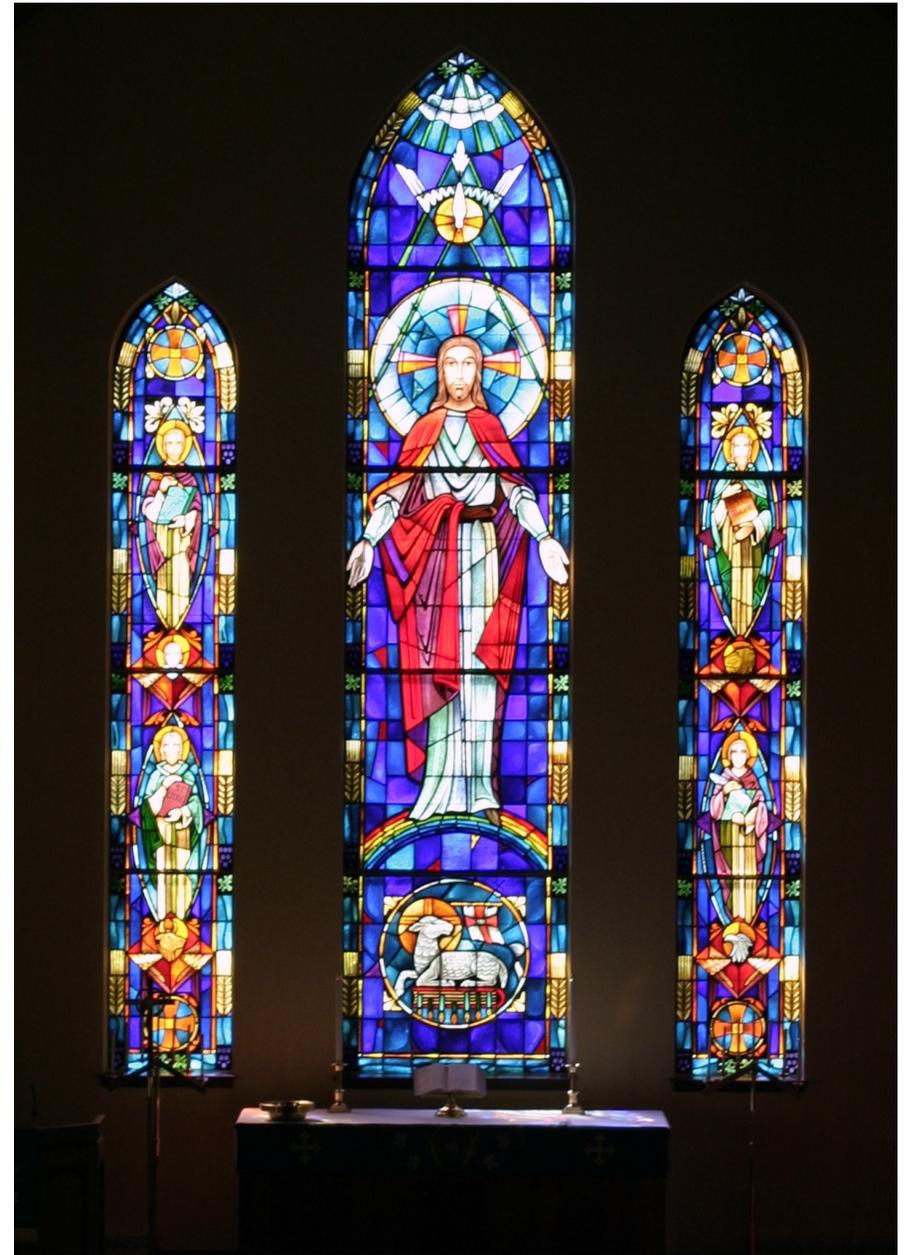


Acknowledgments

The organizational team for the stained glass windows consisted of Bobbie Brandenburg, Leslie Barkow and Conrad Schmitt from Conrad Schmitt Studios in New Berlin, Wisconsin, 1981.

October 2008: The outside lighting was donated by Dick and Leslie Barkow in memory of August Gerhardt Barkow and Marguerite Senn Barkow.

Special acknowledgements for time and dedication of engineering and setting in place all of the outside lighting for the stained glass windows lead by Don & Diane Henckel and their support team of Gene Borchardt, Bill Brinton, Steve Daniel, Steve Garrison, Steve Lovas, Mark Rummler and Ron Westphal.



STAINED GLASS WINDOWS

Divine Redeemer Lutheran Church
31385 W. Hill Road
Hartland, WI 53029

Dedication of Stained Glass Windows

April 4, 1982

The glass used in these windows is mouth-blown pot metal antique from England, France, Germany and West Virginia; with some rolled glass from Indiana. The technique of making this glass is generally the same as was done centuries ago, that is, for about 1000 years.

The handcrafting of these stained glass windows in the studios of Conrad Schmitt in New Berlin, is also substantially the same as in the 12th Century. That is, the drawings, patterns, cutting, painting, firing, glazing, cementing and barring.

The basic concepts for these windows were sketched by Bernard O. Gruenke, while the finished designs and full size drawings were by Gabriel Cartwright. Robert Johnson painted the windows and the Conrad Schmidt Studios staff was coordinated by William H. Oppliger.



LUTHER'S SEAL

The window seen from the outside in the bell tower is a representation of Luther's Seal. It reminds us of the Reformation and the central message of Scripture that "we are saved by grace alone apart from the works of the law." It is in that grace that we worship, and it is because of that grace that Christ comes. He comes to impart it to us.

In referring to his coat of arms as a "badge of my theology" Luther himself wrote: "First there is a black cross set in a heart of natural color to remind me that faith in the Crucified One saves us. For if one believes from the heart, one is justified. Even though it is a black cross, one that mortified the flesh and should produce pain, it leaves the color of the heart intact and does not destroy our nature, that is, it does not kill but preserves life. For 'the just shall live by faith', but 'by faith in the Crucified.' This heart is mounted in the center of a white rose to show that faith brings joy, comfort, and peace. In short, faith transports us into a field to show that such joy of the spirit and faith is the beginning of the heavenly joy to come; present indeed, already in our joy now and embraced by hope, but not yet made manifest."

This window is the artistic rendition of Jane Bolt, a former member of Divine Redeemer.



THE TRINITY WINDOW

Circular Balcony Window

In the balcony at the rear of the church is the Trinity Window.

In the center is the familiar Trinity emblem – the Trefoil with three lobes of equal size, yet one figure. It is shown within an Equilateral Triangle. The Trefoil with the Equilateral Triangle is one of the oldest Christian symbols.

The three equal arcs of the Trefoil represent three distinct persons and express the equality of the three Divine persons of the Holy Trinity.

In this window we are reminded that our God: Father, Son and Holy Spirit goes with us. The circle of the window is unending, as is our life with our God and as we leave the church we walk out in His blessing: “The Lord bless you and keep you and give you peace.”



CHANCEL WINDOW: TRIPLE LANCETS

“In Thanksgiving to the Lord”

from August Gerhardt Barkow and Marguerite Senn Barkow

The figure of Christ beckoning us to “Come unto me all ye that labor and are heavy laden and I will give you rest.” (Matthew 11:28) dominates the center of the three chancel windows. He stands before us in the majesty of His glory; the King of Kings and the Lord of Lords.

The symbolism used in portraying the message of Christ living, ruling, reigning and with us now is a dominant theme of this center window. “He is Alpha and Omega, Who is and was and is to come.” (Rev. 1:8). This window with the cloud above represents the Father as pictured in the Old Testament and the Holy Ghost in the traditional descending dove above the Christ figure. Christ stands upon the rainbow as a quick reminder to us of the Old Testament promise recalling God’s covenant of compassionate forbearance with every living creature after the flood. We see here the God of grace. The rainbow also suggests the second coming of Christ.

Beneath the rainbow the Agnus Dei is seen lying upon the Book of the Seven Seals and is crowned with the three-rayed nimbus, signifying that it is a symbol of divinity. This Lamb of God is one of the finest of all symbols. It is the victorious Lamb who rests upon “the scroll”, and the scroll is the book of destiny. The scroll is completely sealed, and it is the property of the Lamb. The flag with the cross above the Lamb reminds us that God is in control and victorious over sin, death, and the devil.

In all forms of artistic representation, the heads of certain holy people are almost invariably surrounded by what is known as a nimbus. This may be nothing more than a thin circle of light surrounding the head of a holy person or it may show rays. In early days the nimbus was given only to the Three Persons of the Holy Trinity. Later it was given to angels, apostles, evangelists, and martyrs, and finally to other persons noted for their holiness of life or who may have won great distinction in the early Christian Church. It is purely a symbol of sanctity.

The forms of nimbi differ. The tri-radiant form of nimbus or so-called cruci-form nimbus is used showing three bands of light, one vertical and two horizontal. There are two schools of thought about the three bands of light – one as to whether these are symbolical of the Holy Trinity and the other whether it is intended to represent a Greek cross; the lower arm of which is concealed by the head of the person to whom it is given. The tri-radiant nimbus is confined absolutely to one of the Persons of the Holy Trinity and must never be given to any other being. In the center window, the Holy Spirit, the Christ figure, and the Lamb have tri-radiant nimbi.

In the center window, Jesus Christ is flanked by the four evangelists: Matthew, Mark, Luke and John through whose gospels we know of Him, each of whom is standing over his symbol, and the winged creatures:

1. The winged man for St. Matthew because he begins his gospel with the human genealogy of Jesus.
2. The lion for St. Mark because he opens his gospel describing John the Baptist in the wilderness.
3. The ox for St. Luke because he gives a very full account of the sacrificial death of Jesus.
4. The eagle for St. John because his gospel soars on eagle's wings to the very throne of God in Heaven.

These winged creatures are always shown with a nimbus as are the figures of the four Evangelists above the symbols. The four corners above the evangelists who symbolize the four gospels and their being spread to the “four corners” of the earth.

In keeping with the committee's request, these square headed aisle windows were made



THE RESURRECTION

“God’s Name be Praised”

The third window from the front on the east side of the nave is the Resurrection window, and in this window is depicted our faith in our place in heaven.

The grey areas next to the leaves of the Lily (which is the symbol of our Lord), depict the tomb, and the black around the blossoms tell us of the death of Jesus, but the lily bursting forth in all its beauty and glory from the tomb signifies Christ rising from the dead and conquering death in all its dark and dreary aspects.

The beautiful message in this window is the sun in full glory which is another Messianic symbol of our Lord. The reference is to the prophecy in Malachi 4:3: “But unto you that fear My name shall the Sun of Righteousness arise with healing in His wings.”

The hills in the background accent the rising sun in all its glory of the risen Christ. The rose color of the hills is a reflection of His glory and is reflected on us in the same manner.

His light is as the sun riseth – so Christ has risen in all of His glory. As He casts his light down on the earthly hills, so He casts His light of life eternal on us. It is our reassurance that through Him we will also rise heavenward on the final day.

The cross in the bottom portion of the window is a Cross Fustis which again is used to signify the spreading of Christianity throughout the world.



to appear Gothic, as in the chancel, by the use of a dark pattern and use of the border in returning to the center lancet. The Holy Trinity is also represented by the rays emanating from the cloud above (the Creator); and the descending dove (Holy Spirit). Our Lord is further represented by the victorious Lamb on the book of the seven seals (Revelation). The second coming of Christ is suggested by His standing on the rainbow.

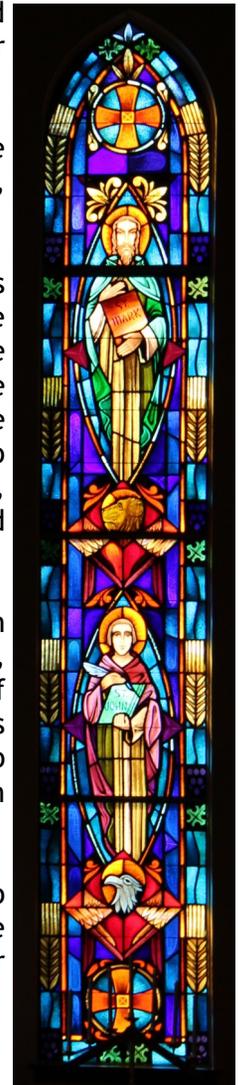
It was felt that this window should be deep and rich in color, as well as painted or matted to control the strong sunlight which the congregation faces in contrast to the lighter and unmated colors used in the aisle and circular balcony windows.

The color blue which is used profusely in the chancel windows signifies heavenly truth, constancy, faithfulness, wisdom and charity.

The lilies at the top of each of these windows remind us of the Annunciation of our Lord. The vines with grape leaves and the wheat in the borders around the windows are symbols of the Last Supper – the grapes for the wine, and the wheat for the bread. The grapes and grain also remind us that Christ was born, lived, suffered, died and rose again in order that “we should have life and have it abundantly.”

The wheat can also remind us of the parable in the Gospel in St. John 12:24-27 when Jesus said, “Truly, truly, I say to you, unless a grain of wheat falls into the earth and dies, it remains alone; but if it dies, it bears much fruit. He who loves his life loses it, and he who hates his life in this world will keep it for eternal life.”

The four Asilee Patee crosses, one near the top and one at the bottom of each of the side windows, symbolize the spreading of the four Gospels to the four corners of the world.





GETHSEMANE

“In Memory of Richard and Adeline Weiler
and Everett and Evelyn Kittle”

The third window from the front on the west side of the nave opens our hearts to the suffering and death of Jesus Christ. He drank the cup of suffering for us and we are reminded of His prayers in the Garden of Gethsemane as recorded in Luke 22: “Father, if it be thy will, remove this cup from me; nevertheless, not my will, but thine be done.”

The agony in Gethsemane is pictured by the use of a chalice out of which is rising a cross with pointed ends. This is called the Passion Cross or the Cross of Suffering and is only to be used with the cup. The chalice is shown with a hexagonal base symbolizing the six attributes of the Deity.

Christ’s suffering and agony is depicted by the cup surmounted by the Passion Cross and the cloth flowing out of the cup, but the angel assures us that God’s will was done and that as we are brought to our knees in prayer, His Will be done among us also.

The cup is also a remembrance of Christ’s Last Supper, assuring us that everything that was done, was done for us and our salvation.

The Asilee Patee cross in the bottom portion of the window reminds us of the spread of the Gospel throughout the world.



NATIVITY

“With Love and Joy”
from the Robert Nagy Family

The six windows in the nave of the church are reminders of the life, death, and resurrection of our Lord. The theme begins in the front west window which depicts the birth of Christ.

The color red which represents love is used throughout these windows.

The star of Bethlehem in the form of a Cross Etoile appears above the manger, and its rays enclose the manger as God’s words of prophecy are enclosed in the person and work of Jesus. The manger with supports resembling a St. Andrew’s cross saltire is a symbol which depicts the birth of Christ.

The Chi Rho symbol is shown in the manger. This is one of the most ancient of the so-called monograms of our Lord Jesus Christ. It is the abbreviation of the word “Christ” which was spelled XPICTOC in ancient Greek uncials. Taking the first two letters of this word XPICTOC, the abbreviation XP was the result. This is called Chi Rho, from the names of the Greek letters X and P. The nimbus which surrounds the Chi Rho also indicates the Lord is within the manger.

The stylized form of wheat or straw coming out of each side of the manger reminds us that Christ was born in a lowly stable.

The Cross Crosslet at the bottom part of the window represents the spread of Christianity to the four corners of the earth. It consists of four Latin crosses arranged so that their bases overlap. This form is appropriate for Epiphany tide, when the missionary idea is stressed.

The windows in the nave are light and unmatred when compared with the glass in the Chancel windows so that more light will be allowed to enter into the church.



GOOD SHEPHERD

“In Memory of Dorothy Wiese”

The middle window in the east side of the nave is a portrayal of Christ as our Good Shepherd. The parable of the Good Shepherd is symbolized by the staff or crook of the shepherd together with the lamb or sheep.

This symbol is based upon our Lord’s words in St. John chapter 10 verse 11: “I am the Good Shepherd.” In this window the Lamb is shown as a symbol of Christ and the shepherd’s crook is also a symbol of Christ.

The crook is used to refer us to the shepherd of a flock of sheep and lambs and his use of the crook to retrieve them when one leaves the flock or goes astray. The shepherd uses the crook for the protection of his flock by his guidance as Christ engulfs us within the folds of His protection. He is our devoted Shepherd who gives His life for us because we strayed from the fold.

Jesus is the Good Shepherd who takes care of His sheep and knows them. He knows each of us and keeps us in the flock of the “Holy Christian Church and the communion of saints.”

The green pastures into which He leads us are depicted for the Lamb to stand on. The blue under the green pastures can be interpreted as heaven . . . green pastures in heaven.



HOLY BAPTISM

“Hallowed be Thy Name”

“Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost.” Matthew 28:19

This window is across the nave from the nativity scene.

The descending dove denotes the Holy Spirit. The tri-radiant nimbus designates the dove as one of the Holy Trinity. This window reminds us of the baptism of Jesus, the creation of the world when the Spirit hovered over the waters, and your baptism when the Spirit created faith in you.

The rays descending from the dove are all-encompassing of the act of baptism. This initiating sacrament is symbolized by the descending dove of the Holy Spirit (also remindful of Jesus’ baptism by John) and water flowing out of the shell.

The Escalloped Shell is used as a symbol of our Lord’s baptism, and the water flowing from the shell reminds us that our Lord was baptized by John the Baptist in the river Jordan and that the drops of water descending from the bottom of the shell have the same cleansing of our soul as that baptism twenty centuries ago. We are washed clean in the water of baptism.

The red is a dominant color of God’s love for us through the washing of baptism.

The cross in the lower part of the window is called A Cross Potent. It is also known as the Jerusalem Cross; Four Tau crosses whose lower ends meet. It is called a Cross Potent because of its resemblance to an ancient crutch. A very fine form and symbolical of the Savior’s power to heal the diseases of men’s bodies and souls.



MIRACLE AT CANA

“To God be the Glory”

The hand of our Lord is shown (with the Chi Rho monogram) changing the water into wine (jugs) at the wedding feast.

The center window on the west side of the nave focuses our attention on the power that Christ brings with His person. This is the first miracle: the changing of water into wine at the wedding at Cana.

The hand of Christ is shown with the Chi Rho on his sleeve which tells us whose hand it is that is performing the miracle of changing the water into wine. The plain water is shown flowing behind Christ's hand.

The seven jugs are shown and the one in the foreground is shown as wine-colored as the water is turned to wine as it is poured into the first of the jugs. The number seven of the jugs is a number of completeness. All things are complete for us in the power of Jesus Christ.

The brilliant use of the color red again is a reminder of the love God has for each one of us.

The hand of Christ reaches out with grace and favor and when He blesses us great things take place.

Depicting the spread of the Gospel to the four corners of the world in the bottom portion of the window is a Cross Quadrate which is a cross with a square at the intersection of its arm.