



SAINT PAUL—All around St. Paul symbols represent various elements to his life. Above his head the scriptures symbolize that he was the greatest preacher of the church and the sword stands for his martyrdom. The horse at the left of the window is a reminder of Paul's conversion, as he was knocked off his horse and blinded by a bright light, which represents God. Various scripture passages remind us that Paul was the Apostle to the Gentiles, making three missionary journeys to major urban centers in Europe and Asia Minor, establishing churches. Paul's letters to churches and individuals in the New Testament are among the earliest Christian writings.

(Located on the west side of the nave.)

SAINT PETER—The artist has effectively used the symbolism of the keys of the kingdom at the top of the window, together with the upside-down cross to depict the tradition that Peter, at the time of his crucifixion, felt unworthy of being put to death in the same manner as his Lord and so requested that he be crucified in the inverted position. The three roosters at the left of the window are a reminder of Jesus' words that "before the cock crows twice, you will deny me three times." The sheep are evidence of Peter's pastoral commission given by the risen Christ: "Feed my sheep." At the lower left corner, Peter's sermon at Pentecost is depicted with the use of the descending doves symbolizing the coming of the Spirit to empower the disciples. The healing of the lame man at the Temple Gate called Beautiful, concludes the subject content of this window which reminds us of the diversity of personality and style among God's servant people.

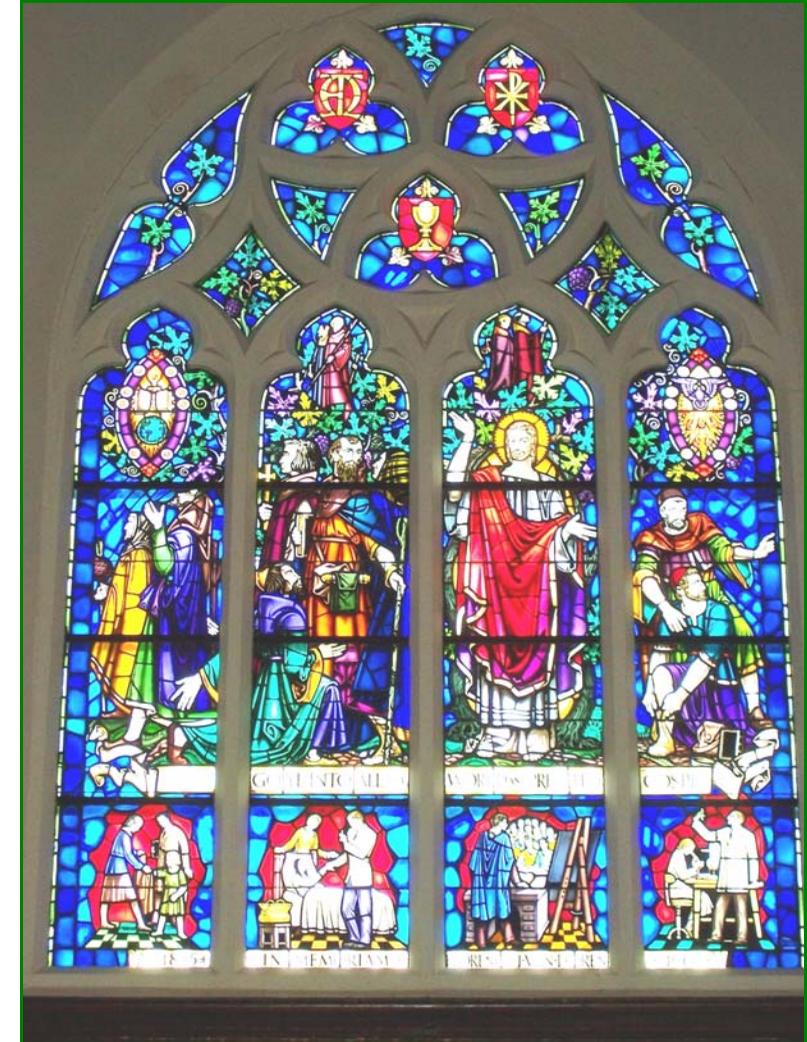
(Located on the east side of the nave.)

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...**"GOD WITH US"**

The Story of Our Stained Glass Windows



THE GREAT COMMISSION (Center of the Nave)

THE GREAT COMMISSION (located on the front cover)

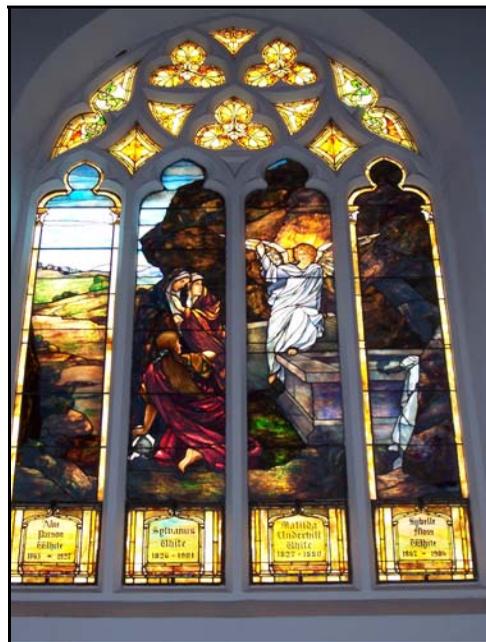
Just as this large window stands in the center of the nave, so its subject, **The Great Commission**, stands at the center of the growth of the Christian Church. The resurrected Christ, with nail prints in his hands, is shown calling his followers to bring his truth to others: "Go Ye Into All the World..." All twelve disciples are pictured in the window. Notice particularly the disciple at the far right side, pulling his sandals on hurriedly and in a posture that suggest movement, thus depicting the urgency of the task to which he has been called. The symbols of the purse, the scroll, the staff, the dove and the cross are used imaginatively by the artist as suggestive of the task and message of the followers of Christ. The Greek letter of Chi/Rho and Alpha/Omega are placed on either side of the symbol of the chalice, all representations of Christ and His message. At the left side of the window, the Bible, flame and world symbolize the mission of the Church to proclaim Christ as the "Light of the World"; while at the right, the tongues of fire bespeak the coming of God's Spirit upon the disciples to empower them for their task. Abundant use of the vine and grape cluster suggest the relationship of God and His people so beautifully expressed by Christ in his words, "I am the vine, ye are the branches; he that abideth in me and I in him, the same bringeth forth much fruit." The four frames in the lower portion of the window depict more contemporary ways of living out the Christian witness: the personal ministry of the follower of Christ today as expressed through family life, the art of healing, the call to teaching, and the pursuit of scientific discovery in the service of mankind.



WEST TRANSEPT WINDOW — Depicts "a tree planted by the rivers of water, that bringeth forth his fruit in his season." **Psalms 1:3**

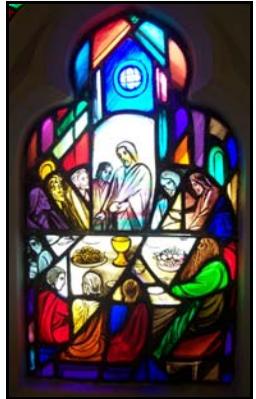
EAST TRANSEPT WINDOW — Depicts **THE RESURRECTION** scene when the angel disclosed to the women that Jesus has risen.

Matthew 28:5



16. Christ at His moment of **TRIUMPHAL ENTRY**, riding on a donkey. Crowds surround Him bearing fronds of palm. Others lean from windows and the artist merely suggests the multitude who follow after. Buildings of the ancient holy city are found around the periphery of the window, while at the bottom two crowns, one of thorns for sacrifice and another of gold for royalty, reflect His coming victory through suffering. This is a many-jeweled window of rich coloring with fine details not often found in stained glass today.

17. THE LORD'S SUPPER is shown in a setting that veers from the traditional concept of DaVinci's painting. The upper room is suggested by windows that look out into the night sky. On the table the chalice is central, while at the far end our Lord takes bread as if to divide it among the twelve. Also on the table, the passover vegetables are clearly to be seen. Of special note, in each of the three windows of this series is the use of "rainbow glass" in which the figure of Christ is drawn. This glass is made by merging molten gold into the glass to create the lovely nuances of color so peculiar to this special art. The Rose of Sharon, which always represents Christ, is to be seen in the tiny, gem-like triangles at the top of the series.



18. Our Lord in robes of ruby glass, uttering His **PRAYER IN GETHSEMANE** "The cup" in the hand of God is a chalice presented in the center of the bright-hued sky overhead. In the background are seen the olive trees, and in the lower right hand corner the briars symbolize the Crown of Thorns. In the middle distance the disciples are sleeping, while in a panel of purple, suggesting Roman authority, the soldiers, bearing spears approach to take Jesus into custody. Over all, one notes that the lines extending from heaven to earth suggest the divine disclosure in this moment of prayerful surrender.

19. In this window, the artist has given us **THE CRUCIFIXION OF JESUS**, with the two thieves, one on either hand. The figure of the setting sun and of the moon suggest the passage of time. "Now until the ninth hour." At the foot of the cross, John comforting Mary and the other Mary, is rendered against a background of lovely rainbow glass, while in the far right corner the soldiers cast dice for the garment of our Lord. At the top center, the passion cross, with pointed crosspiece occurs as a symbolic theme of the series.



