

PHOTOGRAPH COLLECTION 107.1

Collection: Calvary Church Stained Glass Windows Slide Collection

Physical Description: Twenty-one (21) color slides *in notebook*

Acquisition: The collection was donated to the State Archives by Ms. Meade Bridgers Horne, 904 Trade Street, Tarboro, NC 27886 on February 18, 2005. Davyd Foard Hood acted as the agent for the transaction.

Description: The collection contains twenty-one slides of stained glass windows installed in Calvary Church in Tarboro. These are some of the best examples of American stained glass and date from ca. 1868 to 1962. Several of the windows are memorials given by individuals, while the majority of them are composed of religious symbols and motifs.

Arrangement: The slides are arranged chronologically.

Box No. Contents

107.1 See the following descriptions of each stained glass window prepared by Ms. Meade Bridgers Horne:

The Stained Glass Windows of Calvary Church 1868-1962

The Encyclopedia Britannica describes the process involved in making colored or stained glass: adding metallic oxide in the manufacturing process. The term "stained glass window" is generally understood to mean "narrative or pictorial windows." Early windows consisted of thin sheets of marble, alabaster or gypsum, or even wooden boards, with piercings into which were placed small bits of colored glass.

Colored glass dates as far back as the Egyptian Empire, 2,000-3,000 BC. Bits of stained glass, thought to have been used in windows have been found in 7th century AD ruins in Ravenna, Italy and in ruins dating from 7th century England as well. The 12th and 13th centuries in France, Germany and England saw wonders produced by master glaziers in Chartres, Canterbury and Augsburg. Muslim windows were also very beautiful, but were restricted to abstract designs.

A record produced in a European workshop in the 12th century describes the process used to produce a stained glass window:

- A) cartoon, or full-sized drawing on a whitewashed board, with colors indicated by letter
- B) pieces of glass shaped to outline, using an iron with red-hot point, then trimmed with a grozing iron (a flat, notched tool)
- C) cut-outs placed on the whitewashed board and painted with a pigment of dark enamel (powdered glass mixed with metallic oxide in a solution of wine or urine, with paint brushes made of fur or animal hair.
- D) shadows and highlights were achieved by controlling thickness of brush strokes and using thin washes or by picking out a design using a pointed tool
- E) painted glass placed in pans with layers of whiting (ash or quicklime) then fired in a kiln, which fused the painted enamels.
- F) after cooling, back to the drawing board, and then assembled with "H"-shaped strips of lead, formed in wooden molds
- G) fitted lead to grozed glass, soldered and reinforced with putty or cement. Tiffany often used copper instead of lead
- H) window panels fixed in place with leaden strips attached to iron saddle-bars set into masonry

The Reformation and its aftermath in the 17th century put a stop to all this ostentation. By the time England colonized America, the art of stained glass was a dying one. Although glassmaking was an industry that traveled to America with the Jamestown settlement in 1619 (they needed wood to stoke their furnaces, and England was running short of fuel), the glass they made was purely for functional use – bottles and beakers.

In England in 1740 there was a revival of interest in Gothic art and architecture, led by hobbyist Charles Winston; over the next hundred years, the art of colored glass was reborn, coinciding with the reign of England's Queen, Victoria. Chief among the British designers were Edward Burn-Jones and William Morris. America was not far behind in

adopting the English fashions, boasting its own masters of the craft of stained glass: Louis Comfort Tiffany, John LaFarge, George Hardy Payne and Richard Spiers.

The building and glazing of Calvary Church in Tarboro came at the very period when the Gothic Revival was at full roar. We are very fortunate to have some of the best examples of American stained glass. Thanks to Michael O'Brien's skill as a photographer, we now have archival images to share for research and enjoyment.

An English architect, William Percival, designed the church. The construction of the church began in 1860. Work was interrupted by the War Between the States. The building was not finished until 1867. According to a brief account of the Church's history written by Dr. Joseph Blount Cheshire "the stained glass windows were put in as the money was raised. It was a year or two longer [that is, after 1867] before the windows were suitably filled. Several of the windows are memorials, given by individuals. Among them is one in the memory of Gen. William Dorsey Pender.

The following enumerated paragraphs accompany the slides which are in order in their plastic sleeves.

1. Although none of the early windows are signed, we must assume that a window such as this, with no dedication, dates from around 1868. This window contains many elements that appear in our other windows dedicated in the late 19th century. It is fair to assume that they were provided by the same studio. Note the grapevine motif, the crosshatch design, and the rich colors.
2. The Crucifixion window, with its accompanying Chalice and Font windows, are clearly from the same shop. In this depiction, Jesus is shown as the Son of Man, ideally beautiful, as in most Italian paintings of the subject. Painted in great detail, we see: the Spirit of God as a dove, and the Virgin Mary, being comforted by Mary Magdelene. Atop the cross are the Latin initials INRI, which stand for Jesus of Nazareth, King of the Jews. Forming part of the arch are stenciled letters, IHS, Greek for Jes(us). These stenciled bits of glass are identical to the panes in a pair of windows later installed in the Rector's Study, a small room off the northeast corner of the church. We do not know at present the name of the company that made these windows. According to Mrs. Jaquelin Nash, the Crucifixion window was a memorial from a young bride for her husband. We will hope that the identity of the lady will emerge as further research goes on.
3. "God Is Love" – features the Communion Chalice, and the stylized grapes and vines. Mrs. Nash recalled that this window was given to the church by the sister-in-law of the Rector, Dr. Joseph Blount Cheshire. [Possibly one of Theophilus Parker's daughters?]
4. "Children's Gift" – Shows the Baptismal Font, and shares decorative elements – the Maltese Crosses, for instance – with its companion windows.

5. High over the Nave of the Church glows the Star of Bethlehem. Mrs. Nash quoted a letter dated December 1868, in which Dr. Cheshire writes "my little star" will be installed the Wednesday before Christmas. Mrs. Nash suggests that he was the donor of this "glorious Star of Bethlehem". I have counted the stars – 25 of them – maybe they mark the date of Christmas Day!
6. Also in this stylistic grouping of c. 1868 is the St. Paul window, "In Memoriam." The window quotes St. Paul, "I have fought a good fight, I have kept the faith." It is dedicated to Gen. William Dorsey Pender, youngest general in the CSA, who died at Gettysburg in July 1863. He was 29 years old. Note the clumsy patch in the lower left corner. [Note as well the stylized stencilling on the rich red cloak, the green sash and the white tunic.] The stylized grape leaves are repeated here. The sword is a symbol of St. Paul's struggle to introduce Christianity to the world, as is the book of his letters.
7. "Blessed are the Pure in Heart", another window in the late 1860's grouping, was given in memory of Florida Cotton Saunders, wife of William L. Saunders. Born in 1841, she died in 1865. She was a kinswoman of film actor Joseph Cotton. Notice the somewhat playful use of floral designs that remind us of cotton bolls. The Easter lilies are of course, a reference to the Resurrection. The Magen David (Shield of David) is a very ancient symbol used by Christians as well as Jews. If you read *The DaVinci Code* by Dan Brown, you'll know that it has a very interesting meaning as well. Along with the Pentacle, or five-pointed star, the six-sided star served in ancient times as a magical sign. In the Middle Ages it became associated with the Jews, assuming a religious significance. It was used in medieval cathedrals as well. The 20th century Jewish philosopher, Franz Rosenzweig referred to the Magen David as "The Star of Redemption". He saw it as two "triads." The first included God, world and man; the second creation revelation and redemption. In the Saunders window, of special interest to us is the partial detail of a complex cross design used in the green triangular "diapering" on this window. It matches exactly the same pattern used in the Chalice and Font windows.
8. "Suffer the Little Children to Come Unto Me/ Of Such is the Kingdom of Heaven" / In Memoriam/ Francis Little Dancy/ born January 14, 1859 – Died July 4, 1859. This tenderly naïve painting is by the same shop as the Crucifixion (the pouty mouths are identical) It also shares the IHS figure, the grapevines and beading present in most of these early windows. There is a repaired section. (There are other battle scars on other windows – we have mentioned the crude patch on the St. Paul window. There is a broken pane in the Holy Family window, and a bullet or BB hole in the Crucifix. It is for this reason that sheets of Lexan were placed over all the windows in the 1970s.)
9. The Rose Window in the west wall is the last in this series of related early windows. It was clearly planned for by the architect. Its vivid primary colors are especially stunning in the late afternoon. Often this Crown of Heaven glows comfortingly over the heads of those gathered to witness a funeral service. Pearls adorn the golden crown, which is surrounded by 12 stars (the 12 tribes of Israel and the 12 Apostles).

The Shield of David appears in the framing. Golden leaves with white blossoms are reminiscent of the "cotton blossoms" in the Saunders window. The stenciled borders indicate a date and shop exactly like the Crucifixion and the eight other preceding windows. Let's hope that we will find the identity of this mystery glazier soon!

10. The 20th century started on a high note for Calvary's windows. In 1905 Tiffany Studios produced "Moses and the Ten Commandments". The English architect Christopher Wren praised "the divine gift of light." He would have admired our Moses. "In Memoriam Frederick Philips/ June 14, 1838- January 14, 1905." This is a signed work. Try spending a little time in the Church with this window, with no interior lights on. It just radiates. Aside from the sinuous natural line of the Art Nouveau style, this window is an excellent example of the opalescent technique developed by John La Farge and brought to perfection by Louis Comfort Tiffany.
11. "The Presentation in the Temple", alas was not signed, but was dedicated in 1914, "In Memory of the Rev. Joseph Blount Cheshire, D.D. / And his Wife Elizabeth Toole (Parker) Cheshire/ Erected on the 100th Anniversary of His Birth, December 29, 1814." According to Mrs. Nash, the style is "English". This style is noted for delicate painting; scenic backgrounds; graceful architectural canopies and borders; decorative silver stained motifs; and greenish white flesh. All are here present. The subject is the Presentation of the infant Christ in the Temple in Jerusalem. [Luke 2; 22-38] Here Dr. Cheshire himself takes the part of the elderly priest, Simeon, in a beautifully detailed portrait. Also present are the Prophetess Anna, St. Joseph, the infant Jesus, and the Virgin Mary, bearing two sacrificial doves. Simeon is moved by the appearance in the Temple of the Christ, to utter the "Nunc Dimittis" – "Lord, now lettest thou thy servant depart in peace." The artist has kindly provided an exit route – the gates at the top of the lancet – perhaps the gates to eternal bliss? [Could this be an unsigned Payne or Spiers?]
12. "Blessed are the Peacemakers". This Angel, fully supplied with Gothic borders, rich colors and figured background, was dedicated "To the Glory of God and in Loving Memory of / 1850/ Kate E. Staton/ 1924/ Given by her Children." This heavenly Cherub, a dispenser of Wisdom, is dressed in robes of gold embroidery, and makes the sign of peace. The window is the earliest we have signed by Payne and Spiers of Paterson, New Jersey, a company that was in full production 1890-1930; they still provide hand-painted designs for stained glass windows. Their work included religious, decorative, military, memorial and historic subjects.
13. The Good Samaritan, "Blessed are the Merciful," proclaims this richly depicted scene of a favorite *New Testament* parable. The window, which shares many elements with the Cheshire window, was dedicated in 1928, "In Humble Gratitude to God/ For the Precious Life and Example of My Husband/ Colonel John W. Gordon/ March 25, 1847-January 5, 1928." The deep colors and floral borders including golden crowns, set this work squarely in the English style. As with the Cheshire window, there is no signature.

14. Although it shares many stylistic features with Tiffany's work, "The Good Shepherd" is NOT, as was thought for years, a Tiffany. It is clearly signed Payne & Spiers, Paterson, NJ. And I say hurray for them!!! "The Good Shepherd, Who Giveth His Life for the Sheep," was dedicated some time after 1937, "To the Glory of God and In Loving Memory of the Rev. Bertram Ervin Brown, D.D./ Rector of this Parish for 28 Years." With the stippling, the rippled glass and layered glass, all so familiar with Tiffany, it's no wonder this wasn't spotted for a Payne & Spiers, whose carefully linear works are so effective.
15. In the early days of World War II the children of Annie Hyman Philips Jackson dedicated this lovely angel (a Seraph with red wings, to be exact) in memory of their mother. The angel quotes the book of Malachi 3:17, and holds out a casket full of heavenly jewels. Malachi (which means "God's Messenger," as does "Angel") is not a happy book. It is the last of the *Old Testament*, and is set in a time of exile and deprivation. This verse, though, encourages the true believers to hang in for the long haul. Things will get better – FOR THEM. What a great wartime memorial! This is Payne & Spiers at their best. Compare the Gothic frame and the ornate robes to the "Peacemaker" Angel. Keep the border in mind. Also, note the interesting little white rose – the rose of purity – in the badge at the lower right corner. One art historian states that American glaziers didn't know the meanings of many symbols used in Medieval designs. But this one seems pretty straight forward.
16. In 1954, Mrs. Lawrence Sprunt of Wilmington, donated this Holy Family and Angel "In Memory of / 1848 Samuel Simpson Nash/ 1930/ and 1859/ Annie Gray Cheshire Nash/ 1951" (her parents). This design, unsigned, features the same Gothic border as the "Peacemaker" Angel seen earlier. Therefore, it is probably Payne & Spiers. Here in the foreground we see a symbol – a rather 19th century design lantern – the Light of the World.
17. One Calvary regular pointed out to me that most people don't really see the next four windows very well, because on Sundays they are all covered up with choir members! This youthful Jesus, with symbols linking him to the Temple, was given by Mary Anna Peterson Bryan "In Humble Gratitude to God/ for My Sunday School Children/ 1900-1950". I think THEY should have given it for HER! Produced by the J & R. Lamb Studios, this charming window sports a little Lamb Militant (perhaps a logo?) With a more "Etched" than "Painted" look, this design includes a rich array of symbols: lilies, doves, crowns, six stars and a temple lamp.
18. "The Flight Into Egypt" is unsigned, but its linear, classical style looks very like our old friends, Payne & Spiers. St. Joseph, Virgin Mary and Baby Jesus on a donkey, guided by a Star and an Angel, pass the Great Pyramids and a palm tree, in their effort to avoid King Herod's rage. This is one of the best narrative windows we have. The window was given in 1955 in memory of "1853 – Nicholas Constantine – 1954 and 1871- Martha Randolph Constantine – 1929," by their children.

19. Compare to the preceding window "This is My Beloved Son," signed by Payne & Spiers. It was given c. 1954 "In Memory of 1863/ John Oscar Worsley/1947 and 1868/ Fannie Rowe Worsley/ 1954." Here Jesus stands in a limpid but barely trickling Jordan River. John the Baptist anoints him with a scallop shell that could have come from the Tar River! The Holy Spirit dives from above. How appropriate that this window casts light on our Font.
20. In an unsigned work rather like J. & R. Lamb's Young Jesus, Mary, Queen of Heaven, sits with the Infant Jesus. The window is dedicated "In Memory of Hattie Sherrod Darrow," who died in 1958. This little window is LOADED with symbology. In the borders we have lilies of the valley, doves, Easter lilies, the Torah, wheat, crowns, stars, and "Peter's Keys"(the XP epigram for Christos.) And in two wonderfully archaic badges, we have the Earthly Mother and Child (almost like a Pieta) and a Cross.
21. The latest addition to our windows is the Saint Francis, given in 1962 "To the Glory of God and in Loving Memory of Laura Placidia Clark, Wife of John Luther Bridgers (junior). George S. Hill, a friend of Mrs. Bridgers' granddaughter, Rebecca White Johnston, designed the window. The design was submitted to the Vestry, who objected to a rather large owl perched on the Saint's head. With owl removed we have plenty of other creatures, "fowl" and fair, that were beloved of the Saint. For all his simplicity, Saint Francis wears a crown – of laurel. His cathedral is made of stout interlocking tree trunks and limbs, reminiscent of the mountain crafts so dear to the Bridgers family. The beautiful red glass seen in this and many other windows in Calvary was developed by Englishman William Edward Chance in 1863.

I hope that you will agree with historian George Eatmon who praises Stained Glass for its "unique power to teach... about wisdom and courage...."

Meade Bridgers Horne
March, 2004