



In Celebration Of Seventy-Five Years Of Grace

Soli Deo Gloria

1912  1987

Bethlehem Ev. Lutheran Church
Ridgewood, New Jersey

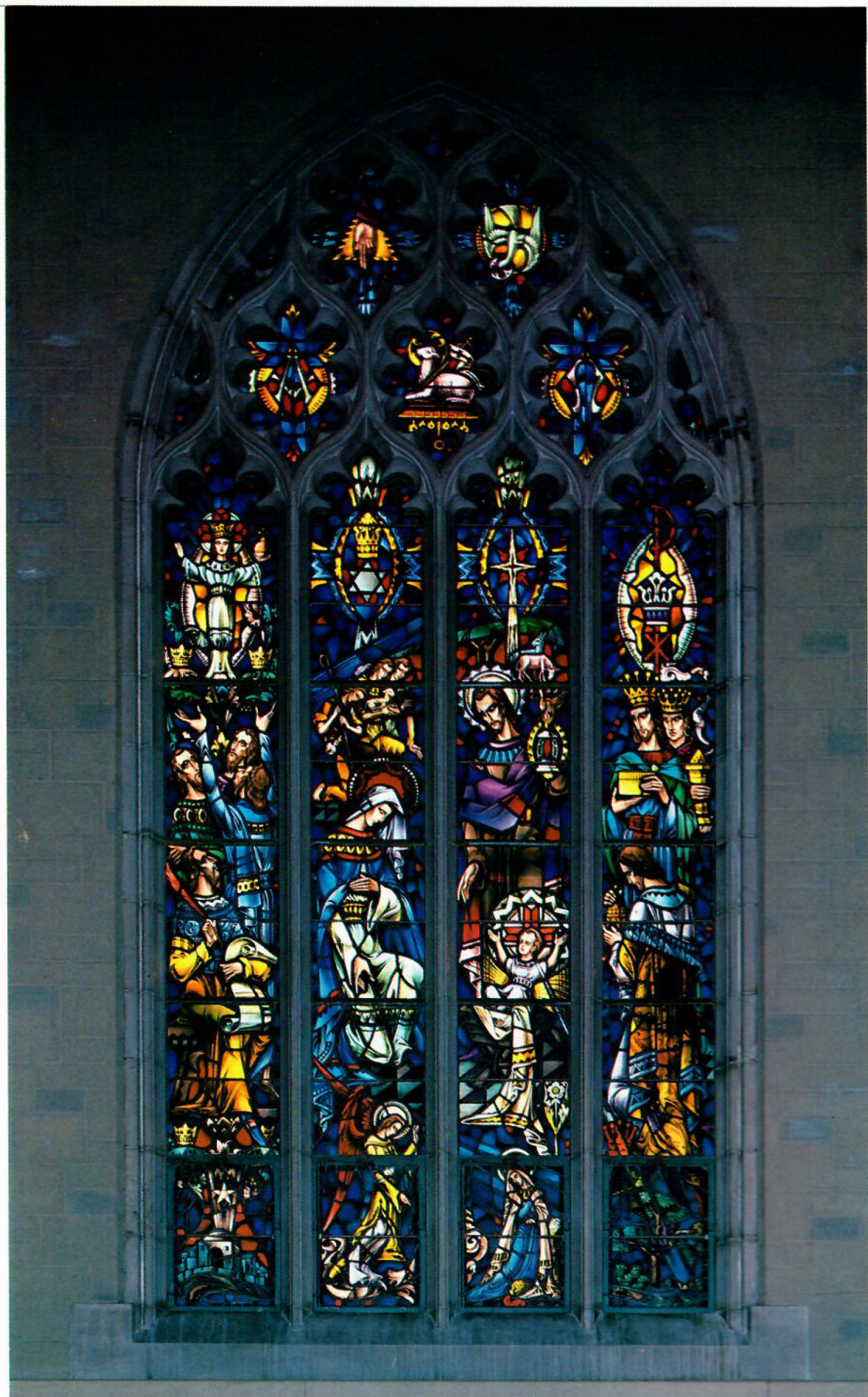


The Nave, Choir, and Chancel sections of the Sanctuary provide a warm, worshipful setting. The dimensions are respectively - length 108', width 40' and height 42'. Upon entering from the Narthex one is surrounded by colorful stained glass, stained oak rafters and ceiling, blond oak pews and furnishings with symbols, Baptismal Font, Sedelia and Prayer Desk, Credence tables, the Lux Aeterna, etc. The strong accents of Tennessee marble in the Altar, Pulpit, Lectern - and the Choir Screen with its live greenery - induce a spirit of restful reverence. The large Praesidium Arch of limestone is complemented by walls of random-pattern, lightly tinted Excellite Block which provide for excellent accoustical values. These values are enhanced by colorful flagstone aisles and flooring. Hand-crafted limestone and covered wooden

symbols abound in the furnishings of the Sanctuary.

The Console of the three-manual Schantz Organ is recessed behind the pulpit, with 54 ranks of pipes housed above both transepts. The two manual Schulmerich Carillon is played manually or by automatic time-sequence programmer. Portals from the Sanctuary to the transepts provide access to exits, and to a work sacristy, an office, and rooms for audio-recorder amplification and carillon equipment.

The West Entrance vestibule provides access to the Balcony and to the Lower Level of the church. The Narthex (32' x 15') and the Parish Wing Lobby are large, and together accommodate pre- and post-service assembly as well as overflow crowds. Fixed and auxiliary seating can accommodate 450-500 worshippers comfortably.



The Bethlehem Window

It has been said that "Stained Glass is the crown-jewel of our artistic heritage." It illuminated small and massive shelters, particularly the cathedrals of yesteryear. Rose windows and lancets became the palettes on which the artists could blend their magical shapes and colors. From ancient Mesopotamia to modern times, man has found fascination in the varieties and designs of stained glass.

Limestone tracery frames the very large stained glass window above the entrance to the church, called the "Bethlehem Window." It has four distinct lancets and five kites. In the five kites of the peaked frame of the window, the doctrine of the Holy Trinity is emphasized. To the left is the symbol of God the Father, whose providential and loving care is symbolized in the hand providing, helping, and caring. The upper right shows the symbol of the Holy Spirit in the form of a dove. The central kite of the window is the symbol of Christ, the Lamb of God with the seven seals, flanked to the left and right by the Greek Alpha and Omega — the Beginning and the Ending, the First and the Last.

In the left lancet, the Major Prophets of the Old Testament are depicted looking upward and forward to the coming of the Messiah, the Christ of whom they wrote, and who "was to come," envisioned by them as a young monarch, a child of deliverance. At lower left see the bright star over Bethlehem Town.

At the bottom of the second and third lancets is depicted the Annunciation, the announcement by the Angel to Mary. Above the lily, symbol of Mary's purity and virginity, we see the Holy Family and the shepherds gathered in humble adora-

tion of the newborn King. The Bethlehem Rose, seen just below the manger in which the Christ Child rests, signifies the place of His birth. Above the shepherds is the Davidic Star, indicating that Christ came to establish the everlasting dominion prophesied to King David. Above the figure of Joseph is the symbol of Christ as the Morning Star, the harbinger of a new day for all mankind.

In the fourth lancet, we see the Wise Men bringing their gifts of gold, frankincense, and myrrh; and above them is the symbol of Christ as King of Kings and Lord of Lords. At the bottom of this lancet, we see a ray of light shining down from the head of the Christ Child to the tree in the Garden of Eden, symbolizing the light that is coming into the world. The serpent, symbolic of evil, entwined on the branch of the tree with its head crushed, is in fulfillment of the prophecy of Genesis 3:15. The darkness of Eden is now overshadowed by the Christ who is the "Light of the World."

The Bethlehem Window over the entrance, and the Rose Window above the altar, were both designed and fabricated so that installation could be effected for the Rites of Dedication in 1959. The Ascension Window likewise had been installed and was in place for the Dedication. At that time, windows were designed and installed as donors became available.

The time lapse factor in installation of all other windows was a matter of concern because it was essential that the artist, Mr. Per Bergethon, could complete his work so that all windows would be done in the same idiom. Fortunately, this was accomplished by 1967.

Christ's Presentation in the Temple



"When the fulness of the time was come," symbolized by the hourglass, "God sent forth His Son, made of a woman, made under the Law, to redeem them that were under the Law." This quotation of the Apostle Paul (Gal. 4) indicates that Christ was subject to the ordinances of the Old Testament Covenant. The menorah of the temple indicates the place of presentation. Because the O.T. Law demanded an offering, Mary and Joseph, being poor, brought a pair of turtle doves.

When Jesus was brought to the temple, the aged Simeon, who had been told by the Holy Spirit that he would not see death until he had seen the Lord Christ, offers the prayerful utterance inscribed at the bottom of the lancet. "Lord, now lettest Thou Thy servant depart in peace according to Thy word, for mine eyes have seen Thy Salvation," has become the text of one of the earliest hymns of the Church.

Simeon's prophecy, that a sword would one day pierce the heart of Mary, was fulfilled when Mary stood at the foot of the cross. Jesus was brought to the temple eight days after His birth, hence the Roman numeral VIII.

Also in the temple on the day of presentation was the prophetess Anna, who was 84 years old, who had waited long years for the day when, as promised, she would behold the Christ Child in the arms of Simeon. What joy for her to say "Amen" to the Song of Simeon!

In this and all subsequent windows, note the nimbus, or circle, around the head of Christ, symbolizing His Divinity. Note also the deft accents and mixing of colors in this and subsequent windows to emphasize Biblical truths in subtle fashion.

"LORD NOW LETTEST THOU THY SERVANT DEPART IN PEACE, ACCORDING TO THY WORD, FOR MINE EYES HAVE SEEN THY SALVATION."

Luke 2:29-30
Galatians 4:4; Luke 2:21-39



The Flight into Egypt

After the visit of the Wise Men, Mary and Joseph were warned by an angel that they should flee into Egypt, for the wicked King Herod was seeking to destroy the Baby Jesus.

This lancet depicts the Holy Family being guarded and protected by the angel as they left Bethlehem for Egypt. The collapsing statue on the left side of the lancet portrays the futility of human power in opposition to God's will and plan. The sword and little robe against the background of red in the lower right portion of the lancet remind us of the slaughter of the Holy Innocents, the little children of Bethlehem. The green branch imposed on the Cross with the little robe is a symbol of the Holy Innocents.

The desert landscape and the village where the Holy Family may have found refuge before returning to Nazareth is at the upper cross bar of the lancet. This is also a reference to the prophecy of Hosea 11:1, "Out of Egypt have I called My Son."



"THE ANGEL OF THE LORD APPEARED TO JOSEPH, SAYING, "ARISE, TAKE THE CHILD AND HIS MOTHER, AND FLEE INTO EGYPT."

Matthew 2:13-15
Hosea 11:1; Isaiah 2:8; Matthew 2:23



About His Father's Business



jesus

This lancet depicts in striking fashion the divinity of the boy Jesus. At the age of 12, Jesus accompanied Mary and Joseph on a trip to the Temple in Jerusalem to observe the Feast of the Passover. When the Passover Festival was over, Mary and Joseph started the return trip home, but Jesus, having strayed from their side as another young boy might have, tarried behind in Jerusalem. Staying in the Temple and sitting in the midst of the teachers and learned men who were gathered there, He discussed the Scriptures with them, "and all who heard Him were astonished at His understanding and answers." Jesus' exposition of the Scriptures is depicted at the top of the lancet. He was in full possession of His divine mission at an early age. The IHS embossed on the open book at the top of the lancet speaks of the Messianic hopes of ancient Israel. The IHS stands for the Latin "Jesu Homine Salvator" (Jesus, Man, Savior).

Note also the figures of the concerned parents, Mary and Joseph, who had returned to Jerusalem and at long last had found Him in the Temple in Jerusalem in the presence of the priests and scribes. An obedient and respectful child, He yet addresses their concern for Him, saying, "Did you not know that I must be about my Father's business?"

"ALL THAT HEARD HIM WERE ASTONISHED AT HIS UNDERSTANDING AND ANSWERS."

Luke 2:49
Luke 2:41-52



Heaven Certifies Christ's Divinity

The baptism of Jesus by John the Baptist in the River Jordan is another symbol of Christ's divinity. His divinity and ministry are validated by the voice of God the Father saying, "This is my beloved Son, in whom I am well pleased." The Holy Spirit is seen descending upon Jesus in the form of a dove. The voice out of the heavens is accompanied by a canopy of billowing clouds.

Note also the ascetic wilderness garb of John the Baptizer, who had predicted the soon appearance of the Messiah. John was a forerunner of Christ and a heraldic witness of the Gospel. The banner on the staff carried by John bears the insignia of the cross, and symbolizes the death Jesus was to suffer to atone for the sins of the world. By prophetic vision, he declared the coming Messiah to be "the Lamb of God to take away the sins of the world." As a preacher of repentance, he gave stern warning to the impenitent. His preachments were not empty rhetoric, but urged all to repent and be baptized, as symbolized in the Baptismal Shell.



"THIS IS MY BELOVED SON IN WHOM I AM WELL PLEASSED."

Matthew 3:17
John 1:15-34; Luke 3:21, 22, Matthew 3:13-17



Christ's Ministry of Teaching



In the three years of Christ's earthly pilgrimage, He carried out a broad teaching ministry. At the top of this lancet, we see Him gathered with little children, for He had said, "Suffer the little children to come unto me and forbid them not, for of such is the kingdom of heaven." He was referred to as Rabbi, which means Teacher.

The large candle is to indicate the occasion when Nicodemus, a ruler of the Jews, came to Jesus by night to inquire of His teaching and His ministry. For fear of being recognized by the Jews, he came under cover of darkness. The words of Nicodemus, "We know that Thou art a teacher come from God," are an immediate witness and a mortal validation of Christ's divine mission. He was not just a human teacher, but a teacher "come from God." Whether in the Temple or at the seashore, before the Sanhedrin or before Pilate, Christ's teachings were to reveal the will of His Heavenly Father, and through His Word and example, to reveal the essence of His teaching that He was "the Way, the Truth, and the Life."

Note the pleading features of Nicodemus and the directing right hand of Christ, accented by the light of the candle. In this sacred moment, no thought is given to human learning, but rather to the wisdom that "makes us wise unto salvation through faith in Christ Jesus."

"WE KNOW THAT THOU ART A
TEACHER COME FROM GOD."



John 3:2
Matthew 19:14. Matthew 18:3. John 3:1-16

His Ministry of Miracles

There are thirty-seven recorded miracles of Jesus. Only a few of these miracles are portrayed in this lancet. At the very top of the window, the first recorded miracle is noted, the changing of water into wine at the wedding at Cana. Christ's miraculous power is also depicted in His visit to Bethany, where He raised Lazarus, the brother of Mary and Martha, from death. Featured in larger measure is the miracle of the feeding of the 5,000 with five small loaves of bread and two small fishes. The desert setting for the miracle is to indicate that the multitude is far removed from home and food. The waves of water are symbolic of His many miracles on the seashore or on the waters.

Christ's divinity is reflected in a myriad of "signs and wonders" that are all part of His pre-crucifixion and post-resurrection ministry. The signs and wonders and unusual manifestations of His power would include also His power granted to His earlier Apostles — and His power still alive and extant as King of Kings and Lord of Lords. (Acts 2:22-28).



"JESUS OF NAZARETH, A MAN APPROVED OF GOD AMONG YOU BY MIRACLES AND WONDERS AND SIGNS."

Acts 2-22
John 2:1-11; John 1:1-5; John 11:41-45; Matthew 14:15-36; Mark 6:32-56



The Institution of the Lord's Supper



This lancet portrays in beautiful manner the Biblical and the Lutheran understanding of the Lord's Supper. The artist here endeavors to offer a rendering of the vision which Christ, by His divine power, could have had of the impending events on Calvary as He celebrated the Passover with His Disciples in the Upper Room. The cross, and the inscription INRI—Jesus of Nazareth King of the Jews, — identify Him as the "Suffering Servant."

The wheat and the grapes depicted at the lower left are to remind us of the bread and the wine, which are offered in the Holy Sacrament as the true body and blood of Christ. The altar at the lower right symbolizes the Old Testament sacrifices, which were the blood offerings demanded by Old Testament covenant and tradition. Christ's sacrifice on the cross, offered as a sinless sacrifice for the atonement of sin, then, now, and forever, is offered in the chalice and wafer of the Holy Eucharist. The bread remains bread, the wine remains wine; but in, with, and under the bread and wine, we receive Christ's true body and true blood by faith and not by sight.

This window is truly a "classic." The redemptive love and sacrifice of the Christ of the Cross, flows out into the chalice of the Eucharist. "The blood of Jesus Christ, God's Son, cleanses us from all sin."

"This is my body. Take, eat! This cup is the New Testament in my blood. Drink ye all of it."

"THIS IS MY BODY: THIS IS MY BLOOD OF THE NEW TESTAMENT."

Matthew 26:26-28
John 1:29; I Corinthians 11:23-26; I Peter 1:18-21;
Matthew 26:20-28; Mark 14:17-26; Genesis 8:20-22



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The Agony in the Garden

"O my Father, if it be possible, let this cup pass from me; nevertheless not as I will but as Thou wilt." These were the words of Jesus in the Garden of Gethsemane as He prepared to meet His captors. Above the central figure of Christ offering this prayer, we see Judas in his act of betrayal, leading the armed captors of Jesus into the Garden. Below this, we see the figures of Peter, James, and John, who had accompanied Jesus to the Garden but now are reclining in slumber, unable to watch with their Master for even one brief hour. Confronted by His enemies and in forsaken aloneness, Christ offers His thrice repeated petitions, "O my Father, if it be possible..." Here He sweat, as it were, great drops of blood. However, in the midst of the agony in the Garden, Jesus was not forsaken by His Heavenly Father, for in this hour of trial, an angel, prominently featured here, came to strengthen Him. Tested and tempted, yet victorious, Christ goes forth to the cross "even as it was determined."

Note the money belt on the waist of Judas, the former treasurer for the disciples. He had betrayed Christ for thirty pieces of silver. With guilt and remorse, he would soon throw the contents of the purse into the halls of the Temple.



"O MY FATHER, IF THIS CUP MAY NOT PASS AWAY FROM ME, THY WILL BE DONE."

Matthew 26:42
Matthew 26:36-54; Luke 22:39-48; Mark 14:33-41



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Father, Forgive Them



Central to the Biblical and Doctrinal presentation of the events of Christ's earthly pilgrimage are the two great events: His crucifixion and His resurrection. It is God's Son who is crucified for the sins of the world. His mother and the beloved disciple, John, hear the last words from the cross, "Father, into Thy hands I commend my spirit," and their eyes are fixed upon Him as He breathes His last. Love was there. Even the heathen world is stirred by this crucifixion. The unbelieving onlooker, a Roman soldier, is recorded to have said: "Truly this was the Son of God." Even in one of the darkest hours in human history, we see God's love for sinners reaching down out of heaven with light from above. The sun is setting on that awful day, but a new day of hope is about to dawn.

Next to the inscription "For God so loved the world" we find the chalice and the wafer, which are a reminder of His night in the Upper Room with His disciples, when He instituted the Holy Supper with the words, "Take, eat; this is my body. This is my blood of the new testament, which is shed for you for the remission of sins."

This is a stark yet simple rendering of the crucifixion. Though many correlative symbols of His suffering and death could be placed here, they might only detract from the very readable essence of the window, namely, that "Christ was delivered for our offenses" and (in the companion lancet) "raised again for our justification" — Romans 4:25.

"FOR GOD SO LOVED THE WORLD."

John 3:16
Matthew 27:33; Matthew 27:37, 38; John 1:29; Matthew 27:54;
Matthew 27:45



My Redeemer Lives

The dark events of Calvary are now overshadowed by the Easter dawn. The Lord is risen. Carrying the royal banner of His Lordship, Christ emerges from the tomb. The stone, secured with the Imperial seal of the Roman Empire, has been rolled away. The Roman soldier is stunned, frightened, and powerless. The crosses are now empty. The Christ once crucified unto death is now risen and lives. The women coming to the tomb in the garden early in the morning do not find the body of Jesus but only the garments in which He was buried. The Easter lily, in the early Christian times a symbol of purity and beauty, now becomes a symbol of the Risen Christ — pure, living, and ascended to glory. Christ's prophetic words concerning His own resurrection are reacknowledged in the words which He spoke at the time of His raising Lazarus from death: "I am the resurrection and the life: he that believeth in me, though he were dead, yet shall he live."

There are three crosses in this lancet — one is prominent, bright and brilliant, the other two are more obscure, but are reminders of Calvary. The body laid to rest in a borrowed sepulchre is raised victorious. Whereas the crucifix is a symbol of our Lord's suffering and death, the cross is now the symbol of Christ's victory over sin, death, and hell. The bright rising sun, the observant yet startled women, the discarded loin cloth, the empty tomb, are all saying, "Come see where the Lord lay." He is risen! He is risen indeed. Allelujah!



"I AM THE RESURRECTION AND THE LIFE."

John 11:25
Luke 23:51; Luke 24:1-9; Matthew 27:66; Matthew 28:1-10;
John 20:1-18; Mark 16:1-11



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Luke 23:51; Luke 24:1-9; Matthew 27:66; Matthew 28:1-10;
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The Congregation of Believers



The last two lancets are to bring into focus the contemporary life of a Christian congregation in the 20th century.

With the image of Christ being central, we would note, that as the great Head of the Church, He holds in His right hand all authority given Him in heaven and on earth. With the symbol of the Holy Trinity, we see Christ enthroned in Glory; and in the upper portion of the lancet, the seven-fold gifts of the Holy Spirit are depicted. In this lancet, the artist attempted to reproduce (in miniature scale, of course) the Altar, the Crucifix, and Candles, as well as the Baptismal Font and the Sacred Vessels, using all of the above that were currently in use in our congregation as models.

The worshippers, old and young alike, have their eyes fixed on Christ and are part of the sacred congregation which has come into the Lord's presence to worship Him in spirit and in truth. In describing the worshippers, the acolytes, the choir members, parents or grandparents, the artist had to exercise considerable latitude in determining age and style of dress.

"Oh come, let us worship and bow down:
let us kneel before the Lord our Maker."

Psalm 95:6

"GOD IS A SPIRIT: AND THEY THAT
WORSHIP HIM MUST WORSHIP HIM
IN SPIRIT AND IN TRUTH."

John 4:24; John 8:31, 32



The Gospel at Work in the World

The last lancet in this series would portray the unity of a Christian congregation and its unity with the *Una Sancta*, the one holy Christian and Apostolic Church. Although separated by time and geography, all churches proclaiming the Gospel of Christ in its truth and purity are united in Christ and are a part of that which we confess in the Apostles Creed: "I believe in the holy Christian Church, the communion of saints." The focus of the true Church is always upon Christ as Savior and Lord, and the Church of which He is the Head. Although the Gospel has inreach in the life of each Christian, and is the outreach of the whole Church, its corporate oneness is symbolized in our relationship to the Lutheran Church - Missouri Synod, and its Auxiliaries.

The lancet contains symbols of the Lutheran Church-Missouri Synod; Concordia Seminary, St. Louis (symbolic of the broad network of seminaries and colleges), The Lutheran Laymen's League, and the Lutheran Women's Missionary League; Valparaiso University; as well as a symbol of the Ministry to the Armed Forces, and symbols of our Radio and Television Ministries. Also depicted are Hospital and Chaplain Ministries carried on by local congregations and the Church-at-large. In the far top of the lancet is found John 3:16 inscribed on an open Bible, the heart of the Church's message to the world. The seal of Bethlehem Church, Ridgewood, New Jersey, under which seal we carry on the Lord's work, is found at the bottom of the lancet.

"Oh come, Let us sing unto the Lord: let us make a joyful noise to the Rock of our salvation."

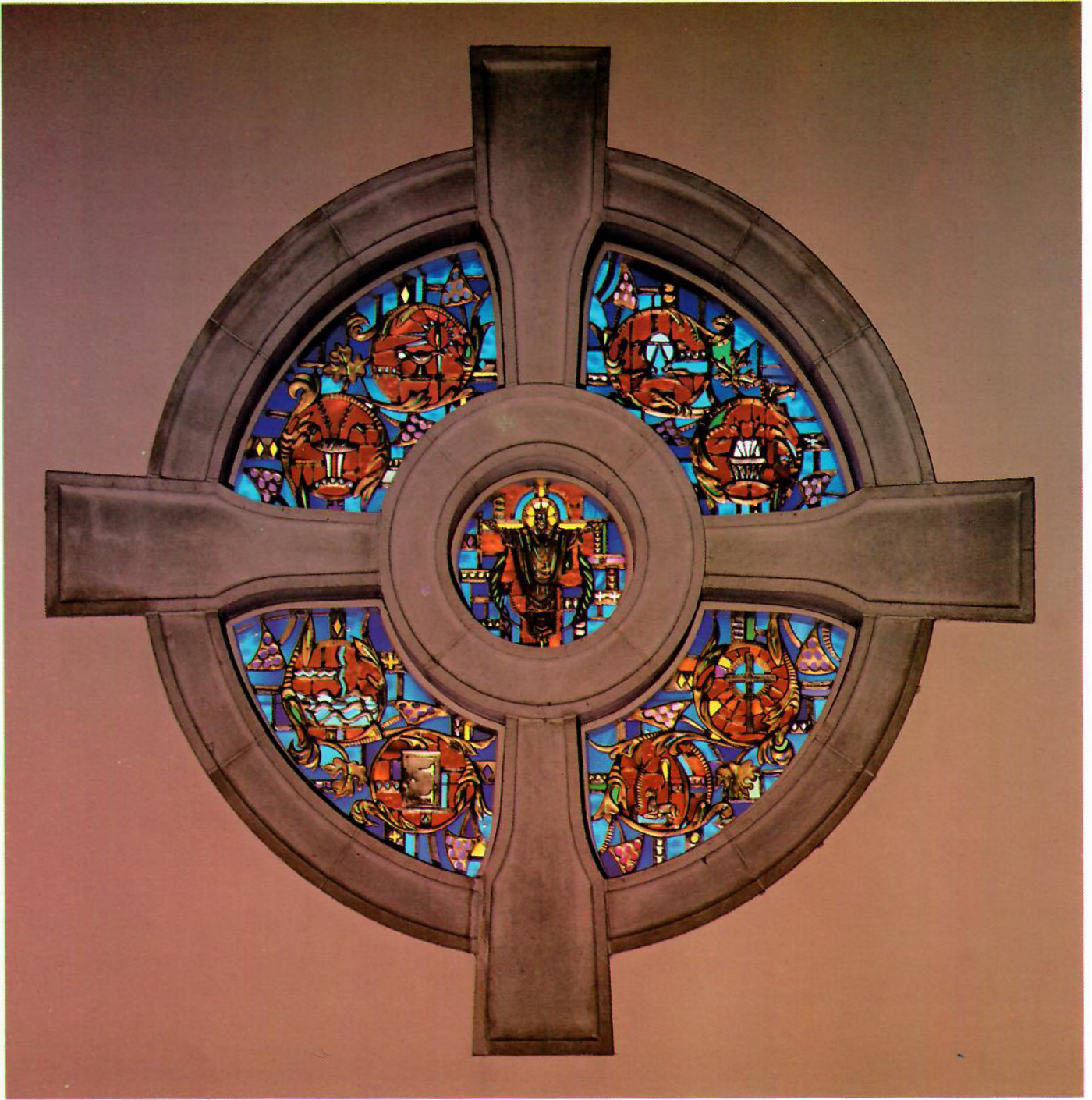
Psalm 95:1



"YE SHALL BE WITNESSES UNTO ME
— TO THE UTMOST PARTS OF
THE EARTH."

Acts 1:8
Isaiah 63:7; Malachi 3:16 (Matthew 9:31); Acts 4:20;
II Corinthians 4:13; Acts 5:20; Acts 22:15





The Chancel Window

A proper reading of the Chancel Window in the sanctuary must begin with the altar itself. Embedded in the stone of the altar are the symbols of God the Father, God the Son, and God the Holy Spirit. It is in the name of the Holy Trinity that we enter the sanctuary to bring our sacrifices of penitence, of worship, and love. The central feature on the altar is the crucifix, symbolizing the grace and pardon that are offered to us through the Gospel. The candles on the altar are retained symbols brought from the old church, the 5-branch candelabra signifying the five wounds of Christ. The candles on either side of the crucifix are symbolic of the two natures of Christ: His divine nature and His human nature. The fair linen on the altar similarly has five crosses embroidered into it. The seasonal antependia bear symbols, as well as the colors, of the church year. Credence shelves are stationed at either side of the altar under the limestone Praesidium Arch, these to serve for the placement of the vessels of the Eucharist or to receive the sacrificial offerings dedicated at the altar.

Woven into the fabric of the dossal curtain which frames the altar is a design of the victorious Christ as depicted by St. John in the Book of Revelation. As eyes are lifted up, they are carried to the handcrafted limestone frame of the Greek cross. The cross imposed upon the circle denotes Christ's divinity and His sacrifice.

The central circle of the window and the accompanying figures speak of the attributes of Christ which He has shared, and continues to share, with His Church — "in perpetua" — ever and always. In the inner circle, in cruciform design, Christ now wears His regal robes appearing to be suspended on a cross, symbolizing the means whereby He has conquered all the forces of hell itself. The crucified one is now King of Kings and Lord of Lords. Instead of a crown of thorns, He wears

a regal crown, symbolizing the truth that He is the supreme Ruler over the world, and of the Church of which He is the Head.

The symbols around the outer circle in clockwise order (and better read at closer range) are some of the divine truths, the "I am's" of Christ. These symbolize Christ's divine awareness of our needs, and His power and His presence among us.

1. "I am" Alpha and Omega - "the Beginning and the Ending, which is, and which was, and which is to come" (Rev. 1:8)
2. "I am" the Resurrection and the Life (John 11:25)
3. "I am" the Way, the Truth, and the Life (John 14:6)
4. "I am" the Good Shepherd (John 10:11)
5. "I am" the Door (John 10:7,9)
6. "I am" the Water of Life (John 7:37)
7. "I am" the Bread of Life (John 6:32-58)
8. "I am" the Light of the World (John 9:5)

Interlaced between the eight symbols are the vine and branches, symbolizing the true believers' close relationship to Christ, defined when He said: "I am the vine, ye are the branches: he that abideth in me, and I in him, the same bringeth forth much fruit" — John 15:1-16. The branches and the fruit of the vine also bring emphasis to the high and holy joy experienced by all believers when they come to the altar again and again for the celebration of the Eucharist.

God is a Spirit . . .

And they that worship Him . . .

Must worship Him . . .

In spirit and in truth.

— John 4:24

In the somewhat smaller lancets, two on each side of the altar, the Holy Evangelists, Matthew, Mark, Luke and John are depicted. There are a broad variety of symbols for the Four Evangelists. Those used in the windows are the more popular in usage today, and are based on Scriptural references in Ezekiel 1:5-10, 19-22, and Revelation 4:7.



The Gospel of Matthew, with its emphasis on the genealogy of Christ and His lineage, speaks of His humanity and His humility, His lowly birth and His manhood, His divinity and His resurrection. Hence the figure of MAN, the book, and the winged man, symbolizing the divine authorship of the sacred writing that bears his name. Note the pouch of the Tax Collector.

The F

The Gospel of Mark, with its accents on the character of Christ, His ministry and miracles, utilizes the lion as the king of beasts, powerful, majestic, and dominant. The winged lion symbolizes the book's poignant message of Christianity, and his triumph over the forces of evil, the devil, the world, and our mortal flesh.



Note in each window the face of the writer, the Quill and the Book or Scroll. The face of each Evangelist is a study in itself. Their messages are not the products of the human mind and hand, but were the truths revealed through them by inspiration of the Holy Spirit.

Gospels



The Gospel of St. Luke, the beloved physician, gives an orderly and conclusive narrative of the life of Christ from prophecy to Ascension to Glory. It contains great hymns: the Magnificat, the Benedictus, the Gloria in Excelsis, and the Nunc Dimittis. Yet it dwells on the sacrificial life of Christ, wounded and bruised for our iniquities. Hence the ox of the Old Testament sacrifice, bearing on angelic wings, the Good News of the Gospel. Note the Cross and the Stole, the Alpha and Omega.



The Gospel of John, with its divine purpose to inspire faith in Jesus Christ, His person, divinity, and attributes, soars, as it were, on wings of an eagle in its dialogue and discourse. In this Gospel, a deep and spritual revelation of Christ, and of His Sonship with the Father, bring to light divine truths of faith and eternal life, a rich complement to Harmony of the Gospels.

Christ Risen and Revealed



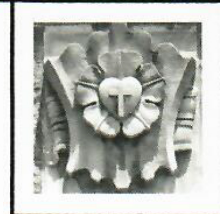
Of the ten post-resurrection appearances of Christ, only a few are depicted. The central figure of this lancet has to do with His appearance to His disciples. With Christ's crucifixion a vivid memory, His disciples, fearing reprisals of enemies, are gathered behind locked doors, pondering events and wondering what the future would hold for them. Note the large key, signifying the fact that they were truly behind locked doors. The dialogue and exchange which took place is recorded in John 20, 19-26. The doubting yet penitent Thomas at length confesses as he looks to his Risen Savior, "My Lord and my God." Jesus answers: "Blessed are they which have not seen, and yet have believed."

Also woven into the pattern of the design are Christ's appearance to His disciples on the seashore in Galilee, as well as His appearance to two disciples on the road to Emmaus. Note here at the bottom of the lancet the red butterfly cross, bearing its dual symbolism of death and resurrection.

Although Christ bore the marks of His crucifixion and revealed them to Thomas, it was held (after much discussion with the artist) that the Victorious and Risen Savior, often appearing in the glorified body, should not be depicted here bearing the ignominious scars of His Passion. Most artists have depicted Christ in His post-resurrection appearances in human form and yet with a glorified body, as on the occasion of His ascension into heaven; with His hands unmarked, but arms outstretched in blessing.

"BLESSED ARE THEY THAT HAVE NOT SEEN AND YET BELIEVED."

John 20:29
Luke 24:29-31; John 20:26-29; John 21:5, 6; John 20:19-24



The Great Commission

"Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost: Teaching them to observe all things whatsoever I have commanded you: and, lo, I am with you always, even unto the end of the world." With these words Christ commissioned His disciples just before He ascended into heaven. We see Him speaking to His disciples, while above Him is a triangle symbolizing the Holy Trinity, and the Holy Spirit in the form of a dove. The shell to the right represents Holy Baptism. At the bottom right of the lancet, we see the Bible and a lamp, reminding us that God's Word is "a lamp unto our feet and a light unto our path." A portion of the United Nations symbol is seen at the bottom center of the lancet, reminding us of the worldwide mission of the Church.

Matthew 28 recalls the great excitement attending Christ's resurrection, the earthquake, the appearance of the angel of the Lord, the stone rolled away from the door of the sepulchre, the stunned soldiers. Then followed Christ's greeting, "All Hail", and the women fell down and worshipped Him. Christ then instructs His disciples to go to Galilee. His enemies attempt, and successfully bribe, the soldiers on watch. But the "truth will out." Christ on a mountain top appears to His eleven disciples with His words of valedictory and blessing.

Go. Teach! Baptize! "Teaching them to observe all things that I have commanded you." "Lo, I am with you always."

Matt. 28:19-20



"GO YE THEREFORE AND TEACH ALL NATIONS."

Matthew 28:19
John 14:16; Matthew 28:20; Revelation 1:5; Acts 22:15; Acts 1:8



The First Pentecost



The Lord Jesus told His disciples: "The Comforter, which is the Holy Spirit, whom the Father will send in my name, He shall teach you all things." These words describe the unusual events of the first Pentecost, when in fulfillment of the prophecy in Joel 2:28, the disciples received the promised outpouring of the Holy Spirit. The fact that there is a nimbus around the head of each of the disciples, is a visual reminder that the blessing of this holy event is timeless and universal. Every true believer bears the marks of sanctification and faith, and through Holy Baptism now bears the name of Christian. The red flame above the disciples is again a distinctive mark and symbol of the presence of the Holy Spirit who, through the light of the Means of Grace, the Word of God and the Sacraments, continues to pour out His spirit upon all flesh.

The outpouring of the Holy Spirit as recorded by St. Luke in the Book of Acts, Chapter 2, was revealed to the New Testament world through the mouths and writings of faithful witnesses who recorded the great divinely ordained truths of Law and Gospel.

Through the faithful exposition and presentation of law and Gospel, the testimony of the inspired doctrines of Holy Scripture is still presented through human language, so that the blessings of that first Pentecost may still be ours today.

"THE COMFORTER, THE HOLY GHOST, WHOM THE FATHER WILL SEND IN MY NAME — HE SHALL TEACH YOU ALL THINGS."

John 14:26
Isaiah 62:6; Acts 1:8; Ephesians 5:19; II Timothy 1:8; I Peter 3:15



The Calling of His Disciples

Although the Call to Discipleship here recorded was part of Jesus' earthly ministry, it was felt that it should be placed with the Great Commission and the Festival of Pentecost.

The first disciples were two sets of brothers, all of whom were fishermen. Peter and Andrew, James and John, were ordinary people, but extraordinary in their calling. Jesus asked them to put aside their fishing nets, for "I will make you to become fishers of men." This is to remind us of our Christian calling, that ours is a personal mission to share the lifesaving Gospel of Jesus Christ. We are called not only to be heirs of the treasures of His Grace, but workers in His Kingdom.

This window becomes a bridge, so to speak, between the Christ events and the events of the Church relating to the spreading of the Gospel. The large anchor seen at the lower left of the lancet symbolizes a truth that disciples and fishermen can encounter rough waters, even stormy seas — but the ship of Christ's Church always finds a sure anchor and refuge in Christ. The message is simple, direct, and memorable. The early disciples, we are told, forsook their fishing nets and "left all to follow Him."

The Shepherd's Staff is a reminder to faithful, as well as to straying sheep, of His divine calling to discipleship.

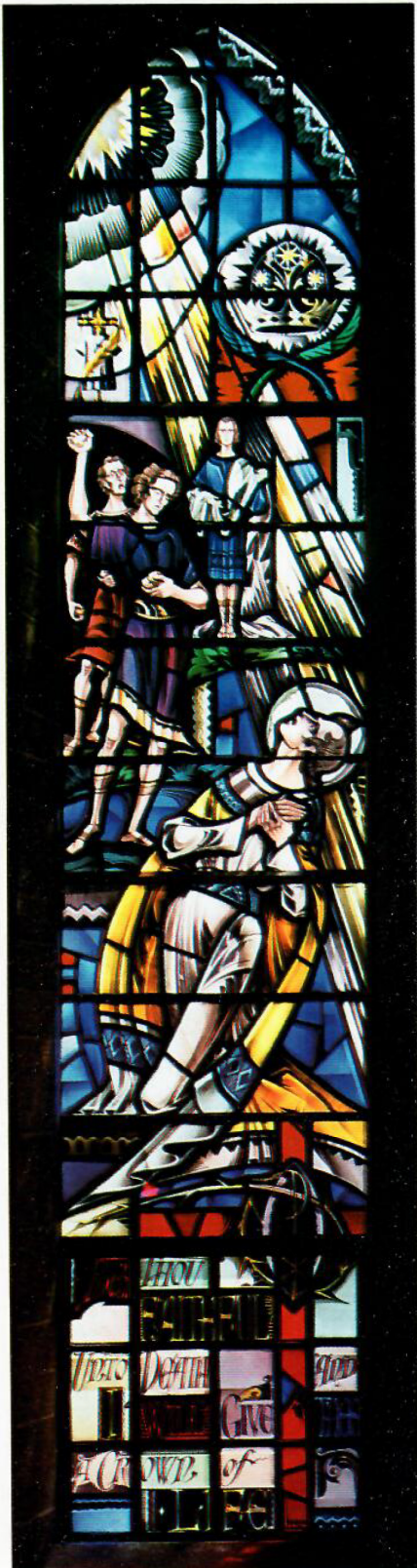


"I WILL MAKE YOU TO BECOME FISHERS OF MEN."

Mark 1:17
Luke 5:1-11; Mark 1:16-22; Matthew 4:21



Stephen, A Model of Faithfulness



The Holy Innocents, the children of Bethlehem who suffered death at the hand of Herod, are sometimes referred to as the first Christian martyrs. However, according to divine record, Stephen is the first of Christ's faithful witnesses to suffer martyrdom for the sake of the Gospel. Portrayed in the window is Stephen looking up into the heavens and beholding the glory of Christ, even as his assailants fling their death-dealing stones at him and he endures his suffering. The bystander and witness holding garments is a young man named Saul, who later became St. Paul and lamented being a witness to Stephen's death.

The symbol of martyrdom is an empty cloak draped over a wooden cross. In the case of the Holy Innocents, a green branch is sometimes placed upon the cloak and the cross, signifying that martyrs died in the green early years of life. The Light out of the heavens shines down upon the symbol of the Crown of Life which is promised and given to all who are faithful unto death.

Just below the figure of Stephen is another symbol for Christ, the Chi Rho (a capital "P" with an "X" imposed on it) entwined with a branch of thorns. The Chi Rho is a sign that appeared to the Emperor Constantine in a vision, and became the battle signet "In hoc signo vinces" (In this sign conquer.) Having overthrown the heathen armies of Maxentius in 313 A.D., and later defeated the heathen rebel Licinius in the year 324 A.D., Constantine issued "The Decree of Tolerance." This deliverance from persecution, and the freedom to worship God freely, led the Emperor to call early Christians to gather in 325 A.D. at the Council of Nicaea.

We stand in the debt of all martyred saints.

"BE THOU FAITHFUL UNTO DEATH,
AND I WILL GIVE THEE A CROWN
OF LIFE."

Revelation 2:10
Matthew 2:13-18; Acts 7:58, 59



An Apostle with a Message

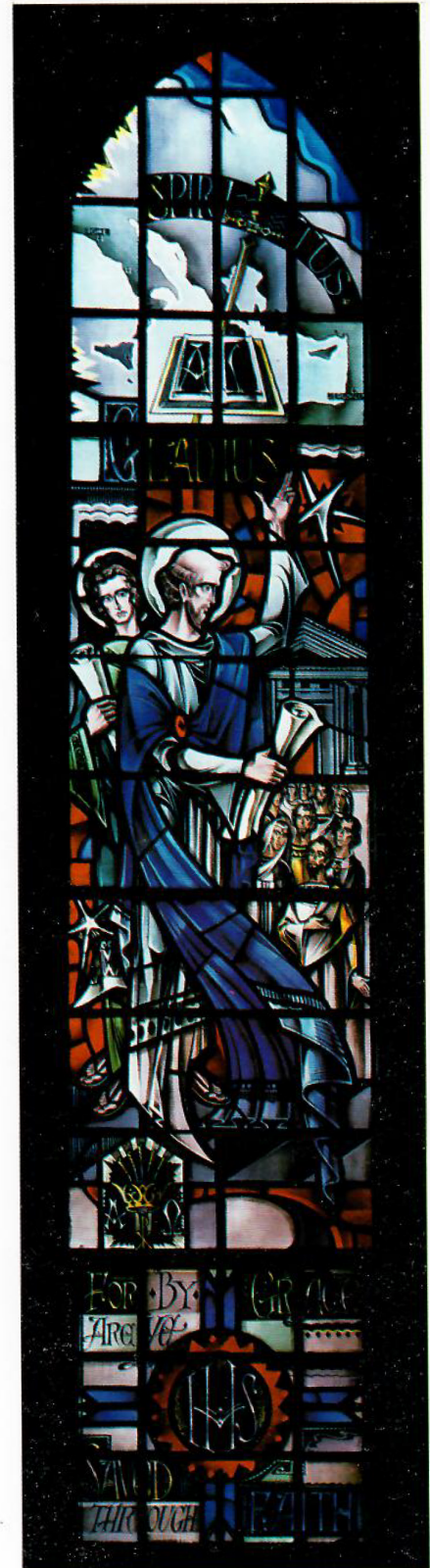
The Apostle Paul was a great missionary to the New Testament world and a staunch defender of the doctrine of Justification by Faith Alone. A map will be discerned at the top of the lancet, reminding of Paul's great missionary journeys and congregations established through his preaching of the Gospel. His divinely inspired epistles are hallmark writings of the Early Church. Being a Jew, he said to the citizens of Rome: "I am not ashamed of the Gospel of Christ, for it is the power of God unto salvation to everyone that believeth." Whether in Rome or Corinth, Athens or Ephesus, he brought a staunch witness. Whether on Mars Hill or the Acropolis, on the streets or in prison, the dominant theme of his activity was to proclaim Christ Crucified, Risen, and Ascended to Glory. Addressing the vanity and pride of his age, his always recurring message was "By grace are ye saved through faith and that not of yourselves: it is the gift of God: not of works, lest any man should boast" — Ephesians 2:8, 9.

The authority for his preaching is featured in the Spiritus Gladius — the Sword of the Spirit, which is the Word of God. He witnessed the power of that Word as converts by the thousands were brought into the Early Church. His faithful witness also led to martyrdom, noted by the crown and the symbol of All Saints.



"FOR BY GRACE ARE YE SAVED THROUGH FAITH."

Ephesians 2:8
Acts 14:1-12; Acts 10, 34-43; Acts 16:1-5; Acts 17:22-31;
Ephesians 2:8, 9



Gospel Life in the Early Church



The indestructible message of the Gospel is the theme of this window. The Church of Christ, having lived under persecution for almost three centuries, now emerges with its message, proving again that "the gates of hell could not prevail" against it. The symbol of Peter and his role in the life of the Early Church is to be found in the upper left of the lancet. The symbol of James the Less, the first Bishop and Head of the Church in Jerusalem, is at the top right.

The three Ecumenical Creeds — The Apostles, The Nicene, and The Athanasian — were "adopted" at the Council of Nicaea in 325 A.D. These first and foremost documents, articulated and brought to life, are symbolized by the large word "Credo" ("I believe"). This is emblazoned on the symbol of the Holy Trinity, as a statement of faith drawn from the Scriptures and the life of the Early Church.

The Athanasian Creed was a statement of one of the almost forgotten heroes of the Council, the Biblical scholar Athanasius. His exposition of the Doctrine of the Holy Trinity, which had formed the basis for the Council's discussion, also became a Confessional Statement of the Christian faith and was adopted in the closing session of the Council.

The symbol of St. Augustine is shown at the bottom of the lancet, and to the right the symbol of St. Ambrose. Both of these men were staunch defenders of the Doctrine of Justification by Faith Alone. This Doctrine, though lost for several centuries, was restored to the Church in the 16th century through the life and labors of Dr. Martin Luther and the Reformers.

"UPON THIS ROCK I WILL BUILD MY CHURCH AND THE GATES OF HELL SHALL NOT PREVAIL AGAINST IT."

Matthew 16:18



The Church in Reformation

The 16th century witnessed the revival and pre-eminent position of the Scriptures in defining the Doctrines of the Church. "The Word of God endures forever." The inscription, taken from the Epistle of Peter, was the transforming element of Reformation history. In the hands of the Lord's servant, Dr. Martin Luther, many of the heresies of previous centuries were addressed. The power of Scripture in resolving doctrinal conflicts was embodied in the three great Reformation principles: Sola Scriptura, Sola Gratia, Sola Fide (By Scripture Alone, By Grace Alone, By Faith Alone). These great principles led also to the Confessional Writings of the Lutheran Church referred to as the "Concordia," and are symbolized by the artist as the "Books". These writings, formulated as Confessions of the One Holy Faith over a period of 50 years, were formally adopted in 1580. Known as the Formula, or Book of Concord, these Confessional Writings are still the tenets of Lutheranism today.

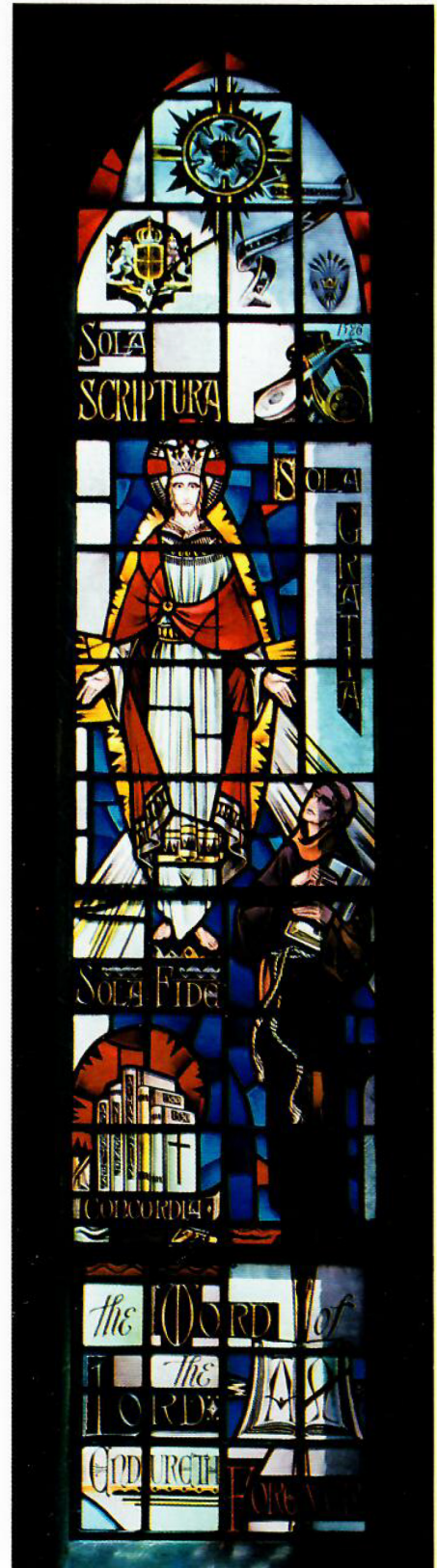
Note Luther's firm grasp on the Bible and his other hand pointing to the truths that the Bible reveals. The lute and lyre, pictured above, symbolize Luther's love of music and the publication of the first Hymnal, 1526. A prolific writer, his extant works fill over sixty volumes.

Note also, the symbol of King Gustavus Adolphus of Sweden is included, for he was the military hero of the Thirty Years War and successfully defended the Reformation from its enemies.



"THE WORD OF THE LORD ENDURES FOREVER."

1 Peter 1:25



The Congregation of Believers



The last two lancets are to bring into focus the contemporary life of a Christian congregation in the 20th century.

With the image of Christ being central, we would note, that as the great Head of the Church, He holds in His right hand all authority given Him in heaven and on earth. With the symbol of the Holy Trinity, we see Christ enthroned in Glory; and in the upper portion of the lancet, the seven-fold gifts of the Holy Spirit are depicted. In this lancet, the artist attempted to reproduce (in miniature scale, of course) the Altar, the Crucifix, and Candles, as well as the Baptismal Font and the Sacred Vessels, using all of the above that were currently in use in our congregation as models.

The worshippers, old and young alike, have their eyes fixed on Christ and are part of the sacred congregation which has come into the Lord's presence to worship Him in spirit and in truth. In describing the worshippers, the acolytes, the choir members, parents or grandparents, the artist had to exercise considerable latitude in determining age and style of dress.

"Oh come, let us worship and bow down:
let us kneel before the Lord our Maker."

Psalm 95:6

"GOD IS A SPIRIT: AND THEY THAT
WORSHIP HIM MUST WORSHIP HIM
IN SPIRIT AND IN TRUTH."

John 4:24; John 8:31, 32



The Gospel at Work in the World

The last lancet in this series would portray the unity of a Christian congregation and its unity with the *Una Sancta*, the one holy Christian and Apostolic Church. Although separated by time and geography, all churches proclaiming the Gospel of Christ in its truth and purity are united in Christ and are a part of that which we confess in the Apostles Creed: "I believe in the holy Christian Church, the communion of saints." The focus of the true Church is always upon Christ as Savior and Lord, and the Church of which He is the Head. Although the Gospel has inreach in the life of each Christian, and is the outreach of the whole Church, its corporate oneness is symbolized in our relationship to the Lutheran Church - Missouri Synod, and its Auxiliaries.

The lancet contains symbols of the Lutheran Church-Missouri Synod; Concordia Seminary, St. Louis (symbolic of the broad network of seminaries and colleges), The Lutheran Laymen's League, and the Lutheran Women's Missionary League; Valparaiso University; as well as a symbol of the Ministry to the Armed Forces, and symbols of our Radio and Television Ministries. Also depicted are Hospital and Chaplain Ministries carried on by local congregations and the Church-at-large. In the far top of the lancet is found John 3:16 inscribed on an open Bible, the heart of the Church's message to the world. The seal of Bethlehem Church, Ridgewood, New Jersey, under which seal we carry on the Lord's work, is found at the bottom of the lancet.

"Oh come, Let us sing unto the Lord: let us make a joyful noise to the Rock of our salvation."

Psalm 95:1



"YE SHALL BE WITNESSES UNTO ME
— TO THE UTTERMOST PARTS OF
THE EARTH."

Acts 1:8
Isaiah 63:7; Malachi 3:16 (Matthew 9:31); Acts 4:20;
II Corinthians 4:13; Acts 5:20; Acts 22:15

