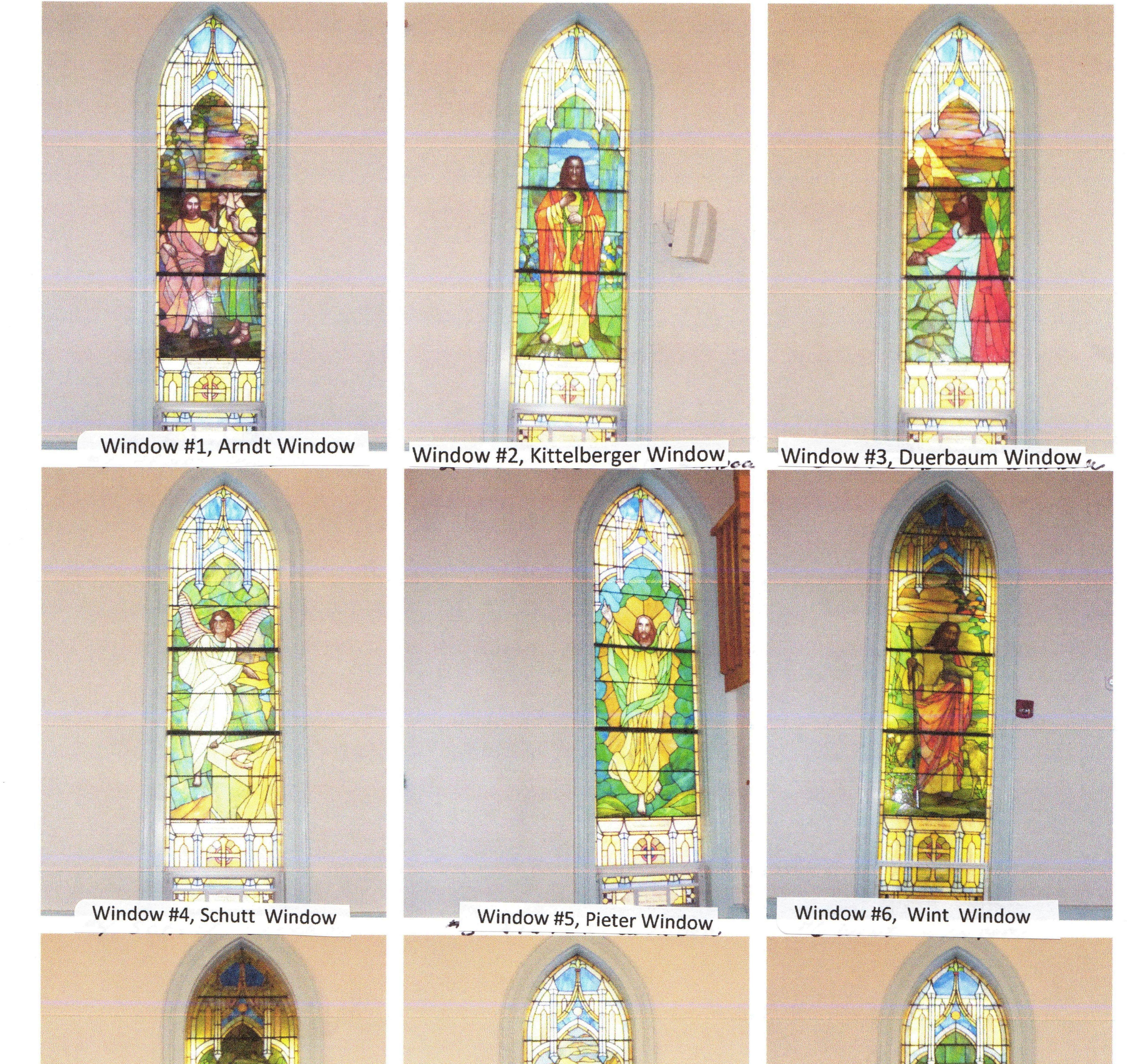
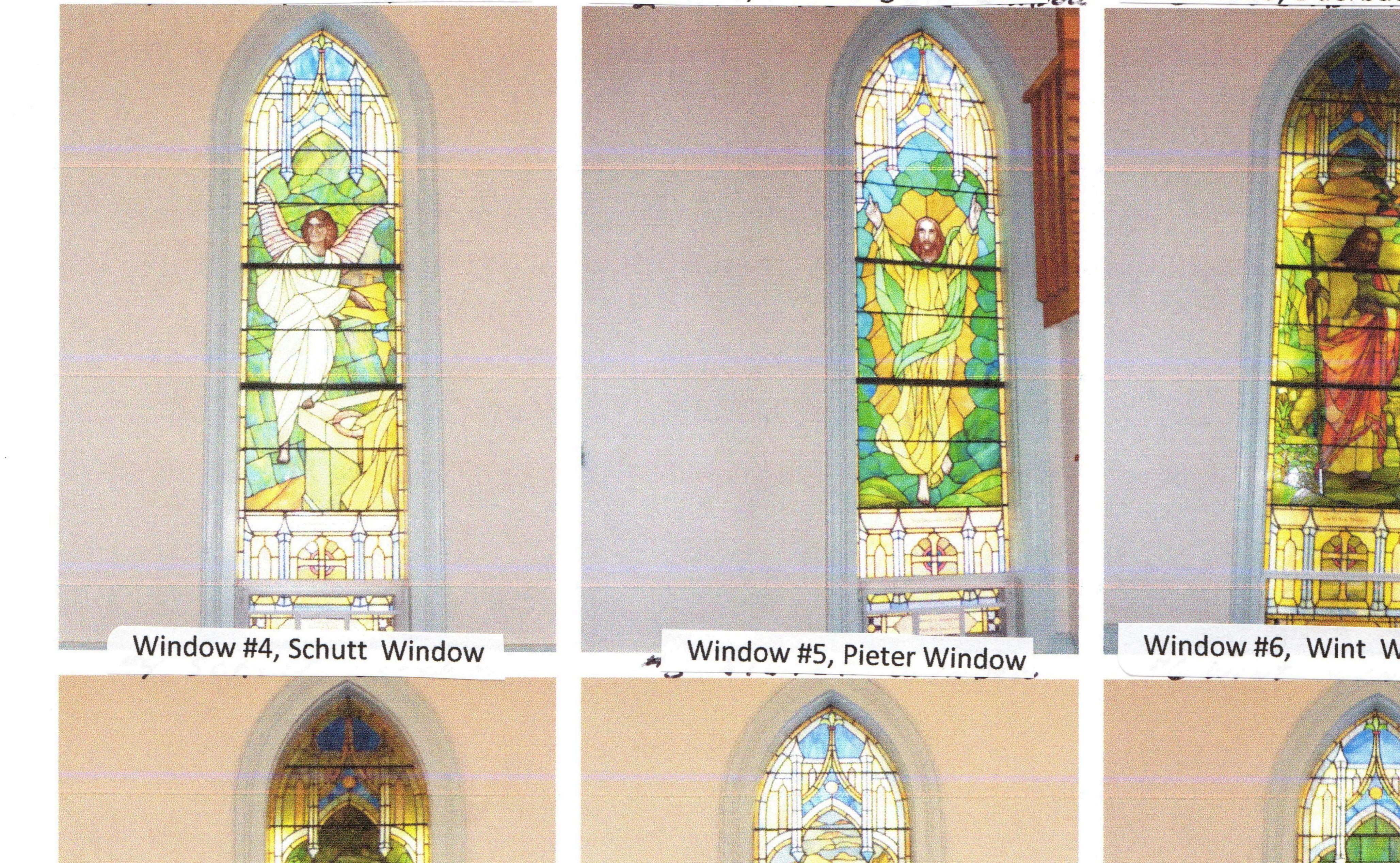
| Church/Organization: | | Immanuel Lutheran Church 131 West Main Street Webster, NY 14580 | | |
|--|--|---|---|--|
| Years of Operation | | 1868 – present | | |
| Volume Title: | | Photos Immanuel Stained Glass Windows | | |
| Film/Scan Location: | | Immanuel Lutheran Church 131 West Main Street Webster, NY 14580 | | |
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| Notes:The church maintains an archive organized by folders arranged alphabetically. The Rochester Genealogical Society digitized these folders and produced one PDF book per folder.Except for blank pages that were not photographed or scanned, the images represent Church records as they appear in their original form and order. Note: not all records follow logical, chronological or alphabetical order. | | | | |
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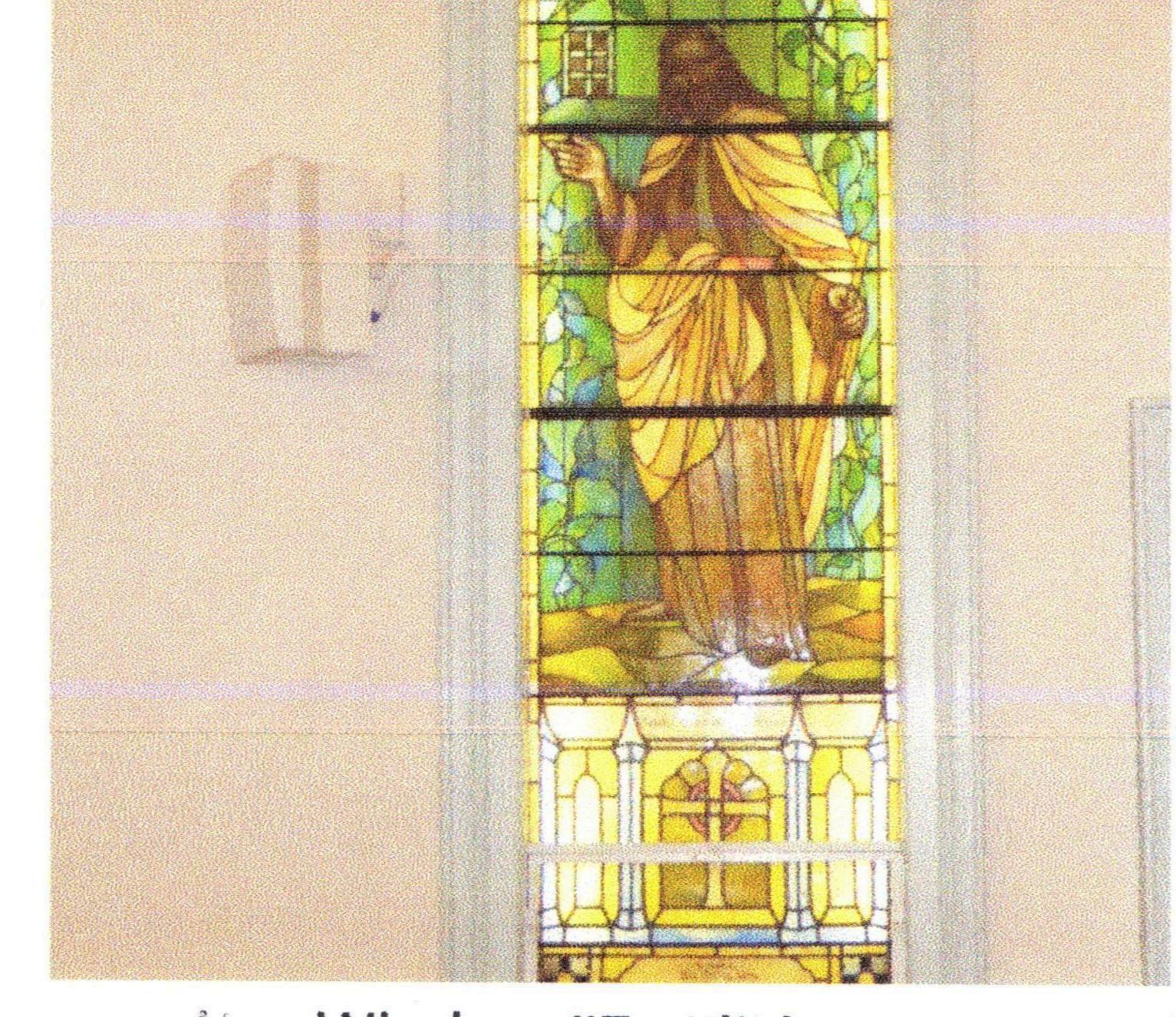
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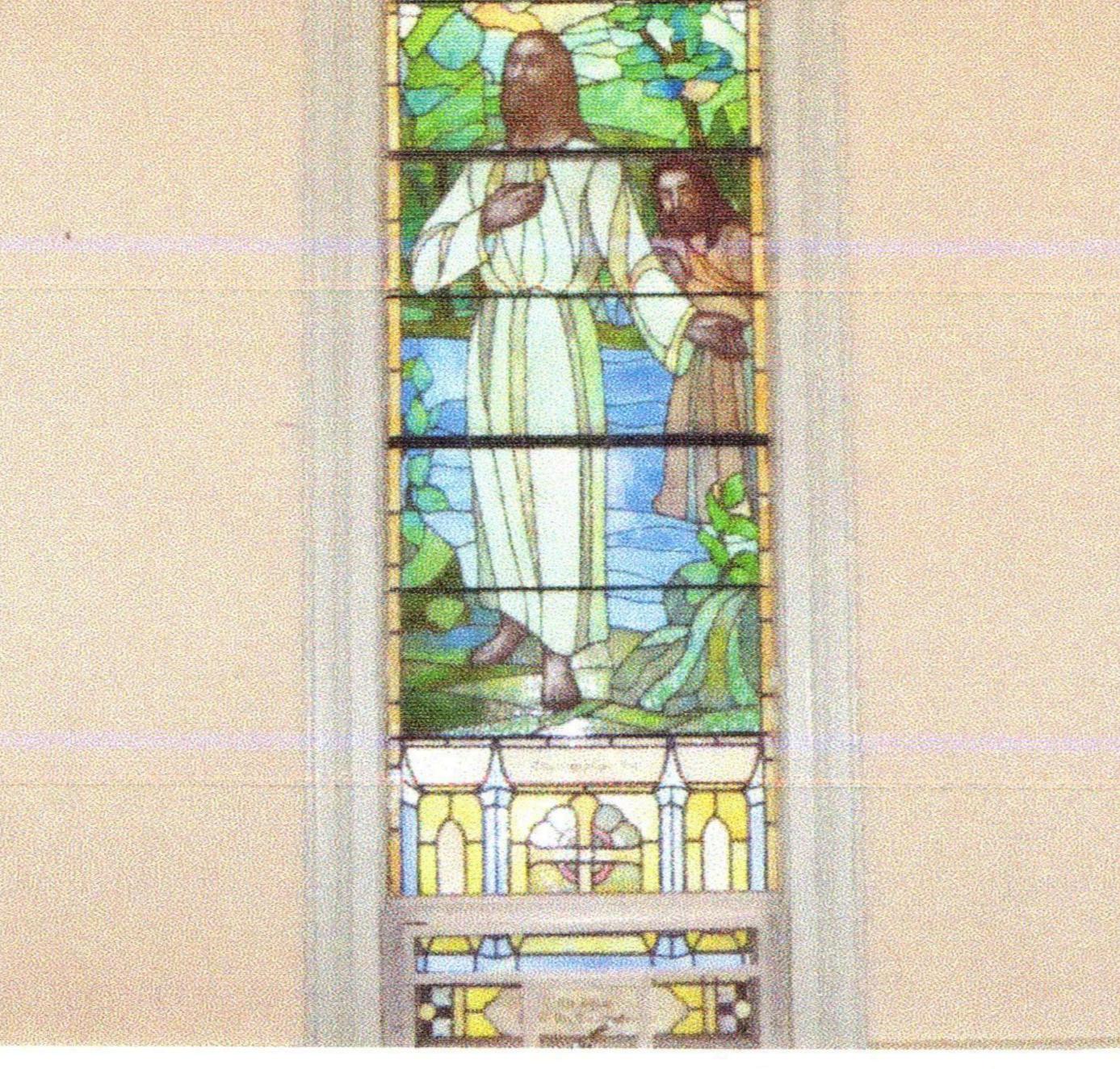


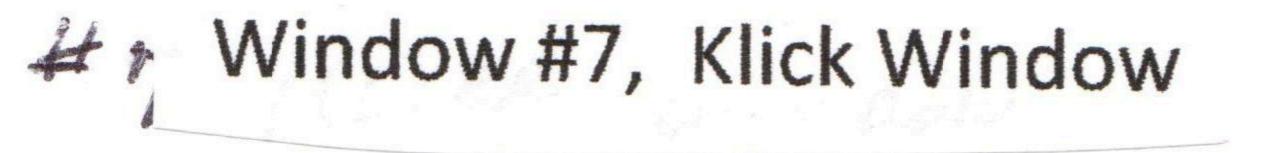




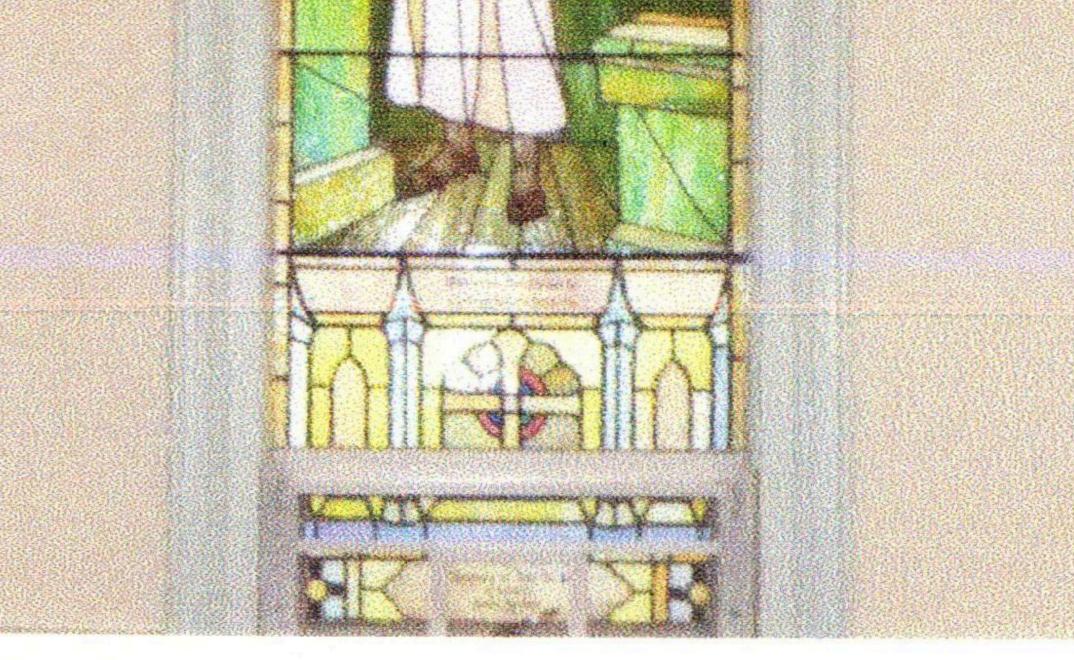


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Window #8, Jennejahn Window VEIN EVENIN EVILECE



Window #9 Hecker Window

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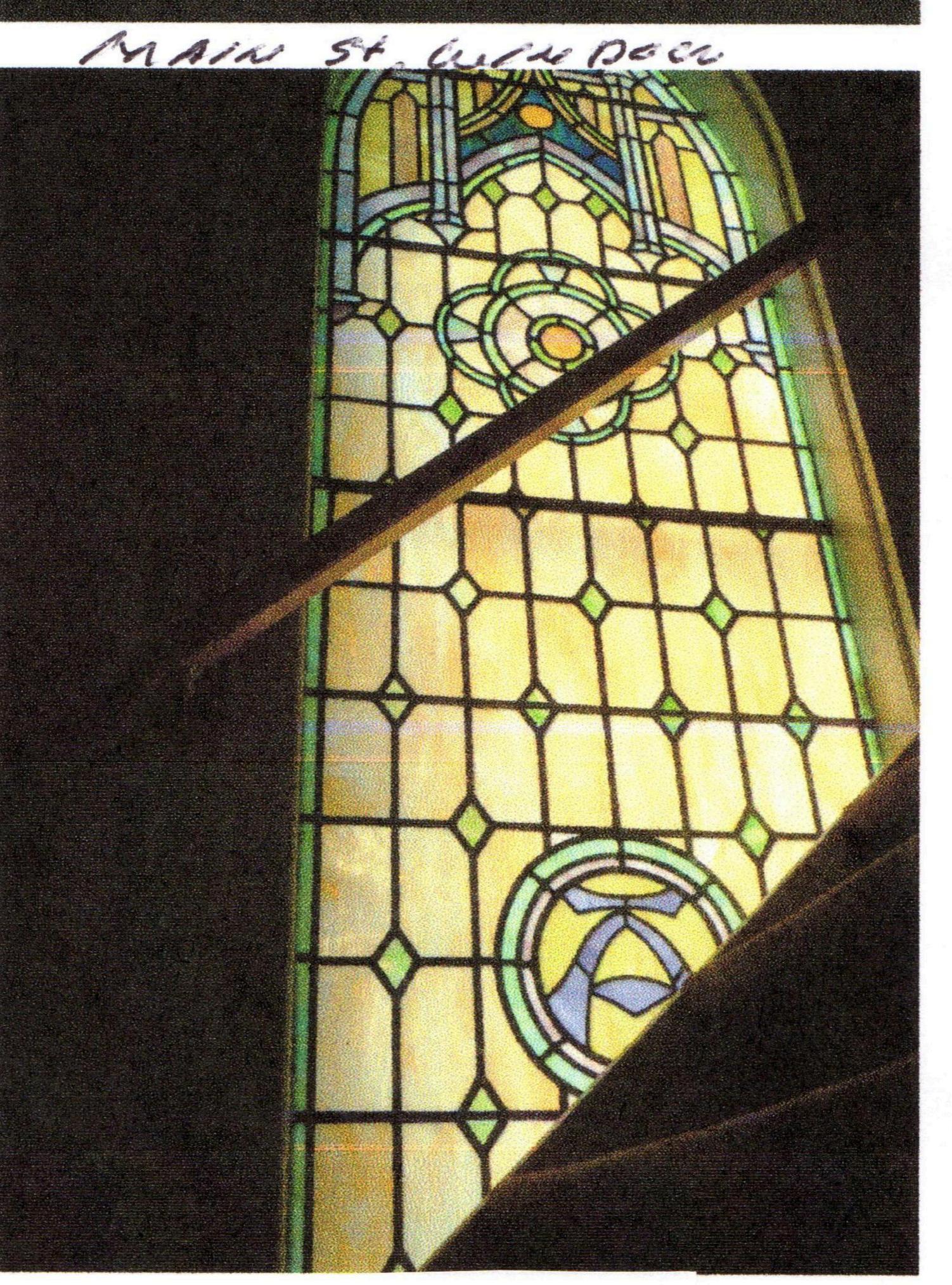


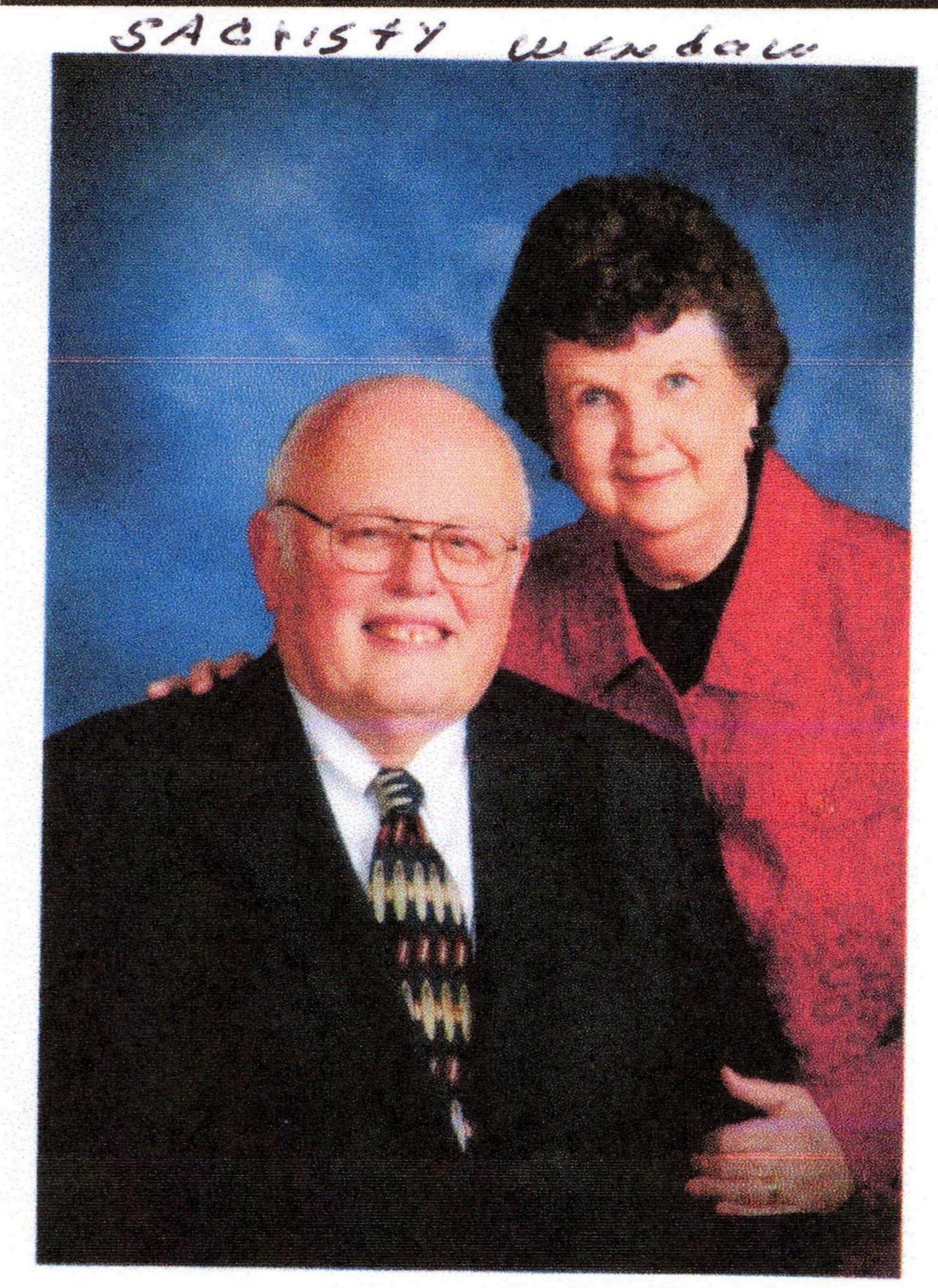
Window #10, Schrader Window

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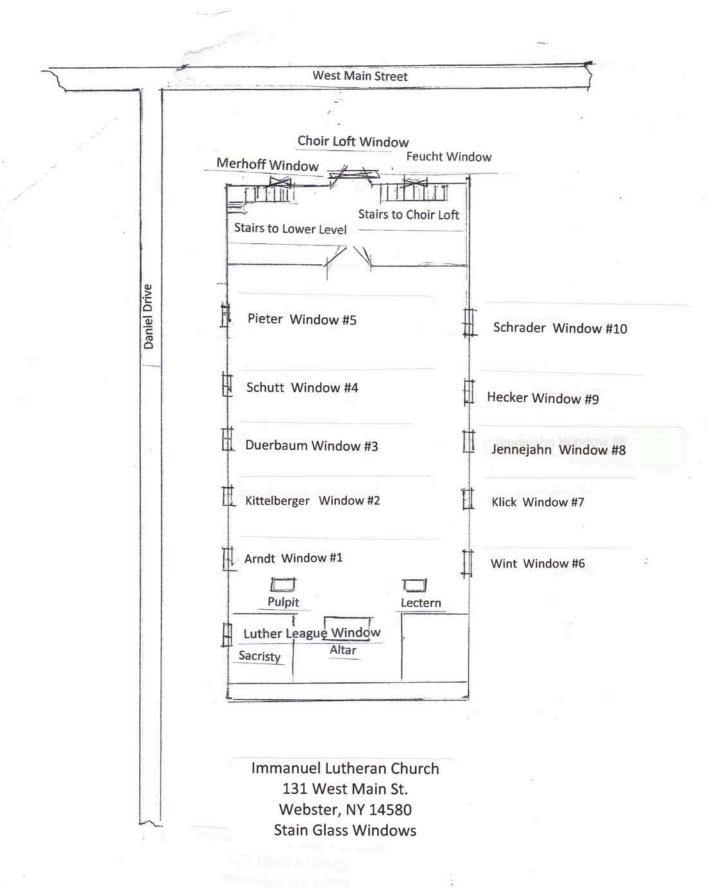
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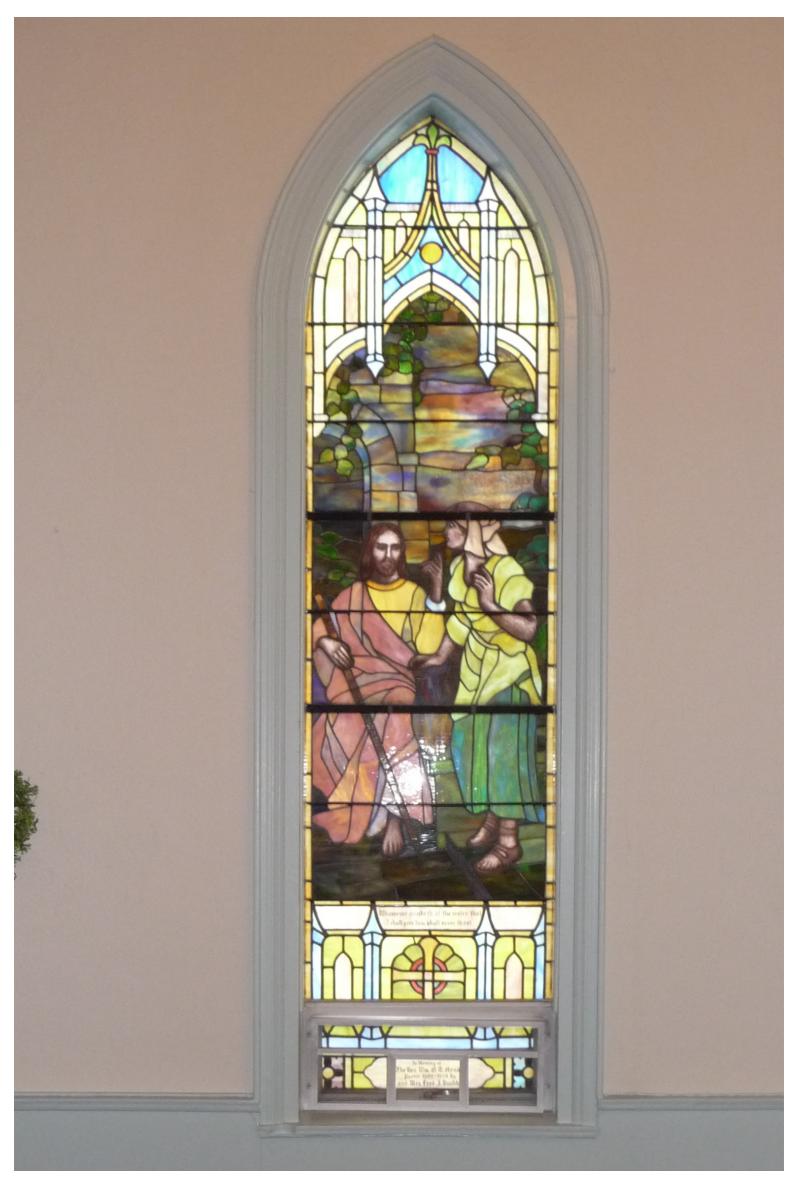
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Main St. Window

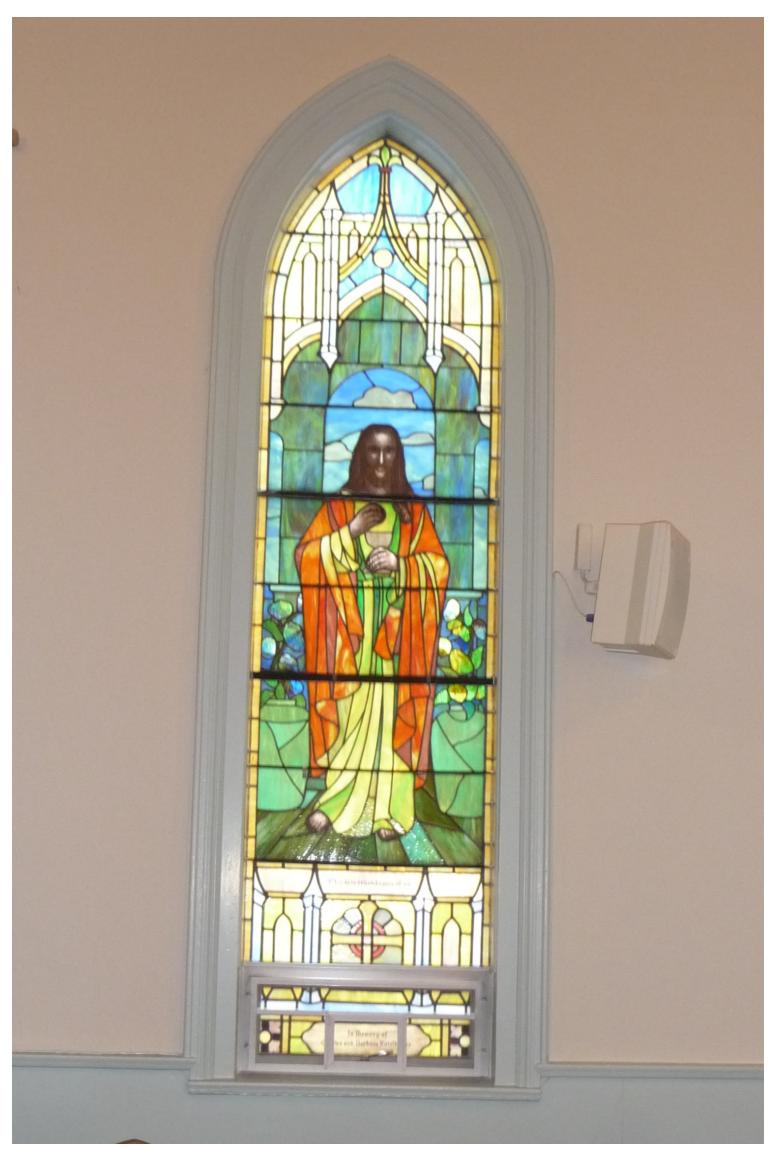
Oh. Dr. Myron Fodge & Lois S.

Photos_Immanuel Stained Glass Windows

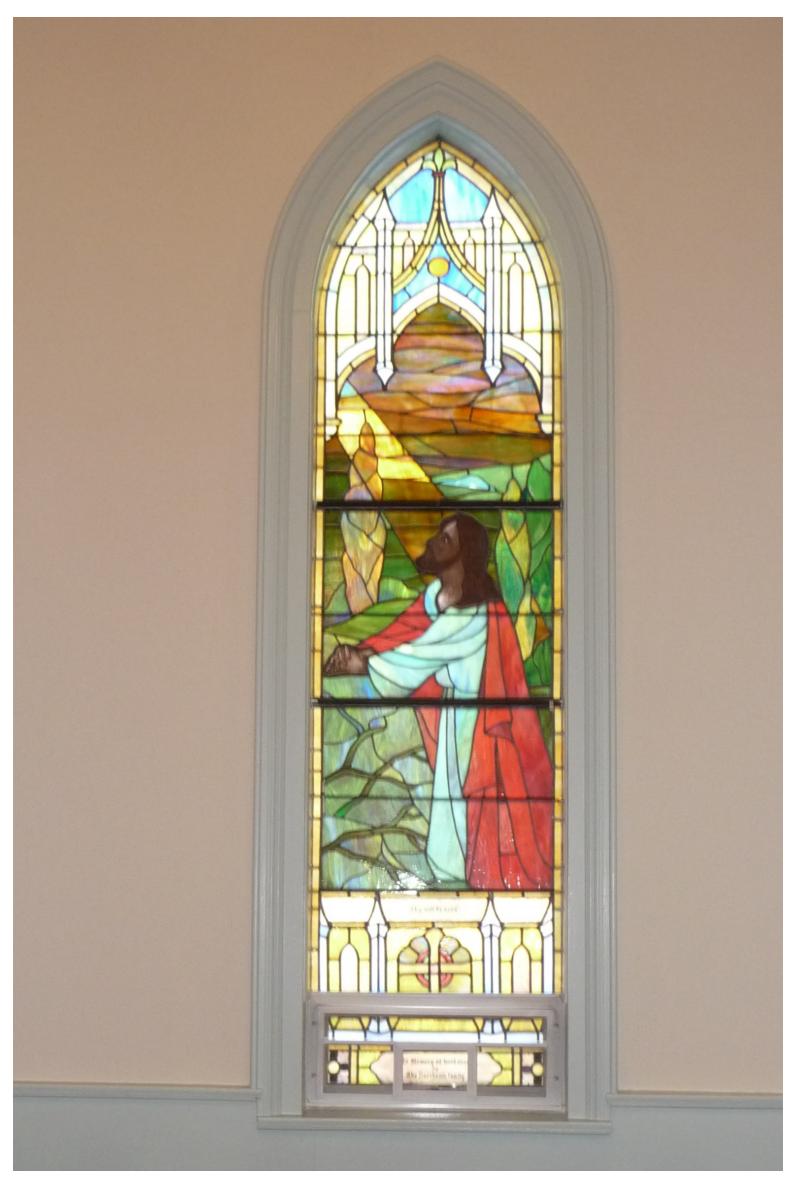




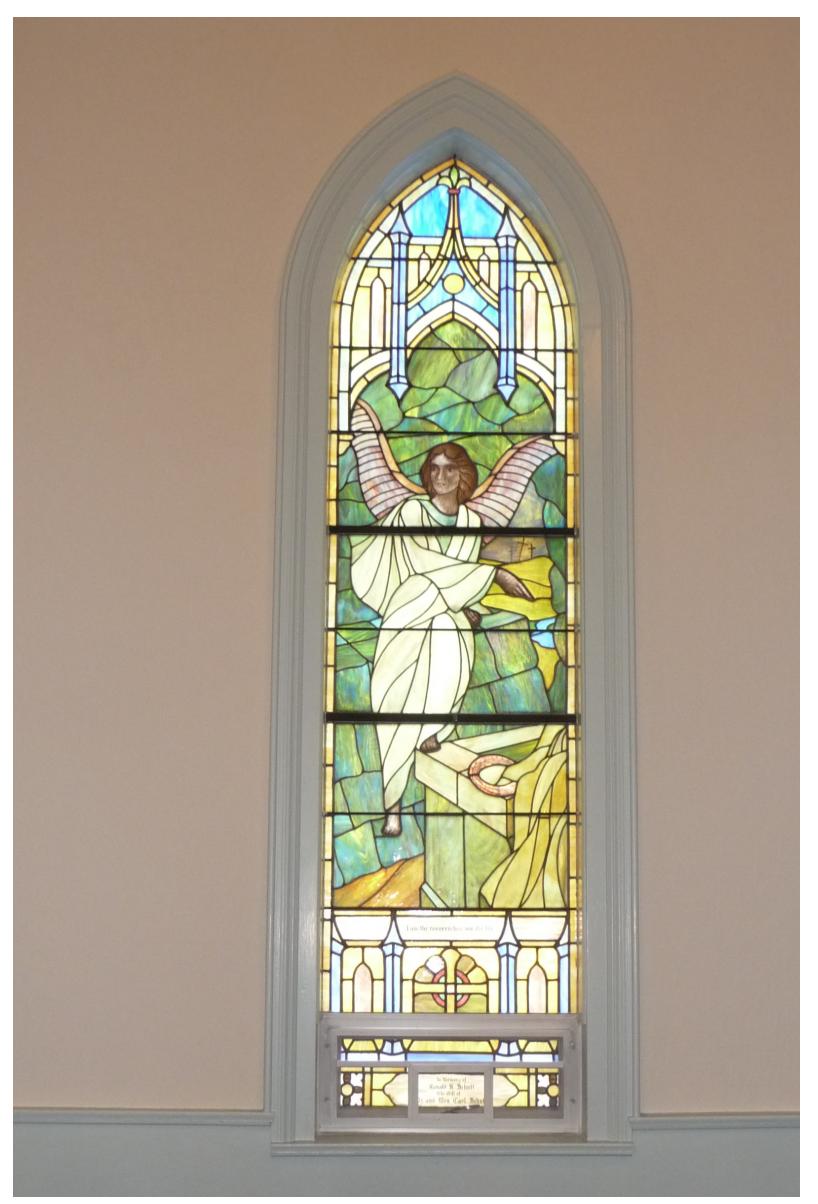
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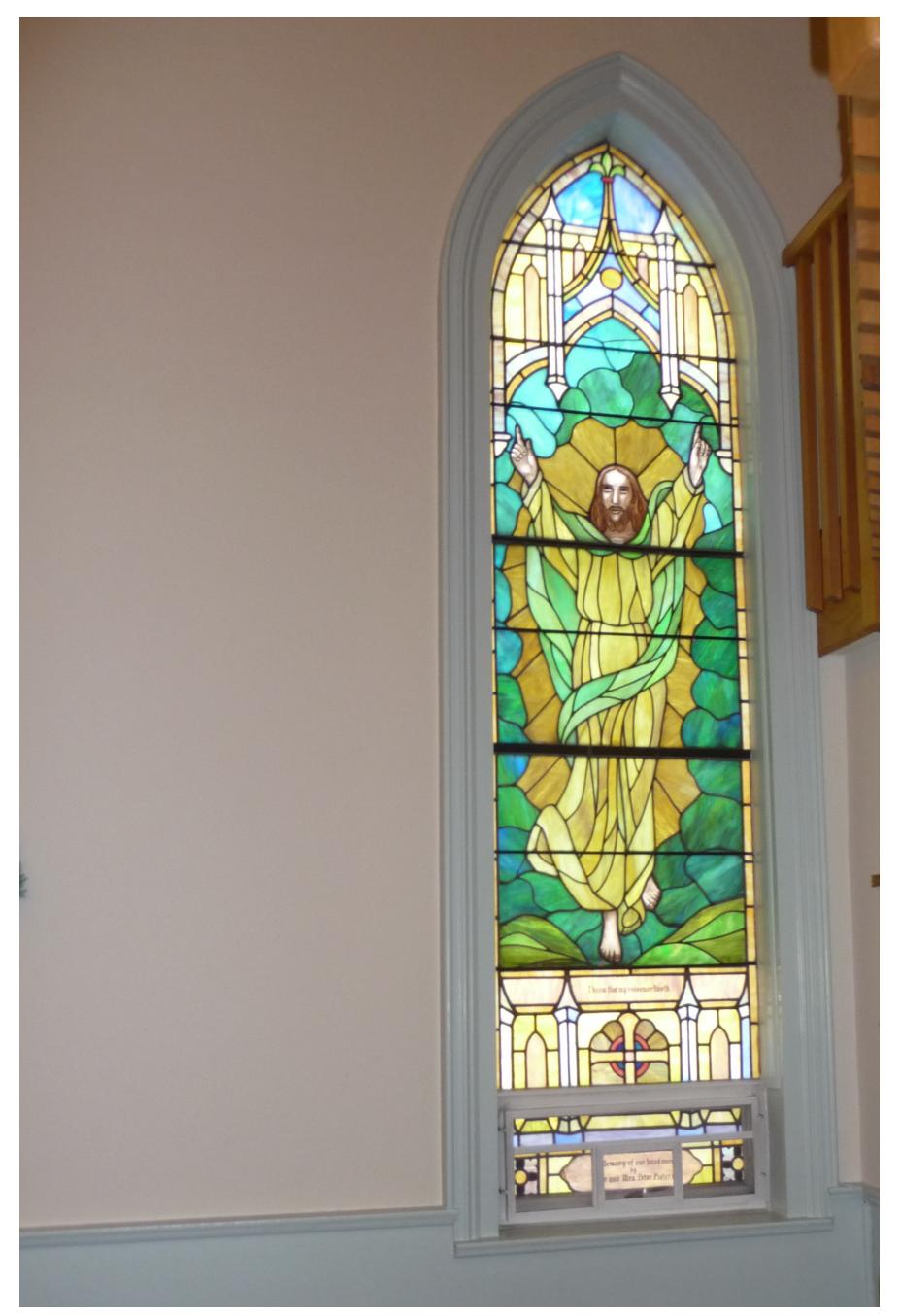
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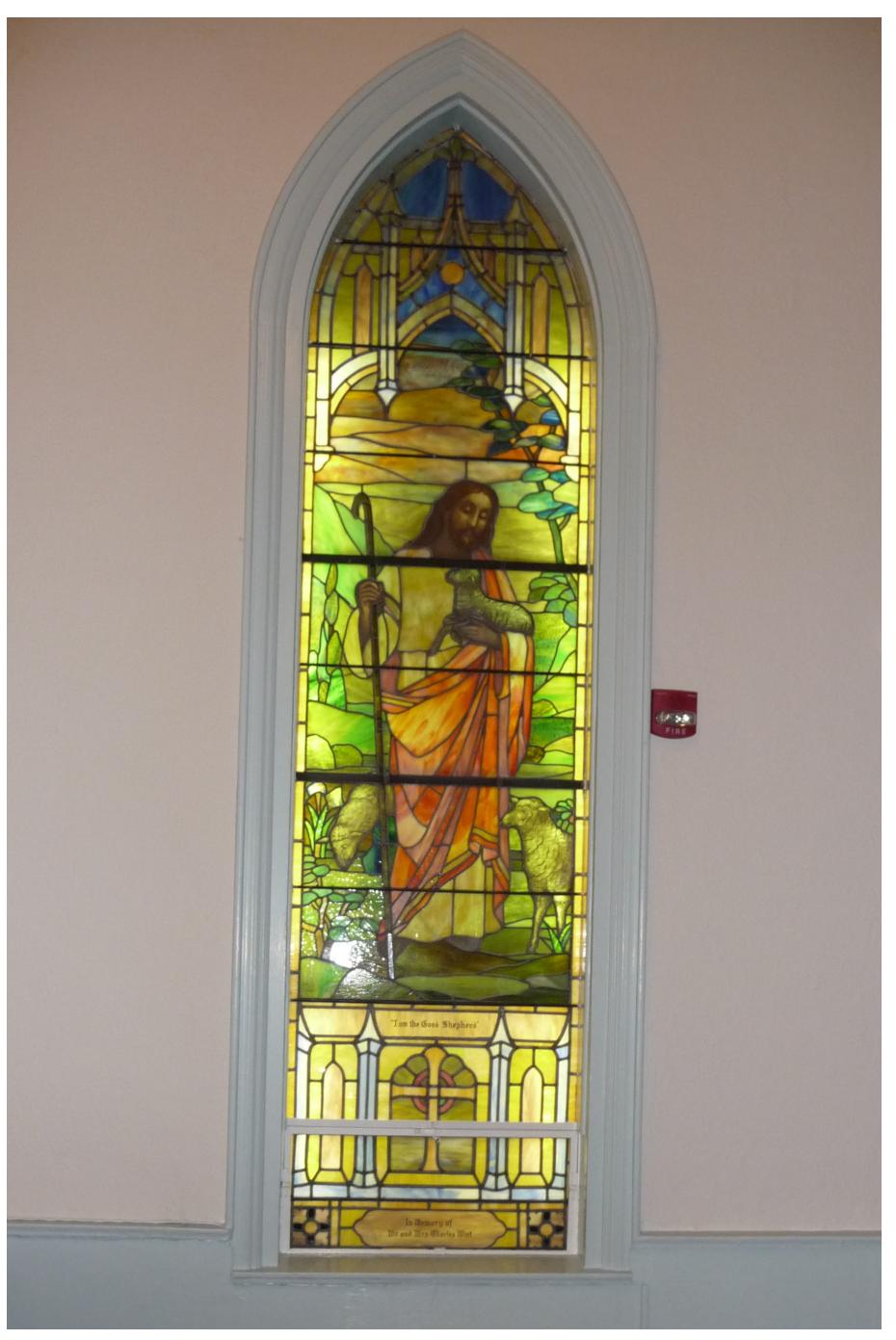
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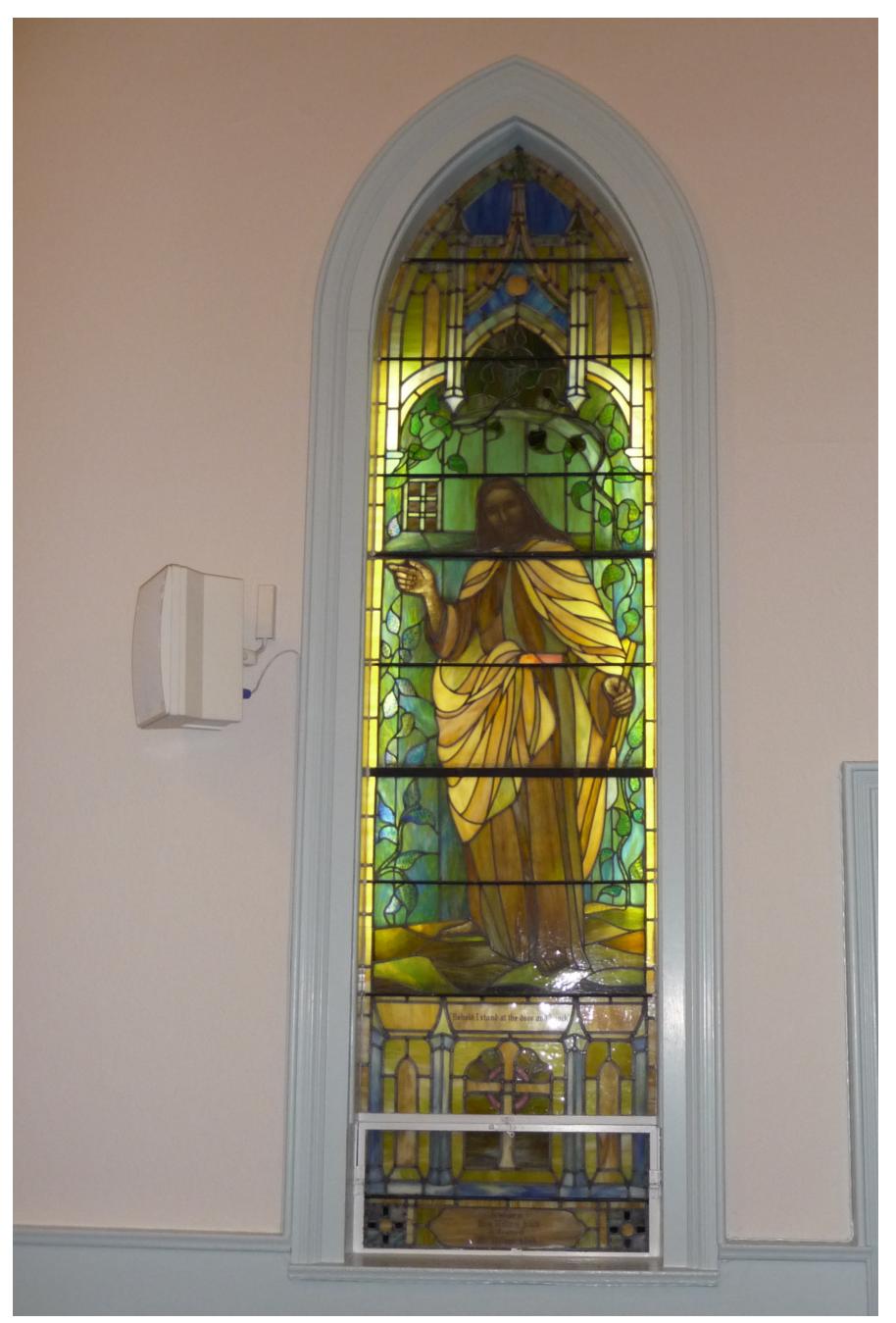
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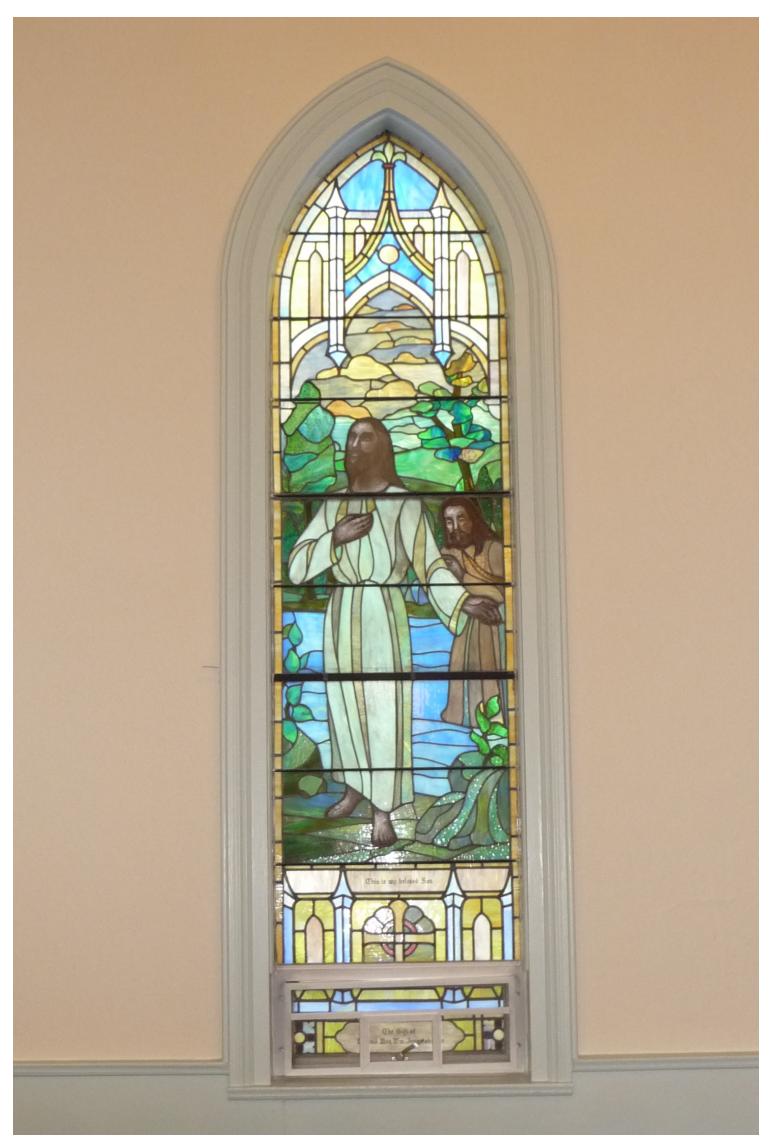
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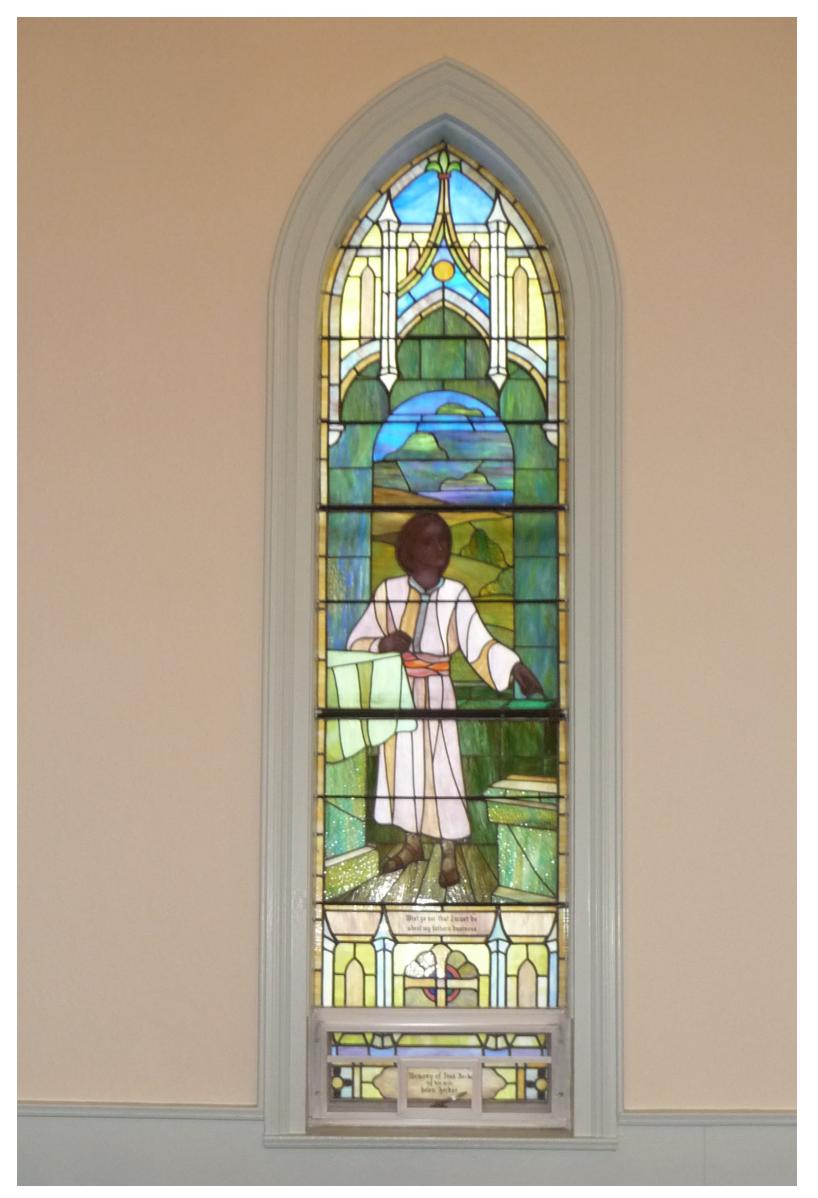
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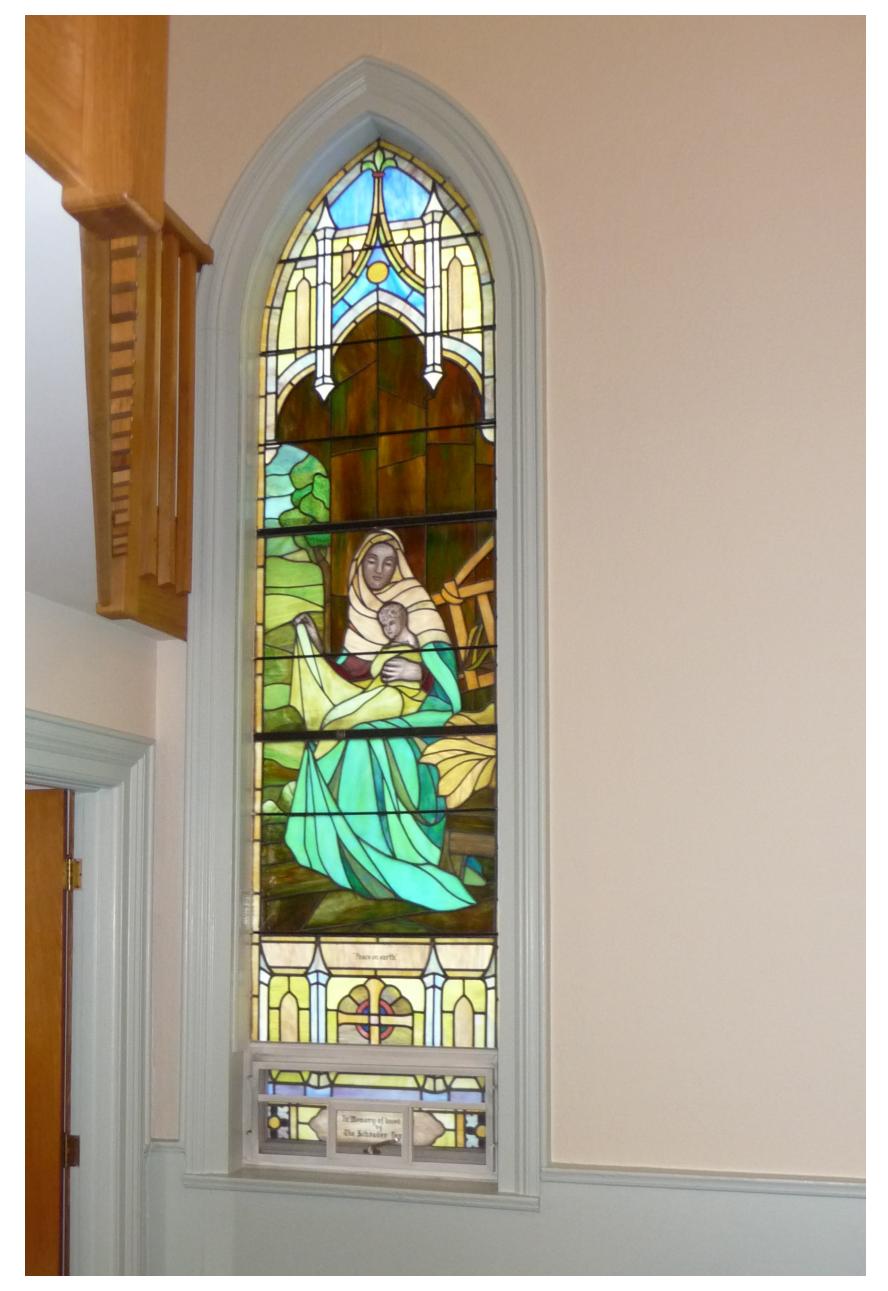
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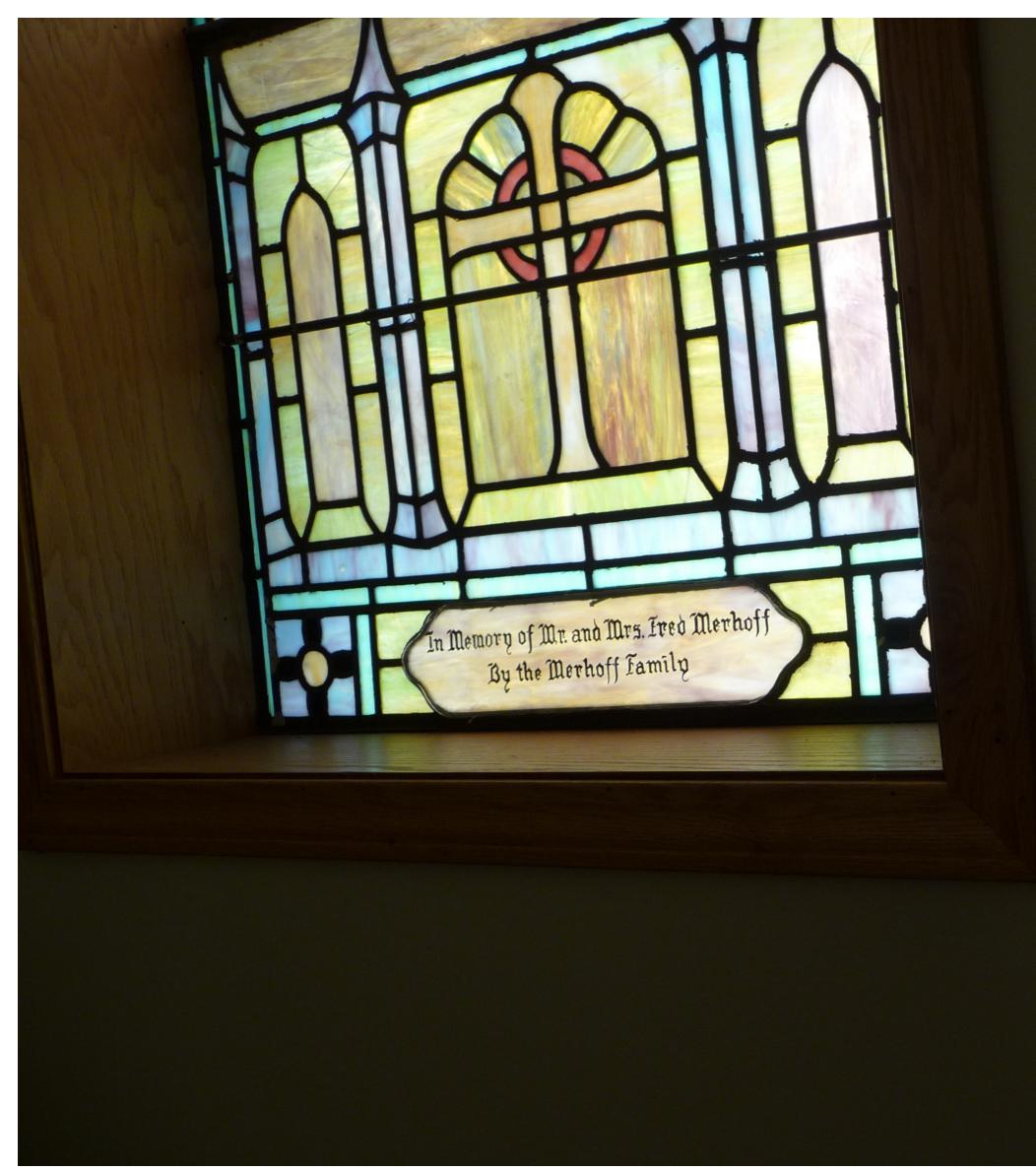
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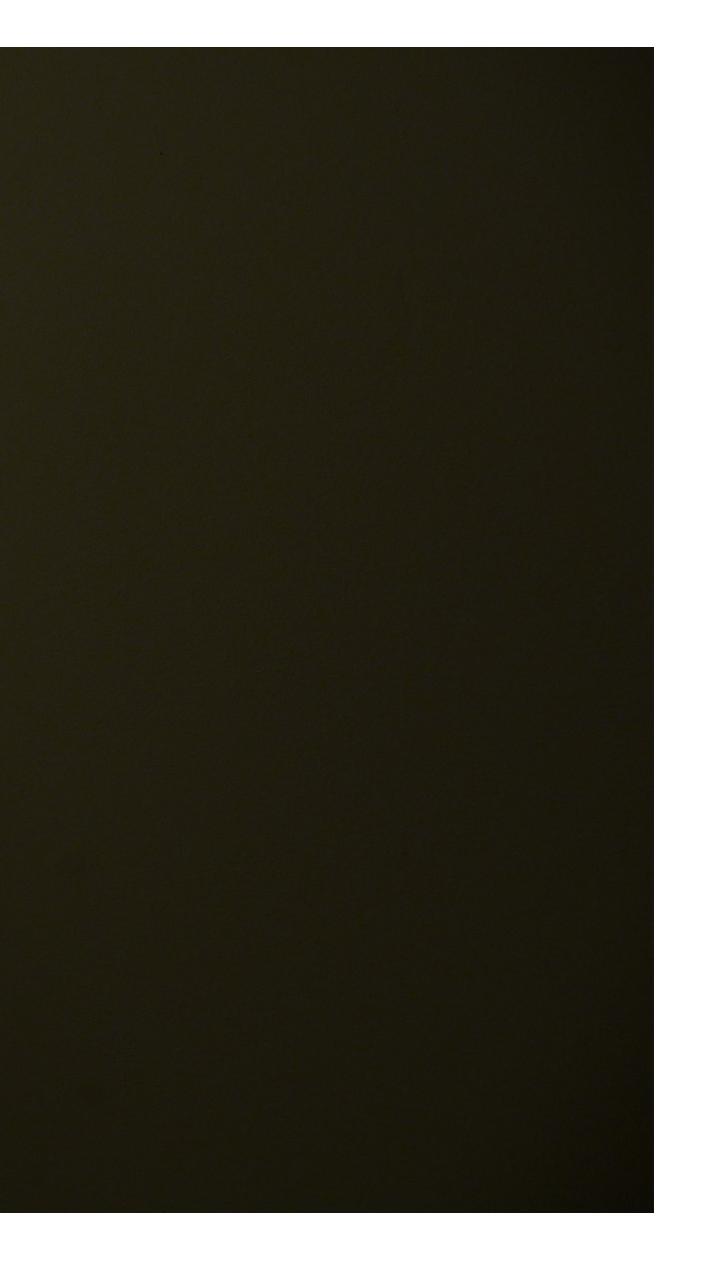


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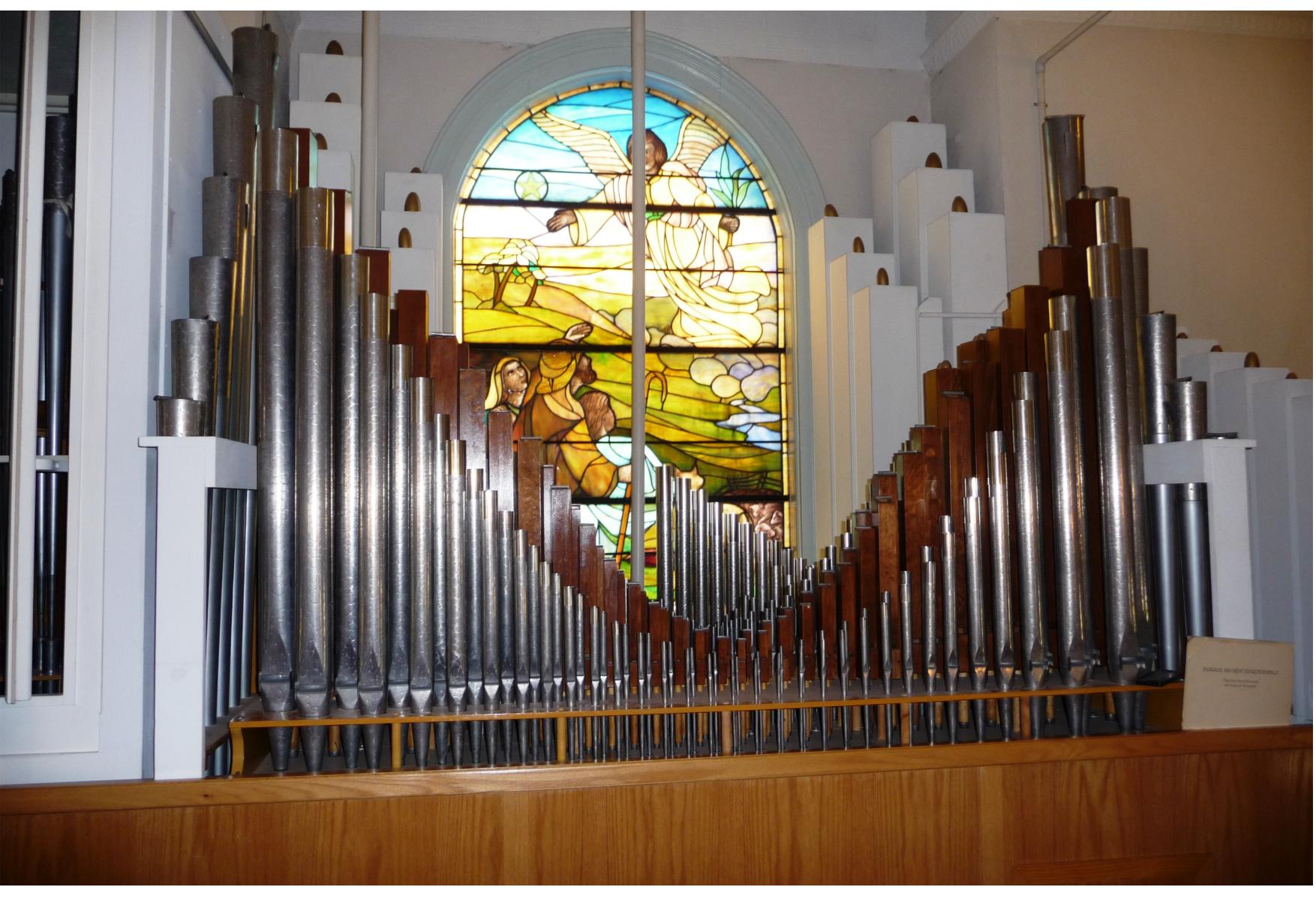
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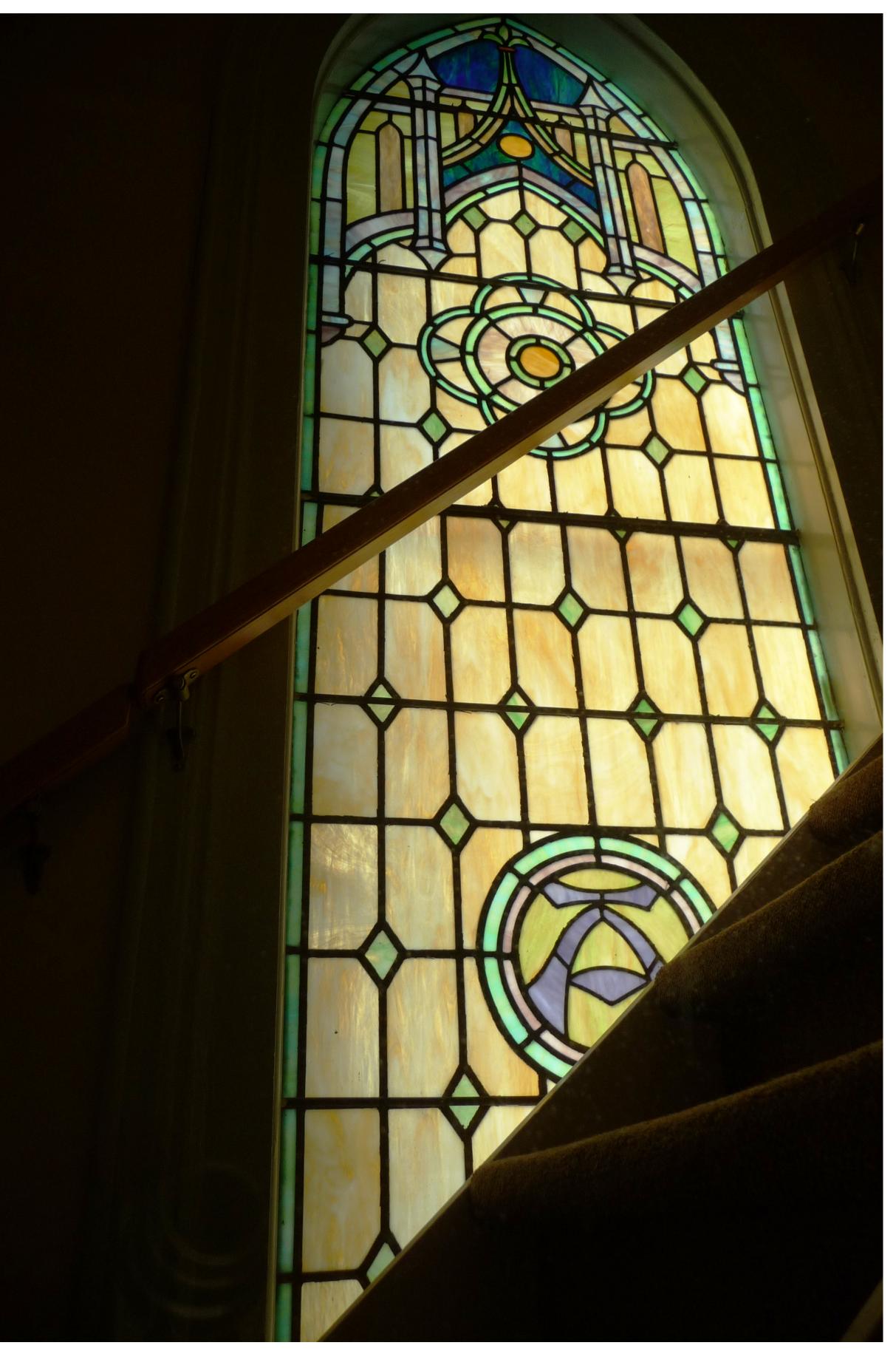




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Dr. Myron Fogde is a retired professor from Augustana College, Rock Island, Illinois. He had a 35-year career of teaching in the religion department at Augustana College. The following is his interpretation of what he saw in the windows of Immanuel Lutheran Church, Webster, NY.



Dr. Myron & Lois Fogde

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THE STAINED GLASS WINDOWS AT IMMANUEL LUTHERAN CHURCH, WEBSTER, NY

This reflection does not include the artistic quality of the windows. This I leave to the art historians. Also, with one exception, it does not take into consideration for whom the windows memoralize or who gave them. Neither have I considered that apparently the windows were not all put in at the same time.

My sole interest is in reflecting on the messsage I see the windows conveying. My overall impression is the windows were designed with a Lutheran congregation in mind. The subjects chosen at times present a distinctly Lutheran theological stance and are more meaningful in a Lutheran church than in the church of any other denomination. This is seen in that all windows have a New Testament basis, with one exception as will be noted, and distinct Lutheran teachings have a prominent placement.

This is prominently displayed in the four windows nearest the altar. Beginning on the pulpit side the first window addresses the Sacrament of Baptism. Not the baptism of Jesus, but his discourse on the sacramental understanding of water to the Samaritan woman he meets at a well. He tells this woman of another faith that the water about which he speaks does not only bring physical nutrition, but also gives spiritual strength that does not need to be replenished. It is quite understandable this first window on the pulpit side is in memory of a pastor who served the congregation fifty years.

The second window speaks of the Sacrament of the Altar, in which the artist underscores the continual feeding of the faith. The artist does not dwell on the distinctive Lutheran teachings of the bread and wine, but rather accents: "This do in remembrance of me", the more general Protestant accent. However, this may have been done in view of the physical constraints of the space available. What you have in these first two windows is a presentation of the two sacraments observed in the Lutheran Church, that bring you into the Christian community and nourish you there.

Now turning to the first window on the lectern side. The subject here is the Good Shepherd. I am of the opinion that this subject is one of the most poplar subjects to be treated in Lutheran stained glass windows or altar paintings. The theology is so distinctively Lutheran. The point of the Biblical story is that we are saved by grace, and grace alone, and not by any effort of our part. The illustration was so poignant in the time of Jesus as the presence of sheep was very common and it was well known that they had to be protected if they were to survive. Thus the Biblical stories that accent this speak of a sheep becoming lost and would likely die apart from the shepherd at the hands of predator animals, so the shepherd secures the flock in a safe location and then goes and seeks the lost sheep, and when he finds the animal brings him home to the safety of the flock. Wherever I have seen this Biblical story in glass or painting I have always seen it in a "Lutheran style", by which I mean it is in a churchly setting in that the shepherd, who has torn his robes and scratched his arms and face in rescuing the sheep fom the

1

bramble, and has carried the frightened animal home while it has defacted on his clothes, is now, however, shown in his Sunday best attire.

The point I wish to make is that the three windows closest to the altar at Immanuel Lutheran Church all accent distinctive theological themes in the Lutheran tradition.

The second window on the lectern side then pulls the three windows we have examined together. It is the scene depicting Jesus at the door knocking. As is typical in depictions there is no latch on the door. Rather the message is that Jesus comes to the individual in his own situation and offers the two sacraments that present the person with an enduring spiritual life.

These to me are the distinctive "Lutheran" windows which are followed by six windows that collectively prepare one for the four front windows.

The best way to comprehend these is to start at the entrance to the nave, where on the lectern side the first window depicts the birth of Jesus, followed by a scene from his adolescent life, when at the conclusion of a pilgrimage to Jerusalem, Jesus stayed behind when Joseph and Mary headed home and became engaged in the Temple with the religious leaders of the day. Then the third window depicts when, after his baptism by John, Jesus is proclaimed the Son of God ready to begin his ministry. Then comes the distinctly "Lutheran" windows that have been discussed.

On the pulpit side the window nearest the entrance to the nave and opposite the Christmas window is an Easter window with the confession: "I know that my redeemer liveth", setting a tone for the incoming worshipper. Proceeding up the aisle is the announcement of the resurrection, which is opposite the depiction of Jesus in the temple with the religious leaders, and then the third window on the pulpit side is Jesus praying in the Garden as he prepares for his death that the will of God be done, which is opposite his having been proclaimed the Son of God as his ministry is introduced.

In examining these windows, I find a complex series of relationships between them. The front four are distinctly Lutheran, the back six accent the life of Christ that is the foundation for the four front windows. There is also an across the aisle relationsip between these six windows in the back of the church, underscoring the various stages of his life.

The balcony window may have at one time been a center of attention as people left the church, but now it appears to be compromised by the organ pipes. The two windows seen from the street as you approach the church are purely decorative with no particular message, and the only non-Biblical symbol is in the sacristy with the Luther seal to remind those who are about to enter the chancel to lead worship that they are doing so in a Lutheran church.

Myron V. Fogd