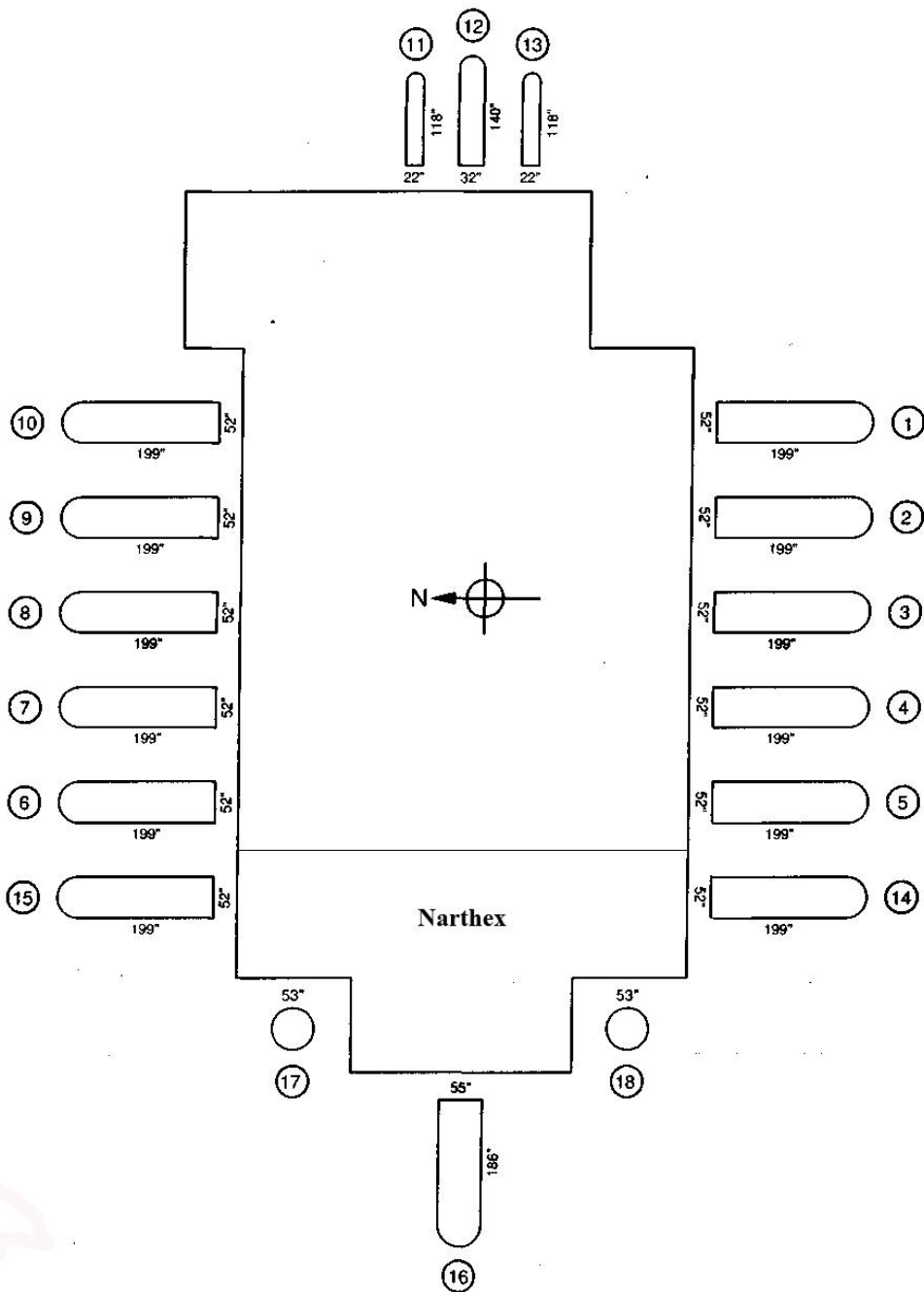


Stained Glass Windows

SAINT GEORGE'S EPISCOPAL CHURCH
FREDERICKSBURG, VIRGINIA



Introduction – Most of St. George’s stained glass windows derive from one time period – 1907-1917. The earliest (1885) and latest (1943) are outside of that time period. Most of the key schools in this art form are represented in St. George’s.

Stained glass is a Christian art form primarily from Europe. It taught the Christian message and stories to the illiterate masses. In our Church they are also memorials of former parishioners who contributed to the life of the Church and whose deaths were mourned. We also consider them works of art to be treasured.

The oldest complete European windows are thought to be five relatively sophisticated figures in Augsburg Cathedral from Medieval times. Stained Glass windows fell out of favor from the late medieval age until the 19th century. The reasons were religious, political and aesthetic. The Catholic Church had been the principal patron of the arts. The new Protestants were hostile to elaborate art and decoration.





Windows were revived in the 19th century in Germany and England. Typical of these windows are biblical scenes in detail and color. A movement began in England in the 1840’s called the ecclesiological movement in an attempt to revive medieval art and architecture in the Church. This reached Virginia by the 1890’s.





At the same time, the influence of Louis Comfort Tiffany was being felt, which reached a high point in the first 20 years of the 20th century. With glass factories that he owned, Tiffany created new forms for molding thick rippled glass using beautiful pastel, iridescent glass called Favrite. The level of painting on windows took another step forward. There was a significant period of Church building in the late 19th century.





There was a revival of more medieval forms in stained glass windows in the 1930’s and 1940s with studios such as Connick, Willet, and Burnham. Stained glass returned to its medieval heritage showing individual pieces of glasses brought together to form Biblical scenes. They seem to be mosaics.




St. George’s 16 windows are numbered starting on the south side from 1 to 16. Actually there are more windows than 16 since most are actually double windows. That is the window beneath the gallery is a separate scene from the window above the gallery. There are two windows 17 and 18 part of the doors to the gallery





The following is a short summary of the 16 windows with both the lower level (L) and upper level windows (U).




#	Window	Level	Description
1	Deborah and Barack 	L	<p>The window is in memory of Mary Ball Washington, Mother of George Washington, by the Daughters of the American Revolution. The DAR paid for the window.</p> <p>It was designed by the Colgate Art Company in NY and dedicated in 1907. The subject of the window is the defeat of Canaanites under the prophetic leadership of Deborah and the military leadership of Barak, and is related in the Book of Judges. It is the only window with an Old Testament theme.</p>
	Washington Coat of Arms 	U	<p>The Washington Shield is topped with a crown and bird. The phrase “Exitus Acta Probat” is Latin for "the result validates the deeds" or, more accurately, "the ends justify the means.”</p>
2	Angel of the Resurrection 	L	<p>This is one of three Tiffanies at St. George’s. It was dedicated in 1914 to Alexander Phillips. He became the first president of the National Bank of Fredericksburg in 1865 and had been previously involved in many businesses, including grain and mercantile.</p> <p>The inscription, “Whosoever Liveth and Believeth In Me, Shall Never Die” is from John 11:26. Jesus is speaking with Martha in Bethany, consoling her and is trying to connect the resurrection with the present. The yellow-streaked, sun-dappled clouds are a dawn-sky, a common metaphor for rebirth. The lilies also represent the Resurrection.</p>
	Dove/Holy Spirit 	U	<p>The subject Dove/Holy Spirit and was made by Charles Hogeman in 1908. The inscription, “Daily Increase In Them Thy Manifold Gifts of Grace” is from the 1789 Prayer Book and more specifically the “Order of Confirmation.”</p> <p>The Dove is the Christian symbol of the Holy Ghost from the words of John the Baptist in John 1:32- “And John bare witnessing, and said, I saw the Spirit coming down from heaven like a dove and resting on him.” In this sense it appears in representations of the Annunciation, Baptism of Christ and Paul.</p>





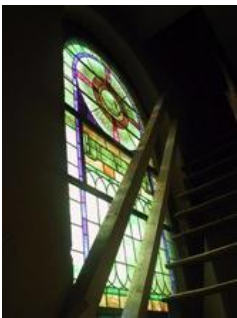
<p>3</p>	<p>Three Women at the Tomb</p> 	<p>L</p>	<p>Window is dedicated to Judge R.G.L. Moncure, December 11, 1805—August 25, 1882 and Mary Conway Moncure, April 11, 1807—April 9, 1895. “A man in whom was no guile.” Moncure was a prominent lawyer, jurist reaching the rank of president of the Va. Court of Appeals. We think this window was made by George Hardy Payne in 1908 based on a drawing by Bernhard Plockhurst, a German religious painter.</p> <p>The window depicts the shock of the tomb being open and Jesus not being there. Artistically, the drama of the event is conveyed by the angel pointing to the empty tomb and Mary Magdalene recoiling from the news. The action shifts from top right to bottom left with the two other figures remaining somewhat calm, but comforting each other, providing a contrast to the other characters.</p> <p>This story of the Resurrection is taken from Mark. Mark lists the women in the window – Mary Magdalene, Mary the mother of James and Salome, follower of Jesus and possibly Mary’s sister.</p>
	<p>Dove with Olive Branch</p> 	<p>U</p>	<p>This verse “Guide Our Feet Into The Way of Peace” derives from Luke 1:79, part of the prophecy of the coming of Jesus.</p>
<p>4</p>	<p>Angel of Victory or Guardian of Medical Science</p> 	<p>L</p>	<p>This window was placed by the widow of Lawrence Ashton, M.D. Dr. Ashton was one of the most prominent doctors of his day. As vice-president of the Virginia Medical Society for 8 years and president for one he was the originator of the law to regulate the practice of medicine in Virginia.</p> <p>The window is our last Tiffany, 1917. The angel is wearing a breastplate over armor and holding a sword and buckler which symbolize victory of the triumphant march into Jerusalem. The palms also symbolize in the Resurrection victory over death. The angel is surrounded by a collage of opalescent glass of green, blues and purples.</p>
		<p>U</p>	<p>This is a mosaic pattern that was either unfinished or meant to be kept plain.</p>
<p>5</p>	<p>Nativity</p>	<p>L</p>	<p>This window was created by Wilbur Burnham of Boston and is our latest window in 1943. The window was in memory of the Lallande family. Burnham was a member of the Neo-Gothic school, imitating older Cathedrals. All the color was in the glass and moved away from Tiffany’s</p>

			<p>use of painting and use of many types of glasses.</p> <p>The star and the Baby Jesus neatly divide the scene with a touch of the rose for new life just above Jesus. Mary and Joseph on the right are clearly separated from the visitors on the left. It is very iconic, inclusive and balanced – the two shepherds, one King and the angel strumming a lute on the left against the other characters.</p>
<p>Christ the King</p>		<p>U</p>	<p>The upper subject projects the baby Jesus into Christ the King image.</p>
<p>6. Chi Rho</p>		<p>L</p>	<p>Window was one of 9 given by Virginia S. Wallace in 1908. She was the wife of local judge A. W. Wallace and vestryman here for many years.</p> <p>The window's verse ("Thou Art The Christ, The Son Of The Living God") comes from Matthew 16:16. Jesus had taken the disciples outside of Galilean territory away from the crowds and Herod and asking them to confess their faith.</p> <p>- The symbol is the Chi Rho one of the earliest cruciform symbols used by Christians. It is formed by superimposing the first two letters of the word "Christ" in Greek, chi = ch and rho = r. Although not technically a cross, the Chi Rho invokes the crucifixion of Jesus as well as symbolizing his status as the Christ.</p>
<p>Alpha and Omega</p>		<p>U</p>	<p>This is from the book of Revelation 1:8. "I Am Alpha And Omega, The Beginning And The Ending."</p> <p>God introduces himself as 'the "Alpha and Omega"'. "Alpha" is the first letter of the Greek alphabet. "Omega" is the last letter. The entire quote "I am the Alpha and the Omega," says the Lord God, "who is and who was and who is to come, the Almighty." God gave the revelation to Jesus to show his servants what must soon take place.</p>

<p>7.</p>	<p>Lamp</p> 	<p>L</p>	<p>Window was one of 9 given by Virginia S. Wallace in 1908. This verse (“The Entrance Of Thy Word Giveth Light”) comes from Psalms 119:130.</p> <p>The Wallace windows use similar glass around a center symbols arranged in five rows of stone with the central theme in the middle. Surrounding the symbol are two concentric circles of stones. Within each row are different shapes of glass.</p> <p>The lamp is used as a symbol of wisdom and piety. The Bible describes the Word of God as a lamp unto the faithful. In the parable of the wise and foolish virgins, a lighted lamp is used to indicate the wise ones.</p>
	<p>Cross and Crown</p> 	<p>U</p>	<p>This verse (“I Will Give Thee A Crown Of Life”) is from Revelation 2:10. John is writing letters to 7 Churches – this is part of the letter to Smyrna.</p> <p>There are three crowns specifically mentioned in the New Testament. They are the crown of righteousness, the crown of glory and the crown of life.</p>
<p>8.</p>	<p>The Road to Emmaus</p> 	<p>L</p>	<p>This is the earliest of the Tiffany windows, 1912.</p> <p>Window was given by Mary Ann Downman, who was 90 years old in 1923, living in the same home that she was married and was the oldest person in Fredericksburg at the time. It was in memory of two sons who predeceased her.</p> <p>The story of this window is from Luke, chapter 24, verses 13 to 35. Two disciples encounter Jesus shortly after his resurrection. The look of incredulity and awe on the faces of the men stands in contrast to the dignity and still expression of Christ.</p> <p>As in most figural windows by Tiffany Studios, the faces and arms are painted with enamel. This window shows off Tiffany’s techniques with glass. Drapery glass creates ripples of undulating fabric, as well as areas of shading, realistically depicting the figures’ forms. Plated spotted and confetti glass are used to portray the dappled leaves on the trees in the background. To make confetti glass, small, irregularly shaped pieces of glass are embedded to the reverse of a sheet of glass.</p>
	<p>Angels with Trumpet and Incense</p>	<p>U</p>	<p>This window was also done by Tiffany in 1912.</p> <p>The subject of this window is from the Book of Revelation 9:13 – “The sixth angel blew his trumpet; and I heard a single voice speaking from among the horns of the golden incense altar which is in the presence of God.”</p> <p>This image captures the calm before the storm— the angel on the left is the</p>

			seventh trumpeter, and the angel on the right bears incense. Behind the kneeling angels, billowing cloud rise up, parting at the top to reveal a glistening vision of Jerusalem.
9.	Christ with the Little Children 	L	Window made by the Colgate Art Glass Co in 1907 and restored by Stained Glass by Shenandoah 2008-2009. Marshall Hall (1843-1903) was a Superintendent of Sunday Schools for 38 years and druggist at J.B. Hall Sons on Caroline Street, established by his father John Byrd Hall. One of his brothers Richard R. Hall also attended St. Georges. There are at least 3 scriptural references with Jesus and the Children – Mathew, Mark and Luke. In Mathew, Jesus said, "Let the little children come to me, and do not hinder them, for the kingdom of heaven belongs to such as these."
	Lamb 	U	"Lamb of God" was a description of Jesus first used by John the Baptist. "Behold the Lamb of God, who takes away the sin of the world" (John 1:29) Jesus is seen as the sacrificial lamb going to his death but one that has triumphed. A lamb is sacrificed at the Jewish ceremony of Passover.
10.	Saint Paul Before Agrippa 	L	Window was made by Charles Hogeman in 1908 and restored by Stained Glass by Shenandoah 2008-2009. It was given by Charles W. Wallace in honor of his parents, James and Mary Wallace. His four sons, Charles, Howson, Wellington and Wistar became presidents of the National Bank of Fredericksburg just across the street as did two grandsons, J. Stansbury Wallace and H. Lewis Wallace. Wellington also became a prominent judge in town. Their home was at the current corner of William and Caroline though it was ransacked in the Civil War. This window depicts a hearing, the argument of Paul on the resurrection of the dead, Acts Chapter 25 and 26. The picture itself represents Paul in chains before Festus, the prosecutor of Judea on the right with Agrippa in the middle a small time King. Bernice the wife of the governor on the left. Paul's accusers, guards, chief priests, and people around, with the quotation beneath his speech "And now I stand and am judged for the hope of the promise made of God unto our fathers."

	<p>Angel at the Empty Tomb</p> 	<p>U</p>	<p>The Resurrection subject of this window is the same as Window 3. The window depicts the shock of the tomb being open and Jesus not being there. As with that window the story is told through the Gospel of Mark.</p> <p>The figures are positioned differently than in the other window and they are solitary – there is no comforting between Salome and Mary, mother of James. Mary Magdalene is on the left with the longer hair. Mary, mother of James, is traditionally pictured in blue and she is praying. Salome is carry the anointing vase perfumes and ointments to perform their own rites on Jesus body in preparation of burial, traditionally performed by Jewish women. The angel adheres to Mark’s account wearing robes of white but is not seated. There are overtones of the book of John with Mary Magdalene as she is reaching out to touch the angel as she will try to do with Jesus.</p>
<p>11, 12 13</p>	<p>Ascension Windows</p> 		<p>These are earliest windows produced in 1885 and dedicated to Rev. Edward McGuire who served as rector her for 45 years from 1813-1858 and was the rector when the current Church was built. It was produced in Germany but we do not know the maker.</p> <p>The Ascension took place 40 days after the Resurrection when Jesus led the disciples to the Mount of Olives. He raised his hands, blessed them and then was lifted up until a cloud took him out of their sight. This is shown in the middle window.</p> <p>In the Church of the Ascension on the Mount of Olives, there is an indentation of a rock that is meant to be Jesus’ last footprint on earth. The rock is partially shown on the left window which depicts St. Peter. Jesus asked the disciples, ‘But who do you say that I am?’ and Peter replied ‘You are the Christ, the Son of the living God.’ As a result of that declaration, Jesus said in v 19, ‘I will give you the keys of the kingdom of heaven...’</p> <p>The right image is probably that of John, the beloved who was always with him. John is always depicted as a young, smooth-faced disciple.</p> <p>The other 8 disciples are present – three in the bottom right of St. Peter, three in the middle, 2 in the John window. See if you can find them! Judas was not there since he had hanged himself and neither was Thomas.</p>
<p>14.</p>	<p>Thurible</p> 	<p>L</p>	<p>The scripture is from Psalm 141:2 - “Let My Prayer Be Set Forth In Thy Sight As The Incense” and was one of 9 windows given by Victoria S. Wallace in 1908.</p> <p>A thurible is a metal censer suspended from chains, in which incense is burned during worship services.</p>

	<p>Hands in Prayer</p> 	U	<p>The scripture is also from Psalm 141:2 – “And The Lifting Up Of My Hands Be As An Evening Sacrifice.”</p>
15.	<p>Sun</p> 	L	<p>This was one of the 9 windows given by Victoria S. Wallace in 1908.</p> <p>The verse is from Psalm 122:1. “I Was Glad When They Said Unto Me, We Will Go Into The House Of The Lord.” David wrote it for the people to sing at the time of their goings up to the holy feasts at Jerusalem. It comes third in the series, and appears to be suitable to be sung when the people had entered the gates, and their feet stood within the city.</p> <p>The Sun is symbolic of Christ. It is also a symbol of truth.</p>
	<p>Moon and Stars</p> 	U	<p>The verse is from Psalm 26:8: “Lord, I Have Loved The Habitation Of Thy House And The Place Where Thine Honor Dwelleth.”</p> <p>Sun and moon are often represented in scenes of the Crucifixion to indicate the sorrow of all creation at the death of Christ.</p>
16.	<p>Front</p> 	L	<p>This window is hidden behind the door leading into the Belfry. It was one of 9 windows given by Victoria S. Wallace in 1908 and was restored by Stained Glass by Shenandoah in 2008-2009.</p> <p>The verse is from John 3:5 “Truly, truly, I say to you, unless one is born of water and the Spirit, he cannot enter into the kingdom of God.”</p> <p>The symbol, Font, is part of baptism. Baptism fonts can be either immersion or non-immersion.</p>
	<p>Ark</p> 	U	<p>The verse “Be Received Into The Ark Of Christ’s Church” is from the 1789 Prayer Book - “We beseech thee, for thine infinite mercies, that thou wilt mercifully look upon <i>this Child</i>; wash <i>him</i> and sanctify <i>him</i> with the Holy Ghost; that <i>he</i>, being delivered from thy wrath, may be received into the ark of Christ’s Church.”</p> <p>The Ark was the sign of God that God would be with man until the establishment of the new covenant.</p>