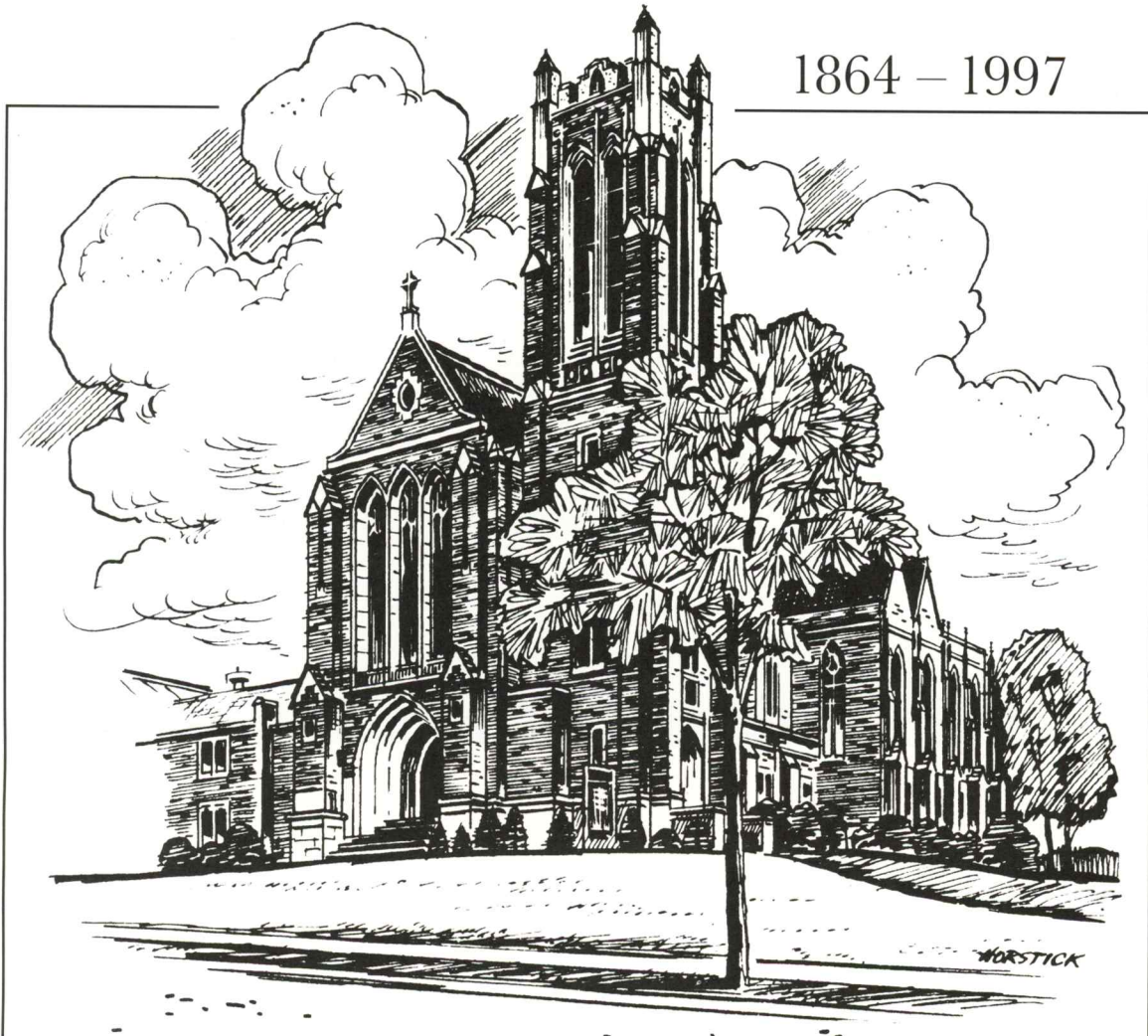


1864 - 1997



A CHRONICLE OF
**St. Paul's Evangelical
Lutheran Church**

1864 – 1997



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A GIFT OF LOVE

Jim and Mildred Cook were faithful members of St. Paul's for many years. Throughout those years, Jim and Mildred demonstrated their love for Christ and for their church by giving unselfishly of their time and talents to the work of the Lord.

Jim's engineering background was called upon regularly, and in his quiet manner he provided the leadership for many property maintenance and improvement programs.

Mildred's secretarial and business experience manifested itself in her assistance in the church office, and in the fact that there was no one who knew our church's constitution and by-laws like Mildred.

In the waning years of their lives, they took on the challenge of writing this Chronicle of St. Paul's with the same enthusiasm that they had exhibited throughout their many years in the Lord's vineyard. This work has now become their legacy for all of us.

After Jim's death in 1993, Mildred undertook the completion of this work, and finished her efforts just a few days before her death in 1997.

This Chronicle is most certainly an act of love—love of God—love of Church—and love of each of us who shares in the blessing of Jim and Mildred's tireless efforts.

We are truly grateful!



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The publishing and printing of this chronicle were made possible through a bequest of Mildred A. Cook.

A CHRONICLE OF

St. Paul's Evangelical Lutheran Church

MASSILLON, OHIO

LUTHERAN ROOTS

The Lutheran Church is one of the oldest and largest Protestant churches in the world.

It had its origin in Germany during the Reformation movement of the 1500s—a movement led by Martin Luther, who lived from 1483 to 1546. By the end of the 1500s, Lutheranism had become the established church in Germany and in all of the Scandinavian countries, and had gained influence in many other countries. Today, Lutherans form a worldwide religious community of seventy million members—over nine million of them in the United States.

Early in the 1600s Lutheranism spread to the New World. The earliest and largest groups of Lutherans came from Germany and the Scandinavian countries.

Henry Muhlenberg was considered the father of American Lutheranism. He arrived in Pennsylvania from Germany in 1742 to serve as pastor of several small Lutheran congregations.

By 1817, the 300th anniversary of the posting of Luther's Ninety-Five Theses on the Castle Church at Whittenberg, there were 650 Lutheran congregations as well as a theological seminary at Gettysburg, Pennsylvania.

At one time there were 150 different Lutheran bodies in the United States. As Lutheran immigrants moved west, they organized new independent territorial synods. One of these, the Missouri Synod, was formed in 1847. Although several attempts to unify the various Lutheran synods were made from 1820 to 1886, the synods still remained divided by language, culture, and doctrine.

A common order of worship was published in English in 1888 at the Eastern General Synod, the Midwestern General Council, and the United Synod of the South.

The twentieth century brought increased growth toward church unity. In 1918, at the 400th anniversary of the Protestant Reformation, the United Lutheran Church in America was formed. The uniting bodies were the General Council, General Synod, and United Synod of the South, bridging the chasm caused by the Civil War.



In 1919 the National Lutheran Council was formed. American Lutherans rallied to support the Allies during World War I. The National Lutheran Council was an outgrowth of this effort. It was later replaced by The Lutheran Council of the U.S.A. After World War I, many Lutheran groups dropped their ethnic ties and words like German, Norwegian, Danish, and Finnish were dropped from their titles.

In 1930, the American Lutheran Conference was formed. It brought together several midwestern synods—namely the Iowa, Ohio, and Buffalo Synods. They became a part of the National Lutheran Council.

In 1960, The American Lutheran Church was formed. It was made up of several synods from the American Lutheran Conference—ALC (1930), Evangelical Lutheran Church (1917), and United Evangelical Lutheran Church (1896). In 1963, The Lutheran Free Church joined this group also.

In 1962, The Lutheran Church in America was combined with the United Lutheran Church in America, Augustana, The American Evangelical Lutheran Church, and the Finnish Evangelical Lutheran Church.

Today, the Evangelical Lutheran Church of America, to which St. Paul's belongs, is the outcome of a merger in January, 1988. This merger combined The American Lutheran Church, The Lutheran Church in America, and The Association of Evangelical Lutheran Churches. This new church boasts of 11,022 congregations and a baptized membership of 5,349,952.

From "A Scriptographic Booklet" by Channing L. Bete Co. Inc.

ST. PAUL'S EVANGELICAL LUTHERAN CHURCH

The men and women who formed the first Lutheran congregation in Massillon worshipped originally with the members of the church we know as St. John's United Church of Christ. The practice of combining congregations was not uncommon in the 1800s. Until their memberships grew, many combined for survival. On September 5, 1863, the Lutherans in Massillon went their separate way, because St. John's Church did not adhere wholly to Lutheran beliefs and practices. At that time the Lutheran group had grown to seventeen families, and they were particularly interested in organizing their own parochial school.



THE REV. P. J. BUEHL

1864-1889

Plans for a Lutheran congregation proceeded under the leadership of the Rev. P. J. Buehl, pastor of Zion Church of Akron.

Formal organization of St. Paul's took place on January 1, 1864, when a constitution was adopted and a Church Council elected. The new Lutheran Church was incorporated under the laws of the State of Ohio as The Evangelical Lutheran St. Paul's Church in the City of Massillon, Ohio. At the time of organization, St. Paul's numbered two hundred and ten souls, ninety communicants, and a Sunday School enrollment of sixty-five. Pastor Buehl accepted the call to serve as the congregation's first pastor and was installed early in 1864.

The following is a biographical sketch of Pastor Buehl from his grandson, Mr. Edward R. Buehl of Akron:

"Peter Jacob Buehl was born March 24, 1827, in Germany. He was confirmed in 1842 and attended school in Duesseldorf to study English. His aim was to become a missionary to the American Indians. His family objected to this career and he consented to become a minister.

Mr. Buehl left Germany March 25, 1849. After 28 days at sea, he arrived in New York City on May 19, 1849. He traveled to Albany on the steamer *Washington*, then by canal boat to Buffalo on the Erie Canal, then by sailboat to Cleveland. The journey continued on the Ohio and Erie Canal through Akron and Massillon to Winesburg, Ohio, where he had a cousin.

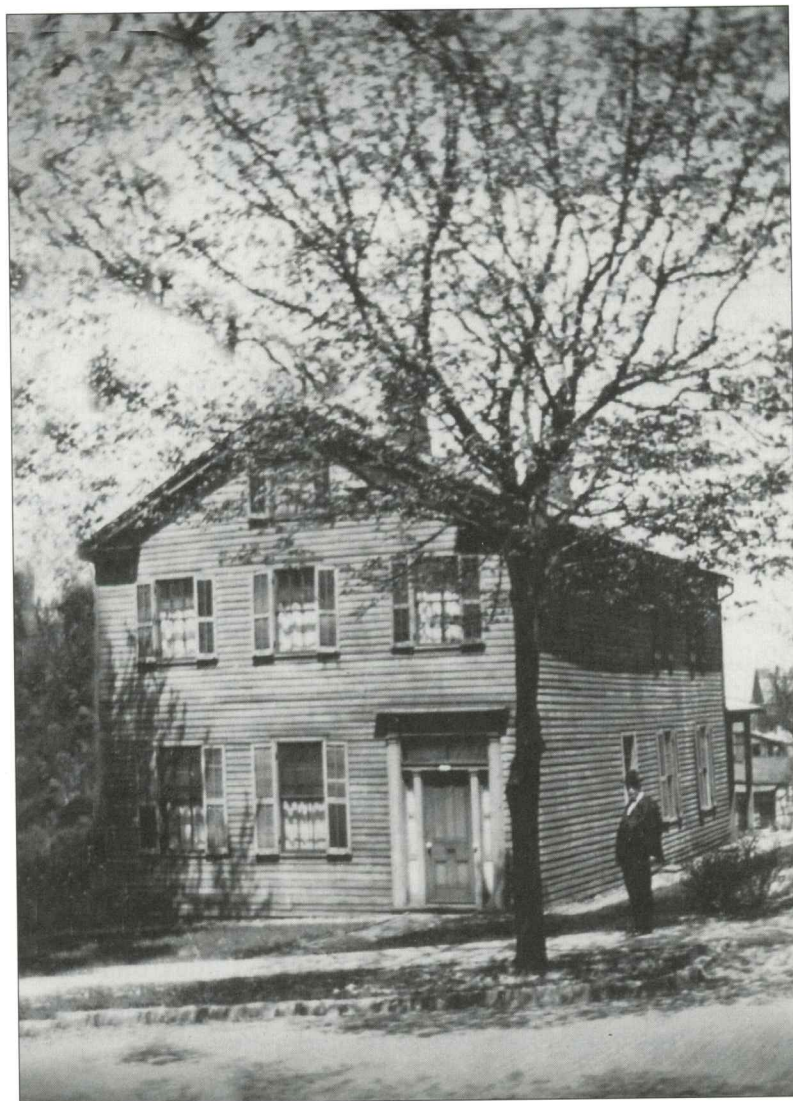
Mr. Buehl then moved to what is now Navarre and worked about one year in the famous Garver's Store. From there he went to Massillon to further his studies. He graduated from Massillon High School. He studied in his spare time under a minister in Massillon, Reverend Seuss of the Ohio Synod. Later he attended Mercersburg Prep School at Mercersburg, Pennsylvania. He graduated in the spring of 1852.

In 1853 Reverend Buehl was married. He started a private school in 1853, and the school was moved three times due to increased growth. On the third move, in 1863, it became Zion Lutheran Day School in Akron.

Reverend Buehl was very favorably impressed with the doctrines of the Missouri Synod and joined that group. It was the Missouri Synod that suggested that Rev. Buehl come to Massillon."

The Massillon Lutherans met in Hoffman's Church from 1863 to 1865. It is interesting to note that Hoffman's Church originally had been the Presbyterian Church, and it had stood at the corner of Second and Federal on the site of the present Presbyterian Church. When the Presbyterians planned to construct a new church building, a Mr. Hoffman purchased their old place of worship and moved it to the 212 North Avenue location. It is presently used as a dwelling.

St. Paul's used the building until February 1, 1865. It was in Hoffman's Church that the congregation was organized on January 1, 1864, and where the first pastor, The Rev. P. J. Buehl, ministered. The congregation increased during the first year to ninety-seven communicant members.

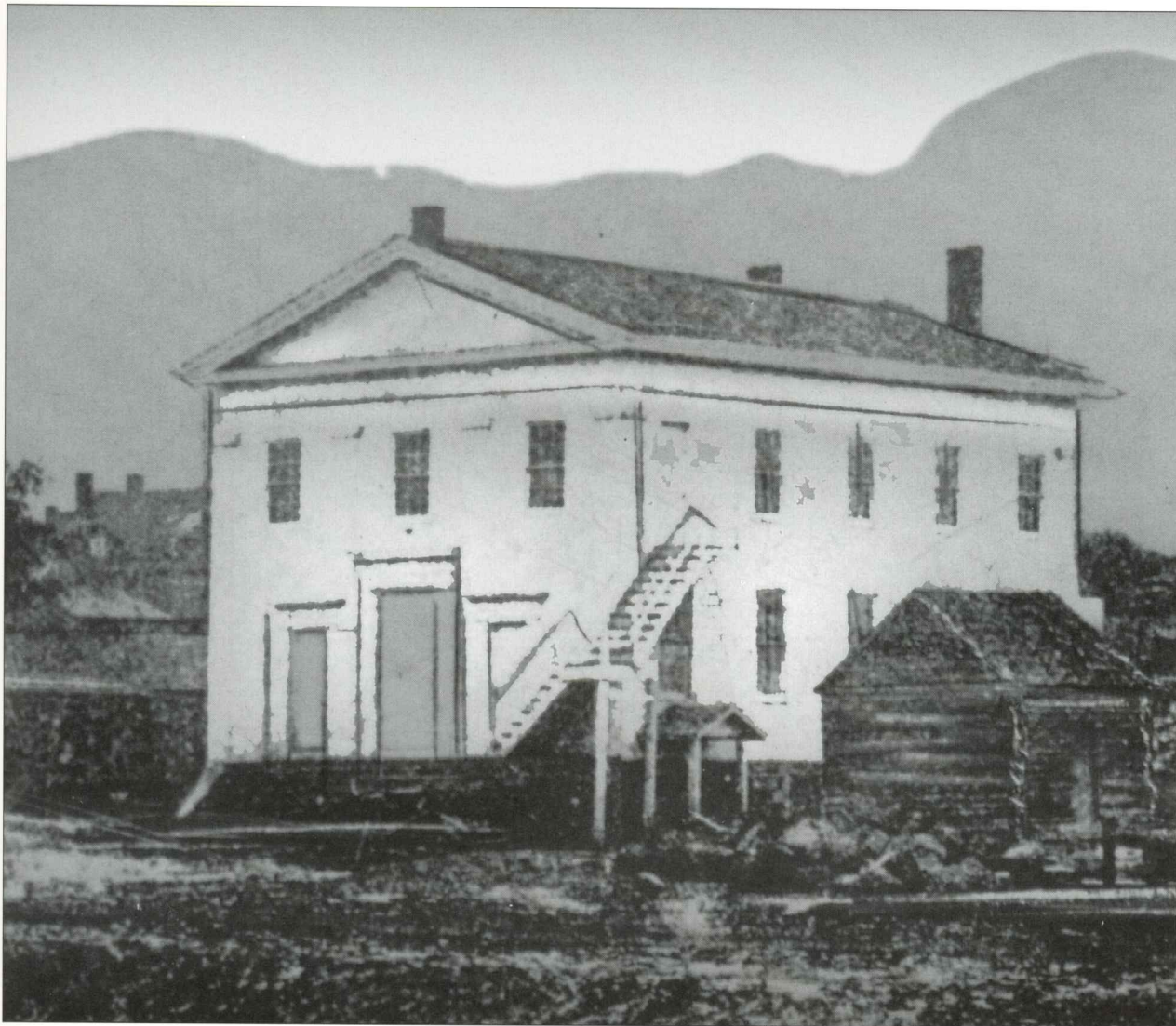


Hoffman's Church

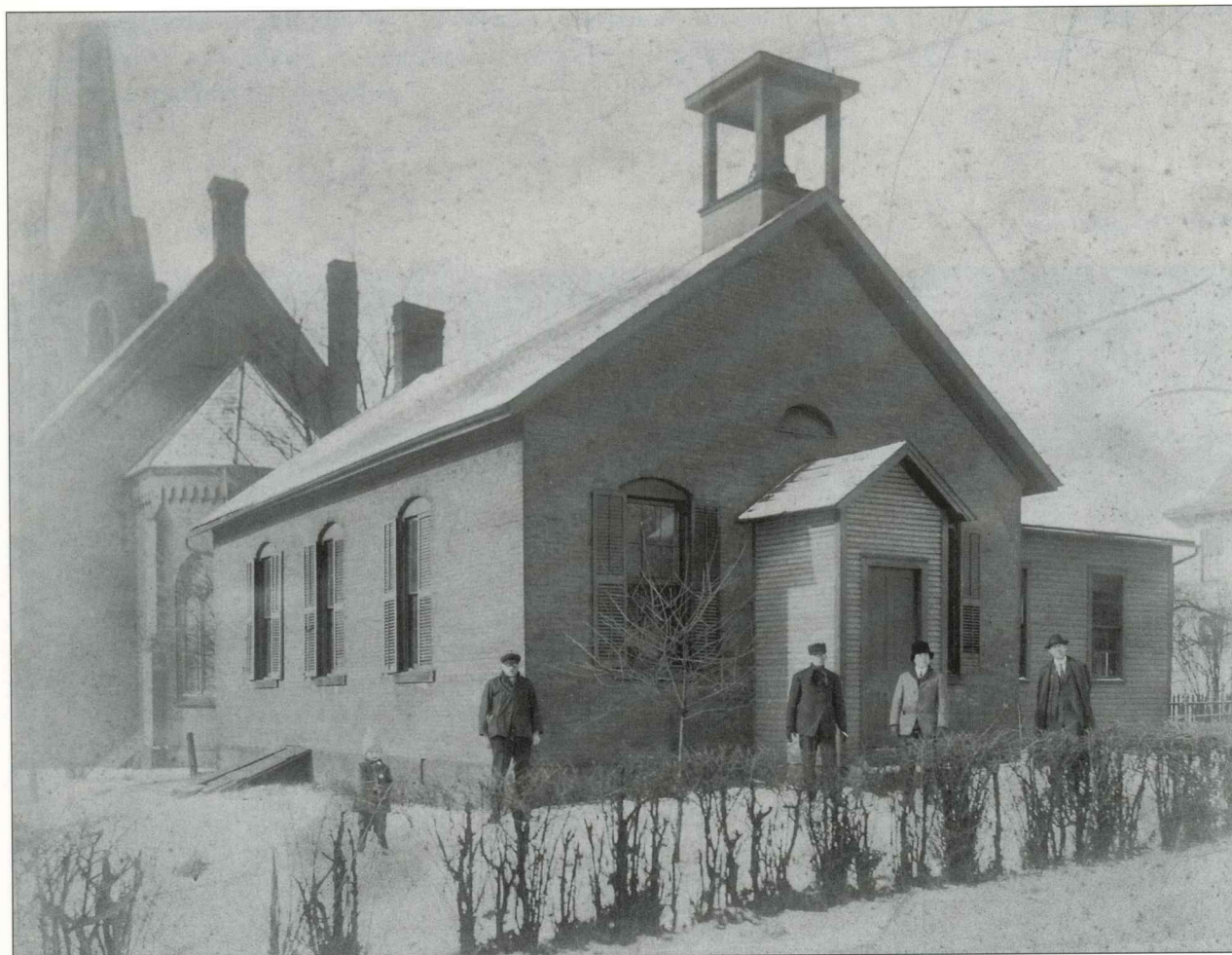
On May 12, 1864, St. Paul's congregation voted to purchase the present premises, bounded by Mill, Cherry, Hill, and Harvard Streets, from Arvine Wales and the estate of William S. Wetmore, for the sum of \$600.00. Grading the lot for use was a tremendous project. The back of the lot was as high as is the present east side of Second Street. The history reads: "With the will and a faith that moves mountains, the congregation set to work and the lot was graded."

On February 1, 1865, the congregation moved into the second temporary place of worship—the Masonic Building, located on Charles Street, on the site of Massillon's new City Hall. This building was used until the dedication of the first church at the present location on October 18, 1870.

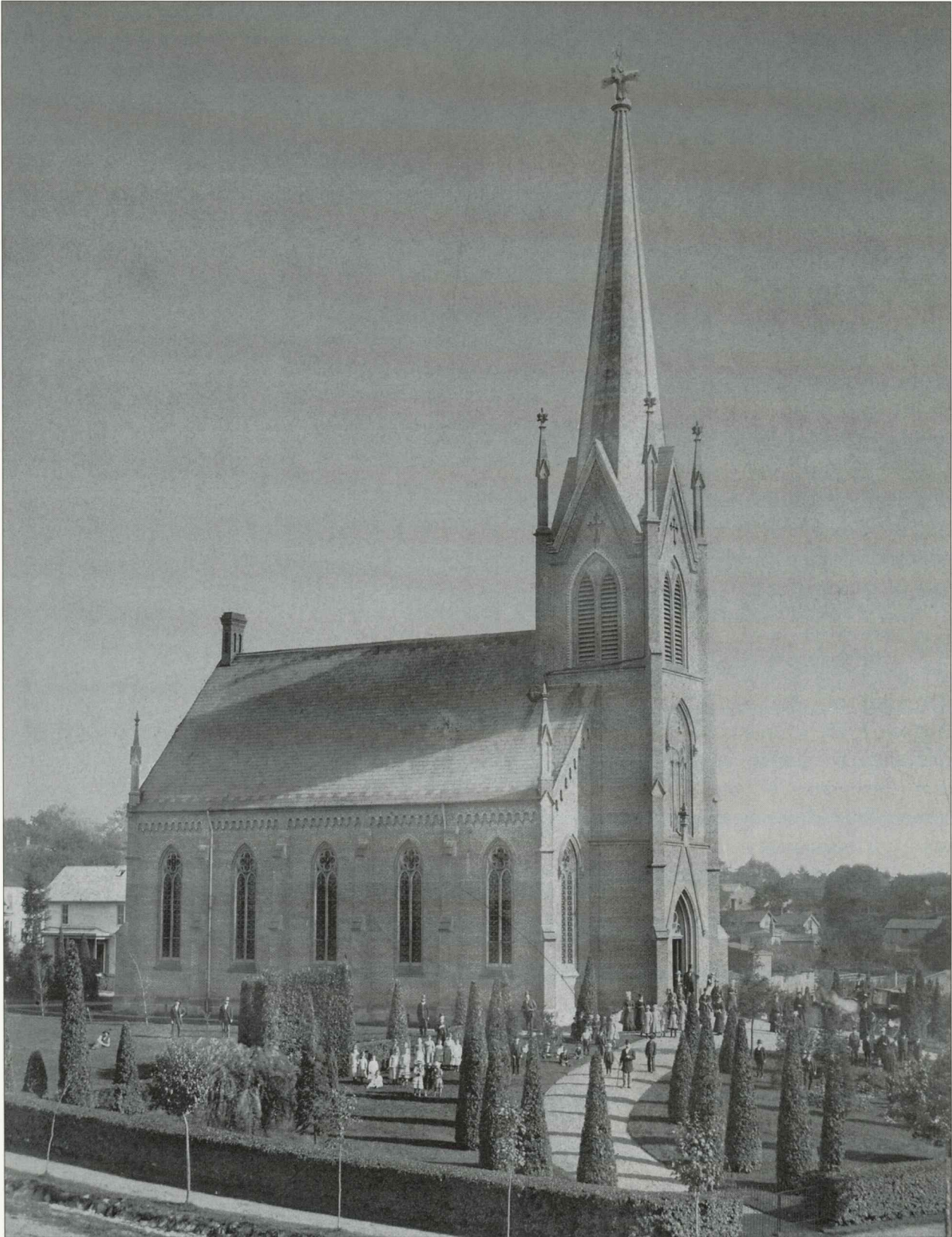
Masonic Building



The first building to be erected on the present site was a brick schoolhouse, dedicated January 1, 1865. This was in keeping with the congregation's concern for Christian education. On occasion as many as one hundred students were enrolled. The building was used as a school until 1895. In 1916, the building was demolished to make room for the present parish house.



1865 Schoolhouse



1870 Church

The 1870 Church Faced Mill Street (Now First Street)

THE 1870 CHURCH

Early in 1869, work on the new church was begun, and the cornerstone was laid on June 13 of that year. In this cornerstone were deposited copies of German and English Bibles and hymnals, catechism, confession of faith, brief history of the congregation, and copies of two German religious papers. When the box containing these articles was opened, at the time of the wrecking of this old church in August, 1926, to make way for the present new church, it was found that the seams of the box had sprung, thus admitting air and moisture. Consequently the contents were practically reduced to dust.

The German Bible and hymnal—the only articles intact—were in very bad condition. They were wrapped in heavy paper and deposited along with other articles in the box of the cornerstone of the new church.

The church was dedicated on October 16, 1870. It was an imposing edifice, Gothic in design. It was of brick construction and was surrounded by strong buttresses and stone ledges. The spire extended into the sky a full 170 feet.



The landscaping around the building was the result of the genius of Pastor Buehl. History records that carefully trimmed Osage orange hedges, flower beds, beautifully graveled walks, and paths made the scene a delight. The building was finished at a cost of \$40,000.00. In 1926, it was dismantled to make a place for the present church building.

The chancel of the first church included an impressive group of statues of Christ, Matthew, Mark, Luke, and John. The statues were imported from France. When the church was dismantled, the statues were purchased by Zion Evangelical Lutheran Church in Akron, Ohio, and are presently in use there.



*1870 Church—
Decorated by Friends
for the Wedding
of Anna Nill and Otto
Snyder*



1870 Church Altar

The first impressions of the 1870 church were written by The Rev. Kronenwett of Wooster, Ohio, who was a speaker at the dedication of the church on October 16, 1870.

"The morning of the 18th Sunday after Trinity, the 16th of October, 1870, dawned in glory and proved to be a lovely and blessed Sabbath-day for the Evangelical Lutheran Congregation at Massillon, Ohio, and for the great throng of festival guests who came in great numbers by railroad-trains from Wooster and from Akron, and the surrounding territory. Many were present from the Canton congregation and even from the city of Cleveland. The occasion for this activity was the dedication (consecration) of the beautiful new church of Pastor Buehl of the Missouri Synod. Approximately eighty persons from the Wooster parish arrived with me (Pastor Kronenwett) in Massillon by railroad-train between 7:00 and 8:00 A.M. We approached the church, an edifice in Gothic architecture, built of brick and of imposing proportions and surrounded by strong buttresses and stone ledges; in addition, a strong tower with a high peak which again is surrounded by small towers. We also found the inside equally splendid. The church stands on a nicely planed knoll in the midst of two acres of ground, which is adorned on the outside with a beautiful hedge which is cut through with beautiful graveled walks and paths inward around which appear groupings of flower beds and clusters of bushes. In view of all these things before our eyes, the solemn feelings of the psalmist, who reflected upon the temple of the Holy City, took possession of our spirit: 'Mount Zion is like unto a small branch which comforts the whole land.'

Since we were guests from afar, we were permitted, by way of exception, to go into the church at this early hour to view the interior. We passed through the portal, then we quickly stood still, and with delightful amazement and wonder, we gazed upon the ecclesiastical, stately splendor, which greeted our view. It seemed as if we were transplanted into the land of Luther and the Reformation, rather than in the neighborhood of Massillon.

The painting in fresco of the interior is in the style of a cathedral; side passages on both sides with long rows of treble-twisted pillars with decorative knobs, beams, and arches pointing to the arched ceiling above. The church pews give the appearance of durability and are in accord with the style and solidity of the edifice. The windows are of painted glass of various color patterns and emblems which cast brilliant light of all imaginable colors into the church. Some of these, as well as the combining of the colors in the layout of the plans, were invented by Pastor Buehl himself. Above one of the chancel arches, between the altar and the nave where the pulpit stands at the corner, appear the words in large, colored letters on a gold background, similar to a banner, 'God's word and Luther's doctrine will (now and) never parish,' which indicated the key-note of the Lutheran Church. Life-sized angels stand atop high pillars on both sides of the chancel and this inscription, which point a finger to the inscription in order to direct the attention of church attendants. Farther down, on both sides of this church gallery, there stands a life-sized fresco painting, Luther, the talented Master and Preacher, and Melancthon, the scholar, as representatives of the Reformation. The pulpit is a little to the side, indeed right on the corner of

the chancel and projecting into the nave of the church. The altar stands back under the arch of the chancel on an elevation. The high altar itself is twenty feet wide, eighteen feet deep, and thirty-six feet high.

The background of the altar is a beautiful appearance of artful, beautiful work and stands high with delicately transparent carved and decorative work with Gothic ornamental pillars, small foliage coronets, and graceful, little towers. The whole of the altar background ends in the three largest, decorative small towers, the middle one of which reaches a height of twenty-five feet and with a gilded cross projecting into the vault of the ceiling. This open work (filigree) of pillars, ornaments, and towers through which the gleaming light of the three altar windows breaks in diverse colors, is richly gilded and forms five niches in the lower part between twelve pillars wherein later the figures of Christ in the middle, and on both sides four evangelists, life-size, will be erected, as is frequently found in the Evangelical Lutheran church in northern Germany, and also in Sweden, Norway, and Denmark.

In the middle window of the chancel in the round rosette window, a bust picture of Christ with the crown of thorns is painted in glass, while in the other two stand Moses, the Lawgiver, and Aaron, the High Priest of the old covenant. Directly above the middle chancel window upwards, are painted the two tablets of law (Ten Commandments) and above these, indeed in the vault, appears a flying angel who steps through the clouds out of the opened Heavens with the everlasting gospel. From the central point of the vault, on the point (peak) of the chancel ceiling, the all-seeing, compassionate eye of God looks down, surrounded by a bright beam of light. On the five smooth surfaces of the pulpit are the bust pictures of Christ and the four evangelists while an angel carries the Bible.

In the twelve nineteen-foot-high windows of the nave, the twelve apostles of the Lord, with their names, are likewise excellently painted in glass, on the top, in the rosettes of the windows. In this manner, the old and the new Covenant are portrayed, the center of which is the soul of Christ and his gospel, around whom all others are grouped as faithful witnesses.

Therefore, the believing Christians are not only surrounded, penetrated, and protected in their hopes and needs by the almighty Word of God, but wherever their view gazes, the paintings direct their minds and hearts upon Holiness.

It is surprising then, that in such environment, embraced by the streams of salvation which flow to the believers through the Holy Word and the Sacraments, our souls become conscious that we find ourselves in a sacred place and in good and godly company, and can cry out with St. Peter on the Mount of Transfiguration: 'Lord, it is good for us to be here,' and with the patriarch, Jacob: 'How holy is this place! this is none other but the house of God, and this is the gate of heaven.'

The celebration began in the old church at 9:30 a.m. after a prayer of thanksgiving and a song by the four-part choir of the congregation, and a song of praise by the congregation, the throng traveled in procession through the city, accompanied by thirteen brass instruments of the Cleveland choir, to the new church, led by the

twelve ministers present, carrying Bibles, liturgy books, etc., and followed by the officers of the Consistory with the holy vessels, and a great throng of people. During the procession, the three new bells of the new church rang and the trombones played. Arriving at the church, it was opened by the pastor of the congregation in the name of the Triune God, and with the mighty sound waves (music) of the great, new organ, the throng moved into the new church. Had the church been twice as large, not nearly all could have entered. After the consecration ceremony by the minister of the congregation, Pastor Buehl, who was helped by others to come forward, the Reverend Pastor Wyneken from Cleveland ascended the pulpit and preached the dedication sermon on Luke, Chapter 19, verses 1 through 10, in which he unfolded the ministry and work of our Lord Jesus in seeking sinners and bringing salvation, etc.

In addition to two, four-part choirs of the congregation and another from the Canton Lutheran congregation, and the above mentioned brass band, there was also an orchestra on hand, consisting of all kinds of instruments, which alternately glorified the occasion with beautiful harmonies. And over and above, the magnificent, powerful organ with its twenty-two registers and its sixteen-foot-high bass pipes helped to support the song of the people, who, as in one voice, praised God and filled the rooms of the church with a powerful ring.

At two o'clock in the afternoon, the three bells called to a divine service in the English language conducted by me, Pastor Kronenwett from Wooster, Ohio. In the evening the three bells rang for the third time to a divine service and namely in the German language where Pastor Husmann from East Cleveland preached to a filled church concerning the gospel relating to Sunday: Matthew 23: 34-46. The gas-illumination of the new church was magnificent. The two new chandeliers each have eighteen gas flames, consequently thirty-six together, and with the remaining ones made a wonderful light which was achieved in this manner: The gas flames reflected in the polished glass hangings which surrounded the chandeliers in larger and smaller rings and circles, and magnified the splendor. On Monday evening, Pastor Buechler preached in the English language on Matthew 16: 18; and on Tuesday evening, Pastor Rupprecht from North Dover preached again in the German language. In the daytime, the pastors present held a conference and on Tuesday evening, they celebrated the Lord's Supper.

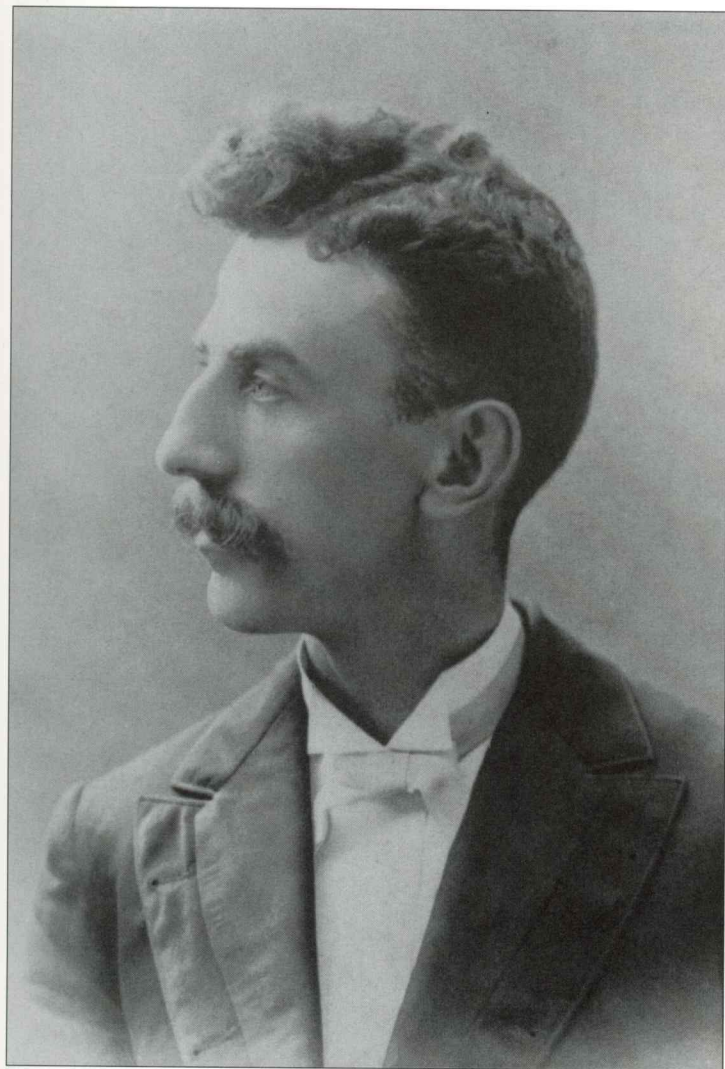
This short sketch is a description of the glorious festive days in Massillon. The precious seed of the soul-saving gospel was amply scattered at the time of this occasion. May it bring blessed fruits and lead to new zeal for the church to the Glory of God.

Here we cannot forget to make mention of the loving, generous hospitality of the Massillon congregation so that all guests were provided for so plentifully. The expenditure (of effort) and the provisions were so great, that in addition to providing for the mass of guests in the homes of the members of the congregation, and in the open hall where meals were prepared for 600 guests, there was enough left over for several hundred more, which was later distributed among the poor of the city."

During the first year the congregation included ninety-seven communicant members. By 1887, it was composed of three hundred adult members and one hundred thirty children of school age.

Near to the school and the church were built two dwelling houses. One served as a parsonage and the other a home for the congregational teacher and organist. These have since been demolished to make way for parking and the educational building.

Pastor Buehl served the congregation faithfully until 1889, when he resigned and returned to Akron.



THE REV. SIMON PETER LONG

1889-1893

On August 25, 1889, The Rev. Simon Peter Long of Loudonville, Ohio, was installed as St. Paul's second pastor. Noted as a preacher, administrator, and fundraiser, his ministry, though short, was active and fruitful. The congregation grew greatly in numbers. Pastor Long first introduced the English worship service. Until that time only German had been used.

He was also the prime mover behind the establishment of Faith Lutheran Church in the southwest section of the city. A branch Sunday School there grew so rapidly and soundly that Faith Church became inevitable.

Pastor Long served both congregations until Faith Church called its own pastor. Pastor Long's ministry ended here in 1893, when he accepted a call to a Columbus congregation.

THE REV. LEONARD HENRY BURRY

1893-1913

The Rev. L.H. Burry of Shelbyville, Illinois, accepted the call as pastor of St. Paul's and was installed on June 18, 1893. Pastor Burry had a satisfying ministry for twenty years, leaving Massillon in 1913. The congregation flourished in this period. The parochial school operation came to an end, however, in 1898.

Leonard Henry Burry was born at Evans City, Pennsylvania, on March 9, 1857. His boyhood days were spent in the city of Pittsburgh, where he was confirmed in St. John's Lutheran Church. Following the desire of his mother that he should become a minister, he entered Capital University at the age of sixteen. He was graduated with the college class of 1878 and lived to be the third oldest living alumnus. Following his graduation from the Theological Seminary, he began missionary work at Perryman, Maryland. In addition to the twenty-year pastorate in Massillon and his eleven-year ministry in Charleston he served parishes at Gallipolis, Franklin, and Somerset, Ohio; Shelbyville, Illinois; and Greenock, Pennsylvania. For twenty years he served his Alma Mater faithfully in the office of secretary of its Board of Trustees.



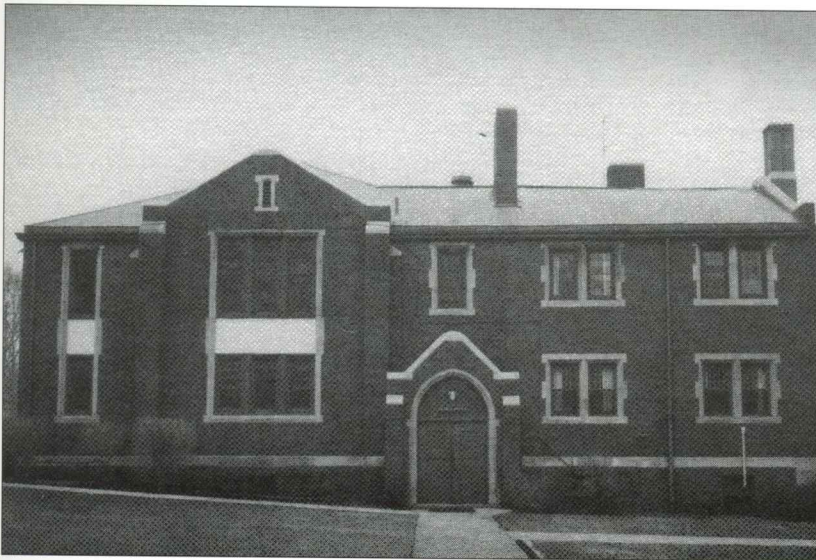


THE REV. FREDERICK BALSE HAX

1913-1944

For thirty-one years of its history, St. Paul's congregation was blessed with the pastorate of The Rev. F. B. Hax. Reverend Hax came to Massillon after serving St. Paul's in Pickaway County near Ashville, Ohio, and St. Mark's in Delaware, Ohio. He was installed as St. Paul's pastor on December 7, 1913. His ministry is the longest to date in the history of the congregation. He preached in both English and German with German being discontinued during World War I.

During this period, two major building programs were completed and two World Wars were experienced. One building was the construction of the parish hall getting underway on December 17, 1915. The cornerstone was laid February 20, 1916, and the building was completed and dedicated on October 1, 1916. The parish hall included an auditorium with adjacent classrooms, balcony, a lounge, kitchen, dining room, and offices.



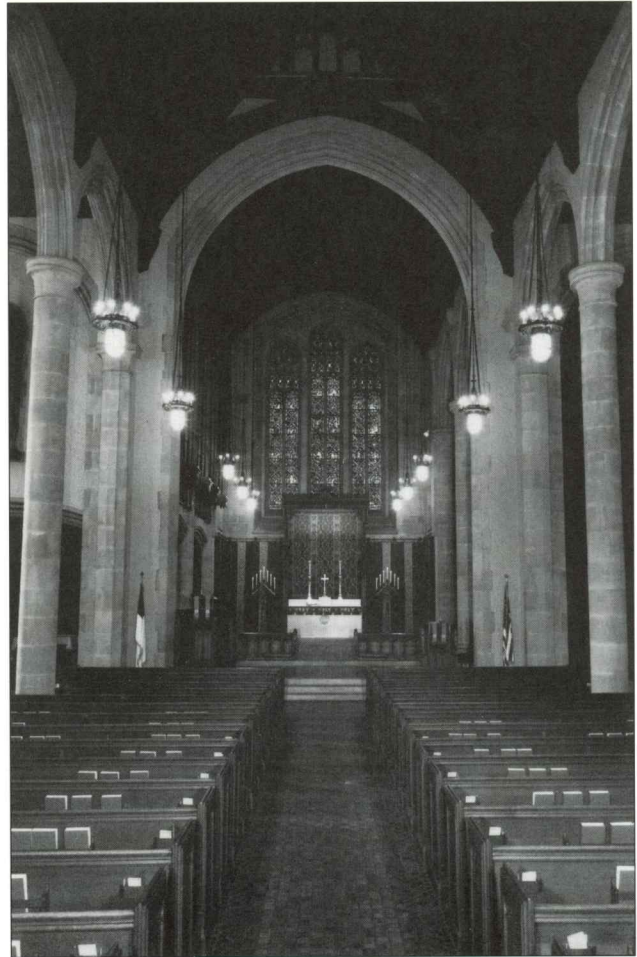
Parish Hall

ST. PAUL'S PRESENT CHURCH

On August 29, 1926, the last service was held in the old church and demolition began the following week.

The cornerstone for the present church was laid on February 27, 1927, with The Rev. Fred Poulson preaching the sermon. Articles placed in the cornerstone included:

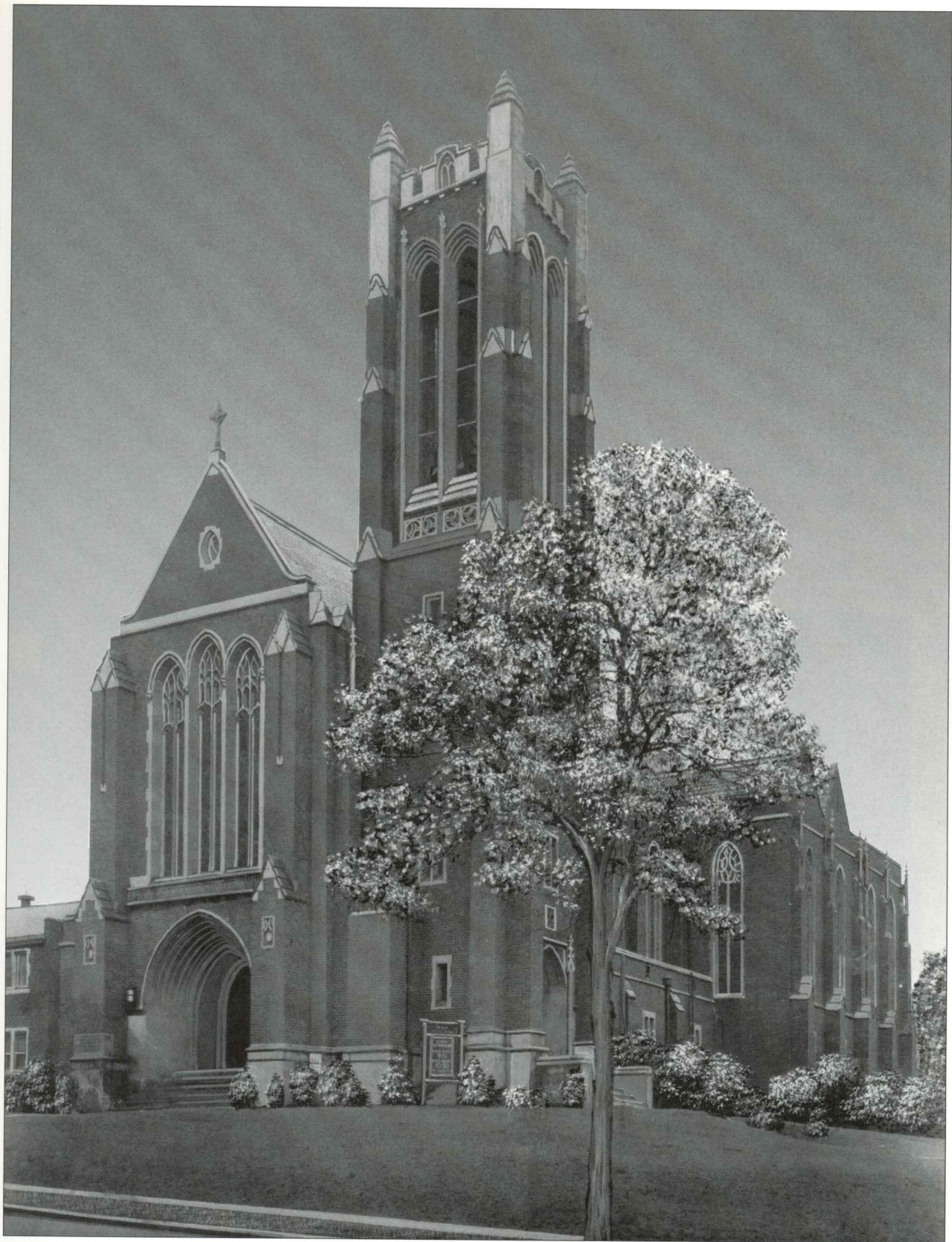
- German Bible and hymnal taken from cornerstone of old church
- Picture of the old church and old altar
- Bible, hymnal, catechism, Book of Concord
- History of St. Paul's Church
- Copies of church papers: Standard, Youth, and Kirchengzeitung
- Copy of the *Massillon Independent*
- Names of Vestry, building committee, Sunday School officers, and teachers
- Names of contractors and architects
- Roll of names of Mary-Martha Missionary Society
- Program of Cornerstone Laying Service



1928 Church Chancel

The Church was dedicated on May 6, 1928. The dedication service began with the congregation, visiting clergy, and friends assembling in the Sunday School auditorium for a farewell service. Following a prayer, a short address by Reverend Hax, and a parting hymn, "Let Our Going Out Be Blest," the procession formed and moved slowly toward the new church. The ministers led, followed by the church vestry bearing the Bible and sacred vessels, members of the congregation, and friends.

A short service was held at the door of the church during which time J.W.C. Corbusier, architect, handed the key to Reverend Hax. The doors were opened to the strains of "Open the Gates of the Temple," and the congregation followed the pastor into the new house of worship. The members of the vestry deposited the Bible and sacred vessels in their proper places. The dedication sermon was then preached by Reverend W.E. Schuette, D.D., followed by an afternoon sermon by Reverend L.H. Burry and an evening sermon by Reverend William Emch. Special services were held nightly throughout the following week and on Friday evening Frederick C. Mayer, A.A.G.O., Dean of Capital University School of Music, presented a recital of organ music. He was assisted by the choir of St. Paul's.



1928 Church

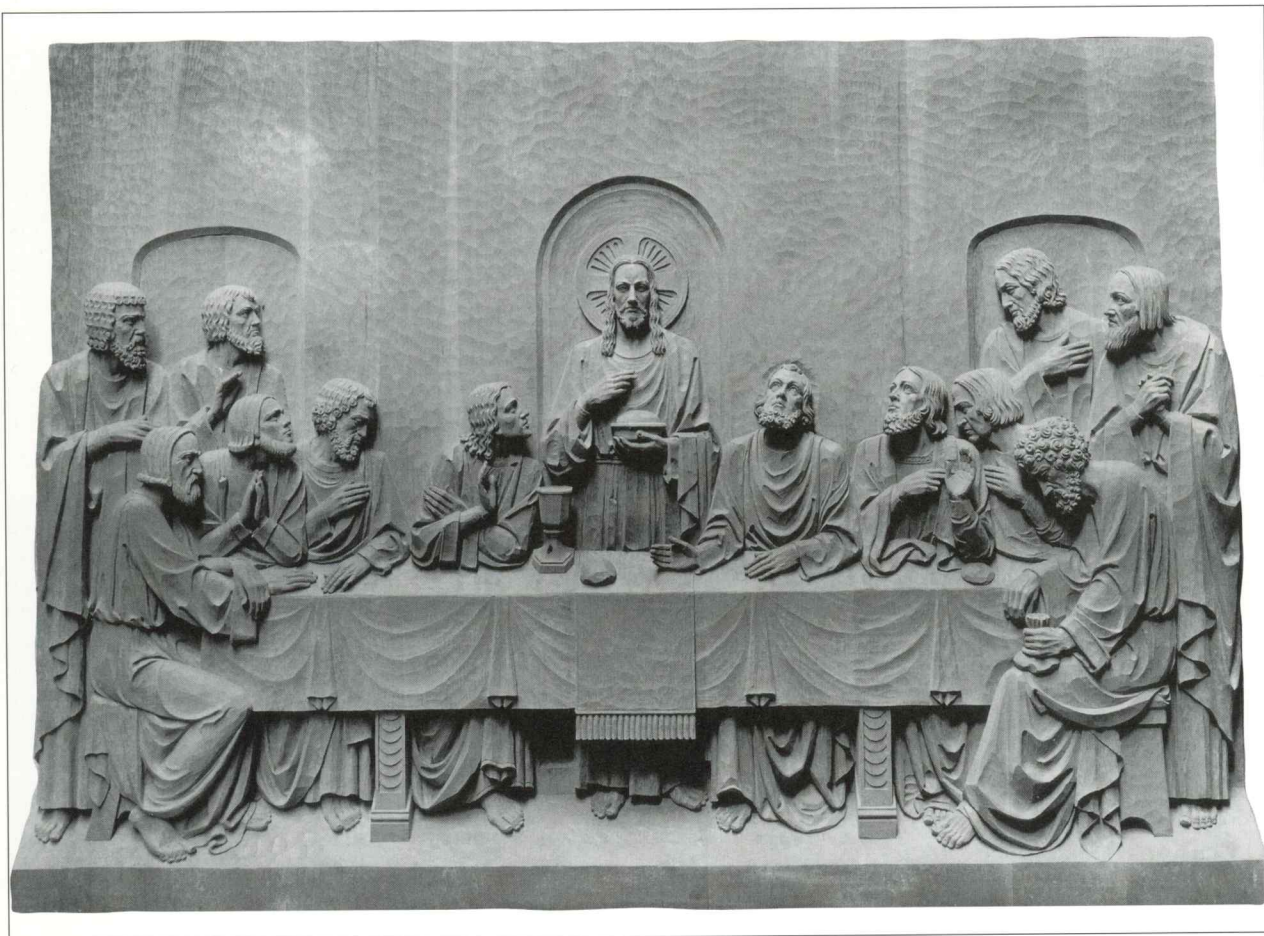
The church is a majestic structure of Gothic design. Outstanding features of the interior of the sanctuary are a beamed ceiling, Moravian tile floors, carved wood screens, a simple marble altar, and wonderful stained glass windows with very fine tracery. The church has some of the finest modern glass in this country, modeled on early ecclesiastical glass abroad. The marble baptismal font is from the original church. Estimated cost of the building was \$400,000.00.

Note: A description of windows, wood carvings, tile floors, and marble altar in the back of this book.

Reverend Hax worked tirelessly and effectively for his own congregation, and for several years he served as president of the old Joint Synod of Ohio. He was deeply concerned with the cause for Christian higher education. He served as president of the Board of Regents of Capital University for nearly twenty years, being elected to membership on this Board again at the convention of the A.L.C. He was one of the founders and for fifteen years a member of the Executive Committee of the Lakeside Lutheran Chautauqua. In 1928 Capital University honored Reverend Hax with a Doctor of Divinity Degree.

Dr. Hax served St. Paul's until his death in 1944. In 1949, the east transept of the church was refurbished as a chapel and dedicated to his memory.

Detail of the Altar in the Hax Chapel



THE REV. PAUL L. BAUMGARTNER

1945-1951



In 1945, the congregation called The Rev. Paul L. Baumgartner as pastor. He originally served as pastor at St. Andrews in Farmsville, Ohio, then at St. Paul's in Toledo, Ohio. Reverend Baumgartner served St. Paul's for five years, until 1951, when he accepted a call to California.

Under his guidance, in 1949, the east transept of the church was refurbished as a chapel and dedicated to the memory of Dr. F.B. Hax.

The chapel altar, kneeling rail, and woodwork were designed and made by the American Seating Company, Grand Rapids, Michigan. The front of the altar is carved with the Lamb of God, lying on the Book of Seven Seals, and has the three-rayed nimbus, signifying that it is a symbol of Divinity. The symbol of a lamb reclining on a book of seven seals is based on Revelation, Chapter 5. The lamb is Jesus Christ, and the book contains God's purpose for mankind.

Above the altar is a carving of the Lord's Supper, located in the triptych, which is a three-paneled painting or carving. The carving is the work of a famous wood carver by the name of Alois Lang, who came from Oberammergau, Germany.

The shield above the Lord's Supper has the *chi rho*, the first two letters of the word for Christ, and *alpha* and *omega*. The crown on the top signifies that the Lord is King.

With the leadership of Pastor Baumgartner the Luther League was reorganized. A young people's group known as "Quill-Keys" and a young married group known as "Yo-Mar-Cos" were formed. He also started a junior choir and hired the church's first secretary.



Altar in the Hax Chapel

THE REV. JAMES R. LONG

1951-1962

The Rev. James R. Long was installed as pastor in September, 1951. He started his ministry in Bethlehem Lutheran, Bronx, New York; then to Lutheran Service Center, New York City, U.S. Navy (Pacific); and Evangelical Lutheran Church of the Good Shepherd, Dundalk, Maryland; before coming to St. Paul's, Massillon. He served until 1962, when he accepted a call to Houston, Texas, and later served at an American Lutheran Church in Oslo, Norway, before returning to Houston.

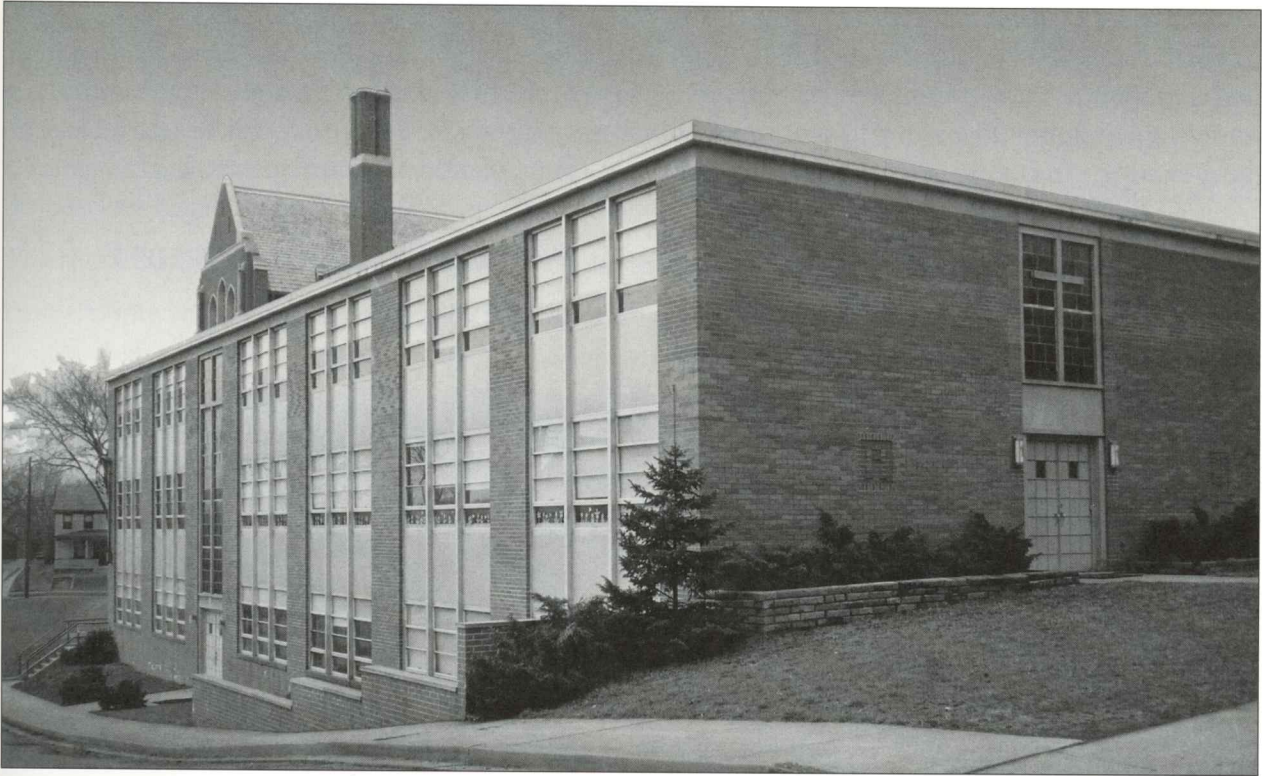
During Pastor Long's pastorate, in 1957, the present Educational Building was erected and dedicated. The fine modern structure with twenty class rooms, a children's chapel, a library, a conference room, and two offices was built at a cost of \$210,000.00.



The old parsonage was torn down to make space for more parking and Reverend Long purchased his own home.

St. Paul's second opportunity to "mother" a new congregation came in 1960. In cooperation with the Board of American Missions of The American Lutheran Church, St. Paul's and Faith Lutheran sponsored a mission congregation on the north side of Massillon. They also provided the nucleus membership and subsidy until Christ Lutheran Church became self-supporting. Today Christ Lutheran Church is well established and holds full promise for the future.

Pastor Long also started the intern program, which continued until 1966.



Educational Building

St. Paul's called The Reverend Maurice D. White and he was installed March, 1962. He had formerly served churches in Butler, Pennsylvania; Steubenville, Ohio; and Lima, Ohio.

St. Paul's celebrated the 100th anniversary of its founding with a series of special services in 1964. Guest speakers included The Rev. Paul Moeller, D.D., President of the Ohio District, ALC; The Rev. Theodore B. Hax, and The Rev. Frederick T. Schmucker, sons of the congregation; and former pastors James R. Long and Paul L. Baumgartner. The celebration climaxed with a special Centennial Sunday worship service on October 18, with The Rev. Frederick A. Schietz, D.D., President of The American Lutheran Church and Lutheran World Federation, as guest speaker.

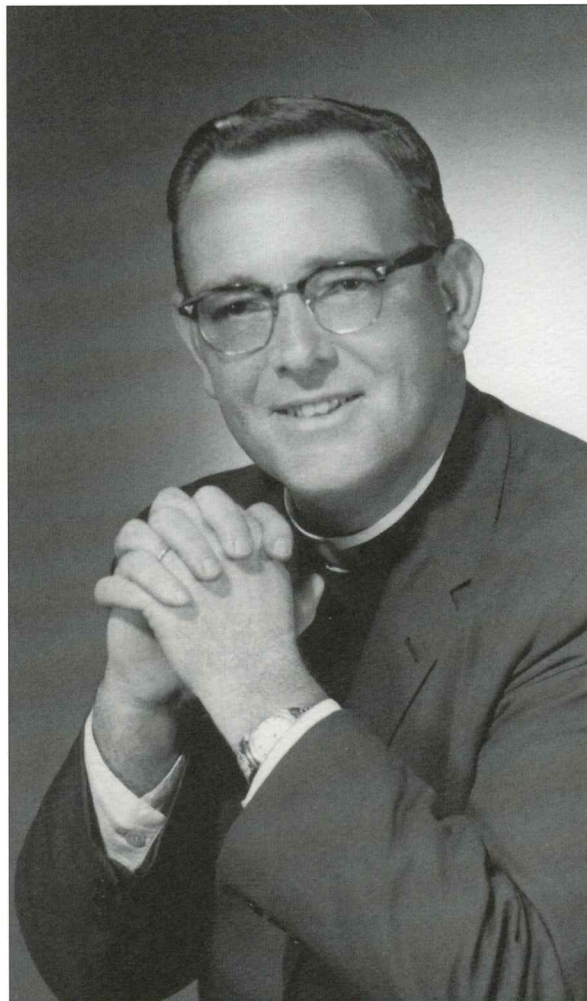
The first assistant pastor, Reverend Duane Nelson, was called, followed by Reverend David Gable, Reverend James Zingale, and Reverend George Schmidt.

In 1964, the chancel was renovated by Potente, replacing the backdrop of curtains with wood carved paneling.

A major renovation of the parish hall was undertaken in 1969. The effort provided attractive, functional, air-conditioned rooms for the congregation's activities, including a first floor lounge, three offices, and classrooms. The kitchen and dining room were modernized; a much-needed youth lounge, activities rooms, and classrooms were built on the second floor.

THE REV. MAURICE D. WHITE

1962-1983



In 1981, a new Schantz organ was installed at a cost of \$159,477.00. The 43-rank, 422-pipe instrument with four-manual, movable console containing more than 150 controls includes seven selected sets of pipes from the former organ and controls to permit the future addition of an antiphonal division at the rear of the church, a solo division containing four ranks of pipes with unique sounds from the previous instrument, festival trumpets, and a 32-foot rank of pipes. Two other ranks of pipes from the previous organ were saved for future installation in the great division.

The stained glass windows in the church were re-leaded and covered with Plexiglas.

Pastor White resigned in December, 1983, after an extended period of disability.



1964 Renovated Chancel

THE REV. THOMAS T. BAUMGARTNER

(Interim Pastor)

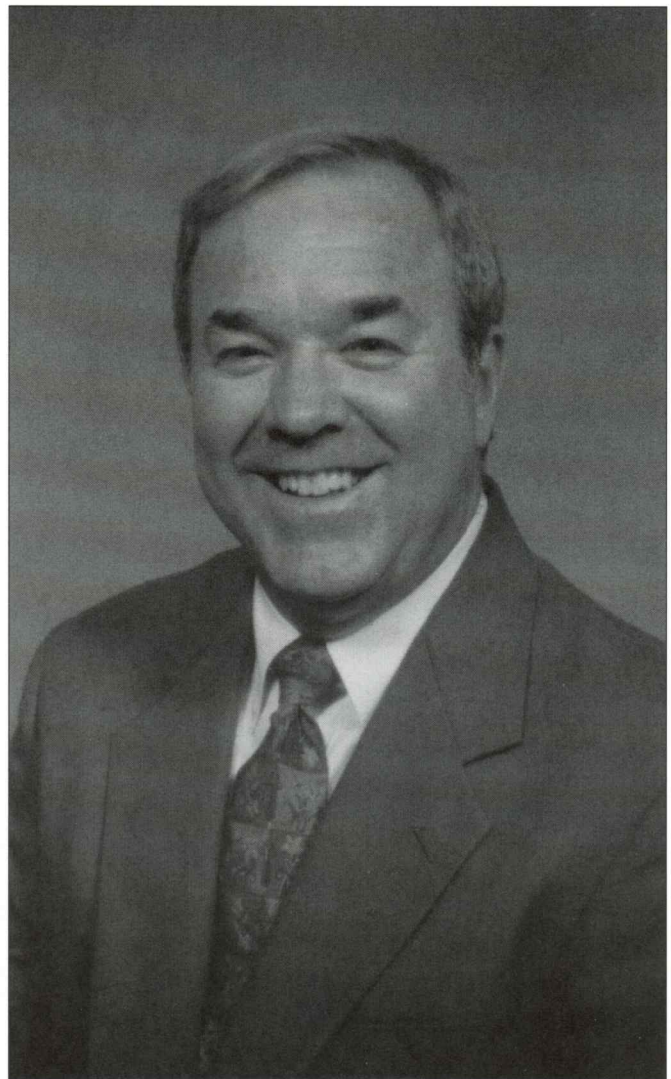
January 1984–August 1984

The Rev. Thomas T. Baumgartner served faithfully and competently during this time at St. Paul's.

**THE REV.
ROBERT J. GROENKE, JR.**

1984—

Currently, The Rev. Robert J. Groenke, Jr. serves as senior pastor of St. Paul's. Pastor Groenke is a native of Canton, Ohio. He attended Martin Luther Lutheran Church in Canton, graduated from Capital University in Columbus, and earned his Master of Divinity degree from the Evangelical Lutheran Theological Seminary, now known as Trinity Lutheran Seminary also located in Columbus, Ohio.



Pastor Groenke began his ministry as an associate pastor at Zion Lutheran Church in Lima, Ohio, and Good Hope Lutheran Church located in Youngstown, Ohio. He has also served Hope Lutheran Church in Cincinnati, Ohio, and Peace Lutheran Church in Ashland, Ohio, as pastor.

Under Pastor Groenke's leadership, St. Paul's has experienced three different renovations programs totaling an approximate cost of \$1,000,000. These three programs occurred between 1985 and 1995.

The first renovation included sandblasting the exterior brick of the main sanctuary including the art stone and tuck pointing the mortar between the bricks.

The second renovation program included the building of a new handicap entrance on the east side of the sanctuary including the installation of a handicap-accessible elevator and restroom. A new boiler was installed in the main buildings as well as the removing of all Plexiglas from the stained glass windows. Many of the windows were then repaired and releaded. At the completion of the repair work, all of the stained glass was covered with Lexan-XL. Hauser Studio from Winonoa, Minnesota, was responsible for the work and today the beauty of the windows is enjoyed from both inside and outside the sanctuary.

Also during this second phase of renovation, the interior walls of the sanctuary were repainted and ceiling fans were installed in the nave.

The third and final renovation program involved a major renovation of the educational building. New windows were installed throughout the building as well as new dry wall on all exterior walls. The interior of the building was redecorated with the repainting and carpeting of the classrooms.

In 1996, the church organ project, begun under the direction of Pastor White, was completed under the guidance of Pastor Groenke. Twenty-two ranks of pipes were added to the existing organ for a total of sixty-five ranks. The additional pipes include the trumpets located in the chancel, the antiphonal pipes located in the balcony of the nave, the entire solo division, as well as the swell mixture and a 32-foot reed in the pedal.

Because the console was prepared when the organ was originally installed, the 1996 cost of the organ augmentation was kept at just over \$150,000, bringing the total cost of the instrument to just over \$300,000. Today, it is without a doubt the finest instrument of its type within the Massillon area.

Throughout Pastor Groenke's leadership the endowment program at St. Paul's has continued to grow. The recent bequeathment from the estate of Lucille Sonnhalter brought the endowment funds to almost 1.7 million dollars. All of the buildings have been recently re-roofed, and funding to re-institute the internship program was made available through Mrs. Sonnhalter's generosity.

Assistant pastors to serve with Pastor Groenke have been: The Rev. Kenneth Hacker, The Rev. Bradley J. Brauer, The Rev. Charles A. Woodward, and The Rev. Tyson J. Wood. The first intern to serve under the re-instituted intern program is James L. Friesner, Jr.

SONS OF THE CONGREGATION

The Rev. L. C. Burry	Son of The Rev. & Mrs. L. H. Burry
The Rev. Theodore B. Hax	Son of Dr. & Mrs. F. B. Hax
The Rev. Frederick T. Schmucker	Son of Mr. & Mrs. John Schmucker
The Rev. Ronald Stoner	Son of Mr. Paul Stoner & Mrs. Donna (Stoner) Speicher
Matthew W. Groenke	Son of The Rev. & Mrs. Robert J. Groenke, Jr. (He will graduate in Spring of 1998)

DAUGHTERS OF THE CONGREGATION

Connie Taylor—Deaconess	Daughter of Mr. George Taylor & Mrs. Geraldine (Taylor) Maxwell
Donna Jean Clokey—Associate in Ministry	Daughter of Mr. & Mrs. William C. Clokey
Constance R. Nelson—Associate in Ministry	Daughter of Mr. & Mrs. Eric H. Nelson
Ann Hopkins—Director of Education	Daughter of Mr. & Mrs. Walter Eggert
Margaret L. Rottman—Associate in Ministry	Daughter of Mr. and Mrs. Oliver Y. Snyder

INTERNS

The Rev. John L. Kennedy	1952-1953	The Rev. Edward J. Naumann	1959-1960
The Rev. Kenneth D. Baar	1953-1954	The Rev. Frederick M. Shuman	1960-1961
The Rev. William P. Kamke	1954-1955	The Rev. Walter C. Huffman	1961-1962
The Rev. Calvin G. Frisch	1955-1956	The Rev. Darrel Gilbertson	1962-1963
The Rev. George H. Fisher	1956-1957	The Rev. Nick R. Bohmann	1963-1964
The Rev. Gerald T. Kort	1957-1958	The Rev. Ray Rosenthal	1964-1965
The Rev. Dwight L. Hedrick	1958-1959	The Rev. Dale Trautman	1965-1966
The Rev. James L. Friesner, Jr.		1997-1998	

ASSISTANT/ASSOCIATE PASTORS

The Rev. Duane J. Nelson	1966-1967
The Rev. David G. Gabel	1968-1973
The Rev. James F. Zingale	1974-1978
The Rev. George Schmidt	1978-1983
The Rev. Kenneth Hacker	
The Rev. Bradley J. Brauer	1985-1988
The Rev. Charles A. Woodward	1990-1995
The Rev. Tyson J. Wood	1996-1998

Stained Glass Windows



Altar Windows

ALTAR WINDOWS (South Side)

The altar window carries the story of the passion of Christ and his victory over death. The story is told in a series of subject medallions, starting at the bottom of the left panel and continuing across the six medallions in the bottom row, then the six medallions in the second row, and so on, to the top of the window.

The text for the window is John 3: 16, "For God so loved the world that he gave his only Son, that whoever believes in Him should not perish but have eternal life."

As you read the titles of the medallions, they tell the story of Christ:

- | | | |
|-------------------|---|---|
| <i>Bottom Row</i> | { | 1. Christ praying in the garden |
| | | 2. Christ finds his disciples asleep |
| | | 3. The betrayal |
| | | 4. The arrest |
| | | 5. Peter cuts off the ear of Malchus |
| | | 6. Christ before Annas |
| <i>Second Row</i> | { | 7. Christ before Caiaphas |
| | | 8. Denial by Peter |
| | | 9. Christ before Pilate |
| | | 10. Christ sent to Herod |
| | | 11. The Flagellation |
| | | 12. <i>Ecce Homo</i> —"Behold the Man" |
| <i>Third Row</i> | { | 13. Pilate washes his hands |
| | | 14. Christ carries the cross |
| | | 15. The Crucifixion |
| | | 16. The descent from the cross |
| | | 17. Soldiers cast lots for Christ's garment |
| | | 18. Christ carried to the tomb |
| <i>Top Row</i> | { | 19. The burial |
| | | 20. The descent into hell |
| | | 21. The Resurrection |
| | | 22. The women at the tomb |
| | | 23. The walk to Emmaus |
| | | 24. The Christ appears to Thomas |

Across the extreme bottom of the six lancets in the altar window are shown the apostles of Christ and the representation of the Last Supper, suggesting the institution of Holy Communion.

Between the picture medallions in the window, there are smaller medallions. These contain adoring angels. The tracery that crowns the six lancets of the window is filled with symbolism relative to the passion of Christ. From left to right, they are:

1. Cup of suffering
2. Thirty pieces of silver and a money bag are a symbol of our Lord's betrayal
3. Cock crowing—a symbol of Peter's denial
4. Bowl and towel—Pilate washes his hands
5. Scourge and pillar—a symbol of the trial of Jesus
6. Crown of thorns—another part of the cruel torture to which Jesus was subjected
7. Jesus's robe and dice—reminds us that the soldiers at the foot of the cross cast lots for Jesus's robe
8. Sponge on reed—when Jesus said, "I thirst" he was given vinegar on a sponge
9. Spear—that pierced his side
10. Ladder—used to remove his body from the cross
11. Pincers—used to remove nails
12. Hammer—used to drive nails

Windows in the side walls of the chancel (not pictured) contain four medallions each. In these medallions are sixteen heroes of the Old Testament, sometimes referred to as "types of Christ." Unfortunately these windows cannot be seen from the pews, and the addition of the organ trumpets obscures their view.

In the window on the east wall of the chancel are:

1. Aaron—his symbol—a budding almond staff and golden censer
2. Abel—his symbol—a shepherd's staff and a lamb
3. Abraham—his symbol—a sacrificial knife
4. Adam—his symbol—a spade
5. David—his symbol—a harp
6. Isaac—his symbol—a bundle of wood in the form of a cross
7. Jacob—his symbol—a ladder
8. Jonah—his symbol—a ship

In the window on the west wall of the chancel are:

1. Joseph—his symbol—a sheaf of wheat
2. Joshua—his symbol—a sword and crossed trumpets on his breast plate
3. Melchizedek—his symbol—a chalice
4. Moses—his symbol—two tablets of stone
5. Noah—his symbol—an ark
6. Samson—his symbol—the jawbone of an ass, and gates of Gaza
7. Solomon—his symbol—a model of his temple
8. Zerubbabel—his symbol—a branch (to remind us that he was of the Davidic line)

These windows were suggested by the first verse of the twelfth chapter of Hebrews and represent the cloud of witnesses of Christ and his passion.

"Therefore, since we are surrounded by so great a cloud of witnesses, let us also lay aside every weight, and sin which clings so closely, and let us run with perseverance the race that is set before us..."

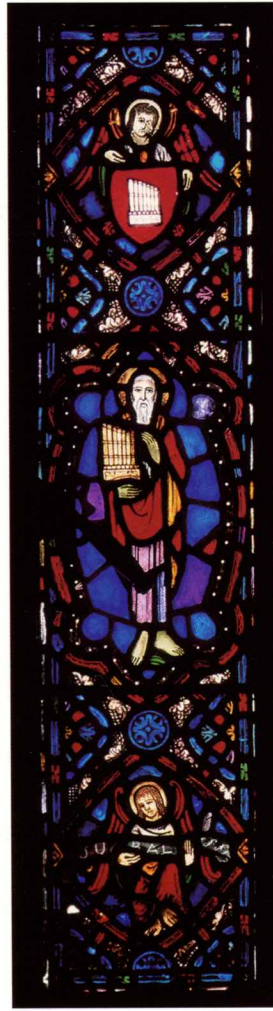
These chancel windows throughout are done in the spirit of the thirteenth century and consist of about fifty thousand pieces of glass, many of the pieces being no larger than a thumbnail. The dominating colors are blue and ruby, symbolic of truth and love.



David

Psalms 33: 2

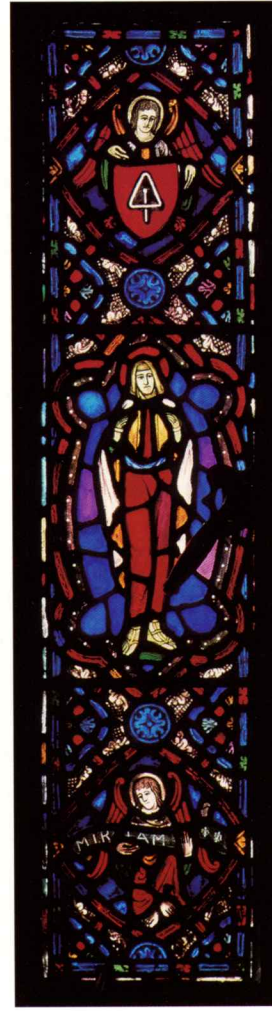
David was a skilled player of the lyre (harp) which is David's symbol. The harp stands for praise and worship.



Jubal

Genesis 4: 21

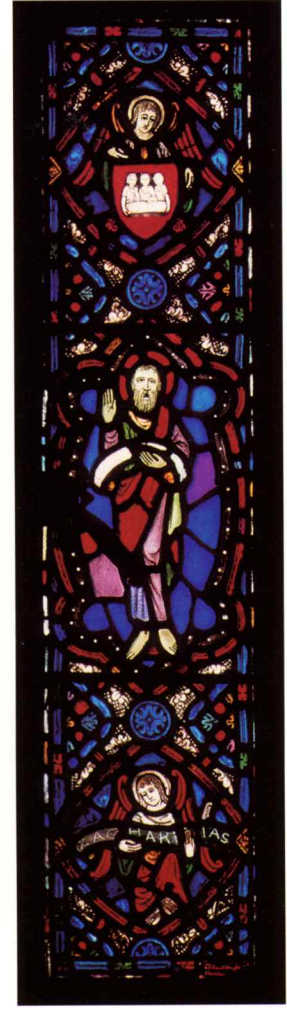
Jubal was the son of Lamech, seven generations after Cain. Jubal is known as the father of musicians. His symbol is a set of pipes. Jubal is credited with inventing this little wind instrument, the forerunner of the organ.



Miriam

Exodus 15: 20-21

Miriam was the sister of Moses and Aaron. She led the women in a ceremonial dance and song of gratitude after the Israelites had safely crossed the Red Sea. Miriam's symbol is a triangle, used to set the tempo for dancing.



Zechariah

Luke 1: 68-79

When the Angel Gabriel announced to Zechariah that he would have a son (John the Baptist) he doubted the angel's words and thus became speechless until the day of John's Baptism. Then Zechariah praised God in the prophetic poem, which we know as the "Benedictus." Zechariah's symbol shows three angel-vocalists with an open song book.

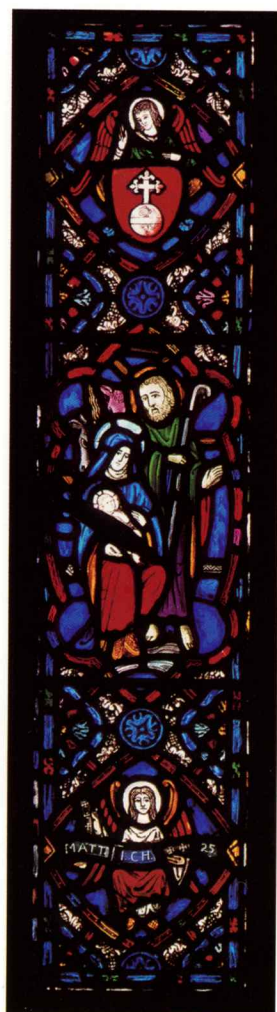
Beginning in the west transept, the small windows depict episodes in the life of Christ.



The Annunciation

Luke 1: 26-35

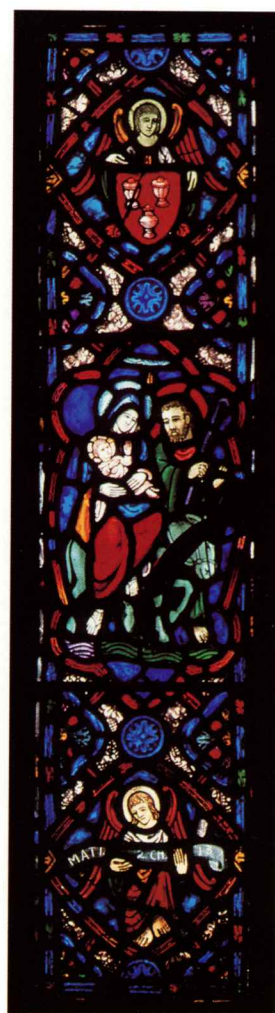
The birth of Jesus was foretold by the Angel Gabriel. Above the picture is a lily, the symbol most often used for the annunciation.



Birth of Jesus

Matthew 1: 25

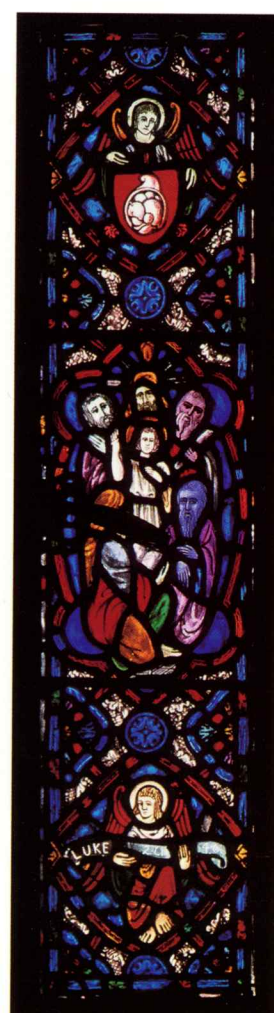
"...and Mary bore a son...and they called his name Jesus." The symbol is an orb and cross. The orb represents the world and mounted above is a cross, symbolizing the triumph of the Savior over the sin of the world. This symbol is sometimes called the Cross of Triumph.



Flight to Egypt

Matthew 2: 13

It is not known for sure what the artist had in mind when he chose the symbol for this window. The symbol shows three small vessels or containers. The Flight to Egypt is included in our Epiphany Season, and the symbol for Epiphany is gold, frankincense, and myrrh—gifts of the Magi that point to the kingly rights of the Christ Child. Perhaps the artist is reassuring us that Christ's mission will succeed, in spite of Herod's threats.

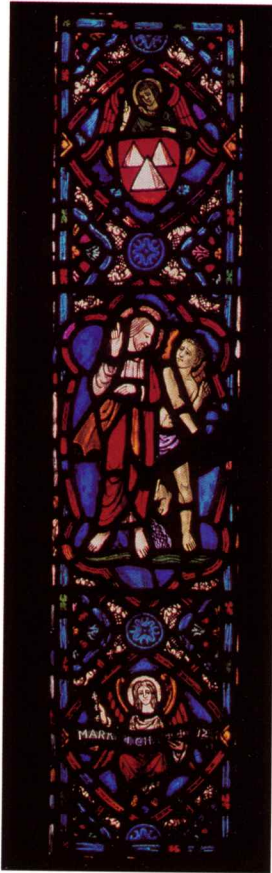


Christ in the Temple

Luke 2: 46

"After three days they found Him in the temple, sitting among the teachers, listening to them and asking them questions." The symbol is a cornucopia filled with fruit. The cornucopia is a symbol of the bounty of God.

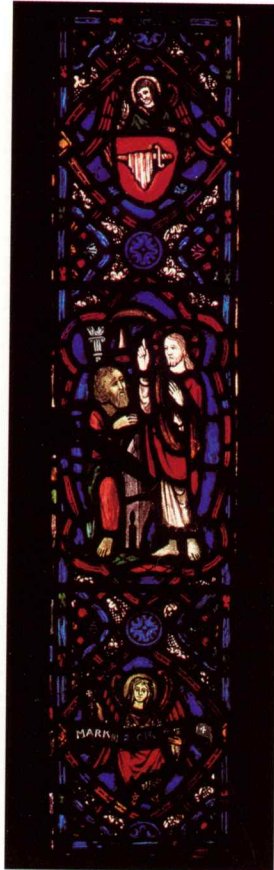
WEST TRANSEPT



Christ in the Wilderness

Mark 1:12

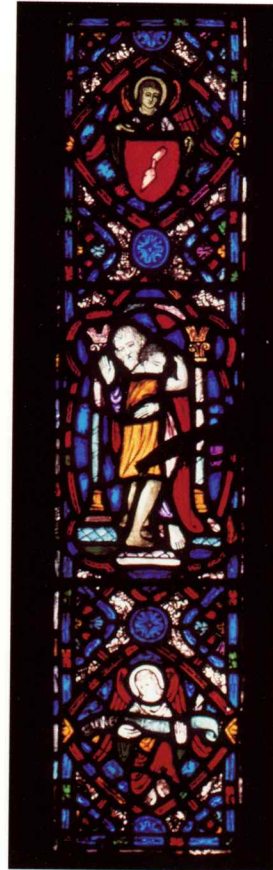
John baptized Jesus in the Jordan River. "The Spirit immediately drove him out into the wilderness. And he was in the wilderness forty days, tempted by Satan..." The picture is Jesus's temptation in the wilderness. The symbol of three pyramids recalls another wilderness experience, following Israel's release from Egypt. Jesus used his wilderness experience to affirm his complete obedience to the will and purpose of God. Israel's wilderness experience also taught obedience to and reliance on God and to establish her as a covenant people dedicated to the worship of the one true God.



The Calling of Levi

Mark 2:14

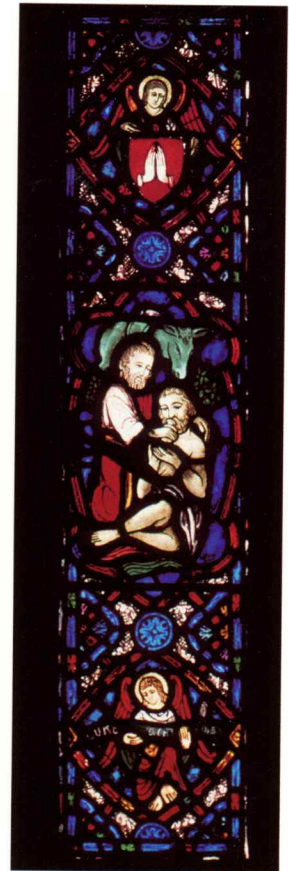
Early in his ministry, Jesus called a group of followers, among them was Levi, a tax collector. The symbol used in this window is a shrouded sword. The sword is a symbol of power, the shroud sets that power aside.



The Prodigal Son

Luke 15:11

This is a parable of a wayward son who returns to his father and receives forgiveness. The symbol above this picture is a trowel. The trowel is a mason's trowel, and was a symbol of the rebuilding of the temple in Jerusalem following Israel's exile in Babylon. Israel, like the prodigal son, had forsaken God, but after a period of exile, returned to Jerusalem, rebuilt the temple, and dedicated herself to keeping the law and accepting her responsibilities as a covenant community.



The Good Samaritan

Luke 10:30-37

A lawyer said to Jesus, "Who is my neighbor?" The symbol for this window is praying hands, a symbol of gratitude.

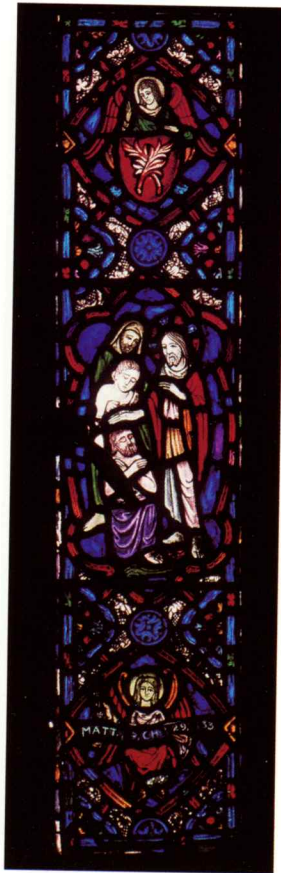
WEST AISLE



Healing the Woman with an Issue of Blood

Matthew 9: 20-22

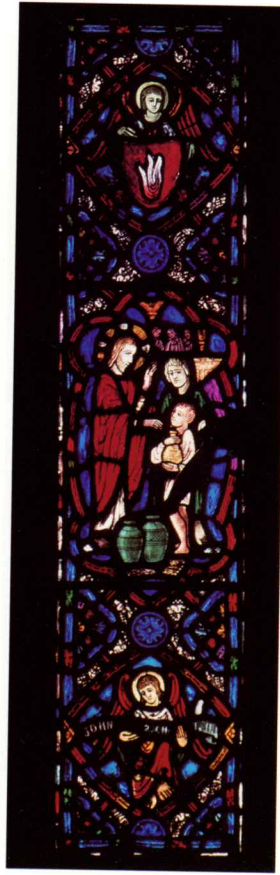
"...Take heart, daughter, your faith has made you well." The symbol for this window is a dove and shell. The symbol suggests renewal. Jesus recognized the woman's great faith and healed her. Both physical and spiritual renewal were involved.



The Blind Are Healed

Matthew 9: 29-33

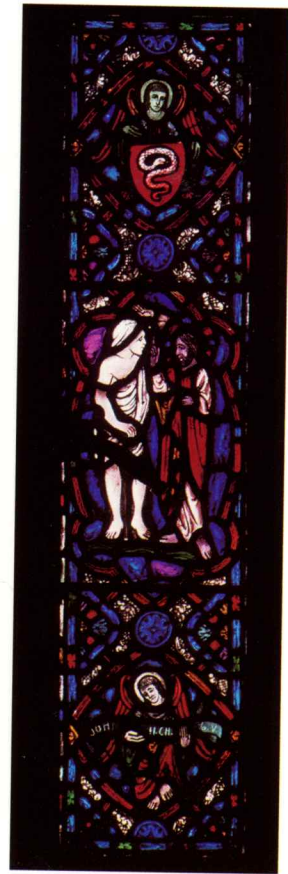
The symbol for this window is crossed palm leaves—the symbol of victory...the victory that belongs to Christ...the victory that is ours through faith.



The Marriage Feast at Cana

John 2: 1-11

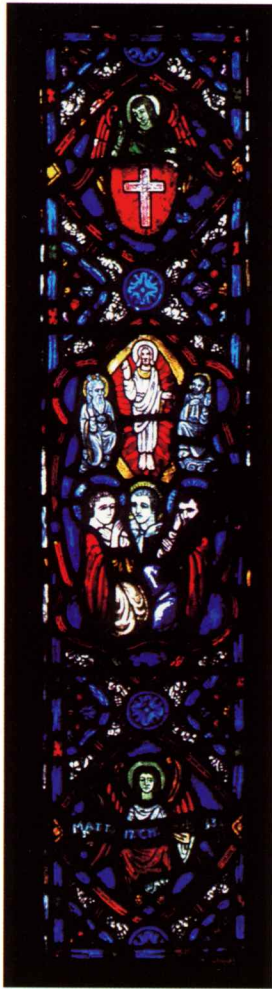
In this window, the artist used a flame, the symbol of purification. In performing this miracle, Jesus made use of the water jars provided for the Old Testament rite of purification. The Old Testament rite of purification was about to be set aside, and, through Christ's ministry, men would come to know that it is through faith in Christ that men are purified and have access to salvation.



Raising Lazarus from the Dead

John 11: 1-16

Christ used his divine power to raise Lazarus from the dead. The symbol used in this window is a serpent, the symbol of evil and sinfulness. This suggests that Christ has the power to overcome the worst that sin has to offer, even death itself.



**The
Transfiguration**

Matthew 17: 1-3

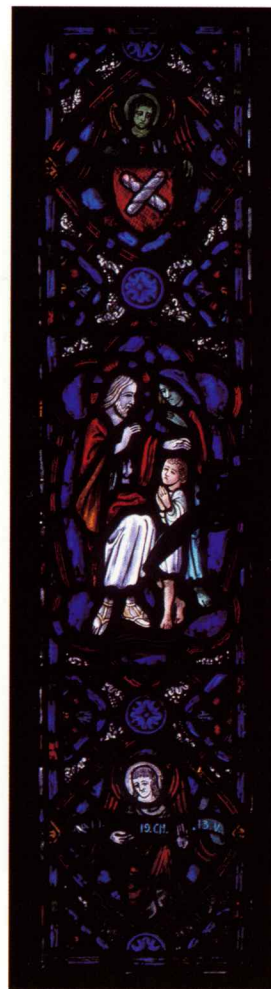
"...Jesus took with him Peter and James and John, his brother, and led them up a high mountain apart. And he was transfigured before them and his face shone like the sun..." The symbol in the transfiguration window is a simple, empty cross, the symbol of the Lord's triumph over death. Mark tells us that the disciples who witnessed the transfiguration had a brief view of the glorified Christ.



**Woman of
Samaria at
the Well**

John 4: 5-8

Jesus asks the woman of Samaria to draw Him some water, which she did. The symbol above this picture is a sprig of myrtle. The myrtle vine is a symbol of the gentiles who were converted by Christ. Mark's gospel tells us that the Samaritan woman was such a convert.



**Jesus Blessing
the Children**

Matthew 19: 13

Jesus said, "Let the children come to me, and do not hinder them, for to such belongs the kingdom of heaven." The symbol above the picture shows two scrolls, representing the Old and New Testaments. Children are to be given a knowledge of scripture as a basis for their life in Christ.



**Jesus Entering
Jerusalem**

Matthew 21: 7

"They brought the ass and the colt, and put their garments on them, and he sat thereon." This is the familiar Palm Sunday scene when Jesus entered Jerusalem, riding on a donkey. The symbol also shows the donkey, the symbol of humility. The prophet, Zechariah, had foretold that Israel's king would come to her "humble, and mounted on an ass." (Zechariah 9: 9)

EAST AISLE

These two stained glass windows had to be covered in order to make St. Paul's Church accessible to everyone.

Cleansing the Temple

Matthew 21: 12

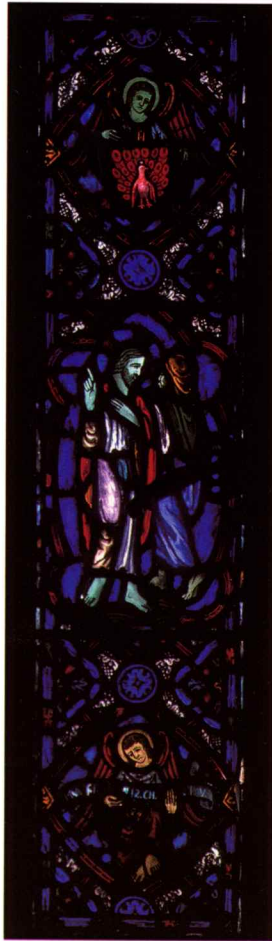
"And Jesus entered the temple of God and drove out all who sold and bought in the temple..." The symbol in this window is indistinct; we are unable to determine what the artist had in mind.

The Widow's Mite

Mark 12: 41-44

Many rich people put large sums of money in the treasury, but a poor widow came and put in two copper coins, about a penny. Jesus said, "This poor widow has put in more than all those who are contributing to the treasury. For they all contributed out of their abundance; but she out of her poverty has put in everything she had, her whole living." As the symbol for this window, the artist used a knife, which is the symbol of sacrifice, reminding us of the great sacrifice which the widow made—she gave all she had.

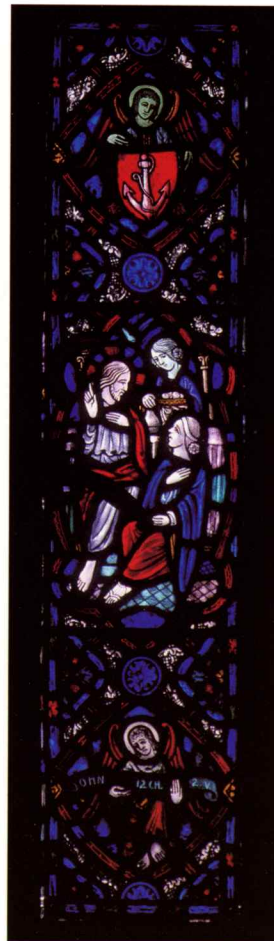
EAST AISLE



**Pharisees
Reprove Jesus**

Matthew 12: 1

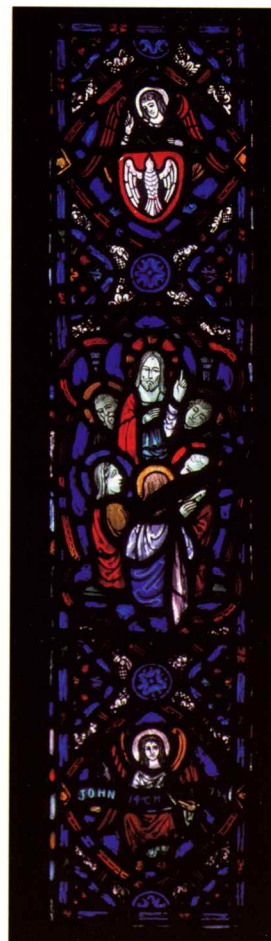
"At that time, Jesus went through the grain fields on the Sabbath; and his disciples were hungry, and they began to pluck ears of grain and to eat." The peacock is used in this window as a symbol of vanity. The Pharisees believed that they were keeping God's law when they observed their man-made prohibitions and ceremonies. Jesus quoted Hosea 6: 6: "For I desire steadfast love and not sacrifice..." and suggested that, if the Pharisees understood that statement, they would not have condemned the guiltless.



**Mary and
Martha's Home**

John 12: 2

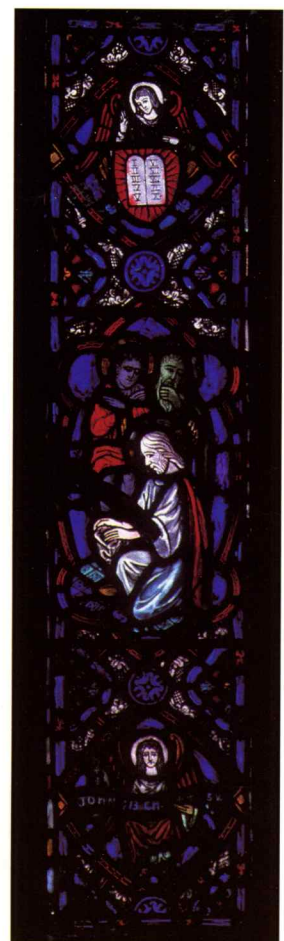
"Six days before the Passover, Jesus came to Bethany, where Lazarus was, whom Jesus had raised from the dead. There they made him a supper; Martha served, and Lazarus was one of those at table with him." The symbol used is an anchor—a symbol of hope and steadfastness. The artist appears to be suggesting that Christ is the sure and steadfast anchor for the Christian home. (Hebrews 6: 19)



I Am the Way

John 14: 6

"Jesus said to him (Thomas), 'I am the way, and the truth, and the life, no one comes to the Father but by me.'" The symbol used is that of a mythical Egyptian bird called a Phoenix. According to mythology, the bird lived 600 years, then set fire to its own nest, was consumed by the flames, and then arose in youthful freshness from its own ashes. Early Christians adapted this old legend to their own needs and used the symbol of the Phoenix to indicate that those who die in Christ shall rise again.



**Jesus Washing
Feet of Disciples**

John 13: 5

The symbol in this window shows the two tablets of stone which represent the old Mosaic law. Before Jesus ended his earthly ministry, he left his disciples and gave us a new commandment—that we love one another as Christ loved us. (John 13: 34) Christ revealed that love for us in a life of humble service, dramatized in the foot-washing episode and, of course, in his death that would soon follow.

EAST TRANSEPT

BAPTISMAL WINDOWS— Hax Chapel

The baptistry window contains a number of symbols. At the very top is the hand of God, representing the Father, the creator and sustainer of the world.

Below that is an empty cross, representing the Son.

Below that is a dove, the symbol of the Holy Spirit. The dove always flies downward, reminding us that God comes to us.

The peacock, a resurrection symbol (upper left). Legend states that the peacock sheds its feathers each year, only to grow new and more beautiful ones.

Below that is a scene of Jesus seeking out John for Baptism. (John 1: 32–34)

The orb and cross is the symbol of Christ's victory over sin.

In the lower left scene we see Jesus with a little child. (Matthew 18: 1–6)

In the upper right is the form of the butterfly, coming from the seemingly lifeless chrysalis, suggesting the Lord's coming forth from the tomb.

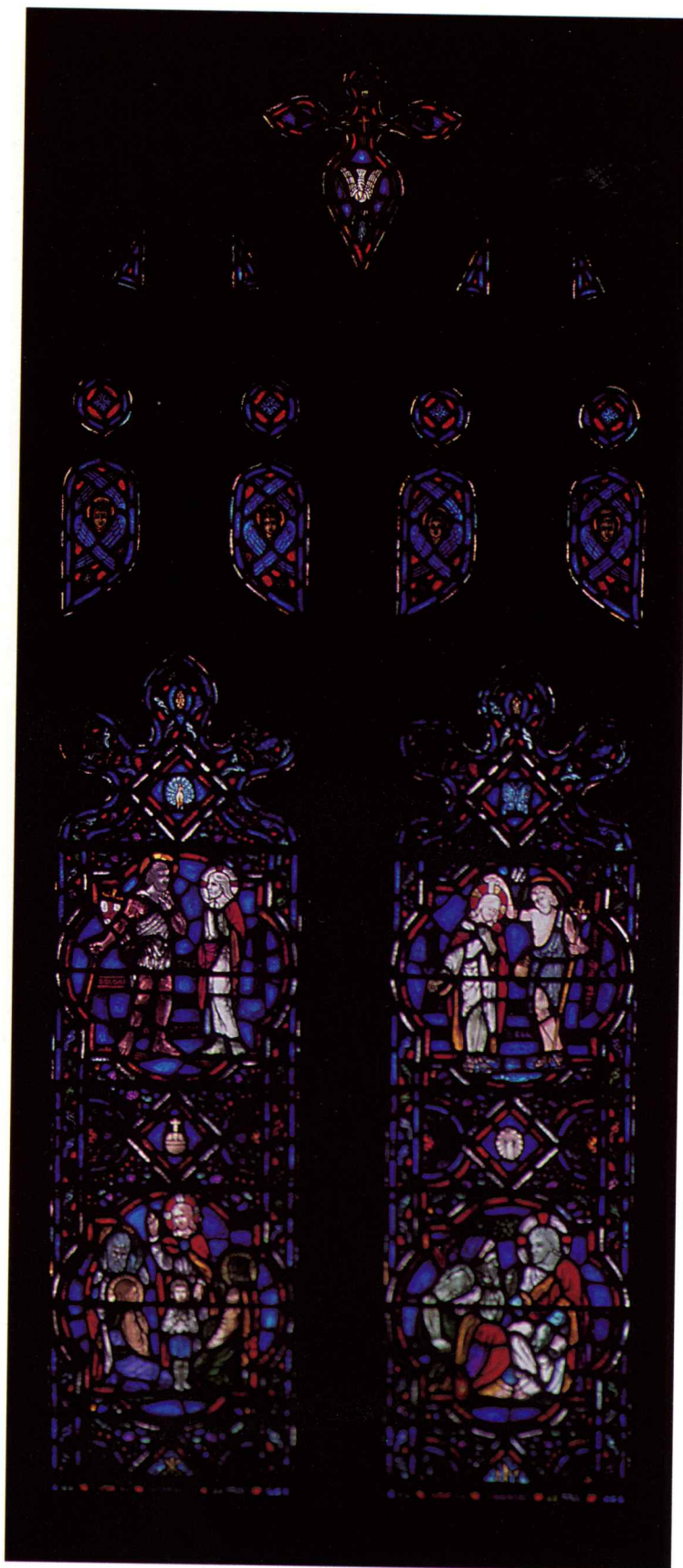
In the upper right scene, John is baptizing Jesus in the Jordan River. (Matt. 3: 13–17)

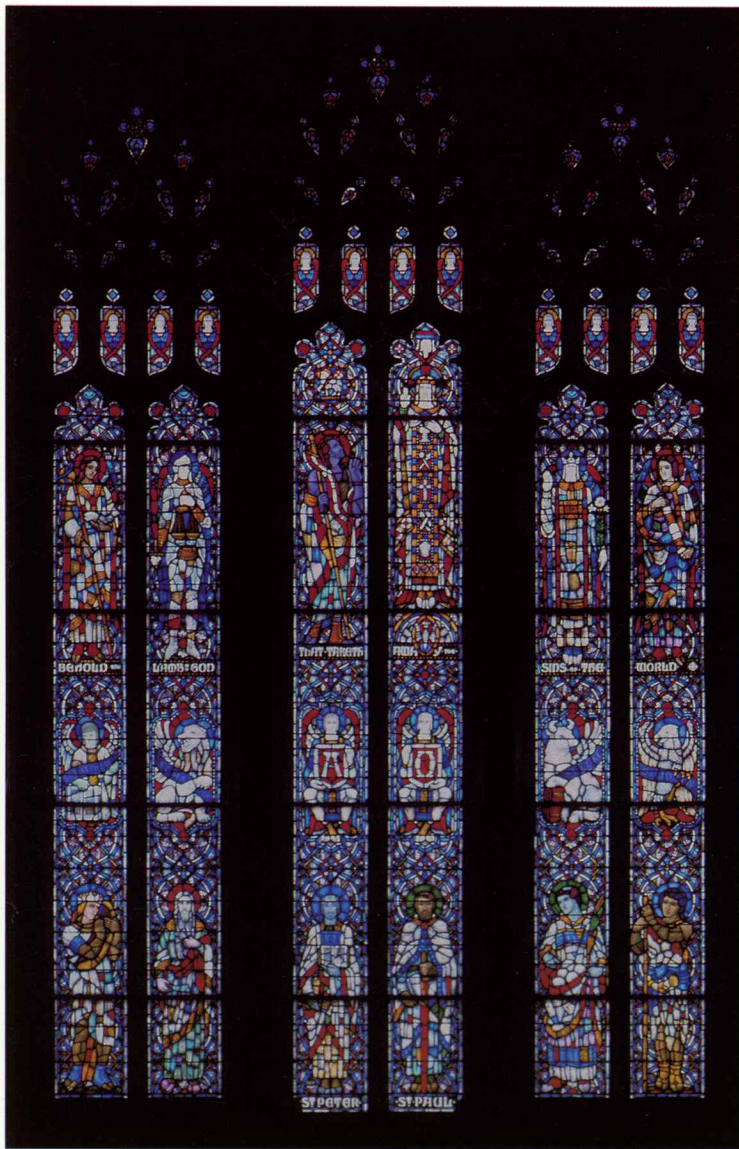
Next is a shell and stream of water as the symbol of our Baptism.

Below that is the scene of Nicodemus, a Pharisee, coming to Jesus at night after which many were baptized. (John 3: 5)

These four subjects suggest the great need for Baptism.

At the very bottom of the window are two monograms of our Savior: (1) The oldest monogram for Jesus Christ, the *chi rho*, the Greek letter *X* (*chi*) and *P* (*rho*) together. These letters form a proper abbreviation of the name *Christ*. (2) *I-E-S*: In Greek, these are the first three letters of the name *Jesus*. (The bar over the second letter is the abbreviation sign, and the left member of the Greek long *E* was extended upward to meet this bar and form a cross. For this reason the monogram is often misread as *IHS*.)





NORTH WINDOW (Above Balcony)

The theme of this window is the glorified Christ. Christ is shown as the highest being in the composition and in robes representing his three offices of prophet, priest, and king.

Christ is standing upon a rainbow. Above his head is a hand within a triangle, representing the Father. Below his feet is a descending dove.

To the left is John the Baptist, pointing to Christ, and the words: "Behold the Lamb of God that takest away the sins of the world."

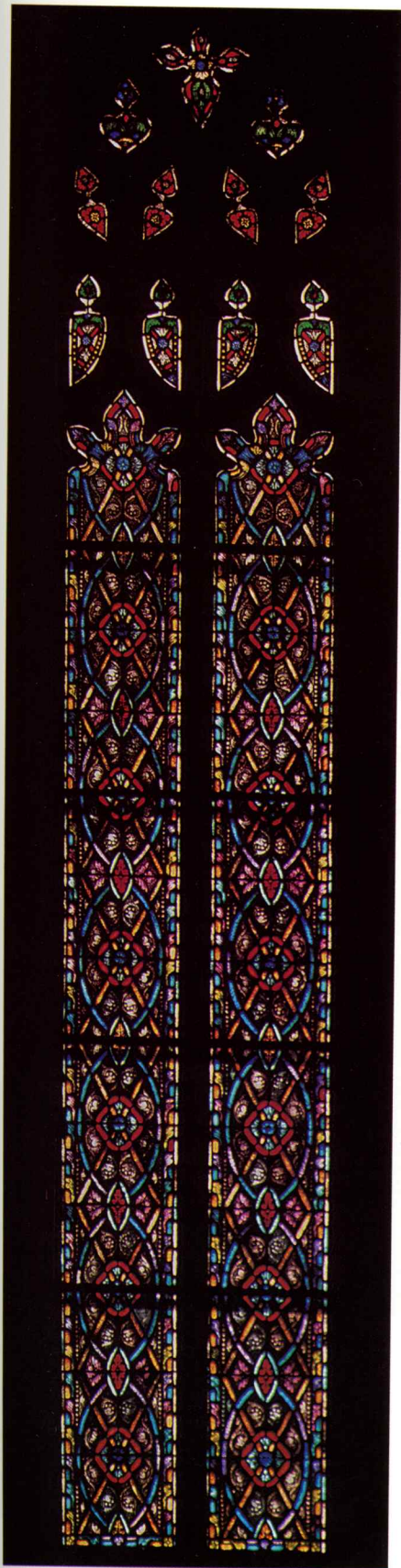
Four figures at this same level represent the four archangels: Raphael, Michael, Gabriel, and Uriel.

Between the archangels and the figures at the bottom of the window are the symbols of the four evangelists:

1. Matthew's emblem is a winged man—manhood of Christ is stressed
2. Mark's symbol is a winged lion, symbol of strength
3. Luke's symbol is a winged ox, the symbol of sacrifice
4. John's symbol is the eagle, because he reached greater heights of revelation than any of the others

The figures at the base of the window are David, Abraham, Peter, Paul, Stephen, and Abel.

1. David was Israel's first king
2. Covenant made with Abraham to bless Israel
3. Peter's confession, "Thou are the Christ the Son of the Living God"
4. Paul demonstrated unusual missionary zeal
5. Stephen was typical of numerous martyrs, falsely accused
6. Abel's sacrifice was acceptable to God



CLERESTORY WINDOWS

The window glass from the original church (1864) was removed before the church was torn down, and that glass was installed in the tall clerestory windows of the 1928 church.

Then after about thirty years, the tracery that held the old glass in place began to deteriorate, and the old glass was replaced with modern glass. Part of the replacement was made in 1960 and the balance in 1963.

STAINED GLASS WINDOWS IN DOORS

The entrance doors to the church were refinished in 1988 by Brown Lumber Company and the brass hinges and decorations were polished. J. William Smith designed and made new windows for the doors as follows:

Narthex
First Street (West Side) Entrance

(Left)
Alpha and Omega
—Christ the King forever

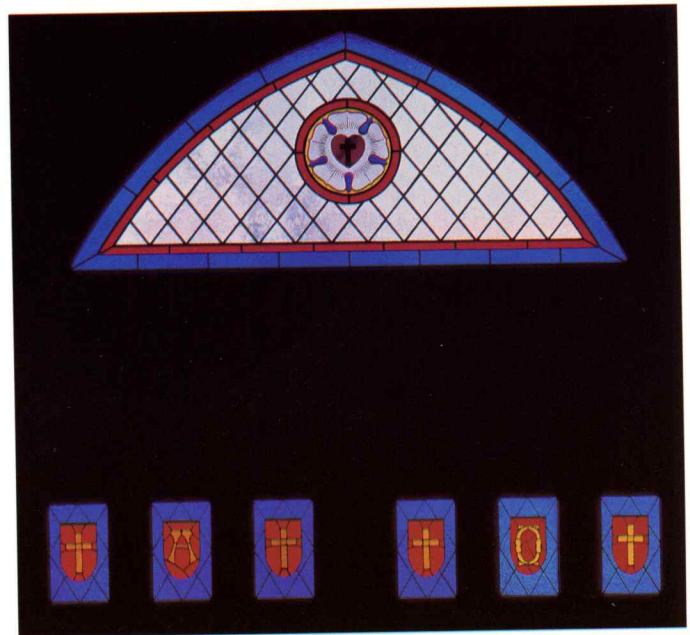
(Right)
Holy Blessed Trinity



North Door
Cherry Road Entrance

Luther Seal at top

Alpha and Omega
between two crosses





Narthex

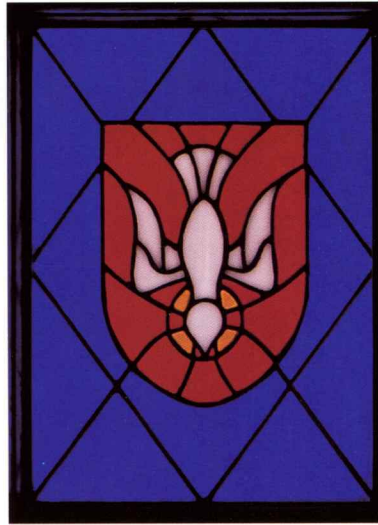
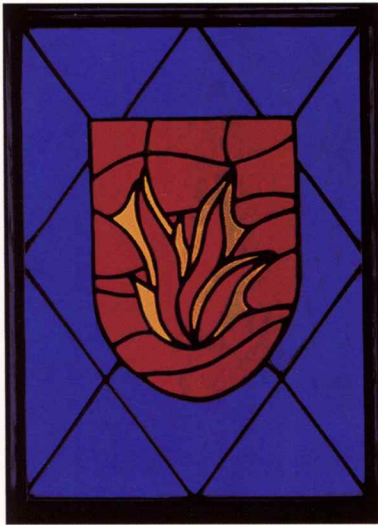
Second Street (East Side) Entrance

(Left)

*Chi Rho—Greek for Christ
—a Christogram*

(Right)

*Triumph Cross depicting
victory over the world*



Porte-cochere

(East Side)

(Left)

*Tongues of Fire—
Symbol of Holy Spirit*

(Right)

*Descending Dove—
Symbol of coming of Holy
Spirit, representing peace
and purity*



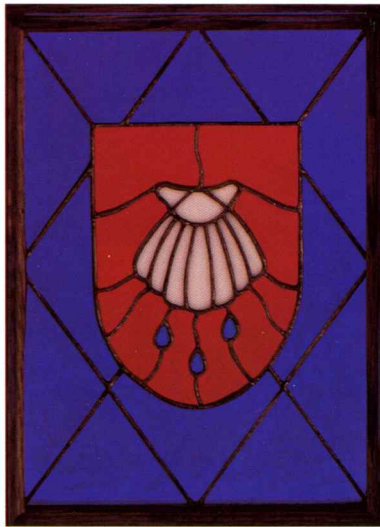
Handicap Door

Luther's Seal

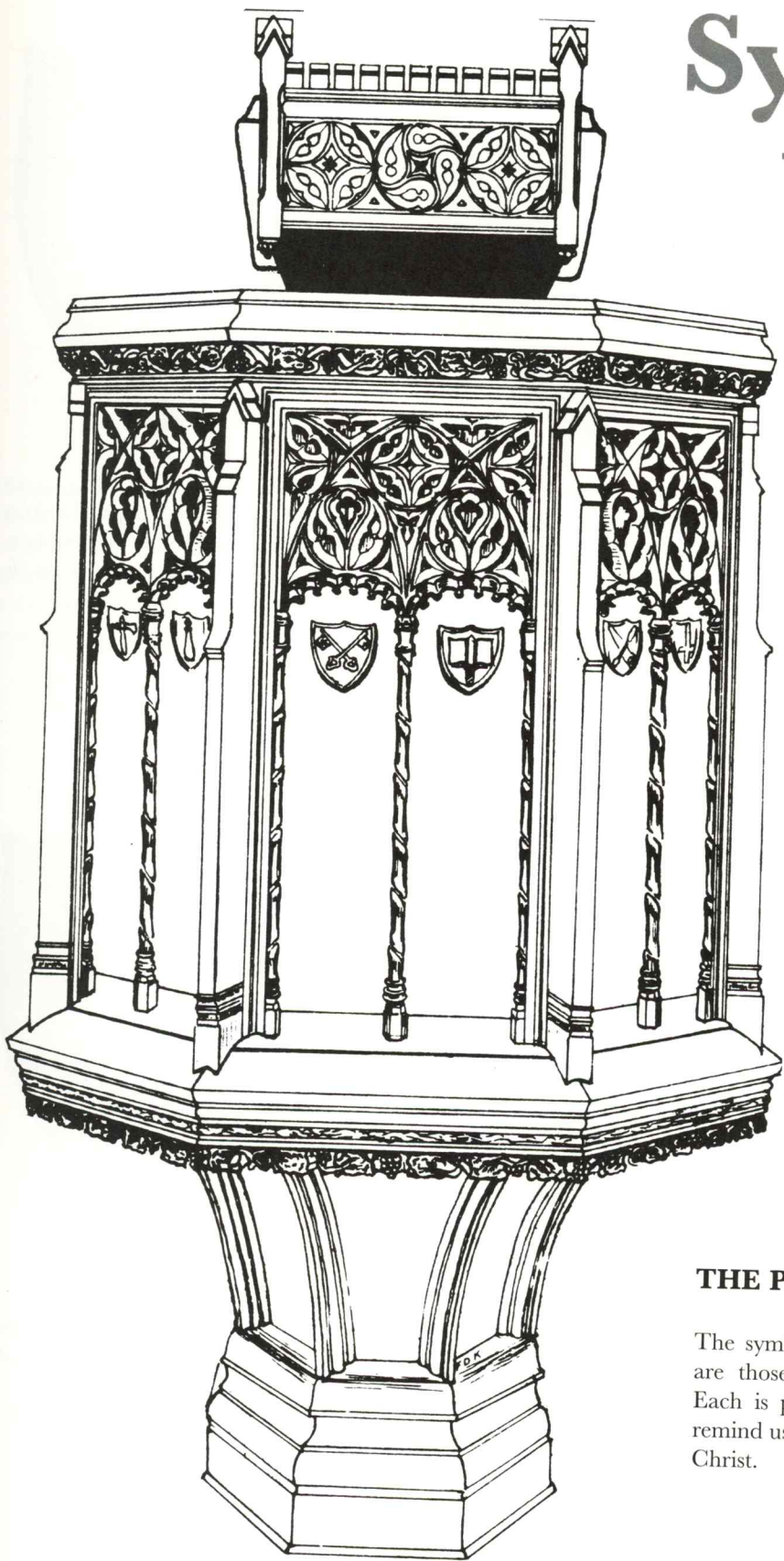
Parish House Door

(Left)
Baptismal Shell

(Right)
Chalice and Wafer

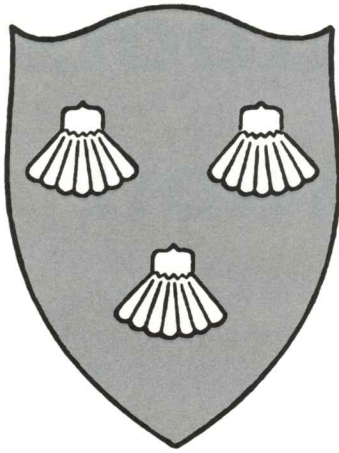


Symbols IN Wood



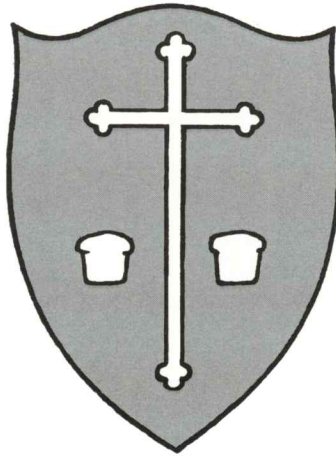
THE PULPIT

The symbols carved on the pulpit are those of the twelve apostles. Each is portrayed on a shield, to remind us that they were soldiers of Christ.



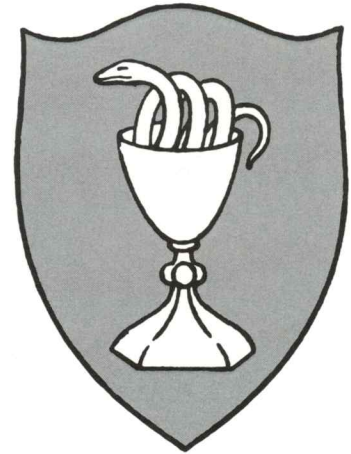
James (Son of Zebedee)

His symbol consists of three shells on a shield. The scallop shell is an emblem of missionary journeys.



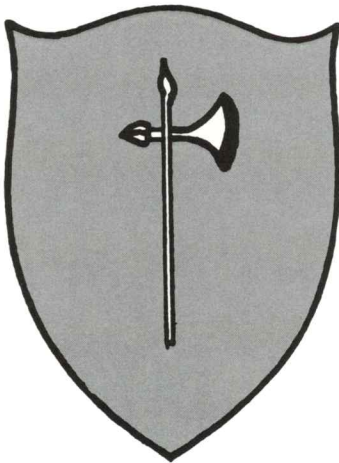
Philip

His symbol is a cross and two chalices, reminding us of feeding the five thousand. The cross indicates that he followed the way of the cross.



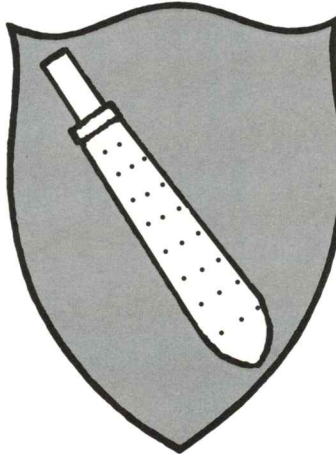
John

The chalice was assigned to John because, according to tradition, an attempt was made on his life through a poisoned chalice.



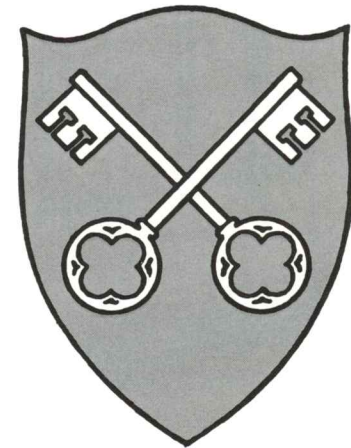
Matthew (Levi)

His symbol is a battle axe. It is said that he was beheaded with such an axe.



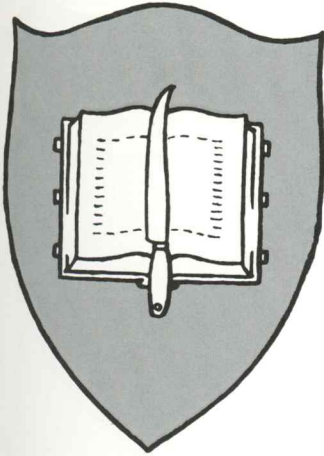
James (Minor)

Son of Alphaeus whose symbol is a fuller's club, used to thicken cloth by separating the fibers of yarn. It is said that James was killed with such a club.



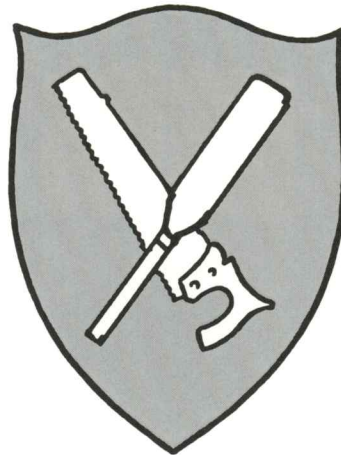
Peter

Simon Peter's symbol is crossed keys, since Jesus gave him the keys to the kingdom.



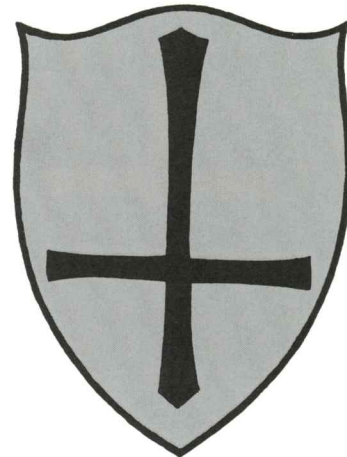
Matthias

Matthias replaced Judas and his symbol is a book and scimitar. The book suggests his missionary work, and the scimitar that he was beheaded.



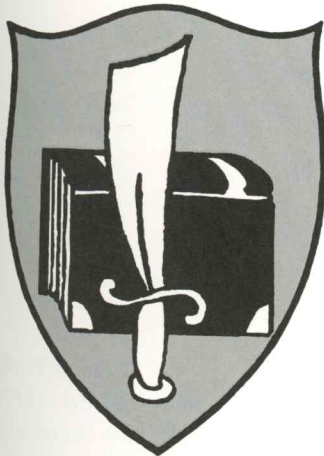
Simon the Zealot

Simon's symbol is a saw and oar, crossed. The oar suggests that he was a fisherman, and it is believed that he was killed and his body sawn in half.



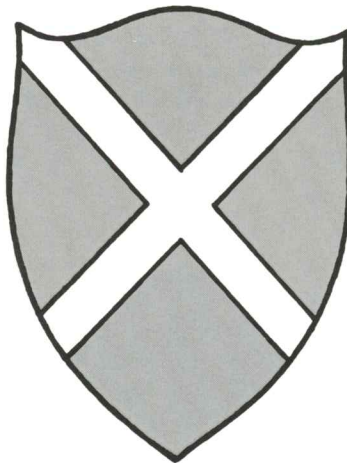
Thaddeus

His symbol is an inverted cross because he was crucified with his head downward as he said he was not worthy to die in the same way his master died.



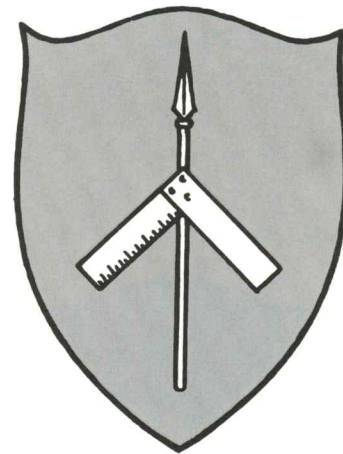
Bartholomew

Bartholomew (Nathaniel) is symbolized by a flaying knife and book. The book suggests his missionary work, and the knife the way he met death.



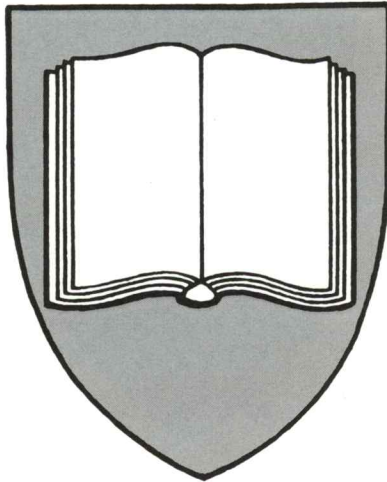
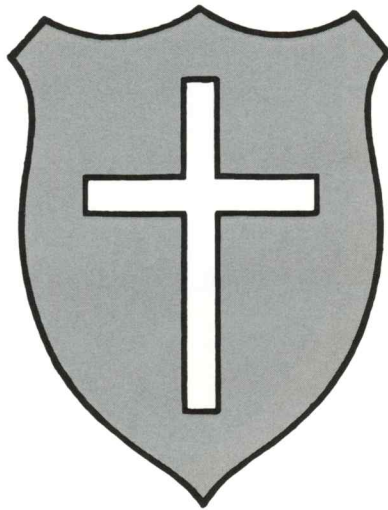
Andrew

Andrew's symbol is an X-shaped cross, often called St. Andrew's cross. He was crucified in Greece on such an X-shaped cross.



Thomas

A spear and carpenter's square represent Thomas. While he was in India building a church with his own hands, he was slain by the spear of a pagan priest.



The Lectern

The lectern has three symbols:

On the left is the symbol of faith.

In the center is an open Bible,
which symbolizes the Word of God.

On the right is an anchor cross,
the symbol of hope.

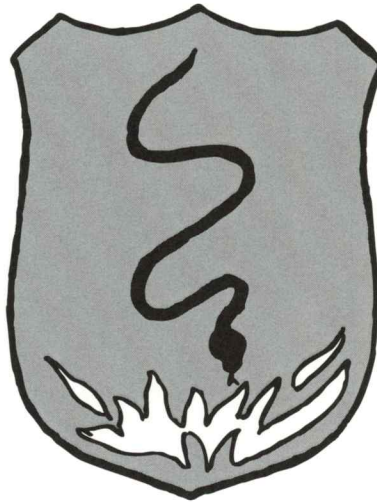
PANELING BEHIND PASTORS' CHAIRS

This paneling is carved with five symbols dealing with the life and work of St. Paul:



Swords Saltire

Swords Saltire is a symbol of martyrdom, such as Paul being beheaded.



Serpent of Melita

This symbol is called The Serpent of Melita cast into the fire. This refers to the incident when Paul was bitten by a snake, on Malta, and he shook the snake into the fire. When he did not die from the bite, the natives thought he was some sort of god. (Acts 28: 3-6)

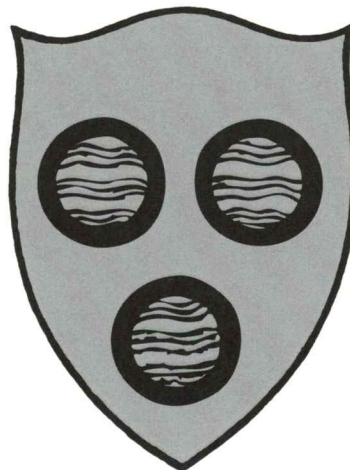


Cross of Glory

This is a symbol of faith. It is formed by a Latin Cross, coupled with the rising sun, and rays extending out from the intersection of the arms.

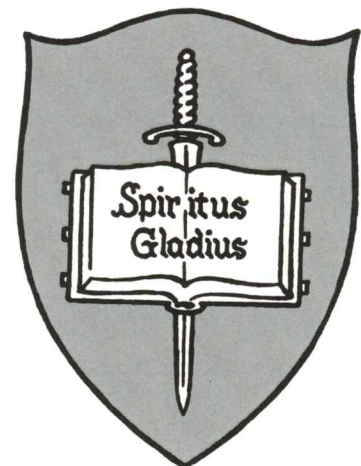
St. Paul (Left)

This symbol represents three fountains; a fountain is a symbol of salvation.



St. Paul (Right)

Spiritus Gladius means "Sword of the Spirit." This symbol is based on Paul's reference to the gospel as the Sword of the Spirit.



BAPTISMAL FONT

A new baptismal font was designed by J. William Smith and carved by Massillon Carvers' Club. This replaces the original marble font that was used in the 1868 church.

The eight-sided lid has a descending dove on the top. Carvings around it are a shell, *alpha* and *omega*, *chi rho*, dove, hand of God, star, cross, and another *alpha* and *omega*. Some of these same symbols are carved around the base.

Also on the woodwork throughout the sanctuary are symbols of grapes, suggesting wine, and stalks of wheat, suggesting bread of Holy Communion. There is also an assortment of flowers including the Messianic Rose.

Carved in the woodwork as you leave the sanctuary by the center aisle on the end of one of the beams that supports the balcony, is Luther's Seal.



Symbols IN Stone & Tile

APPROACHING THE ALTAR

As you approach the front entrance of the church, above the large window are four stone faces. These are gargoyles, copied from similar figures on the first church building.

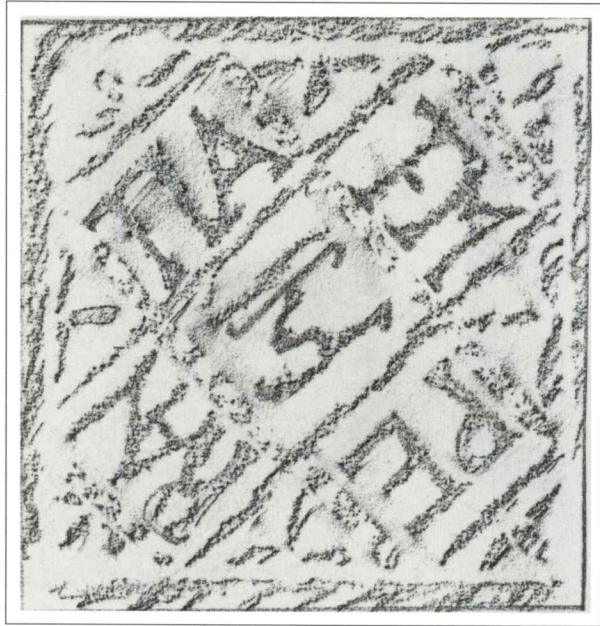
Inside in the narthex are Moravian tiles in the floor, and also a beamed ceiling. Between the narthex and the nave is a carved wood screen filled with glass.

Approaching the altar are tiles interspersed with squares which have symbols on them as depicted on the following pages.

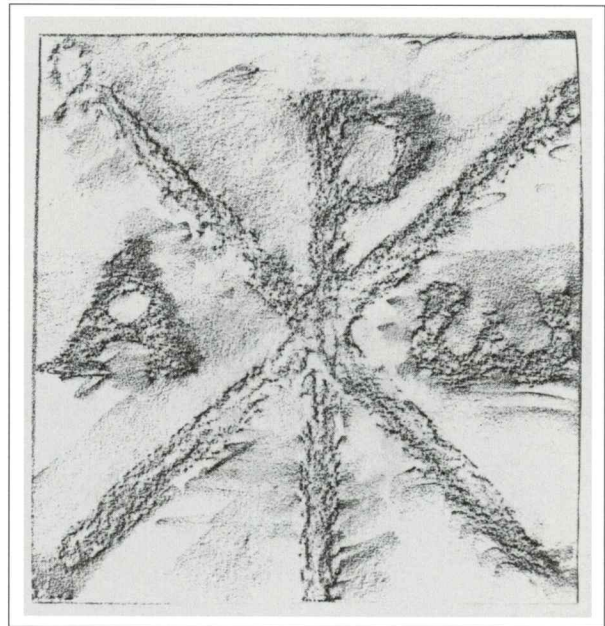
THE ALTAR

The altar is made of marble. On the front is carved the Lamb of God lying on the *Book of Seven Seals*, with the three-rayed numbus signifying that it is the symbol of divinity. The lamb is Jesus Christ, the book contains God's purpose for mankind. Jesus is the only one worthy and able to open the seals and reveal what will be achieved according to God's plan.

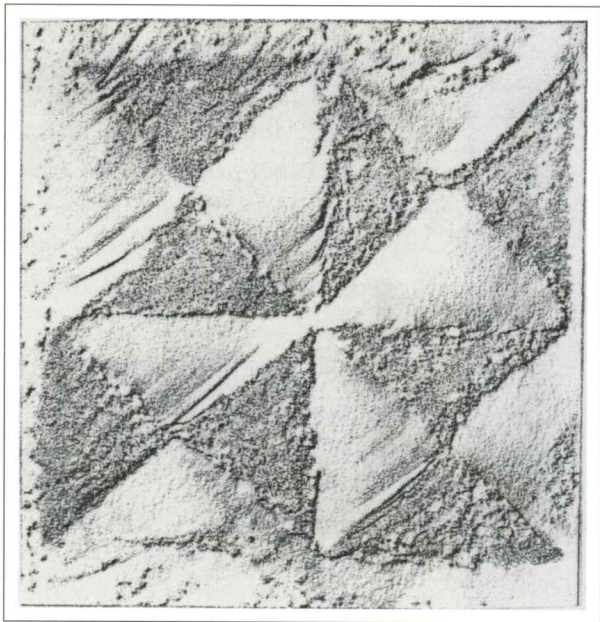
On the mensa, or altar table top, is carved the Greek cross. There is a cross in each corner and a larger one in the center, representing the five wounds of Christ. The shield at the very top of the altar has the Greek letters *chi* and *rho*, the first two letters of the word for Christ. Above that, on this same shield, is a crown representing Christ as King. The cross above the altar is a Latin cross with *fleur-de-lis* finish at the ends.



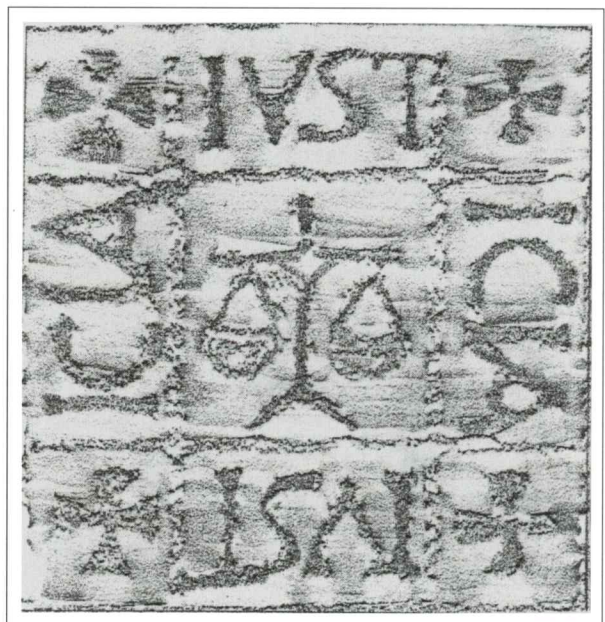
Beginning at the east side, the first symbol is TEMPERANTIA. The dot means that a letter has been omitted. This Latin word means sobriety or temperance.



The next symbol is the *chi rho* with *alpha* and *omega*. *Chi* and *rho* are the first two Greek letters of the word for Christ; and *alpha* and *omega* are the first and last letters of the Greek alphabet, meaning the beginning and the end.



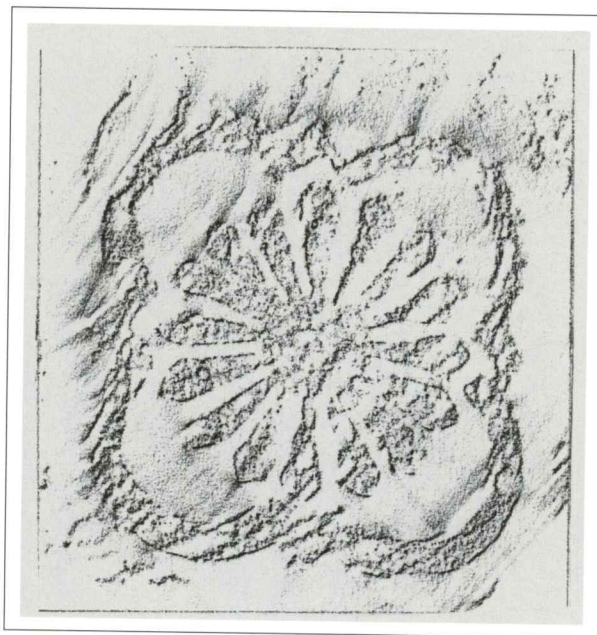
This symbol is a stylized form of the Maltese pattee cross, used for decorative purposes. This may have been used as a symbol of the Crusades, or because Paul spent some time on Malta when he was shipwrecked there.



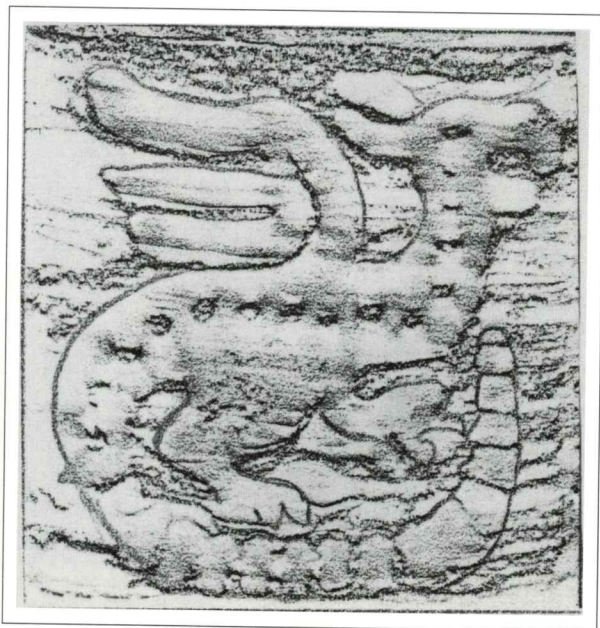
Justitia means justice or love of justice.



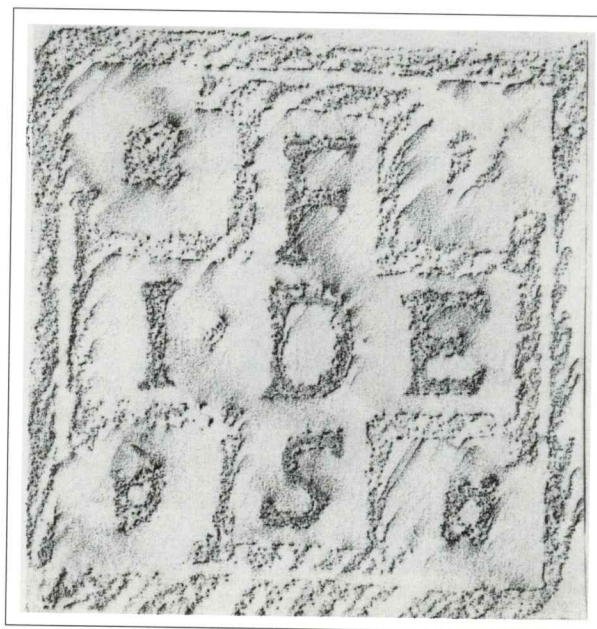
Caritas means love. The Latin dictionary gives “love,” as does the new *Good News Bible*. The King James version gives “charity.”



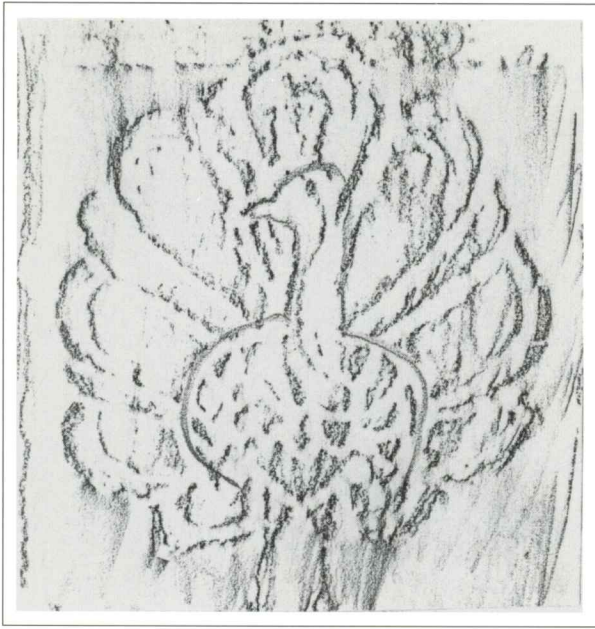
The daisy is the conventional symbol of the innocence of the Holy Child.



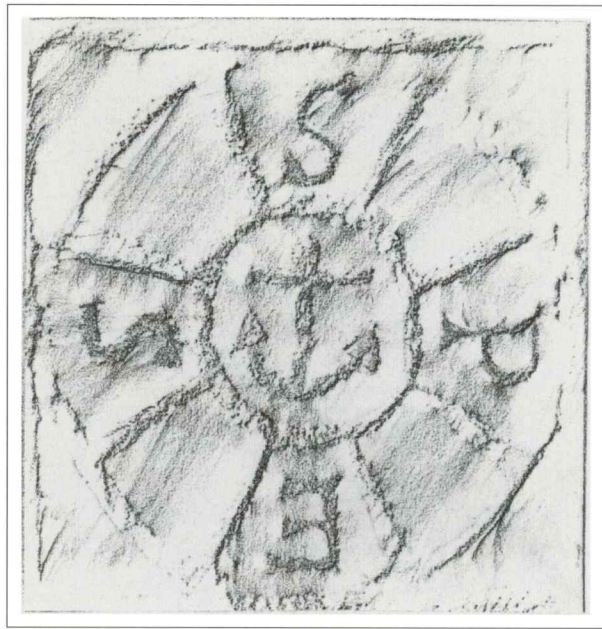
The serpent represents Satan. His symbol is to be placed where the pastor would step on it, and it would be crushed. This tile is found in several places.



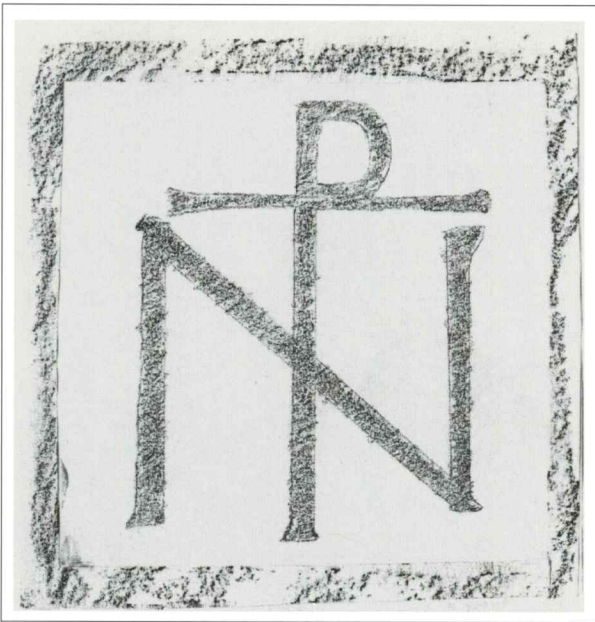
Fides is the Latin word for faith.



The peacock was an early symbol of the resurrection. When the peacock sheds his feathers, he grows more beautiful ones than he lost.



Spes is the Latin word for hope.



This is a monogram for Christ and stands for Christ the Victor.



This symbol is translated, "Be of good cheer I have overcome the world." This symbol is a combination of a Greek Cross, the first and last letters of the Greek words for Jesus Christ, plus the Greek word *nika*, which means victor. The curved lines over the *IC* and *XC* indicate that they are abbreviations.



ACKNOWLEDGEMENT

At the time of her death, Mildred was “not quite finished” with all that she wanted to do. There was still some sorting and organizing to be done before the book was ready for the printer. A hearty “thank you” goes to Mary Jane Montgomery for handling this important job so that this Chronicle could be completed and enjoyed by all who read it.