peter**





**Healing the Blind**



**The Sower**



**Sermon on the Mount**



**Lord's Prayer**





**Choosing the Twelve**



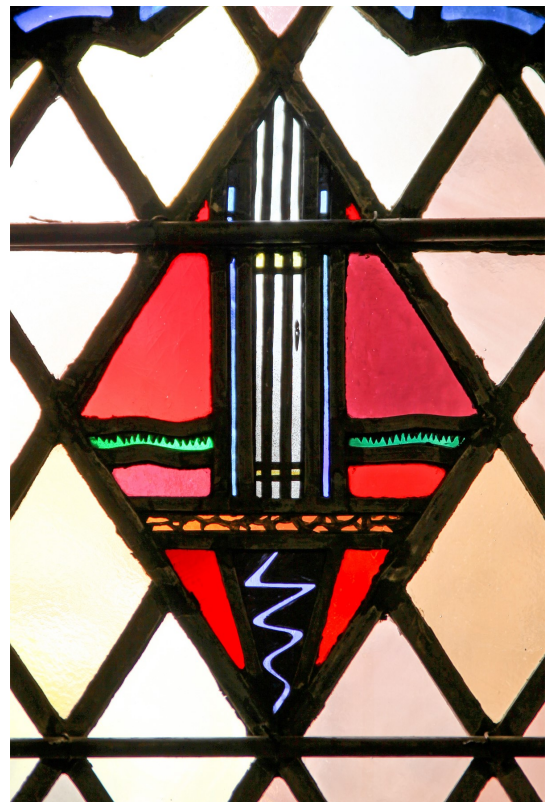
**Forgiveness**



**Penitence**



**Straight Gate**





**Prodigal Son**



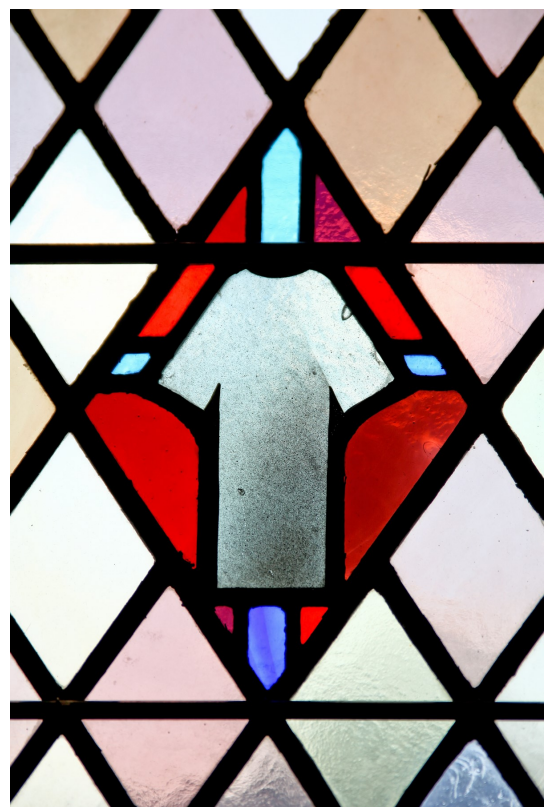
**Jesus Christ, the Door**



**Christian Charity**



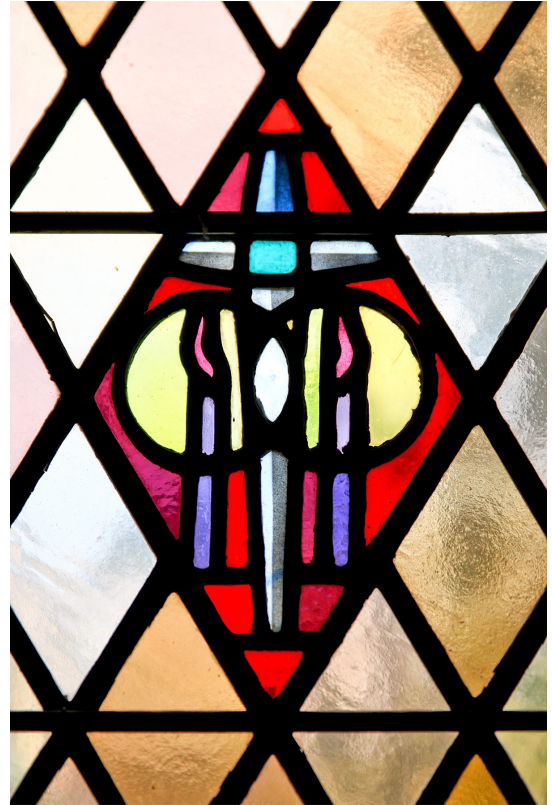
**Seamless Coat**



**Wedding at Cana**



**Holy Matrimony**



**Temptation of Jesus**



**Our Lord's Days in Nazareth**

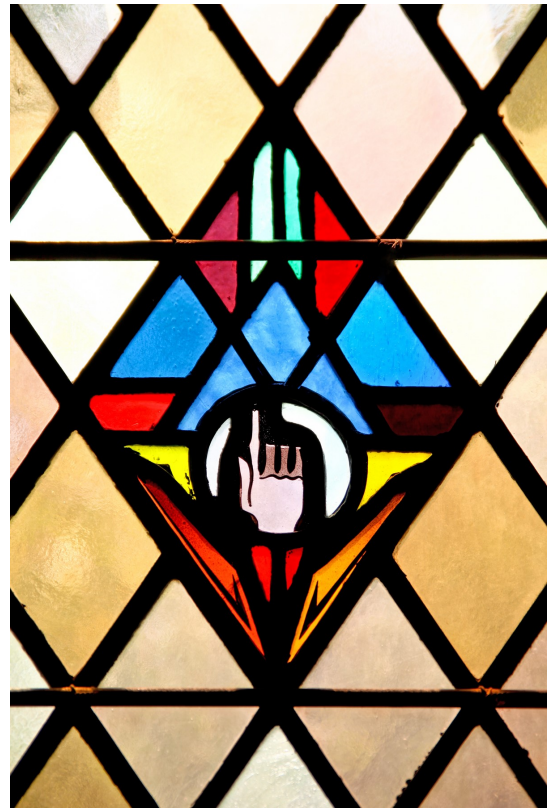




**Christ in the Temple**



**Flight to Egypt**



**The Epiphany**

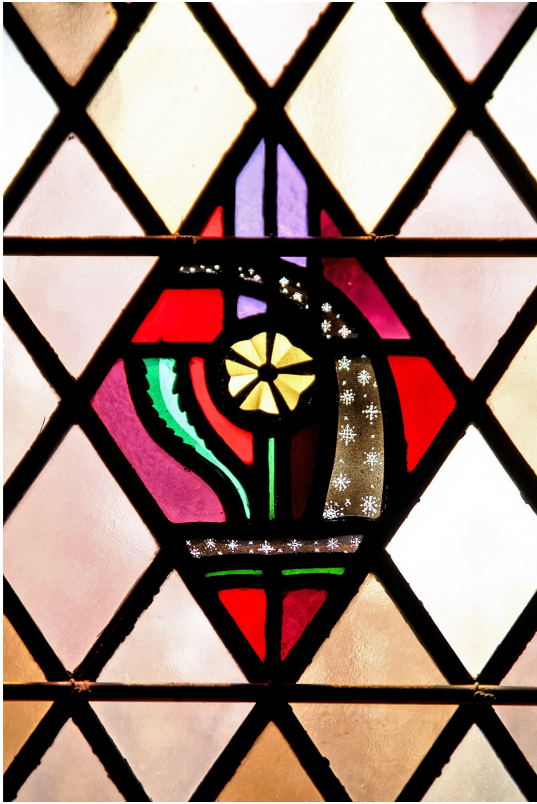


**The Presentation**





**The Nativity**



**Holy Baptism**



**Regeneration**



**Deluge**



**Luther's Seal**



**Bible and Chalice**



**Shepherds of Sheep**





# In the Balcony

## The Cross

