

Though the Church's walls contain works of both Art Nouveau and Gothic Revival style, the three windows by Louis Comfort Tiffany comprise the most striking. Tiffany is credited with patenting a style of iridescence identified as favrile glass, which reflects opaqueness relative to the translucence of typical glass, and tends to change color based on one's vantage point. The American artist popularized the style in the late nineteenth century and is recognized throughout the world as an Art Nouveau master.

Our Tiffany windows are:

A Risen Christ
Crossing the Bar
The Three Marys at the Tomb
Jesus and the Roman Centurion



Christ by the Sea of Galilee
by M. T. Lamb Studios

In this beautiful window we have Christ raising his hand, either to call Peter and Andrew or to quiet the sea. He is a strong, commanding figure with a simple gold halo, quite different from the bright gold halo with a crown and fibulas on the Tiffany Christ directly across the nave. Acquired in 1997 from the Historic Richmond Foundation, and originally installed at Monumental Church.

Brochure begins at the window west of the pulpit and follows the wall south and then returns north from the east side.



Mary and the Young Christ

Style: Art Nouveau | unsigned maker | Memorial to Lucy Parre Chamberlayne Bagby

As a perfect representation of the Art Nouveau style, Mary and the Young Christ brings a lifelike depiction to the relationship of Christ and the Virgin Mary. The artist employs time of day (sunrise? sunset?) to add warmth to the event where Jesus and his mother may be discussing scripture. The young figure makes this window particularly appealing to the children in church. Interesting fact: this window is the last original prior to the St. James's fire of 1994.



Crossing the Bar

Style: Art Nouveau | by Louis C. Tiffany | Memorial to Heth Lorton

This Tiffany window is based off of the Alfred Lord Tennyson poem of the same name. The poet expresses a melancholy nature towards the departure of the light of day and his oceanic voyage via ship, a metaphor for leaving the world at death. In this regard, he hopes to journey without obstacle as he says, "And may there be no moaning of the bar, When I put out to sea... And may there be no sadness of farewell, When I embark..."



J.E.B. Stuart

Style: Gothic Revival | I & R Lamb Studios | Dedicated to the Confederate general, James Ewell Brown Stuart – after whom Stuart Circle is also named.

It was in 1864 that he met his untimely death – at only 31 years old – while leading the Confederates at the Battle of Yellow Tavern (approximately 6 miles away from Richmond). According to an oft repeated anecdote, the Rector of St. James's at the time, Dr. Peterkin, sat with General Stuart as he lay mortally wounded, singing "Rock of Ages" with him. Dr. Peterkin conducted the Stuart funeral. Presented by the Janet Randolph Chapter of the United Daughters of the Confederacy in 1951.



Captain Sally Tompkins, CSA

Style: Gothic Revival | I & R Lamb Studios | This window was installed in 1961

Captain Tompkins played an integral role in the American Civil War, having been the only female commissioned officer of the Confederate Army. Earning the title of "Angel of the Confederacy," Tompkins privately sponsored a hospital in Richmond – known for the lowest death rate of any healthcare facility throughout the war. Following the war, Captain Tompkins championed a more scientifically-based brand of nursing, playing a large role in formalizing the profession. She taught Sunday school at St. James's and remained an active parishioner for most of her remaining years.



The Holy Family and the Magi

Style: Gothic Revival | Memorial to James Ashby Moncure

Unlike Louis C. Tiffany's Art Nouveau style found elsewhere in St. James's windows, this piece reflects a darker, more ornate Gothic Revival style. As in the neighboring Holy Family window, St. Paul reflects a darker, more ornate Gothic Revival style as reflected in the rich colors of red, blue, and gold. The Holy Family and the Magi depicts deep, rich colors and ornate detail. In this window, one sees the Nativity scene, portraying the birth of Christ. The Magi are shown giving reverence to the young Jesus, giving their gifts of gold, frankincense, and myrrh. Mary and Joseph, the consummate mother and father, oversee their son's well-being – and all are under the light of the North Star, as told in Luke 2.



St. Paul

Style: Gothic Revival | Memorial to Murray Mason McGuire

As in the neighboring Holy Family window, St. Paul reflects a darker, more ornate Gothic Revival style. The quotes of St. Paul are scattered amidst the picture, showcasing his famous quote from 2 Timothy 7: "I have fought a good fight; I have finished the course; I have kept the faith."



The Three Marys at the Tomb

Style: Art Nouveau | by Louis C. Tiffany | Memorial to James Caskie

Tiffany's art depicts The Resurrection of Jesus of which The Three Marys were the first witnesses (i.e., Mary Magdalene; Mary, the mother of James; and Mary Salome, the wife of Zebedee). A figure, presumed to be a protector (perhaps Gabriel), greets The Three Marys. External light brings three dimensional effect to this window, perfectly portraying Tiffany's usage of iridescence. The angel's left hand is holding a palm branch as to suggest a victory over death via Christ's resurrection; on the other hand, the angel is motioning to The Three Marys to go forth and spread the good news.



A Risen Christ

Style: Art Nouveau | by Louis C. Tiffany | Given by Mrs. Samuel Winfield Travers in memory of her husband

This window suggests a very tranquil setting prior to Christ's ascension. Tiffany portrays a dark background with a foreground of comparatively brighter tones – suggesting a calm following the storm. Christ is clad in a naturally-lit halo, as opposed to the one worn in the Roman Centurion. His posture suggests the form of the cross and his open gesture may evoke peaceful ends, as was His resurrection three days after His crucifixion.



The Good Samaritan

Style: Art Nouveau | by Louis C. Tiffany | Given in memory of Dr. John Nottingham Upshur

The Good Samaritan portrays the parable of the same title. This good Samaritan employs a high level of selflessness and generosity for his fellow man, despite this being their first meeting. The window shows the Samaritan comforting the tortured stranger – the former holding the latter in his arms, truly loving the man as his own brother. The many nuances of this glass create an illusion of three-dimensions: an emotional, life-like depiction of the parable.



Jesus and the Roman Centurion

Style: Art Nouveau | by Louis C. Tiffany | Presented by the children of Edmund C. Addison and his wife, Emily C. Addison

This window depicts the troubled Roman centurion who humbly sought the mercy of Christ in light of his ailing servant. Jesus wholeheartedly obliged, regardless of the centurion's affiliation – due to the soldier's apparently unwavering commitment to his faith. The centurion is genuflecting to Christ symbolizing an offering of reverence to the latter. His sword is ceremoniously turned away from Jesus, portraying a peaceful gesture. Clad in a bejeweled headdress and royally inspired garb, Christ motions to the centurion as He says in the Book of Matthew, "Go; let it be done for you according to your faith" (NRSV, Matt. 8.13).

The Christian use of stained glass windows has a considerable history. As declared by Abbot Suger of St. Denis, the first to use large windows of stained glass, its purpose is “to illuminate men’s minds with God’s light.” We at St. James’s Episcopal Church are truly blessed with our collection of stained glass.



Christ holding the World

Style: tripartite Palladian | by M. T. Lamb Studios

The construction in three sections is in keeping with our church's being a reflection of James Gibbs' St. Martin-in-the-Fields, London. This window is by the M.T. Lamb Studios but the central panel was heavily restored by Gil Somers. The original window showed St. John holding a book and it has been transformed into Christ as the Salvator Mundi holding the orb of the world as its savior. This new Christ also acquired cruciform halo. Side windows depict lilies in the field. Acquired in 1997 from the Historic Richmond Foundation, originally installed at Monumental Church.



Angel with the Alpha and Omega

Style: Art Nouveau | by M.T. Lamb Studios |

Memorial to Katharine Dennis

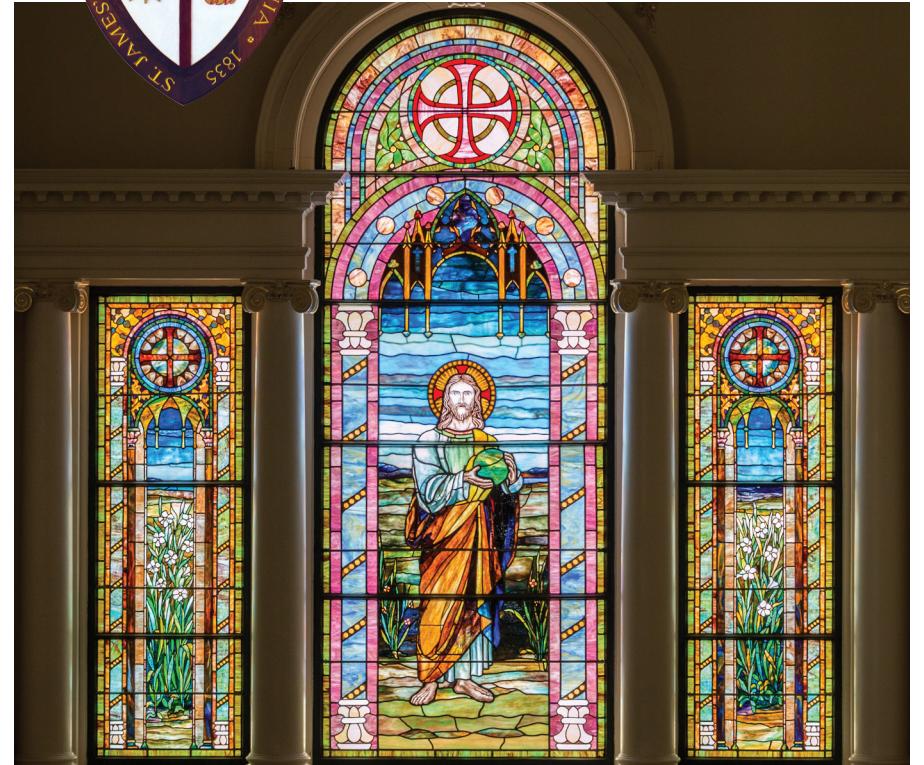
This Angel probably represents Gabriel, the angel, not only of the Resurrection, but of Death. Gabriel holds a book with the Greek letters for “alpha” and “omega”. Gabriel is considered the primary angel in Revelation. “I am the Alpha and the Omega, the beginning and the ending....” Rev. 1:8 Acquired in 1997 from the Historic Richmond Foundation, originally installed at Monumental Church.

St. James's E P I S C O P A L C H U R C H



“...to illuminate minds
with God’s light.”

ABBOT SUGER OF ST. DENIS



STAINED GLASS WINDOWS

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