

STATIONS OF THE CROSS

HOLY WEEK ART EXHIBIT 2020



EXHIBIT GUIDE & DEVOTIONAL REFLECTIONS

Village Chapel Presbyterian Church

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ABOUT THE EXHIBIT

APRIL 7, 2020

The Stations of the Cross refers to a series of images depicting Jesus's last day. The stations grew out of imitations of the *Via Dolorosa* in Jerusalem which is believed to be the actual path Jesus walked to Mount Calvary. The object of the stations is to help the faithful make a spiritual pilgrimage through reflection on Jesus's suffering. Within the past decade, the traditional stations of the Roman Catholic Church have made way for more ecumenical and biblically based stations. The ten stations of this exhibit were selected from scripture and are unique to this event.

This exhibit of the Stations of the Cross grew out of similar events curated by Rev. Doug Minnerly at Grace Covenant Presbyterian Church in 2006-2008. This is the second year that it has been produced at Village Chapel and curated by the Rev. Dr. Amy Wallace Parker, Minister of Education and the Arts.

Due to the shelter-in-place restrictions in effect due to Covid-19, the actual exhibition of these works has been delayed. This guide will hopefully present a virtual yet no less spiritual experience of the art for this most unusual observance of Holy Week.

We are very grateful to the artists who have created work for this exhibit without compensation. If you are interested in purchasing one of the pieces, you may contact the artist directly or through the church office.

STATION I: GETHSEMANE

Luke 22:39-45 "He came out and went, as was his custom, to the Mount of Olives; and the disciples followed him. When he reached the place, he said to them, 'Pray that you may not come into the time of trial.' Then he withdrew from them about a stone's throw, knelt down, and prayed, 'Father, if you are willing, remove this cup from me; yet, not my will but yours be done.' Then an angel from heaven appeared to him and gave him strength. In his anguish he prayed more earnestly, and his sweat became like great drops of blood falling down on the ground."

Artist: Michael Taylor

Medium: Oil paint on Canvas

Reflection: *This large, emotionally powerful painting reminds us of the very human Jesus's agony as he pours himself out in prayer to his Abba, his father. The viewer can almost hear the thunderous wailing, the choked voice, the throb of his heart.*

Taylor's loose brushwork and Impressionistic application of color gives the painting a raw urgency. The moody color palette is broken up with significantly focused points of light, drawing the viewer's attention not just to his present distress but also that which is to come: here in the garden Jesus's mind seeks understanding and escape, but tomorrow that forehead that will bear the crown of thorns; already buckling under the weight of the stress and anguish of feeling abandoned by God, his shoulders will be slashed with the whip and bear the weight of the heavy wooden cross; the hands gripped together, not just in the reverential posture of prayer but in the tightened, twisting, emotional wringing of his plea for mercy, will be nailed to the cross.

This painting reminds us of just how vulnerable and human Jesus was in that moment – not just physically, but emotionally. His honest cries of anguished prayer remind us of our own dark nights of the soul when we feel like God is not listening, not answering, not with us. When our trust waivers, when our faith grows thin, when our patience with unanswered prayer is at an end, we should remember this scene and be comforted.

Prayer: *God of mystery and grace, sometimes your silence brings me to my knees, and doubts drown out my hope. Strengthen me for all that lies ahead in my life – suffering, grief, loneliness, pain – that I might be grateful in times of plenty as well as want, and faithfully fulfill all you have called me to be and to do. Amen.*

STATION II: BETRAYED

John 18: 1-9 “Jesus ... went out with his disciples across the Kidron valley to a place where there was a garden, which he and his disciples entered. Now Judas, who betrayed him, also knew the place, because Jesus often met there with his disciples. So Judas brought a detachment of soldiers together with police from the chief priests and the Pharisees, and they came there with lanterns and torches and weapons. Then Jesus, knowing all that was to happen to him, came forward and asked them, ‘For whom are you looking?’ They answered, ‘Jesus of Nazareth.’ Jesus replied, ‘I am he.’ Judas, who betrayed him, was standing with them. When Jesus said to them, ‘I am he’, they stepped back and fell to the ground. Again he asked them, ‘For whom are you looking?’ And they said, ‘Jesus of Nazareth.’ Jesus answered, ‘I told you that I am he. So if you are looking for me, let these men go.’ This was to fulfil the word that he had spoken, ‘I did not lose a single one of those whom you gave me.’”

Artist: Jeff Pierson

Medium: Acrylic on canvas

Reflection: *This work presents Jesus at the time of his arrest. He is calm, resigned even. Following his prayer to be spared the cup of suffering, he now appears ready to see it through.*

Beside him is Judas, hand out, ready to receive his payment for services rendered. His eye seems to look back toward Jesus, though he has not turned to him to meet him eye to eye. His head is lowered in contrast to Jesus who stands tall. His posture suggests his shame—he is already beginning to feel the weight of his betrayal. Is he having second thoughts about the role he is playing this night?

As we follow Jesus’s last hours, we too have conflicting reactions to the unfolding events. Why does the one who has healed the blind, the deaf, the lepers, who has fed the multitudes and calmed the storms, why does he now submit himself to a betrayal he knew was coming, and a system where no justice waits for him? When have we betrayed him ourselves? Was Judas included in those prophetic words, or was he ultimately ‘lost’?

Prayer: *Lord, thank you for the forgiveness that encompasses the betrayer, and even me. Help me to face each trial with the peace and calm that comes from you. Amen.*

STATION III: DENIED BY PETER

Luke 22:54-62 “Then they seized Jesus and led him away, bringing him into the high priest’s house. But Peter was following at a distance. When they had kindled a fire in the middle of the courtyard and sat down together, Peter sat among them. Then a servant-girl, seeing him in the firelight, stared at him and said, ‘This man also was with him.’ But he denied it, saying, ‘Woman, I do not know him.’ A little later someone else, on seeing him, said, ‘You also are one of them.’ But Peter said, ‘Man, I am not!’ Then about an hour later yet another kept insisting, ‘Surely this man also was with him; for he is a Galilean.’ But Peter said, ‘Man, I do not know what you are talking about!’ At that moment, while he was still speaking, the cock crowed. The Lord turned and looked at Peter. Then Peter remembered the word of the Lord, how he had said to him, ‘Before the cock crows today, you will deny me three times.’ And he went out and wept bitterly.”

Artist: Emma Rickard

Medium: Acrylics on canvas

Reflection: *Peter had been warned by Jesus that he would do the unthinkable, deny that he knew Jesus, not just once but three times before the night was through, and of course, Jesus was right. The painting blazes with Peter’s crime and with the count: “DENIED/ I II III.” His guilt is inescapable, and he wears it in his worn, weary, and broken expression. The rooster and fire are his close companions in this composition, their constant presence in his story an on-going reminder of his failure.*

It’s a hard thing to deny a friend – hard for the one who denies; hard for the one denied. It requires a great deal of love to forgive such a betrayal, and a great deal of grace to forgive yourself. Jesus knew this was not the sad end of Peter’s story, only an episode to remind the rest of us that even the best disciple was flawed, afraid, and as human as we are.

Prayer: *Jesus, teacher, friend, Lord: It breaks my heart to recognize the many times I have denied knowing you – if not with words then with my actions. Pour your love and grace out upon me, that I may understand how deep my sin and how great your forgiveness of it. And give me courage and strength for moving on. Amen.*

STATION VI: TRIED BY PILATE

John 19:10-11 “So Pilate said to him, ‘You will not speak to me? Do you not know that I have the authority to release you and authority to crucify you?’ Jesus answered him, ‘You would have no authority over me at all unless it had been given you from above.’”

Artist: Steve Lippitt

Title: Authority

Medium: Colored Pencil on Paper

Reflection: *True authority is the issue here in the text and in the artwork. Pilate wields the trappings of political authority – the scepter, the signet ring that bears the official seal of his position, the rich, gold-trimmed robe. Jesus wears an authority of a different kind – a mockery of a crown of thorns and a royal purple robe, placed on him by those who believed he had overstepped the natural boundary of his station in life. His back bears the wounds of the forty lashings he received. Though brutal they reveal the past, present, and future truth of his authority. Close observation reveals the proclamation, “I AM” – reminding us of God’s response from the burning bush when Moses asked for a name, as well as Jesus’s own statements – “I am the bread of Life;” “I am the Light of the world;” “I am the resurrection and the life” – among others. There is also the word “LAMB” to remind us of the holy sacrifice being made for us. Through it all, the prophetic words of Isaiah, “By his stripes we are healed,” reverberate, creating a complete vision of Jesus as the final authority for our salvation.*

Prayer: *Almighty Lord, we kneel before you in awe of your glory. Remind us to seek only the power you yourself would wield – the power of serving, of healing, of loving with the greatest of loves. Amen.*

STATION V: MOCKED BY SOLDIERS

Matt 27:27-31 “Then the soldiers of the governor took Jesus into the governor’s headquarters, and they gathered the whole cohort around him. They stripped him and put a scarlet robe on him, and after twisting some thorns into a crown, they put it on his head. They put a reed in his right hand and knelt before him and mocked him, saying, ‘Hail, King of the Jews!’ They spat on him, and took the reed and struck him on the head. After mocking him, they stripped him of the robe and put his own clothes on him. Then they led him away to crucify him.”

Artist: Chris Dutch

Medium: Stained glass; thorns and ribbon in glass case with bronze cross.

Reflection: *A quick glance at this stained-glass piece gives the impression of a very traditional work that would not be out of place in one of the world’s great and ancient cathedrals. Jesus is depicted stripped to the waste, hands and feet tied to a post while he receives the forty lashes of the flogging that preceded his crucifixion. The main scene is surrounded by decorative elements in bright colors. The glass reminds us of the fragility of life and human dignity.*

However, a closer look at the ‘guards’ gives us an abrupt shift of understanding. In the place of Roman soldiers there are two all-too familiar figures – modern man and woman – taking their turns with the leaded whips. The man appears as if he just stepped off the golf course: dressed in athletic shoes, polo shirt, and bright green pants, even his pose is reminiscent of a golf swing. His female counterpart seems dressed for business – her red power suit and professional pumps do not hinder her enthusiasm or focus on her task.

The artist has married this piece with a reliquary holding branches of thorns wound in soft gold ribbon, a holy relic. The jagged thorns are a vivid reminder of the physical and emotional pain of the of the sharp, twisted mocking the soldiers throw at Jesus. Paired with the lashing couple depicted in glass, our complicity in this episode becomes palpable.

Jesus’s utter humiliation and our role in it is nowhere more vividly real to us than in this text paired with this art. Mocking is violation at the deepest emotional, psychological, and spiritual level. When we focus such scorn on another person, we add another lash to Jesus’s back, another thorn to his crown.

Prayer: *Jesus, my heart grieves to remember how you must have suffered as they mocked you. Thank you for standing alongside those who are broken by the cruel actions of others. Forgive me for the times I have been the one holding the lash and mocking the one brought low. Amen.*

STATION VI: HELPED BY A STRANGER

Luke 23:26 “As they led him away, they seized a man, Simon of Cyrene, who was coming from the country, and they laid the cross on him, and made him carry it behind Jesus.”

Artist: Henry Riffe

Medium: Oils on Canvas Board

Reflection: Little is known of Simon the Cyrene. The fact that he is named in the gospels of Matthew, Mark, and Luke may indicate that he became a prominent member the early Church. Mark’s gospel mentions that he was the father of Alexander and Rufus – and though those were common names, there is a tradition that the Rufus mentioned by Paul in Romans 16:13 was the son of Simon. Cyrene was located in northern Africa and had a large Jewish community though there is no indication in the Gospels that Simon was (or wasn’t) Jewish.

The painting offers the viewer a glimpse of Jesus and Simon struggling with the heavy, awkward cross. Jesus shows the exhaustion and violence he’s already suffered: a bruised and bloody face, a blood-tinged garment, raw knuckles on his hand, his mouth agape, gasping for breath. Simon, dressed in purple, shows a fierce determination.

Most striking in the image is the stream of light that pours down on both men. Its intensity stands in sharp contrast to the dark reality of the moment and blinds us to their surroundings: all that exists in the moment are the two men, the cross, and the light.

The burden of the cross has been inflicted equally on both men by the oppressive Roman government, without regard to their religion, nationality, or race. They struggle together and the light shines on their struggle, on them. On this day of increasing darkness, they are illuminated by the light that shines in the darkness and that no power can overcome.

Prayer: Lord of mercy, your light shines in the darkness for us all. May my eyes be open to the suffering and heavy burdens of those around me. By your Spirit move me to do what I can to walk with them and ease their way. Amen.

STATION VII: CRUCIFIED

Luke 23:33, 39-43 “When they came to the place that is called The Skull, they crucified Jesus there with the criminals, one on his right and one on his left. ...

One of the criminals who were hanged there kept deriding him and saying, ‘Are you not the Messiah? Save yourself and us!’ But the other rebuked him, saying, ‘Do you not fear God, since you are under the same sentence of condemnation? And we indeed have been condemned justly, for we are getting what we deserve for our deeds, but this man has done nothing wrong.’ Then he said, ‘Jesus, remember me when you come into your kingdom.’ He replied, ‘Truly I tell you, today you will be with me in Paradise.’

Artist: Warren Danzer

Medium: Wine Corks on Board

Reflection: *This unique work of art made entirely from cork is a fascinating seek and find exercise. The artist has created a legend of 19 different items, characters, and events depicted (see appendix). The logo on each cork has been carefully matched to the subject. More than 30 characters are represented. It is a busy scene.*

In the midst of this chaos of characters, Jesus hangs on a cross. Other crosses flank him on either side. An angel reaches out to receive a dove, symbol of the soul, from the one on the left, the one to whom Jesus promised paradise.

Chaos and confusion, grief, anger, and regret – all these things permeate the scene at the crucifixion. We have to filter out the noise, both external and internal, and our overwhelming emotions to hear ourselves think, and to listen for the silence, the sheer silence through which God speaks.

For the one thief, God’s word came from the man on the cross beside him. He did not appear to be divine. His humanity was verified by the wounds dripping blood that mixed with his sweat, the ragged breathing, the moans of pain. Yet in the midst of that hell he offered the thief a glimpse of a paradise that was at hand.

Prayer: *Lord, remember me when you come into your kingdom. And thank you for giving me a glimpse of hope when it feels like the world has gone crazy. Amen.*

STATION VIII: THE WOMEN

Matthew 27: 55-56: “Many women were also there, looking on from a distance; they had followed Jesus from Galilee and had provided for him. Among them were Mary Magdalene, Mary the mother of James and Joseph, and the mother of the sons of Zebedee.”

Artist: Tara Cantrell

Medium: Oils on Canvas

Reflection: *The burst of brightness from this rainbow color palette provides a stark contrast to the usual dark tones of Holy Week, providing an equally invigorating and hopeful reminder of the goodness of Good Friday and the underlying reasons to rejoice even in times of darkness.*

The painting incorporates two images – a grieving Mary Magdalene and a swirling ball of light. Mary’s variegated coloring pulls the viewer away from any literal, representative reading of her image to a more figurative, abstract one. Her features are subtle, the lines and contours of her face and garment all but lost in the brilliant color. The ball of light contains unexpected colors as well – making more literal the spectral reality that white is the presence of all color and black is the absence of all color.

At the heart of the work is the metaphor of God’s love as light, and that just as every color is present in white light, so all creation is part of God’s love. Even the tear being shed is a sign of the promise of that love, as the rainbow in the sky was a promise to Noah. In this light Mary’s grief born out of love is transformed, even as the horrors of crucifixion and death were transformed into life everlasting. While the colors we see at any one moment may seem dark and frightening, they are all part of the spectrum that is God’s light.

Prayer: Lord, when we love deeply, we grieve deeply. Thank you for the grace of love that we do not deserve, of joy in the deepest sorrow, and of light that pierces the darkest night. Amen.

STATION IX: IT IS FINISHED

John 19:28-30 “After this, when Jesus knew that all was now finished, he said (in order to fulfill the scripture), ‘I am thirsty.’ A jar full of sour wine was standing there. So they put a sponge full of the wine on a branch of hyssop and held it to his mouth. When Jesus had received the wine, he said, ‘It is finished.’ Then he bowed his head and gave up his spirit.”

Artist: Terry Parsons Hickernell

Medium: Mixed Media Collage

Reflection: *For this Station of the Cross, the artist has produced an image almost as rich as the story itself, incorporating various techniques and materials, subtle color and textures, and vivid imagery. The more time spent observing the piece, the more depth is seen, and the more lasting its impact.*

Looking closely the viewer will observe the different paint techniques used, including brush application, drip, and spattering. While black is the predominant color, the neutral sepia tones bring it warmth and a feeling of timelessness. Sparse splatters and smears of white increase the overall visual depth. Materials, including paper, fabric, and deconstructed cardboard, have been layered to create texture and dimension, and remind viewers of important details: a small fragment of cloth suggests the graveclothes with which his body will be wrapped; the word “HOLY” hangs below his beard echoing the voices of angels; tiny repetitions of the word “witness” whisper a reminder that what has been seen must be shared.

The result of all these elements is a powerful image of Jesus at the end of his life. Though only a fraction of his face is visible, there is no fight left in it, no agony or pain. “It is finished.” Off in Jerusalem, Matthew says, the temple curtain was torn apart, top to bottom, and the earth shook.

The work of Holy Week was finished, even as the Jewish families finished their work and returned to their homes to get ready for the Sabbath.

Prayer: *Lord, help me to be a witness to the mighty love of God. Amen.*

STATION XIV: BURIAL

Luke 23:50-53 “Now there was a good and righteous man named Joseph, who, though a member of the council, had not agreed to their plan and action. He came from the Jewish town of Arimathea, and he was waiting expectantly for the kingdom of God. This man went to Pilate and asked for the body of Jesus. Then he took it down, wrapped it in a linen cloth, and laid it in a rock-hewn tomb where no one had ever been laid.”

Artist: Arthur Evans

Medium: Oil on Canvas

Reflection: *This painting has a place in the great western European tradition of classic religious art, though only completed recently. The artist used bold brushstrokes and fine detailing to create the timelessness of a painterly style and classic portraiture. But lingering over the details reveals the contemporary scholarship behind this work: the wounds in Jesus’s hands and feet are placed according to anatomical studies; and the crosses – more of a T than the traditional cross shape – are consistent with recent archeological findings.*

The painting features three figures: Jesus as he was when taken down from the cross; Joseph of Arimathea, a good and righteous man; and a haloed angel, dressed in white, clutching the crown of thorns. The three form a trinity of sorts—Joseph, an older man with a long white beard, fills the role of the Father (who many think of as an old, white-bearded man), even as he bears the name of Jesus’s earthly father, the carpenter Joseph.

But Joseph of Arimathea has another parental role to play in this work as well. Looking at the way he cradles the lifeless Jesus in his arms, one can’t help but be reminded of the “Pieta” – a common motif of classic Christian art depicting Mary cradling the dead body of Jesus. (Michelangelo’s sculpture is probably the most well-known example.) So Joseph serves both as mother and father in this scene, and his obvious grief underscores his love and brokenness.

Yet viewers are not left without a glimmer of hope: behind the figures a light shines on distant Jerusalem. In the iconic tradition gold is used to connote the presence of God. Here the gold of blazing sunlight is a reminder that God is still in the picture.

Prayer: *Here at the tomb, I pause to allow the reality of your death to soak in. Before I move into the joy of resurrection, reassure me of this truth: in life and in death, I belong to you. Amen.*

THE ARTISTS:

Tara Cantrell is a West Virginia native. She works in the medical field as a Specialty Pharmacist servicing people with special and/or financial needs. Her artwork encompasses a variety of mediums and styles, and she is grateful to be a part of this project.

Warren Danzer Warren Danzer is a native of East St Louis, Illinois. He was a Boy Scout executive for 30 years and then became a realtor, lawn, and handyman. He is now retired but likes to keep busy with projects. He has been a member of Village Chapel Presbyterian Church for many years and in the past has served as Elder, Trustee, and Sunday School teacher. Warren has always been interested in creating things including furniture, items for his yard, building a 'Wendy House' for his daughters, and carving maps into wooden table tops to show his many travels. For years he has looked for a way to re purpose corks (he likes to find uses for what others consider junk).

Chris Dutch is a Charleston resident and stained-glass, mosaic, and mixed media artist. He has a Bachelor of Science Degree in Civil Engineering from Rensselaer Polytechnic Institute. His work is part of the West Virginia Permanent Collection at the WV Division of Culture and History, and the Avampato Discovery Museum of Charleston, WV.

Arthur Evans was born and lived in the Charleston area until 1972. He attended Morris Harvey college and graduated from Marshall University in 1969. Two and one half years of military service followed. He lived in Germany for a year and four months where he studied German and Russian language. He moved then to California and took a position as an instructor of German at the Defense Language Institute in Monterey, CA. After 12 years there he moved to San Francisco and began his study of art. Since this time he has taught and sold works and commissions to earn income. Mr. Evans returned to WV in 2002 and is the instructor at the Elk City School of Painters.

Terry Parsons Hickernell is a native West Virginian and resident of Charleston. She has a Bachelor of Fine Arts degree from Marshall University, and creates art in various media, including mixed-media collage, painting, sculpture, and graphic arts. Terry is a juried artist of Tamarack and The National Association of Women Artists in New York City. Her work is part of the West Virginia Permanent Collection at the WV Division of Culture and History. She is married to Scott Hickernell and has two adult daughters.

Steve Lippitt was born and raised in Charleston, WV. He graduated from WVU and is a Doctor of Medicine and specialty shoulder surgeon in Akron, OH. He is married and has two boys. Steve has been doing art since he was five years old, but more seriously tackling biblical projects in the past 16 years with the “guidance of God.” Steve strictly considers his art a gift from God and only uses it to further other people’s faith in God.

Jeff Pierson is the Director of the Office of Public Art for the City of Charleston is a graduate of the Columbus College of Art and Design where he studied Illustration. He has done several children’s books, advertising concepts, editorial work, and murals around the state. For three years Jeff taught art in public schools and ran Doodle Studios where kids could explore new techniques and learn about famous artists. He lives in Charleston with his wife Kara, his daughter Sylvia, and their dogs Harley and Cheddar.

Amy Parker (Curator) is a native Charlestonian, the Minister of Education and the Arts at Village Chapel, and a Minister of Word and Sacrament in the Presbytery of West Virginia. In 2018 she received the Doctor of Ministry degree in Theology and the Arts from Wesley Theological Seminary. She has always been artsy and is particularly fond of visual arts as both creator, consumer, and curator. This is the fourth exhibit she has curated at Village Chapel.

Emma M. Rickard is a senior at Parkersburg High School and lives in Williamstown, WV. She is a Color Guard Commander and Master Chief Petty Officer in the Navy JROTC at PHS. Emma has always showed an artistic flare through drawing, painting, and dance. She is currently focused on drawing and painting to help her through a life-changing medical diagnosis.

Henry Riffe was born in Charleston, West Virginia near the beautiful Kanawha State Forest. Roaming the Appalachian hills and valleys served as a great inspiration for the wildlife and landscape paintings to come. Works of the great Illustrators caught his eye and imagination at an early age. His day job is as an engineering technician at Mountaineer Gas. In addition to painting he is an accomplished singer.

Michael Taylor is a member of the Elk City School of Painters. He enjoys painting various subjects, typically in an impressionistic manner. He is from Sissonville, WV, and served in the Marine Corps. He works as a landman for an oil and gas company.

EASTER CRUCIFIXION

“World Communion”

Can You Find These Items?

1. **Apostle Judas** – Kissed Jesus to designate him and earn a bribe of 30 pieces of silver – which he later returned and was so disgraced that he killed himself. (DO)
2. **Apostle Peter** – Denounced knowing Jesus three times as the **COCK** crowed. (DO)
3. **Governors – Pilate and Herod** – Pilate not feeling Jesus did anything wrong, so he turned him over to Herod who ruled Galilee where Jesus was from. Herod also found nothing wrong in Jesus’ actions and returned him back to Pilate who was being pressured to crucify Him. (DM)
4. **Chief Priest, Lawyer & Elder Councilman** – Pushed for crucifixion and led crowd into an uprising (DM)
5. **Crowd** – Demanded that Jesus be crucified and when Pilate gave them the option of releasing one person on Passover, on three different rimes, they demanded the release of Bar-Abbas (a murderer) and the killing of Jesus. (OM)
6. **Place of the Skull** – Golgotha – “The Hillside of Deaths”
7. **Crosses of the Thieves** – (T)
8. **Thief** – The one who died on the cross but proclaimed belief in God and went to Heaven. (T)
9. **Angel and People in Heaven** – The accepting of others.
10. **Sun** – It went dark from noon until 3:00PM as Jesus died.
11. **Soldiers** – They took Jesus’ belongings and traded them. (DM)
12. **Followers** – 4 Mary & Salome (F)
 - Mary – Jesus’ Mother
 - Mary Magdalene
 - Mary – Mother of James and John
 - Mary – Mary’s sister – wife of Cleopas
 - Salome
13. **Crown** – King of the Jews
14. **Jesus on the Cross**
 - **Bloody hands, feet and side**
 - **Crown of thorns**
 - **Intentional to evolution**
15. **Jesus’s Life Trail** – Bethlehem to tomb with rolling stone
16. **Apostles** – Ten remaining
17. **Sea of Galilee** – Jesus’ original home area
18. **Amen** – The end
19. **Grapes and Wine Glasses** – Easter Communion

Need Help?

Letters to Corks in Picture

D – Devil

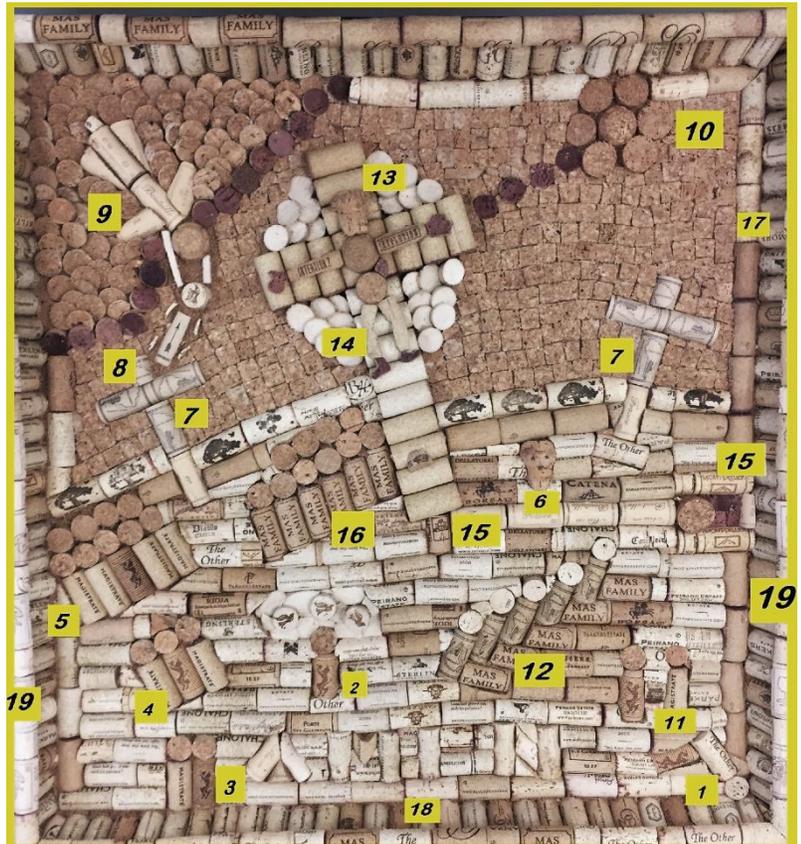
M – Magistrate – Judge

F – Mas Family

O – Other

S – Sea of Galilee

T – Thief’s Body



By Warren Danzer