

# Chapel Windows

South Highland  
Presbyterian Church

# The Vanguard Bible Class

SOUTH HIGHLAND PRESBYTERIAN CHURCH

2035 HIGHLAND AVENUE

BIRMINGHAM, ALABAMA 35205

Each Sunday morning for the last seven years our class has been privileged to meet in our beautiful chapel with its inspiring stained glass windows depicting the life of Christ from birth to ascension. Here we have prayerfully sought to honor and glorify God in our study of His word. It is with grateful hearts that we thank our Session for this privilege.

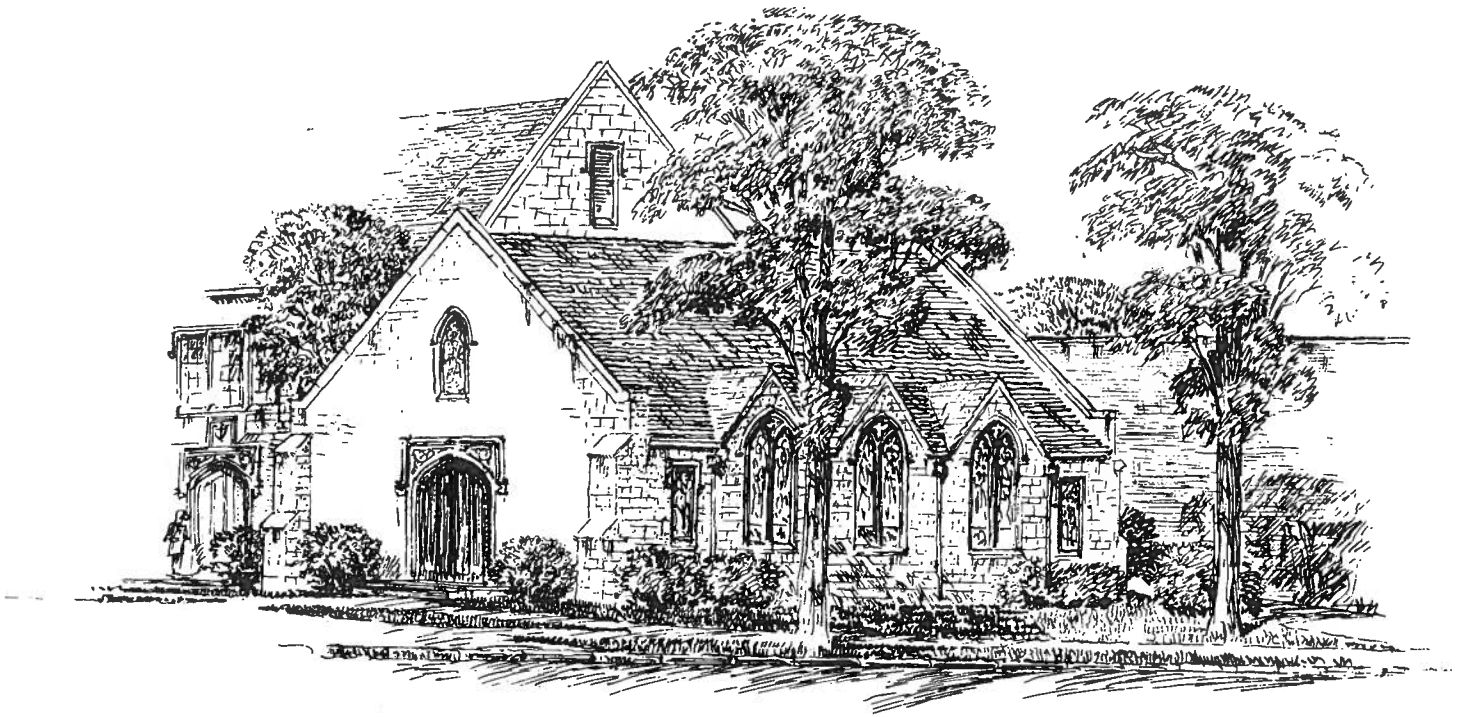
To further show our appreciation and to better acquaint all members of our church with the beauty and worshipful atmosphere of this chapel, we requested and received the Session's approval to sponsor the publication of this book. The work involved has been a joy, and we are grateful for the financial and moral support we received from within and outside our church.

It is our prayer that the rare beauty of these stained glass windows will be a spiritual blessing to all who enter the chapel. We hope that this book will aid in the understanding of God's word as it is portrayed in these windows. In this spirit we dedicate this book to the glory of God.

Vanguard Bible Class

# Chapel Windows

## South Highland Presbyterian Church



2035 HIGHLAND AVENUE  
BIRMINGHAM, ALABAMA 35205

Published by The Vanguard Bible Class

1975

Purpose of Stained Glass: To turn the mind by material means  
to that which is above material.

*From Abbot Suger of St. Denis, Twelfth Century*

# INTRODUCTION

The chapel was built as part of a building-expansion program during the ministry of Dr. Frank Alfred Mathes. The slogan of this campaign was *"To the glory of God we build on the pillars of faith, prayers, sacrifice."*

The stained glass windows soon became the focal point of interest as the building committee resolved to obtain windows unsurpassed in beauty and Biblical meaning. These windows were designed, made and installed by a firm of world renowned artisans, The D'Ascenzo Studios of Philadelphia, Pennsylvania. In preparation, the Biblical subject for each window was chosen by the donors from a list of titles selected by the committee. Then the studio artists submitted colored sketches of all windows for approval before actual production was begun. The chapel and windows were dedicated to the glory and service of God on December 12, 1954.

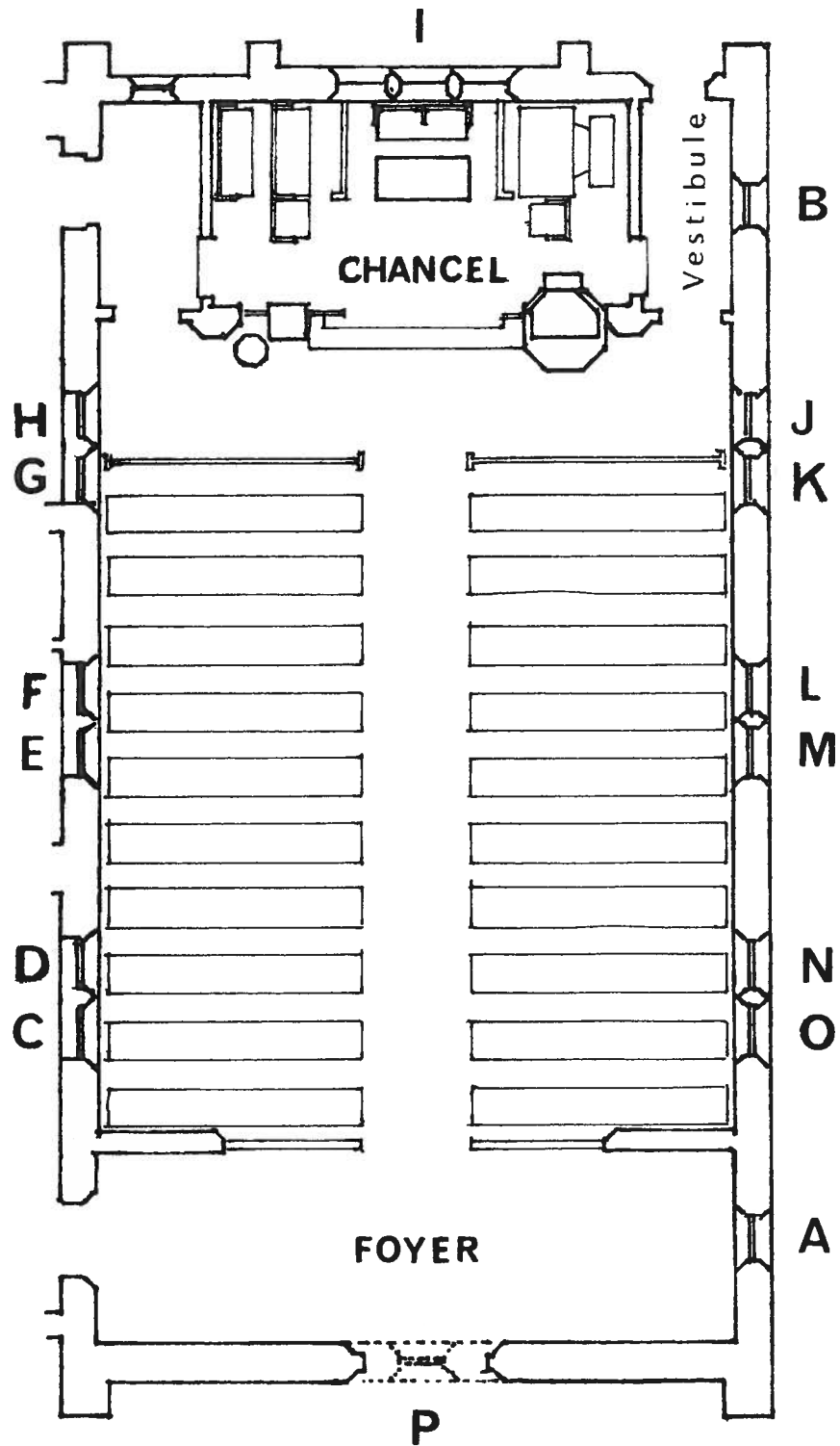
## STAINED GLASS

In the field of stained glass these windows are outstanding in three ways. First, they are perfectly planned for this particular chapel. Not only do the windows physically fit their stone openings, but their style harmonizes with the building itself, and the subjects are arranged in very appropriate locations. In addition, the size of the figures is in proportion to the size of the chapel so that they appear neither overpowering nor insignificant to the worshiper.

Next, the designer, Ralph E. Ohmer, has harmoniously combined in these windows the finest features from various periods. Basically they reflect the character of windows from the early Gothic years, known as the Golden Age of Stained Glass. Like these early windows, each is a glowing mosaic of rich color composed of many small pieces of glass. Dark brown outlines and shading are permanently fused into the surface of the individual pieces of colored glass which are then held together in a window panel by strips of lead. Also characteristic of this early period are tall figures, trees and other background detail, generous use of blue glass and moderate amount of canopy work (arches, roofs and spires above the figures). The later Gothic period contributed two techniques which made possible the combining of red and white details in one piece of glass and the staining of gold colored details on white glass. These methods were used to produce the small intricate figure panels in the bottom sections of the side windows and the delicate gold and white canopy. The influence of the Renaissance is seen in a general softening of faces and figures. In line with the trend of recent years, the windows were made brighter to overcome the dulling effect of stronger interior lighting.

Finally, only the very best materials and workmanship were employed to produce windows of strength and beauty. The glass used is hand-blown pot metal glass, colored while still molten in the pot by the addition of metals such as cobalt, copper, manganese or even gold. In these windows, the artists have beautifully balanced a loving care for detail with a freedom of style which echoes the subtle irregularity of nature and avoids monotony. The use of many tiny pieces of glass, some no larger than the end of a finger, contributes to the jewel-like quality of these glowing windows.





Letters indicate window locations.

# SUBJECTS AND SYMBOLISM

The life of Christ is portrayed throughout these windows. In the foyer and in the chancel vestibule small windows contain figures of Old Testament prophets who foretold the coming of Christ. In the chapel itself, beginning to the left of the entrance, outstanding events of His life are presented in full color in the large figure panels of the side or aisle windows. Included are appropriate verses from the King James version of the Bible. Related subjects are depicted in tiny figures of amber and white in the ruby predella or base section of each window. Throughout the series of windows Christ is robed in white which is symbolic of purity, light and divinity. The sequence continues through the transfiguration window in the chancel and the aisle windows on the right side to the small ascension window in the foyer high above the entrance.

In the early Christian church symbols were used to teach the many Christians who could not read. During periods of persecution they served as a secret language. In our day symbols are still used to picture artistically the cardinal elements of Christian faith, tradition and teaching.

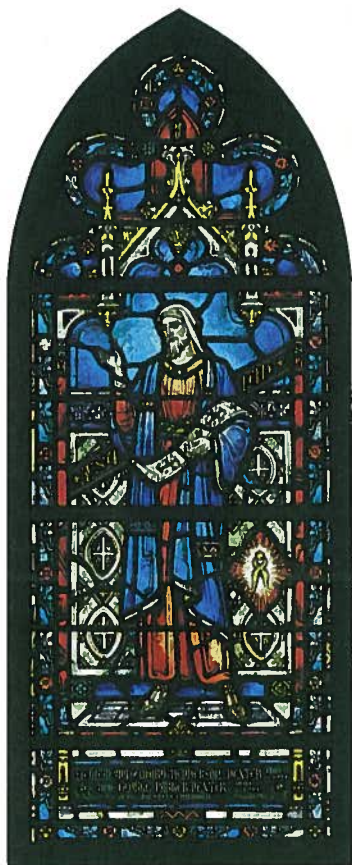
It is customary to show a circle of light called a nimbus (Latin for cloud) around the head of Christ, His mother Mary, Joseph, the apostles, and other Christians of unusual piety. To show divinity and to distinguish Christ from the other figures, three rays of light, resembling the head of a cross, appear on His nimbus to form a tri-radiant nimbus symbolizing the Trinity. The use of a nimbus dates from the sixth century. It is different from a halo (Greek word meaning disc) which became popular in Renaissance painting. A halo appears as an opaque lighted round plate shown suspended above or behind the head of a figure. In contrast, a nimbus is a radiance of light surrounding the head which appears the same when seen from any angle.

An aureole is an elongated form of nimbus surrounding the entire body of our Lord. Frequently this has pointed ends forming a vesica piscis which is a conventionalized form of a fish. The letters in the Greek word for fish, "*Ichthus*," were the initial letters in the Greek phrase meaning "*Jesus Christ of God, Son, Savior*."

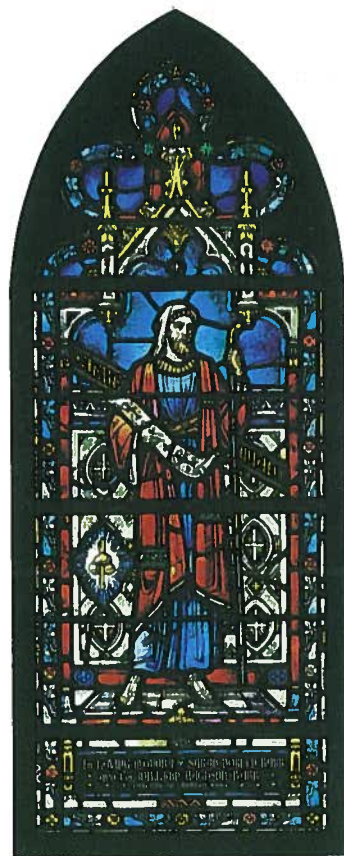
Since each tall single window is a lancet, each pair of aisle windows is a double-lancet window and the chancel window is a triple-lancet window. The decorative stonework above the lancets is known as tracery and the small openings in this tracery are appropriately called kites because of their usual shape. The kite above each pair of aisle lancets contains a cross prommée whose arms end in single knobs or fruit, symbolic of atonement. This cross is shown with a small blue nimbus around its center. On either side of each predella is a floriated cross with ends terminating in three petals, indicating the Trinity. It is also shown with a small nimbus.

In the borders and memorial inscriptions and throughout the windows are found various other forms of small crosses, rosettes symbolic of the Messianic Promise, and vines recalling the words of Christ, "*I am the true vine*." (John 15:1) One cross used frequently in these windows is the very ancient Greek cross (with arms of equal length) within a circle. In contrast, the Latin cross has a longer lower arm and is the form of cross on which Christ died. Various types of stars found in appropriate places are:

- The five-pointed Star of Jacob or Epiphany Star
- The six-pointed Star of Creation or Shield of David
- The eight-pointed Star of Resurrection or Regeneration
- The twelve-pointed Star of the Twelve Tribes of Israel or Star of the Twelve Apostles.



A



B



# ISAIAH

In Memory of Mary Henderson Dexter 1889-1937

George Parker Dexter 1881-1934

By their children

Isaiah was the first of the major prophets and is outstanding as the evangelical and Messianic prophet who wrote, *"For unto us a child is born, Unto us a son is given: And the government shall be upon his shoulder: And his name shall be called Wonderful, Counselor, The mighty God, The everlasting Father, The Prince of Peace."* (Isaiah 9:6) Isaiah grew into manhood during the brilliant reign of Uzziah and received his call to the prophetic office in the year of King Uzziah's death. As Isaiah wrote: *"In the year that King Uzziah died I saw also the Lord, sitting upon a throne . . ."* (Isaiah 6:1) *"Then flew one of the seraphim unto me, having a live coal in his hand, which he had taken with the tongs from off the altar: And he laid it upon my mouth . . ."* (Isaiah 6:6-7) *"Also I heard the voice of the Lord, saying, Whom shall I send, And who will go for us? Then said I, Here am I; send me."* (Isaiah 6:8)

In this window, the figure holds a scroll indicating that he is a writer; the crosses on the scroll show that he prophesied the coming of Christ; and the tongs holding the glowing coal show that it is the prophet Isaiah. The figure is shown on a field of vesica piscis shapes, each containing a cross with nimbus of flames. Included in this window are traditional Christian symbols such as the crown indicating royalty and the eight-pointed Stars of Regeneration.

# JEREMIAH

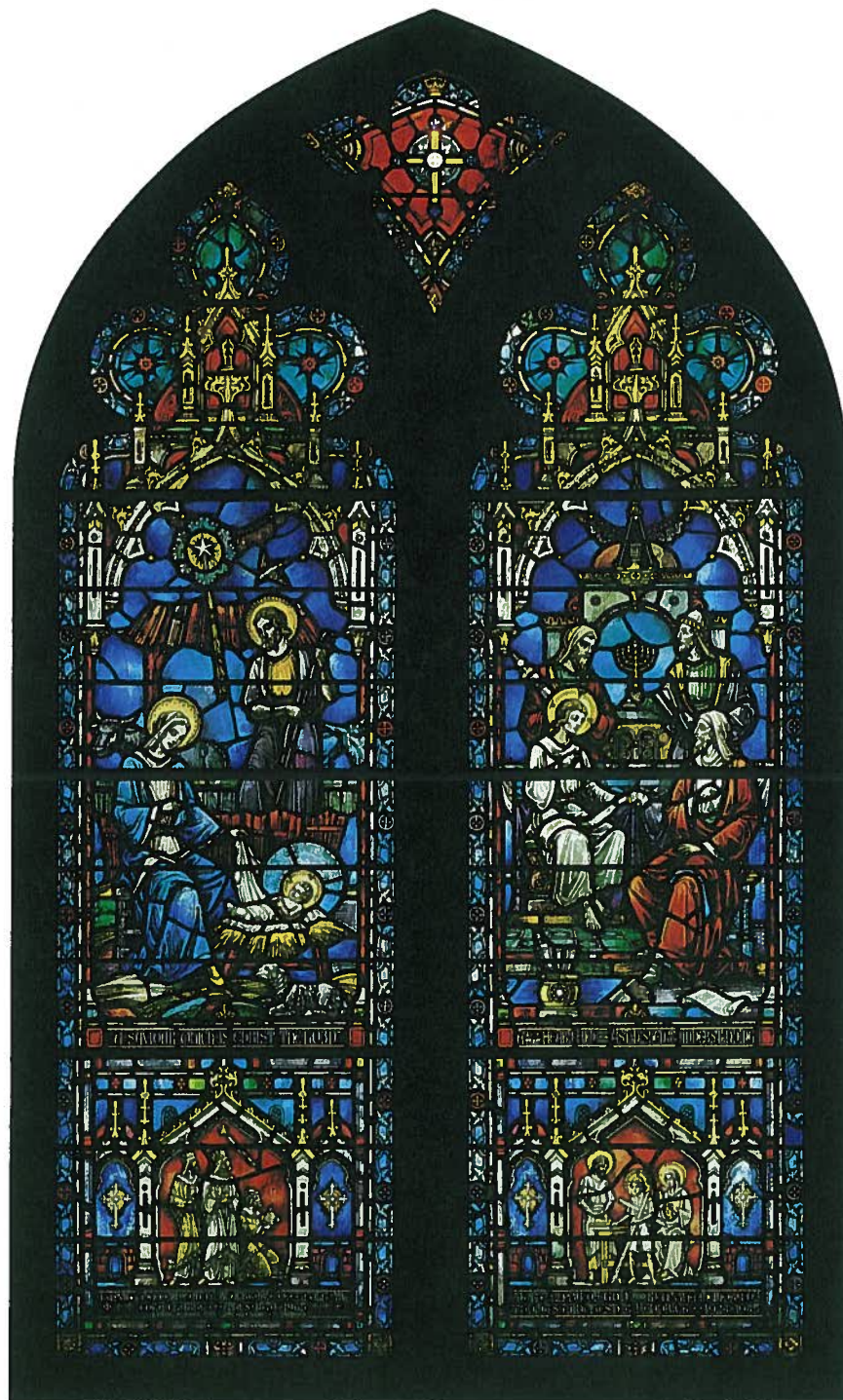
In Loving Memory of Sarah Borden Burr

and Col. William Hughson Burr

Parents of Borden Burr

Jeremiah was a priest from the tribe of Benjamin and was called to the prophetic office seventy years after Isaiah. Jeremiah describes his call: *"Then the Lord put forth his hand, and touched my mouth. And the Lord said unto me, Behold, I have put my words in thy mouth."* (Jeremiah 1:9) Following this he states: *"Moreover the word of the Lord came unto me, saying, Jeremiah, what seest thou? And I said I see a rod of an almond tree."* (Jeremiah 1:11) Jeremiah is usually remembered as the prophet of doom because he foretold the Babylonian exile. However, he was also the prophet of hope who revealed the future restoration of Jerusalem and the coming Messiah. He wrote, *"Behold, the days come, saith the Lord, that I will raise unto David a righteous Branch, and a King shall reign and prosper, and shall execute judgment and justice in the earth."* (Jeremiah 23:5)

In addition to a prophetic scroll, Jeremiah holds a staff indicating the journey to Babylon. His insignia is an almond rod together with stones representing his persecution. This window also contains the other Christian symbols found in the Isaiah window.



C

D

# THE NATIVITY

*(Luke 2:1-20; John 1:14)*

“A SAVIOUR WHICH IS CHRIST THE LORD” *(Luke 2:11)*

In Loving Memory of Ann Blackburn Woolfolk 1881-1951

Cora Clarke Mathes 1870-1965

Frank Alfred and Jacqueline W. Mathes

In this first or Christmas window, the five-pointed star shines down on the babe wrapped in swaddling clothes and lying in a manger. This star is called the Star of Epiphany, Messianic Star, Star of Bethlehem, Star of our Lord (five points for five wounds at crucifixion) and Star of Jacob referring to the verse “*There shall come a Star out of Jacob.*” (Numbers 24:17) It is also called the Star of Miriam from the Hebrew word for Mary which means star. Wearing the traditional Madonna blue, Mary is seated beside the manger, gazing toward her child whose golden tri-radiant nimbus is surrounded by a light blue radiance. Joseph, holding his traveler’s staff, stands in awe and admiration behind a wall. This symbolizes his separation from Jesus, since Joseph is not His true father but the earthly protector of Jesus and Mary.

A lamb, symbol of innocence and of sacrifice, lies quietly below the manger. Above the thatched roof flies a small dove, symbol of peace and purity. The cow and donkey complete the atmosphere of the stable.

## THE WISE MEN

*(Matthew 2:1-12)*

In the predella below, the Wise Men are led to the Child by the Star of Epiphany shining before them in the East. They bring gifts of gold (symbol of wealth), frankincense (symbol of prayer), and myrrh or anointing oil (symbol of royalty) and burial ointment.

# THE CHILD IN THE TEMPLE

*(Luke 2:40-52)*

“ALL THAT HEARD HIM WERE ASTONISHED AT HIS UNDERSTANDING” *(Luke 2:47)*

To the Glory of God and in loving memory of  
Thomas Winchester Hendrick 1924-1945

Here Christ is shown in the only recorded event of his boyhood. This was His trip to the temple at Jerusalem at the age of twelve, as was the custom. The barefoot Boy is shown seated among the doctors and holding a scroll, while they in turn look from Him to each other in amazement at His knowledge.

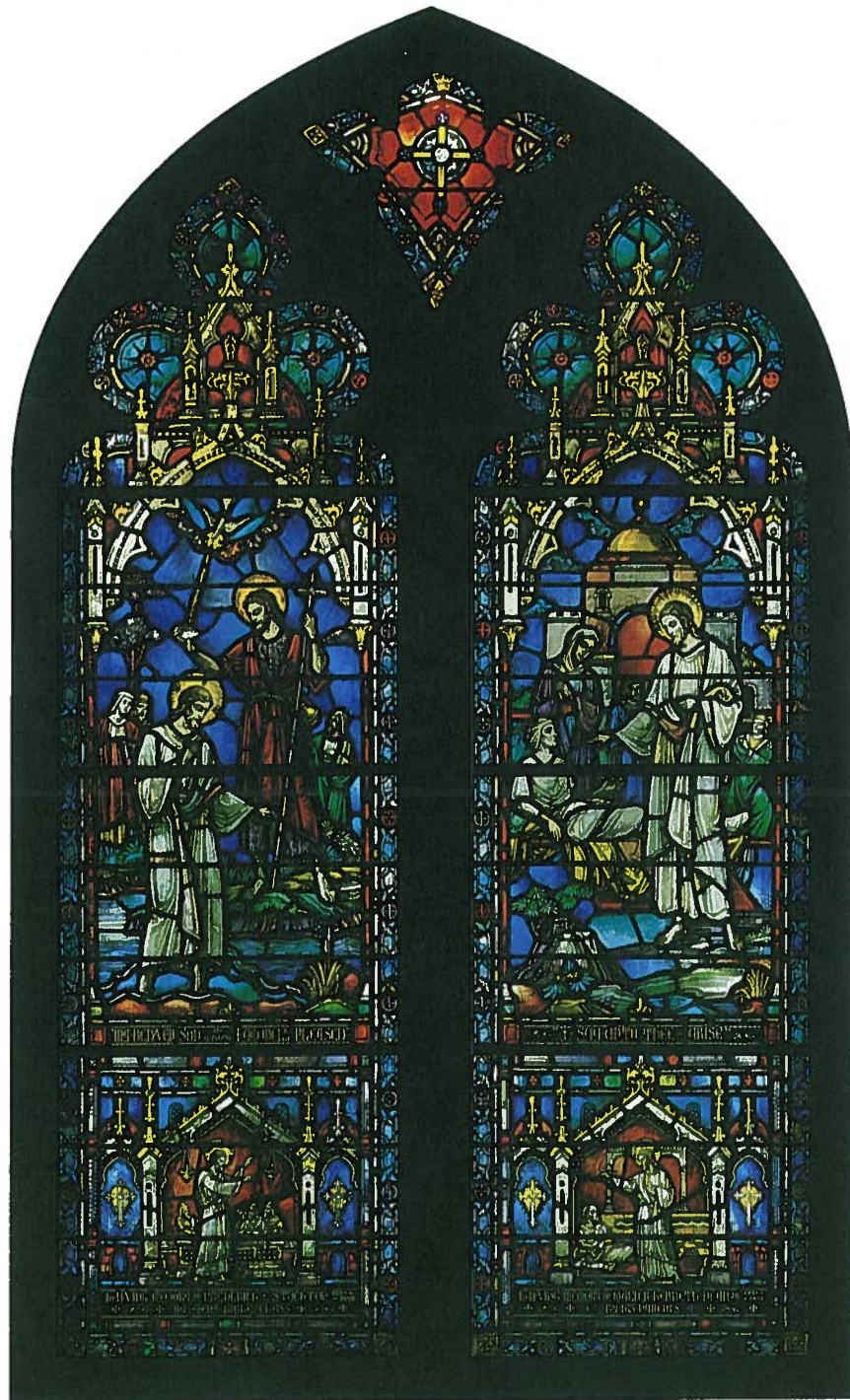
Of particular interest are details of the temple such as the dome of the roof; the elaborate lamp representing the Eternal Light of Jewish faith; the seven-branched candlestick, or menorah, symbolizing Old Testament worship (seven being the “perfect number” and signifying complete unity between heaven and earth); the replica of the stone tablets of the Ten Commandments; scrolls of the Old Testament prophets; and on the urn the six-pointed Star of Creation representing the six days of creation. This star is also called the Shield of David and is associated with the Jewish faith today. The equilateral triangles which form this star represent the Trinity.

## THE CHILD IN THE CARPENTER SHOP

*(Mark 6:3)*

The small scene below depicts the Boy Christ helping Joseph in his carpenter shop, while being subject to His parents and while increasing in stature and in favor with God and man. Mary sits nearby spinning yarn for weaving, keeping the unusual facts of her Son’s life in her heart. Notice the accidental cross formed by the pieces of wood held by the Boy.





E

F

# THE BAPTISM OF JESUS

*(Matthew 3:13-17; Mark 1:9-11; Luke 3:21-22; John 1:29-34)*

“MY BELOVED SON, IN WHOM I AM WELL PLEASED” *(Matthew 3:17)*

In loving memory of Frederick E. Stockton 1883-1949

By Men's Bible Class

In this scene the Holy Spirit is shown (as a dove with a tri-radiant nimbus) about to descend toward the bowed head of Jesus, who is standing in the water of the River Jordan for His baptism by John. John, with a red robe over his animal skins, holds high in his right hand the scallop shell of baptismal water. In his left hand he holds his traveller's staff, which serves as a sceptre indicating power. This gives the appearance of a cross fore-telling the crucifixion.

The trees, water, cattails and group of people on the river bank provide the riverside setting. Even such a small detail as the water jug hanging from John's belt is included in this window.

## JESUS TEACHING IN THE SYNAGOGUE

*(Mark 1:21-28; Luke 4:30-37)*

In the predella Jesus is shown teaching in the synagogue at Nazareth, having gone there on the Sabbath as was His custom. With outstretched hand, He is speaking to the men seated behind a low partition in a typical synagogue interior. Notice the hanging lamps and the caps worn by the men in Jewish services.

# THE RAISING OF THE WIDOW'S SON

*(Luke 7:11-17)*

“I SAY UNTO THEE, ARISE” *(Luke 7:14)*

In Memory of Walter Kenneth Dean

By his parents

Here a young man arises from his funeral bier, under the outstretched hands of Christ, to return to life. Notice the amazed and grateful expression and the clasped hands of the mother gazing over the head of her son at Christ who had compassion on her. Members of the funeral procession stand behind watching in amazement.

In the background can be seen the housetops and the gates of the City of Nain. They are surmounted by the eight-pointed Star of Resurrection or Regeneration, recalling the eight persons saved in Noah's Ark. Plants and rocks in the foreground complete the outdoor scene.

## HEALING BY THE POOL OF BETHESDA

*(John 5:1-9)*

In the lower scene, Christ stretches forth his hand to heal a man lying on his bed beside the Pool of Bethesda, which the man could never reach at the proper time to be healed. In the background can be seen the arches of one of the five porches around the pool.



G

H



# THE CALLING OF PETER AND ANDREW

*(Matthew 4:18-22; Mark 1:16-20; Luke 5:1-11)*

“HE SAYETH UNTO THEM, FOLLOW ME” *(Matthew 4:19)*

In Memory of Amanda and Daniel Carmichael  
Grace and Erskine Donald

Here Jesus is seen standing on the shore, stretching forth His hand and calling to the two fishermen, Peter and Andrew, who have been casting their nets into the sea. They straightway left their nets to follow Him and become fishers of men.

Such details as the sea gulls, clouds, net, waves, fish baskets, starfish, spiral shell, and seaside plants on the shore remind us of how often Christ's life led Him beside the sea. Notice also the rays of light descending from the heavens.

## STILLING THE TEMPEST

*(Matthew 8:23-27; Luke 8:22-25)*

Another incident of the sea is shown below in the predella. Jesus, awakened from sleep, lifts His hands in rebuking the winds and calming the tempest. The dark clouds, lightning and huge waves show the reason the other occupants of the boat look so terrified.

# THE SERMON ON THE MOUNT

*(Matthew 5-7)*

“BLESSED ARE THE PURE IN HEART FOR THEY SHALL SEE GOD” *(Matthew 5:8)*

In Memory of Dr. William Ray Dobyns 1861-1932  
and Mary B. Dobyns 1867-1944  
Members and friends of South Highland  
Presbyterian Church

Once again rays of light shine down on the scene as Jesus, seated on a hilltop, speaks to the people surrounding Him and listening so attentively. Notice especially the woman with the child.

The clouds, tree, flower and plants emphasize the outdoor setting in which Jesus told of fowls of the air, lilies of the field and fruitful trees. The medallion in the lower right shows the house built on a rock around which the storm raged in vain.

## FEEDING THE FIVE THOUSAND

*(Matthew 14:15-21; Mark 6:34-44; John 6:5-13)*

In the predella, Jesus blesses the five barley loaves and the two fishes in the basket brought by the lad kneeling at the feet of Jesus. This food was then distributed by the disciples to feed the multitude following Jesus.





# THE TRANSFIGURATION

(Matthew 17:1-13; Mark 9:1-13; Luke 9:27-36)

“THIS IS MY BELOVED SON, HEAR YE HIM” (Matthew 17:5)

Left Lancet:                      Memorial to Minnie Coleman Lee 1866-1933  
   Sidney Worth Lee 1864-1944  
   James Coleman Lee 1895-1951

Center Lancet:    In Loving Memory of Mrs. Annie Gilchrist Baine 1867-1945

Right Lancet:        In Loving Memory of Nell Forman Burr and Borden Burr

In the chancel we find a triple-lancet window from which the transfigured Christ, arms outstretched in blessing, looks upon the congregation. This formal figure is shown in glory with radiant countenance and glistening white robes surrounded by the aureole vesica piscis of glowing blue. In addition, His head is surrounded by a red nimbus with three light blue rays indicating divinity and royalty. Radiance from this central figure extends even into the adjoining lancets which contain the standing figures of Moses and Elias (Elijah), “*who appeared in glory, and spake of his decease which he should accomplish at Jerusalem.*” (Luke 9:31) Moses is identified by the stone tablets of the Ten Commandments and by the two horn-like rays of light. Elias is shown holding the scroll of his prophetic writings.

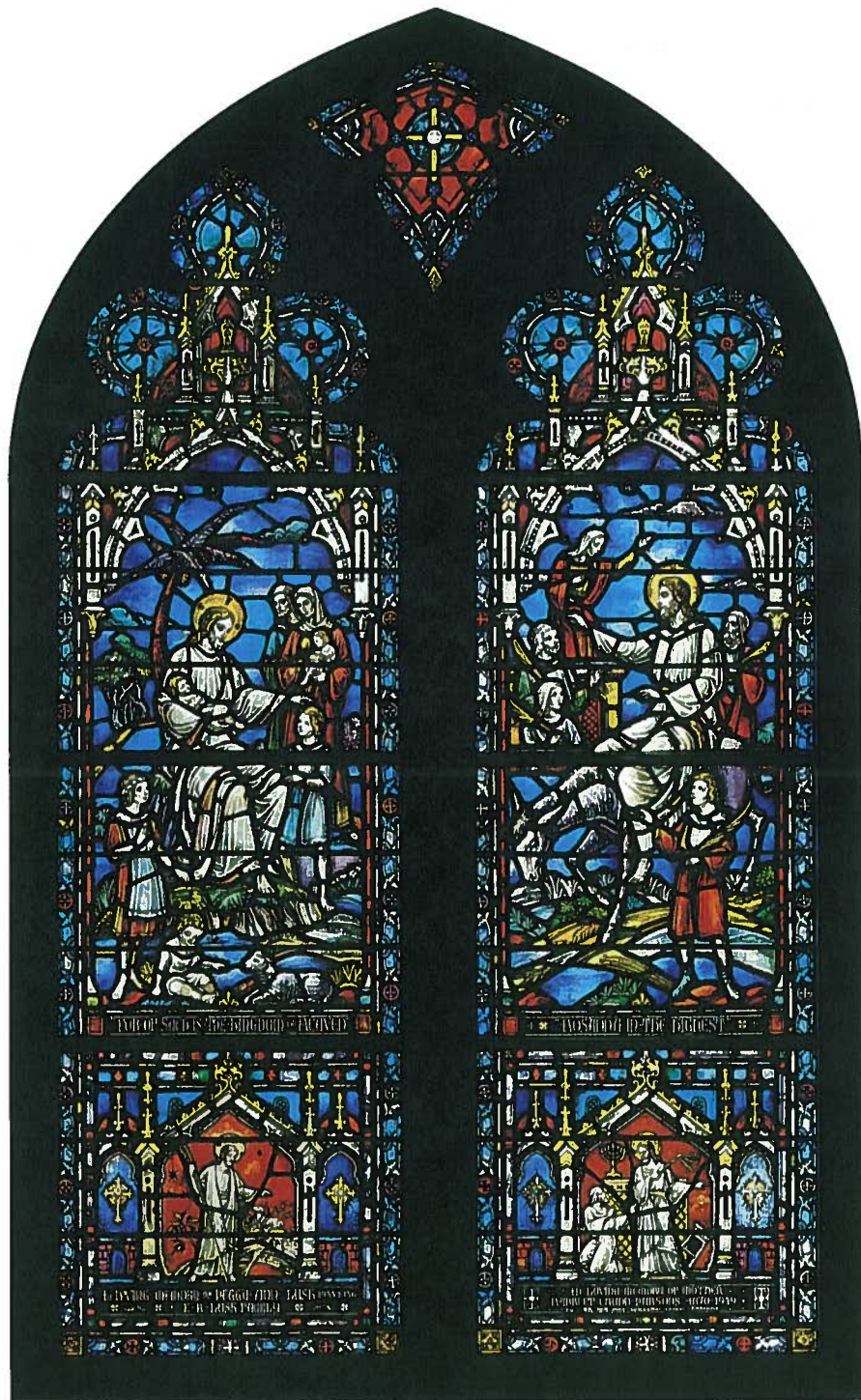
Below kneel James, Peter and John, the three disciples whom Christ chose to accompany Him to the mountain to receive a glimpse of the glory of His kingdom, which they would understand only after His resurrection. Notice the plants and rocks of the outdoor scene and the Messianic Roses which are symbolic of the Messiah.

At the peak of the center tracery opening is the Manus Dei, or hand of God, extended downward in blessing and representing God the Father in heaven. This symbol is based on scriptural references to the hand of God, His right hand, and His holy arm. In the apex of the center lancet is the descending Dove representing the Holy Spirit.

In the center predella is the Agnus Dei, Paschal Lamb or Lamb of God, representing Christ who is often referred to as a lamb in the Scriptures. The Lamb is shown holding the banner of Christian victory (red cross on white field) and resting on the book of seven seals mentioned in Revelation. These symbols for the three Persons of the Godhead are often shown surrounded by a tri-radiant nimbus, aureole vesica piscis, or other indication of divinity or Trinity.

The predellas on each side of the Lamb also contain symbols for Christ within a vesica piscis shape. The anchor of hope is an early symbol used freely in the catacombs. It is also used as a disguised form of the cross, symbolizing hope in Jesus Christ during the persecutions. The candle of devotion represents Christ as the Light of the World.

High above in the kite-shaped tracery openings are small angels (symbolic of the Heavenly Host) with brilliant red wings and clasped hands. The heads of three tiny cherubs enhance the blue fields of each of the side lancets, thus adding to the atmosphere of heavenly glory. Messianic Roses and eight-pointed Stars of Resurrection are scattered throughout the entire window. A twelve-pointed star, representing the twelve apostles and the twelve tribes of Israel, appears in the center lancet above the Dove of the Holy Spirit.



J

K

# CHRIST WITH THE LITTLE CHILDREN

(Matthew 19:13-15; Mark 10:13-16; Luke 18:15-17)

“FOR OF SUCH IS THE KINGDOM OF HEAVEN” (Matthew 19:14)

In Loving Memory of Peggy Ann Lusk 1933-1936

E. R. Lusk Family

At the height of Jesus' popularity vast throngs followed Him, and it was a busy time for both Jesus and His disciples. When loving parents brought their children that Jesus might bless them, the disciples rebuked the parents. Jesus heard this and said to them: “*Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven.*” (Matthew 19:14) Christ is shown holding a small baby in His arm and laying His other hand on a young child in blessing.

The palm tree and other vegetation emphasize the outdoor scene. Since sheep raising was one of the principal occupations of the Israelites, the artist has one of the children playing with a lamb. This serves as a connecting link with the related subject below.

## THE GOOD SHEPHERD

(Matthew 18:12-14; Luke 15:1-7)

Jesus' parables and stories were taken from the everyday life of the people about Him. He called himself the Good Shepherd; He is also called the Great Shepherd. The shepherd left the ninety and nine safe sheep and sought the one lost sheep. Notice the shepherd's crook, the little lamb caught in the briars and the eight-pointed stars.

# THE TRIUMPHAL ENTRY INTO JERUSALEM

(Matthew 21:1-11; Mark 11:1-11; Luke 19:29-44; John 12:12-16)

“HOSANNA IN THE HIGHEST” (Matthew 21:9)

In loving memory of mother Harriet Chunn Parsons 1870-1949

By Dr. and Mrs. William Chunn Parsons

Toward the end of Jesus' earthly ministry, He began His final journey toward Jerusalem and His crucifixion. It was the Passover Season when Jews and Jewish proselytes from great distances gathered there. Large crowds went out to meet Jesus, waving palms and crying, “*Hosanna: Blessed is the King of Israel that cometh in the name of the Lord.*” (John 12:13) He rode into the city on a young ass, thus fulfilling the prophecy of Zechariah, “*Behold thy King cometh unto thee . . . riding upon an ass.*” (Zechariah 9:9)

The palm symbolizes victory or triumph. Notice the palm branches forming a path for the donkey. The man standing on the housetop indicates the size of the crowd.

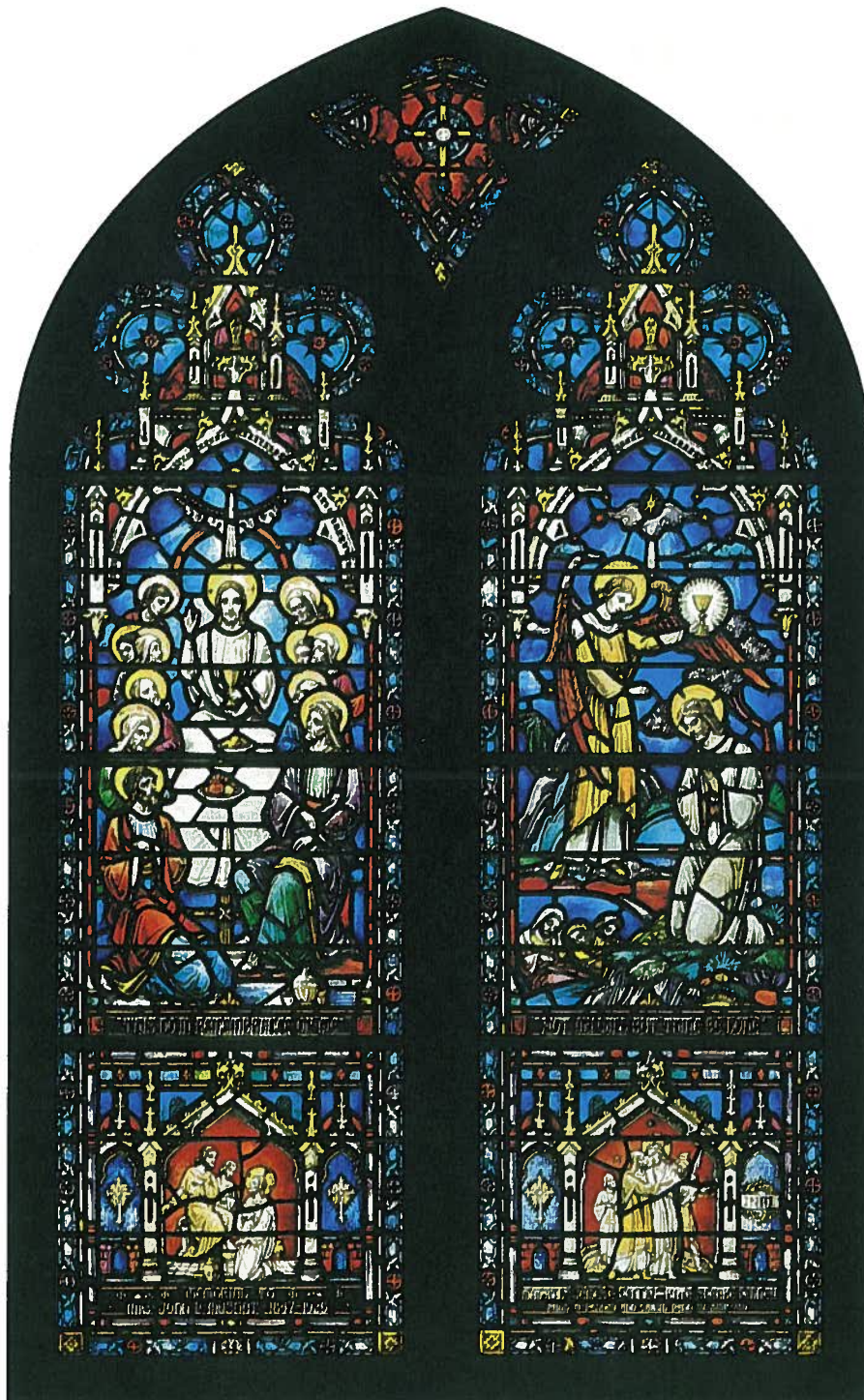
## CLEANSING OF THE TEMPLE

(Matthew 21:12-17; Mark 11:15-19; Luke 19:45-48; John 2:13-22)

After His triumphal entry, Jesus went into the temple and cast out those who were trading there. He also overturned the tables of the money changers, saying, “*It is written, My house shall be called the house of prayer; but ye have made it a den of thieves.*” (Matthew 21:13) Christ drove them out with a “*scourge of small cords.*” (John 2:15)

In the other representations of Jesus his expression has been gentle and tender, but here He is seen as the righteous Judge. Notice the overturned table and the seven-branched candlestick which indicates that this event took place in the temple.





L

M

# THE LORD'S SUPPER

(Matthew 26:26-29; Mark 14:22-25; Luke 22:15-20)

"THIS DO IN REMEMBRANCE OF ME" (Luke 22:19)

Memorial To Mrs. John P. Mushatt 1847-1926

At the end of the Passover Supper, which Jesus ate with His disciples, "*Jesus took the bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat; this is my body. And He took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it; For this is my blood of the new testament, which is shed for many for the remission of sins.*" (Matthew 26:26-28) "*This do ye, as oft as ye drink it, in remembrance of me.*" (1 Corinthians 11:23-26) With these words He instituted the Lord's Supper or Communion, one of the main sacraments of the New Testament church.

Notice the platters of bread and fruit on the table, the cup in Christ's hand, the wine bottle and the rays of light descending on Christ's head. In this window the face of Judas is not shown, only a portion of his hair and a lesser nimbus marked by black bands.

## WASHING THE DISCIPLES FEET

(John 13:4-17)

"*He riseth from supper, and laid aside his garments; and took a towel, and girded himself. After that he poureth water into a bason, and began to wash the disciples' feet.*" (John 13:4-5) Washing typified cleansing in the Jewish ritual and a laver was placed near the altar of Burnt Offering in the Tabernacle. When Jesus washed Peter's feet and Peter protested, Jesus said, "*If I wash thee not, thou hast no part with me.*" (John 13:8)

## GETHSEMANE

(Matthew 26:36-46; Mark 14:32-42; Luke 22:39-46; John 18:1)

"NOT MY WILL BUT THINE BE DONE" (Luke 22:42)

Memorial to James E. Penney and Kate Spéake Penney

Paul M. Penney and Caryl Penney Binford

After the Passover meal, Jesus and His disciples went out to the garden of Gethsemane on the Mount of Olives. He took Peter, James and John apart with Him, saying, "*My soul is exceeding sorrowful, even unto death: tarry ye here, and watch with me.*" (Matthew 26:38) In preparation for His trial and execution He knelt and prayed "*Father, if thou be willing, remove this cup from me: nevertheless not my will, but thine, be done.*" (Luke 22:42) Three times He returned to find the disciples asleep and rebuked them saying, "*What, could ye not watch with me one hour?*" (Matthew 26:40) "*And there appeared an angel from heaven, strengthening him.*" (Luke 22:43)

Attention is called to the uplifted glowing cup in the angel's hand, the rays of light descending from Heaven, the sleeping disciples, the trees and colorful flowers and the eight-pointed Stars of the Resurrection.

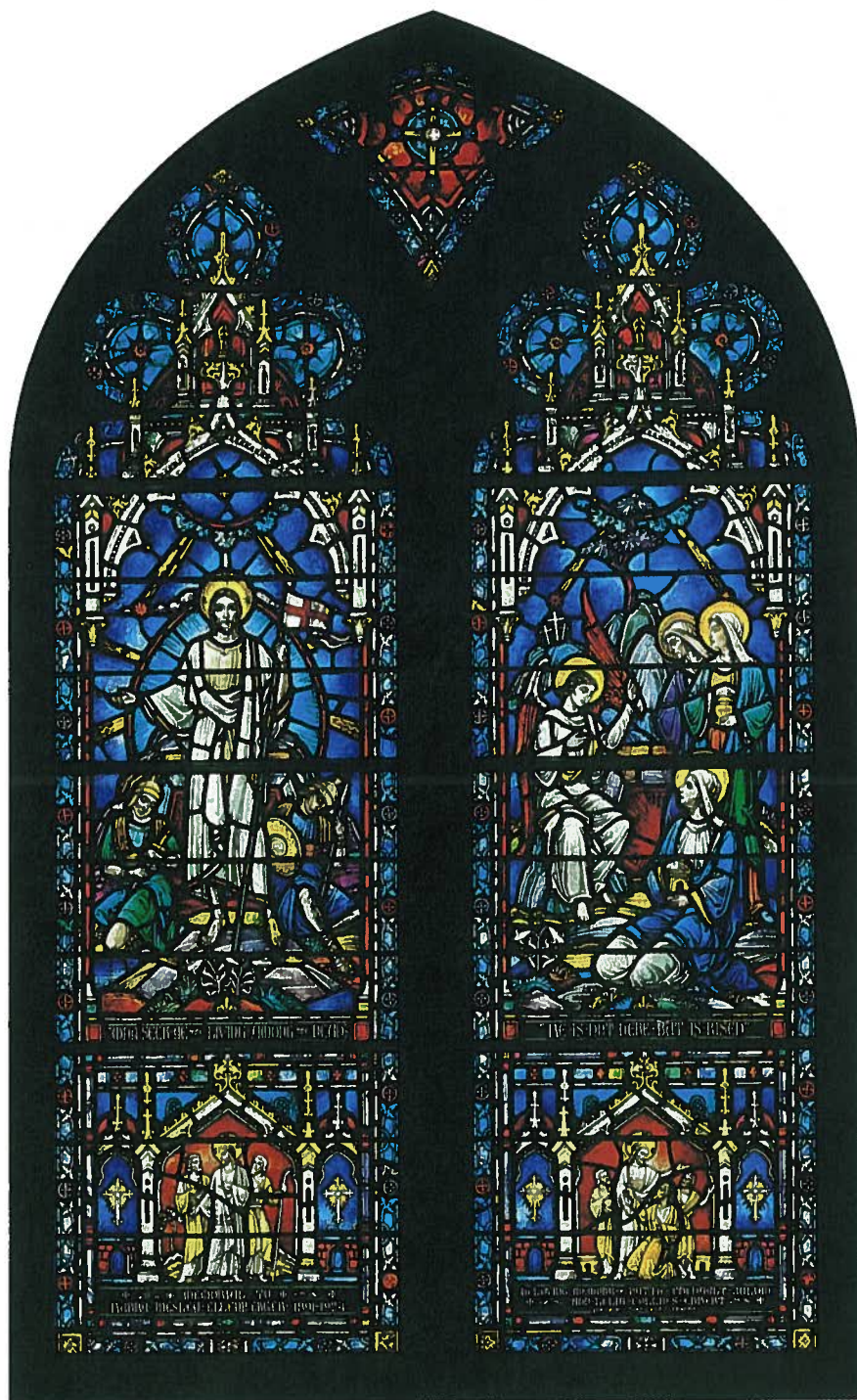
## THE BETRAYAL

(Matthew 26:47-56; Mark 14:43-52; Luke 22:47-53; John 18:2-11)

Having betrayed Jesus to the high priest for the sum of thirty pieces of silver, Judas then led the soldiers to the garden where he identified Jesus by a kiss.

The helmet and spear of the soldier, the five-pointed Messianic Star and the lantern are interesting details. To the right of the predella there is a crown of thorns with a sign "INRI," the initial letters of the Greek words for "*Jesus of Nazareth, King of the Jews.*"





N

O

# THE RESURRECTION

(Matthew 28:1-10; Mark 16:1-13; Luke 24:1-12; John 20:1-18)

“WHY SEEK YE THE LIVING AMONG THE DEAD” (Luke 24:5)

Memorial To Harry Wesley Ellenberger 1891-1924

After the crucifixion and burial, the chief priests and Pharisees came to Pilate asking him to make the sepulcher secure, since they remembered how Jesus had said, “*After three days I will rise again.*” (Matthew 27:63) Pilate ordered that the stone, which was rolled to the entrance of the tomb, be sealed and a watch set. At the end of the Sabbath there was an earthquake, “*for the angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it . . . And for fear of him the keepers did shake, and became as dead men.*” (Matthew 28:2-4)

A vesica piscis is shown around Christ. This appears about Him only after the Resurrection and in the Transfiguration scenes. The empty tomb, the sleeping guards, the rays of light, the Resurrection Banner of Victory, the nail prints in His hands and feet and the Easter lilies are all shown.

## ON THE ROAD TO EMMAUS

(Mark 16:12-13; Luke 24:13-35)

Two of the disciples, while walking to a village called Emmaus, discussed the trial and death of their Master. Jesus joined them on the way, but they did not recognize Him. As He listened to their doubts He said, “*O fools, and slow of heart to believe all that the prophets have spoken: ought not Christ to have suffered these things, and to enter into his glory?*” (Luke 24:25-26)

In this scene one of the men has a staff, showing that they were taking a journey. The nail prints are again visible on Jesus’ hands and feet.

# THE WOMEN AT THE TOMB

(Matthew 28:1-10; Mark 16:1-8; Luke 24:1-12; John 20:1-18)

“HE IS NOT HERE, BUT IS RISEN” (Luke 24:6)

In loving memory of Pattie Chenault Julian and Lelia Collins Ebbert  
Mr. and Mrs. S. C. Ebbert

Early in the morning when the Sabbath had passed, Mary Magdalene, Mary the mother of James, and Salome came to the tomb bringing sweet spices to anoint Jesus’ body. To their amazement they found the stone rolled away and “*saw a young man sitting on the right side clothed in a long white garment.*” (Mark 16:5) He said to them, “*Be not affrighted: Ye seek Jesus of Nazareth, which was crucified: he is risen; he is not here: behold the place where they laid him.*” (Mark 16:6)

Attention is called to the empty tomb, the angel, the rays from Heaven, the spices carried by the women, the Resurrection Star, the Easter lilies and the tree. The three crosses on the hill beyond show the scene of the Crucifixion.

## THOMAS BELIEVES

(John 20:26-29)

When Jesus appeared to the apostles the first time after His resurrection, Thomas was absent. He doubted their story and said, “*Except I shall see in His hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into His side, I will not believe.*” (John 20:25) The next time Jesus appeared Thomas was present. When Jesus invited him to touch the nail prints and the sword thrust, Thomas answered and said, “*My Lord and my God.*” (John 20:28)

The sword thrust as well as the nail prints are shown in this scene. Thomas is remembered as “*doubting Thomas,*” but here the expression on his face is one of belief and adoration.

# THE ASCENSION

Window P Shown on Cover

(Mark 16:19; Luke 24:50-51; Acts 1:9-12)

In memory of Mary Henderson Dexter 1889-1937  
and George Parker Dexter 1881-1934

By their children

Forty days after His resurrection our Lord led His disciples out to Bethany where He lifted up His hands and blessed them. “. . . while he blessed them, he was parted from them, and carried up into heaven.” (Luke 24:51) “A cloud received him out of their sight.” (Acts 1:9) Not only did He ascend into heaven but two angels declared to mankind that “This same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven.” (Acts 1:11)

This small glowing window contains the single figure of Christ clothed in shining white and surrounded by a radiant blue aureole vesica piscis. Having blessed His disciples, He is shown ascending from the green earth into heavenly glory among clouds, a twelve-pointed Morning Star of our Lord and small winged cherubim, symbolic of the Heavenly Host.

High above the door where it can be seen when leaving the chapel, this window reminds one of the last words of Christ as recorded in Matthew:

*“Lo, I am with you alway, even  
unto the end of the world. Amen.”*

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