

STAINED GLASS WINDOWS

St. James's Episcopal Church Cambridge, Massachusetts

An Illustrated Guide

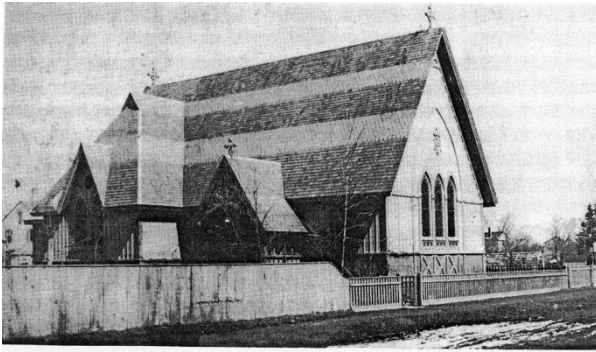
Susan R. Holman

This document reproduces what was once a dedicated website that I created sometime around 2002, of the stained glass windows in the sanctuary of St. James's Episcopal Church in Porter Square, Cambridge. When I deleted the old site due to rising costs in February 2024, I was surprised (but heartened) to learn the parish noticed and missed it immediately! My abundant thanks to those who called for an illustrated pdf that the church can post and share into the next century! The parish continues lively and active in the community, so comments about practices here reflect my memories as a parishioner between the late 1980s and the early 2000s. To see the space and these wonderful windows in person, please visit the church!

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A Very Brief History of St. James's Episcopal Church

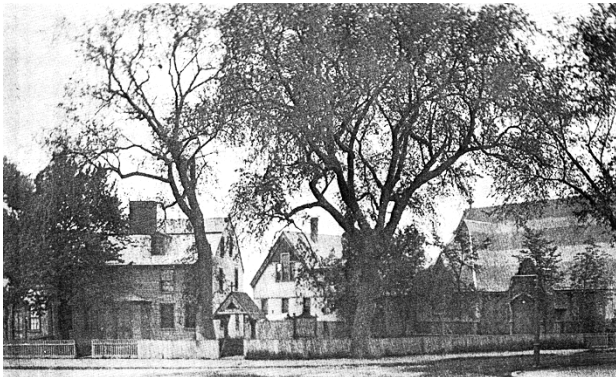


EXTERIOR OF THE ORIGINAL CHURCH



INTERIOR OF THE ORIGINAL CHURCH

St. James's Episcopal Church, named for the Apostle James (a fisherman symbolized by images of shells) was founded in 1864 by two laymen (Samuel Batchelder and George Dexter; see window #11), a retired clergyman, the Rev. Andrew Crosswell, and his wife, Caroline Augusta Crosswell. All four were parishioners at Christ Church in nearby Harvard Square and shared a desire to start an Episcopal mission in the rough and noisy cattle market area of North Cambridge.



Mary Longfellow Greenleaf (1816–1902, seen at right), was one of the new church's most faithful supporters. Her brother was the poet, Henry Wadsworth Longfellow (who wrote,

among other things, "The Midnight Ride of Paul Revere"). Widow to the wealthy merchant, James Greenleaf, she was also Caroline Crosswell's sister-in-law. The church's Greenleaf window (#2 on the floorplan) is an early 20th century tribute to the life and work of this generous and remarkable patron.

It was her generosity that funded both the entire original church building, called the "Chapel," including furnishings, in 1870–71 and the chancel of the new church, begun in 1888 and designed by the New York architect, Henry M. Congdon.



In 1885, the parish purchased the corner lot next to the Chapel, where the old Davenport Tavern still stood (see image above, with the Tavern on the left and the Chapel on the right). By some irony, this was the very tavern where British soldiers stopped for a drink that fateful night of April 19, 1775, before proceeding to Lexington and Concord and the historic battle with the Minutemen. Paul Revere and his friends may have arrived in Concord ahead of the British, but part of him remains today on the site of the old Davenport Tavern. It is a church bell repaired and rebuilt by Paul Revere that graces the very corner of St. James's beneath Mrs. Greenleaf's memorial window. St. James's historic "Paul Revere Bell" rings out at the beginning of every Sunday morning's 10:30 worship service.

The chancel, including the high altar windows as they appear today, were Mrs. Greenleaf's gift as a memorial to her husband. The windows arrived from London on November 4, 1889, the day before the

appointed opening of the new church. However, the windows had broken so badly in transit that they were shipped to New York for repairs, and the church opened without them.

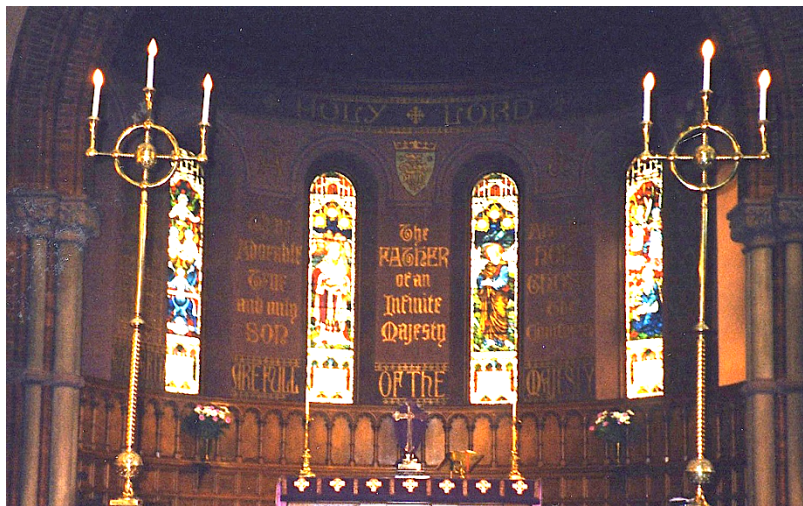


The 1888 chancel (seen at left in a sketch by Frank Morgan) shows the windows in their context, as part of the chancel art evoking the liturgical hymn, the *Te Deum Laudamus* (see pp. 14 and 16). This hymn is also echoed in the garlands of the stained glass angel windows (#19 on the floor plan) high above each side of the choir.

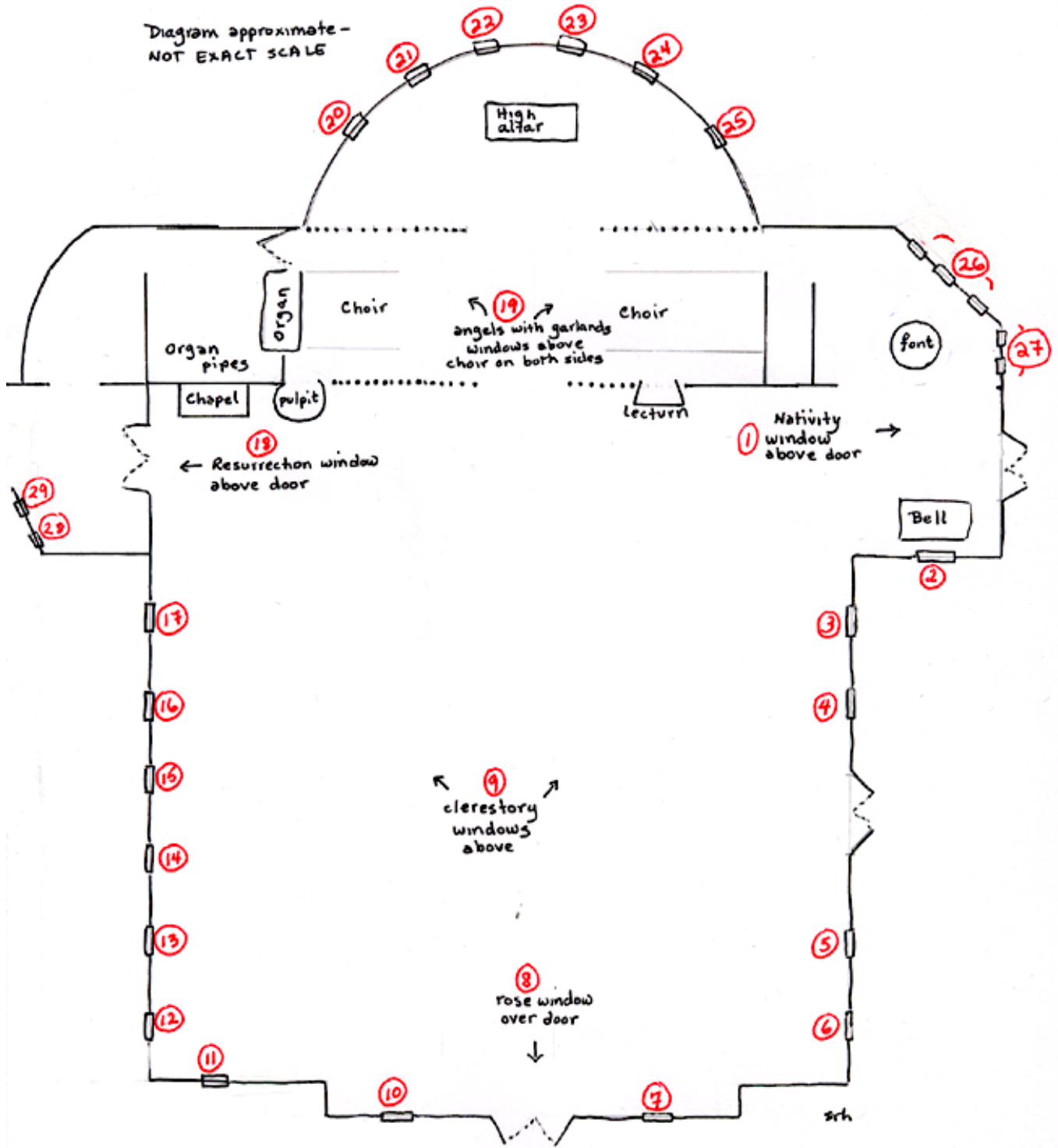
The historical information and black & white photos in this introduction are from 1864–1964: *Centennial Year, St. James's Parish, Cambridge, Massachusetts*. Special thanks to John Hixson for the loan of this now-rare booklet, and to Janet Hobbs for many details about the windows' history and design. That book also includes an 8-page "Tour of St. James's Church" by the former director of the Altar Guild, Miss Iris D.

Morgan, available as a standalone pdf on request (or check the parish website!)

Below: Facing the high altar from the center of the church, in 2002. All color photos in this document are by Susan R. Holman and are for the unrestricted, nonprofit use of St. James's Episcopal Church.



FLOOR PLAN WITH WINDOWS NUMBERED, DESCRIBED AND ILLUSTRATED FURTHER BELOW:



1. THE HARNUM WINDOWS



Left: The Harnum windows as they appear from the floor.

Inscription: *To the glory of God and in loving memory of Gordon H. Harnum and Gladys C. Harnum*



This lovely set of windows, crafted by Lyn Hovey Studio Inc., includes a circle of angels above five vertical windows, depicts the Christmas story. The infant Jesus is in the manger in the central panel, with the wise ones of the ages approaching him on the left, behind Mary, and the shepherds approaching from the right, behind Joseph. The star that heralded Christ's birth is in the center of the flower-petal window above (photographed separately and here slightly enlarged). A close-up of two of the angels around the star is below.

Each year in Advent the church sets up an enormous Christmas tree in the sanctuary, just beneath these windows. They also give their special light to all our baptisms, since the baptismal font is a few feet away, and families and infants gather in the space just below.

2. ANNA



Text above the figure:

And there was one Anna, a prophetess, the daughter of Phanuel, of the tribe of Asher; she was of a great age, and had lived with an husband seven years from her virginity; and she was a widow of about fourscore and four years, who departed not from the temple, but served God with fastings and prayers night and day. -Luke 2:36-37.

This window dedicated to Mary Longfellow Greenleaf, one of the church's original and most generous patrons, stands in a corner facing west, just above the church's historic Paul Revere Bell. The inscription below the figure reads:

In loving memory of Mary Longfellow Greenleaf, widow of James Greenleaf; the Anna of this Temple; MDCCLXVI-MCMII; for nearly 30 years a communicant of this parish; its oldest member and always its bountiful benefactor. Her largest gift to it was herself. The sister of poets her whole life was one long poem. The wisdom that is from above was hers and the charity that never faileth. Rejoicing in hope, patient in tribulation and continuing instant in prayer. She distributed to the necessity of saints. And was given to hospitality. She rejoiced with them that rejoice and wept with them that weep. She stretched out her hand to the poor and

in her tongue was the law of kindness. She rests in the Lord. Her works do follow her and her memory is blessed.

3. DOROTHEA

Inscription:

To the glory of God and in loving memory of Eva A. McBride, died June 12, 1934. God grant unto her eternal rest.

According to the fourth-century historian, Eusebius (*H.E.* 8.14), Dorothea was a Christian noblewoman who lived in Alexandria. Maximinus Daia fell in love with her but because she rejected him, he condemned her to exile. There is also a legendary Dorothea of Caesarea in Cappadocia. In the calendar of saints, Dorothea is usually remembered on February 6.

Eva McBride was a nurse who served in World War I with a unit of physicians and surgeons from Harvard.



Left: the full Dorothea window; right: detail.

4. ST. JOHN

This window (seen in full at left with the eagle at right, symbol for the fourth Gospel) is the Sawyer Memorial, and was created by Whittemore Associates in Needham Heights in 1968.

"[The Roman Emperor] Nerva ... recalled John from the island [of Patmos] and allowed him to live in Ephesus. At that time he was sole survivor of the twelve disciples, and after writing the Gospel that bears his name was honored with martyrdom ... Papias, the bishop of Hierapolis, who had seen him with his own eyes, claims in the second book of the Sayings of the Lord..."
 - from a 9th century chronicle by one "George the Sinner"; English translation here from Lightfoot & Harmer, *The Apostolic Fathers*.



5. ST. LUKE

Inscription:

In loving memory of James & Sarah Harnum, James & Elizabeth Primmer

One ancient Christian text, the Muratorian Canon, notes of St. Luke that "After Christ's ascension, Paul took this Luke, a doctor, with him on account of his knowledge of law; with his approval he wrote what was good. Not having seen the Lord in the flesh,

according to the facts he had been able to acquire, he began to write from the birth of John."

Right: the full image; above left: ox detail, the symbol of Luke's Gospel.



6. ST. MATTHEW

Inscription:
In loving memory of Lillian H. Thode, 1885-1968.

Window by Whittemore Associates in Needham Heights, 1968.

“Matthew composed the oracles in the Hebrew language and each person interpreted them as best he could.”
-a tradition from Papias (2nd century), on how the Gospel of Matthew was first written down (Eusebius, *HE* 3.39.16).



7. THE GOOD SHEPHERD WINDOW

Inscription:
In loving remembrance of Thomas and Jane Russell Adams of Castine Maine and their daughter Ruth Reed Adams.

This window is by the famous artist, John La Farge (1835-1910)

The image of Jesus as the good shepherd is based on John 10:11-16, which reads:
“I am the good shepherd. The good shepherd lays down his life for the sheep. The hired hand, who is not the shepherd and does not own the sheep, sees the wolf coming and leaves the sheep and runs away — and the wolf snatches them and scatters them. The hired hand runs away because a hired hand does not care for the sheep. I am the good shepherd. I know my own and my own know me, just as the Father knows me and I know the Father. And I lay down my life for the sheep. I have other sheep that do not belong to this fold. I must bring them also, and they will listen to my voice. So there will be one flock, one shepherd.”



8. THE ROSE WINDOW

This window, best seen from the altar or as you are walking down the central aisle from the altar (right) has no inscription.

Left: a close-up view of the rose window. You can see the detailed decoration around it, which is repeated throughout the sanctuary in blue and gold paint.



9. CLERESTORY WINDOWS

Two sets of windows set into the sloping ceiling high overhead in two 'clerestory' spaces are dedicated to the Maynard and Kendrix families. Because distance makes it impossible to see the details from the ground, the images below are from the two studios, used here with permission.

9A: THE MAYNARD WINDOWS

Inscription:

In loving memory of Edgar Maynard 1910-1994.

Windows and photos by Daniel Maher Stained Glass; used with permission.

These windows illustrate Pentecost, described in Acts 2:1-4:

"When the day of Pentecost had come, they were all gathered together in one place. And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting. Divided tongues, as of fire, appeared among them, and a tongue rested on each of them. All of them were filled with the Holy Spirit and began to speak in other languages, as the Spirit gave them ability."



9B: KENDRIX WINDOWS

The Kendrix windows (no inscription) feature the women mentioned in the Gospels who were close to Jesus. This pair of stained glass images was a gift from Muriel Kendrix in memory of the women in her family who had passed on. The windows were made by Lyn Hovey Studio, Inc.; the images are reproduced here with permission.

9C: GRAY MEMORIAL WINDOWS

The windows in the square-built “lantern,” high above the nave (called the “crossing”, seen at right and in the tower in the outdoor photo below) are a memorial to the Rev. George Zabriskie Gray (1838-1889), an early friend to the parish.



10. LIGHT OF THE WORLD WINDOW



This Rice family memorial window was made by John La Farge (1835–1910), based on Jesus’s words in John 8:12, “I am the light of the world. Whoever follows me will never walk in darkness but will have the light of life.”

Next to this window a plaque reads:

John Horace Rice, 1801–1872, first senior warden of this parish, 1866–1872

Maria Hall Rice, his wife, for many years senior parishioner of St. James’s, 1809–1897

Joseph Henry Rice, 1829–1829

John Franklin Rice, 1831–1869

Adeline Alberta Rice, 1835–1899

Their children

Of this family this tablet and the adjacent window ‘Christ the Light of the World’

Are a grateful memorial

Erected by the parish with a bequest from Mrs. Rice

By which also the last of the debt upon this church

Was paid ensuring its consecration

Tuesday in Whitsunweek

June 5 AD 1900

In Christian art, this image is often also used to illustrate Revelation 3:20, where Jesus says, “Behold, I stand at the door and knock; if any one hears my voice and opens the door, I will come in to him and eat with him, and he with me.”

11. TWO DISCIPLES

Words above the figures:
"After these things the Lord appointed other seventy also, and sent them two and two before his face into every city and place whither he himself would come." -Luke 10:1.

Inscription below the figures:

*In memory of Samuel Batchelder
Born Jan. 9, 1830
Died April 24, 1888
George Dexter
Born July 18, 1838
Died Dec. 18, 1883
Lay founders of the Mission out of which this parish grew
1864*



12. ST. MARK

Inscription:
In loving memory of Walter A. Holmberg, 1901-1968

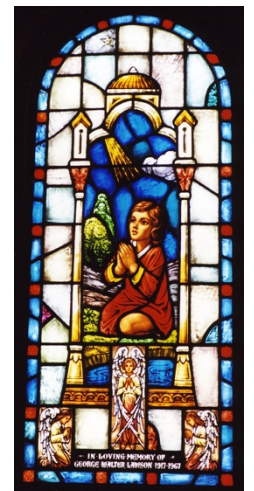
Early Christian traditions about the author of the second Gospel include the story that: "Mark, having become Peter's interpreter, wrote down accurately everything he remembered, though not in order, of the things either said or done by Christ. For he neither heard the Lord nor followed him, but afterwards followed Peter, who adapted his teachings as needed but had no intention of giving an ordered account of the Lord's sayings. Consequently Mark did nothing wrong in writing down some things as he remembered them, for he made it his one concern not to omit anything which he heard or to make any false statements in them."

-a traditional account, attributed to the early church historian Papias (ca. 2nd century), on how the Gospel of Mark was first written down (Eusebius, *HE* 3:39)



13. CHILD PRAYING, WITH ANGELS

Inscription:
*In loving memory of George Walter Lawson,
1917-1967*





14. MARTHA AND LAZARUS

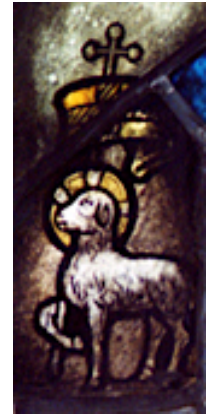
This window features Jesus's friends, Martha and her brother Lazarus. The story of Lazarus's death, Martha's theological discussion with Jesus, and Lazarus's resurrection, is in John 11:1-44.

Inscription:

*Be thou faithful unto death and I will give thee a crown of +life+
In loving memory of Grace and Charles Ellis Cutter
Cutter Memorial. October 25, 1905*



Image details: the siblings (left); symbolism of Christ as the sacrificial lamb (right); inscribed verse (below) is from Revelation 2:10.



15. MADONNA AND CHILD



Inscription:

In memory of The Reverend Ernest Moorhead Paddock, rector of this Parish, 1910-1945

Window by Reynolds, Francis & Rohnstock, Boston, 1935

According to the 1964 *Centennial history* (p. 28), the story goes that a parishioner who had originally commissioned this window (in the middle of the Great Depression) was ultimately unable to pay for it. So the Reverend Ernest Moorhead Paddock (St. James's rector 1910-1945) paid the bill out of his own personal funds. This is likely why the dedication of the window to Mr. Paddock was added after his death, while the window itself was made and installed ten years earlier.





16. YOUNG DAVID, PLAYING THE HARP

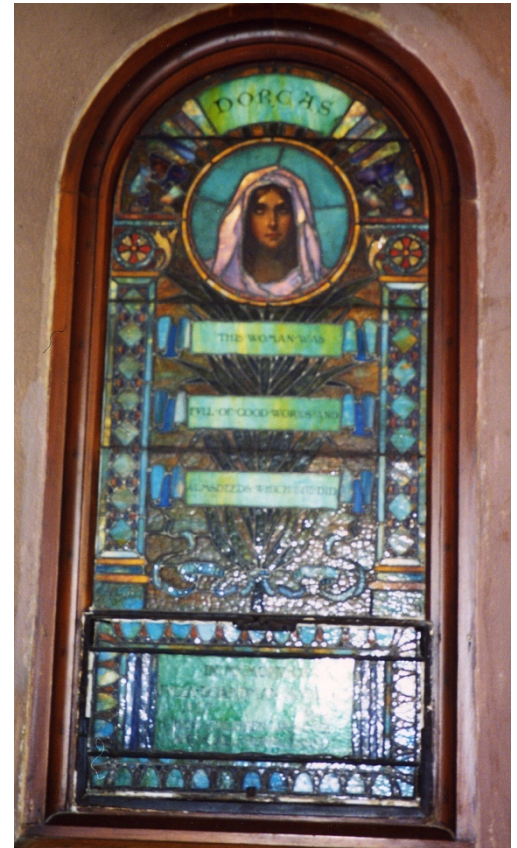
Inscription:
Ellerton Frank Jones Ross
1873-1898

The window was made by M.E. Goodhue Co., Cambridge, Mass. The window commemorates a parishioner who had been an active choir member and died young.

17. DORCAS

Inscription:
This woman was full of good works and almsdeeds which she did.
In memory of
Julia Boardman Jamieson
1827-1895
'Her children shall rise up and call her blessed'

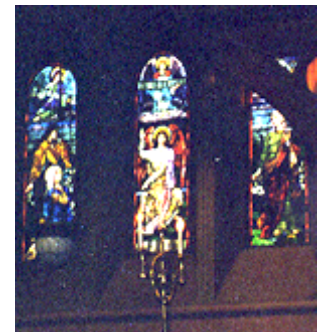
The story of Dorcas is in Acts 9:36-42:
Now in Joppa there was a disciple whose name was Dorcas. She was devoted to good works and acts of charity. At that time she became ill and died. When they had washed her, they laid her in a room upstairs. Since Lydda was near Joppa, the disciples, who heard that Peter was there, sent two men to him with the request, 'Please come to us without delay.' So Peter got up and went with them; and when he arrived, they took him to the room upstairs. All the widows stood beside him, weeping and showing tunics and other clothing that Dorcas had made while she was with them. Peter put all of them outside, and then he knelt down and prayed. He turned to the body and said, 'Tabitha, get up.' Then she opened her eyes, and seeing Peter, she sat up. He gave her his hand and helped her up. Then calling the saints and widows, he showed her to be alive. This became known throughout Joppa and many believed in the Lord."



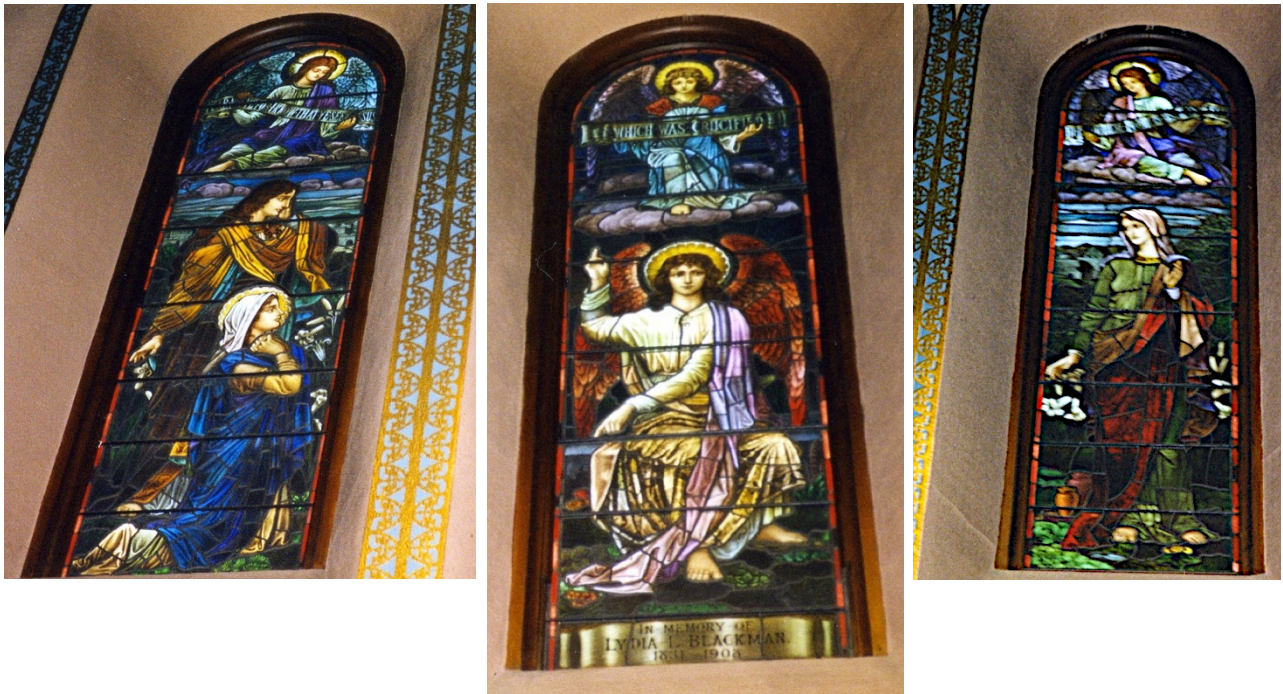
18. THE RESURRECTION WINDOWS

Inscription: Above the figures in the first two windows:
Fear not ye for I know that ye seek Jesus which was crucified. He is not here for he is risen as he said.

Below the central window of the resurrected Christ:
In loving memory of Lydia L. Blackman
1831-1908



The resurrection windows close up:



19. CHOIR ANGELS

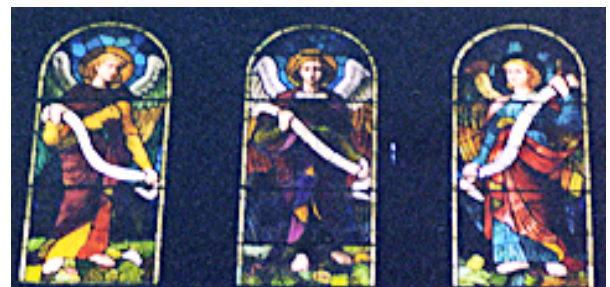
So high up on the wall that you can barely see them are two sets of three windows, each containing an angel with a garland. These are just barely visible in the top to the right of the arches in the photo below, looking north toward the choir area. At the bottom of the photo of the lantern windows 9c (above), you can glimpse the other set. The garlands of those on the north side read:



Gloria in Excelsis
Jubilate Deo
Benedicanima meo

The angels on the south side bear garlands with the words:

Te deum laudamus
Laudate Domine
Venite exultemus



20-25 HIGH ALTAR WINDOWS

The six windows in the apse surrounding the high altar, together with the entire 'chancel' (the area around the altar) were designed to express heavenly praise of God in the words of a fourth-or-fifth-century Christian hymn, the *Te Deum Laudamus*. Phrases from the hymn are painted in gold on the wall above, around, and between each of the high altar windows. The banner above the windows reads: "HOLY HOLY HOLY LORD GOD OF SABBAOTH." And just below each window, painted in gold on purple ground are the corresponding words, "Heaven and earth are full of Thy Glory." (example below) The three spaces between the second and fourth windows affirm the Trinity with the phrases, "The Father of an Infinite Majesty," "Thine Adorable, True, and Only Son," and "Also the Holy Ghost the Comforter." The phrases in the glass at the bottom of each of the six altar windows (left to right) read: (1) "To Thee all angels cry aloud," (2) "To Thee the cherubim and seraphim continually do cry," (3) "The goodly fellowship of the prophets praise Thee," (4) "The glorious company of the apostles praise Thee," (5) "The noble army of martyrs praise Thee," and (6) "The holy church throughout all the world doth acknowledge Thee." Flanked by angelic beings, three humans in the windows include King David playing the harp in the third window, the apostle James against a background of sailboats in the fourth window, and the Christian martyr St. Catherine, with the wheel of her torture, in the fifth window.



It is impossible to see all six of these windows at once except from the high altar. Those who kneel at the altar rail for the eucharist are literally surrounded by these representations of all peoples with whom they have shared worship across time.

For the complete text of the *Te Deum Laudamus*, in a traditional premodern English translation, see p. 16.





26. WINDOWS BEHIND THE BAPTISTRY

Inscription of these windows:

*Go ye therefore and teach all nations
Baptizing them in the name of the Father
And of the Son
And of the Holy Ghost*

*In loving memory of the Rev. George Washington Porter,
D.D., who often ministered in this parish
Born June 21st MDCCCXVII
Died March 2 MDCCCXCIX*

As with windows #7 and #10, these windows were also designed and made by John La Farge (1835–1910). This trio of baptistry windows contain images of greenery, fruit, and the yellow-orange warmth of sunlight. The windows' mottled hues also create a soft, nurturing light for the prayer teams who stand here each week to support anyone in need of healing, peace, and prayer.

27. JESUS AND LITTLE CHILDREN, NEAR BAPTISTRY

Inscription under the left window:

In loving memory of Walter H. Floyd, Given by his family and friends

Under the right window:

In loving memory of John and Alfreda Magee.



28. CHIU WINDOW

Inscription (seen at left):

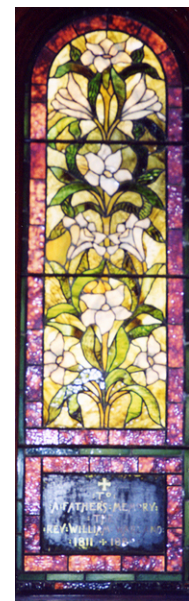
*In memory of our father
Kaiming Chiu
1898–1977*



29. WARLAND WINDOW

Inscription (seen at right):

*To a father's memory
The Rev. William Warland
1811–1880*





Te Deum Laudamus

We praise Thee, O God; we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all angels cry aloud, the heavens and all the powers there-in;
To Thee cherubim and seraphim continually do cry:

Holy, holy, holy, Lord God of Sabaoth!
Heaven and earth are full of the majesty of Thy glory.
The glorious company of the Apostles praise Thee;
The goodly fellowship of the prophets praise Thee;

The noble army of martyrs praise Thee;
The holy Church throughout all the world doth acknowledge Thee:
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.

When Thou tookest upon Thee to deliver man,
Thou didst humble Thyself to be born of a virgin.
When Thou hadst overcome the sharpness of death,
Thou didst open the kingdom of heaven to all believers.

Thou sittest at the right hand of God
In the glory of the Father.
We believe that Thou shalt come
To be our Judge.

We therefore pray Thee, help Thy servants,
Whom Thou hast redeemed with Thy precious blood.
Make them to be numbered with Thy saints
In glory everlasting.

O Lord, save Thy people and bless Thine heritage.
Govern them and lift them up forever.
Day by day we magnify Thee.
And we worship Thy Name ever, world without end.

Vouchsafe, O Lord, to keep us this day without sin.
O Lord have mercy upon us, have mercy upon us.
O Lord, let Thy mercy be upon us, as our trust is in Thee.
O Lord, in Thee have I trusted; let me never be confounded.

Source: English translation here follows *The Lutheran Hymnal* (St. Louis: Concordia Publishing House, 1941), 35-37. The *Te Deum* is an ancient Christian hymn (also called a canticle), thought to date to the 4th or 5th century. Since the original author wrote it in Latin, it is variously attributed to Ambrose, Augustine, or (the majority of scholars these days suggest:) Nicetas of Remesiana.

