

The Stained Glass of St. John's Church Keokuk, IA

Text and Drawings by Alice Bowers, 1974



A Forward

I would like to dedicate this wee booklet (a presumptuous assumption) to the Reverend Donald E. Baustian, present rector of St. John's, and his wife, Beverly. Through their true Christian leadership, our parish is growing in physical proportion and spiritual beauty.

I would also like to thank those who helped me along the way of stained glass, especially Father Don, Margaret Cohagan, William Dawkins, William Talbot, Doris Foley, Edith Baker, Martha and Edward Johnstone, Charles Wells, Jerry Lucas, Gregory Baustian, and my husband, Richard Bowers.

Alice Bowers

Keokuk, Iowa
Lent, 1974

(Edited by Emily D. Rohlfs)

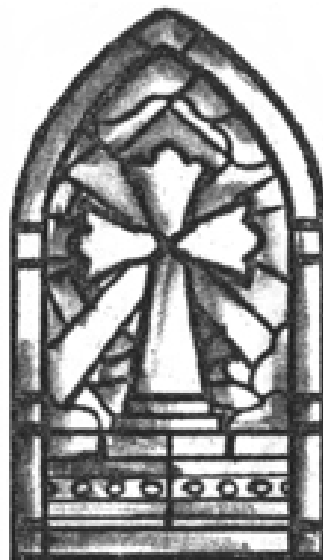
Rectors of the Parish

Otis Hackett	1850-1853
George Denison	1853-1857
Joseph Trapnell	1858-1861
Robert Jope	1861-1865
Henry Woods	1866-1867
Jonas Green	1867-1869
William Henderson	1869-1871
Robert McIlwain	1871-1911
John Charles Sage	1911-1918
William Lamont	1918-1945
Gerald Graham	1945-1951
Clyde Jardine	1952-1966
Donald Baustian	1967-

(pamphlet published in 1974)

The Drawings

Cover:	Detail of Chancel Angel
Page 1:	Red Cross of Constantine
Page 5:	Detail from Conversion
Page 9:	Christ the Good Shepherd
Page 13:	Bougereau's Madonna
Page 19:	Jackson Kemper



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When William Stewart was appointed Surgeon General of the United States, he addressed The World Health Organization and said: "We should be as concerned with ugliness and loneliness as we are with micro-organisms and carcinogens. The truly healthy environment is not merely safe but stimulating."

When one walks in the nave of Saint John's and his eyes are drawn to the altar, from there one's attention centers are drawn to the altar, from there one's attention centers on the beautiful array of stained glass windows. Surely, this environment is not only safe and stimulating but uplifting to the soul. At times, this is as necessary to man as food and drink, if one must justify beauty.

The origin of stained glass is obscure and there are many conflicting dates in various reference books, some reporting the existence of it in the seventh century in Egypt. It apparently spread to Italy and Venice and other parts of Europe about the tenth century AD. There is a manuscript that records the Bishop of Rheims,

968-988, AD, rebuilt the Cathedral, redecorating it with windows representing various stories. Another mention of stained glass during the tenth century is found in *The Miracles of St. Benoit*. Figures of prophets in Augsburg date from the eleventh century.

A simple definition of a stained glass window is that it is translucent mosaic held together by lead. The lead is not merely a connecting medium, but in all designs plays a part of its own. It outlines the main shapes of the design, giving definition and rhythm to the masses of color. The pigment used to get the various colors is ground glass mixed with various oxides. This is applied to a piece of glass and fired in a kiln at a temperature of 1470 degrees, causing the pigment to melt and fuse with the glass pane. The early pigment was confined to an opaque brown tone and was used more as a means of outlining than coloring. The metal was probably iron. Then in the fourteenth century a yellow color was developed from silver. At this time the glass was colored throughout and was known as pot-metal. More sophisticated methods of painting on the glass were developed, and the glass was dipped while still pliant enough to receive a more translucent film of color. Now the glass was mixed with more oxides, such as copper for green, cobalt for blue, manganese for purple, gold for red, etc.

The glass was put together with strips of lead that were soldered at points of junction. The windows in St. John's and

many other places have little wires embedded in the lead which have to be twisted and tightened at various intervals, as the weight of the glass and the change in the elements causes the windows to bow.

Originally, the glass was cut with a hot grozing iron, but after 1500 AD glasscutters employed the method of diamond cutting. Today, a tool is used that has a sharp blade at one end and a ball-like tapping object at the other end. The glass is first scratched with the sharp end, and then tapped with the other to cut the desired shape.

To take a tour of St. John's gallery of stained glass it is appropriate to start at the beginning, with the small window in the vestibule on the Fourth Street side. This cross patee, meaning a fitched or pointed cross, represents *The Red Cross of Constantine*. The window was given by William G. Martin and purchased from William Geissler and Company, a church furnishings establishment still in existence in New York. The first services held in the present church were on Lincoln's birthday, February 12, 1888, so this and other windows were installed before the church was completed.

On the Fourth Street Side, above the main aisle in the back of the Nave, the three windows of *Faith, Hope, and Charity* are the most expensive of all. It is interesting that *Charity* is represented as a masculine interpretation, The Good Samaritan. This window is an amazing composition

showing all of the characters in the parable, the priest, the Levite, the donkey, the Samaritan, etc. *Faith*, on one's right of the center panel, carrying The Book of Scripture, and *Hope* on the left, with the traditional symbol of the anchor, are portrayed as women. This triptych-like rendition is bordered with a vine and floral pattern, which suits the subject matter. The brilliant contrasts of bright primary colors against one another create the jewel tone quality of these fine examples of Mayer of Munich Glass Company. Harmonious and graceful, these were given by Gibson Browne in 1886.



Looking to the sanctuary, at the left of The Good Shepherd window, is *St. John the Evangelist*. This window was originally in the center, directly over the cross, and was given by the children of the Sunday school in 1887 at a cost of \$150. He is portrayed with chalice bearing a serpent, illustrating the legend that St. John was offered a poisoned chalice in an attempt on his life. This, too, is by Mayer of Munich. The eagle in the ceiling painting above him symbolizes the fact that his gaze pierced farther into the mysteries of heaven than any other.

On one's far left *St. Luke* belongs in another group of purchases. He is pictured with the gospel and the winged ox, representing his writings telling of the sacrificial aspect of Christ's life. The ceiling painting above him is also the ox or cow. This window is from Mayer of Munich too, and shows the use of

architectural structural design around its top and border. Most of the Mayer windows in St. John's are bordered with the same gothic building motif. An interesting and tasteful fact is that the chancel canopy repeats the identical form in its oak carving.

On December 10, 1887 *The Conversion of Constantine* was installed. This is the magnificent window in the left transept. The window was given by The Damascus Commandery #5 of The Knights Templar, a Masonic Order of which the Reverend Robert McIlwain was the eighth rector of St. John's. *The Conversion* cost \$750, and was to commemorate the death of the Commandery. It is from Mayer of Munich and vividly portrays the account of Constantine's return to attempt to conquer Rome and to become undisputed emperor, eventually establishing Christianity as a tolerated religion in the empire. This was the fourth century. Interestingly, the dress

of the principal figures is more characteristic of the Knights Templar during The Crusades than of Constantine's era. Perhaps that was at the suggestion of the Commandery which carried this name, or the artist's attempt to incorporate all aspects of the window's significance. Small armor-like shapes are repeated in the beginning of the structural border. The round window above this scene carries the Cross Patee, or broad-footed cross. This, in bright red, is the symbol of Constantine.

St. Peter and Christ, the large brilliant window in the right transept, is another example of the beauty of clear primary colors. The figures in all of the windows of this nineteenth century period show the post-Renaissance romantic influence, although they have certain features of earlier periods of Gothic architecture. Specifically, the characters in the glass are reacting to one another with visible emotion. There is a very human quality to the figures, which was not evident in earlier art. These two persons have a flesh-like feeling in their languid stance, as do the chancel angels. The pattern framing this window is similar to that of the *Three Graces*, being a leaf and vine design. Peter is symbolically carrying the keys to the kingdom and the book, and Christ is carrying his cross. This priceless work is another Mayer. The round window in the transept bears HIS, the first three letters of the Greek word for Jesus.

The stained glass in the right transept was a bequest by Mrs. Robert Farmer Bower in

memory of her husband, a successful wholesale grocer and prominent Mason. He was also the first Commander of the Damascus Commandery #5. When Robert Farmer Bower died, the Bishop of Iowa came to conduct the church service, and the Governor, who was a Mason, declared a day of mourning and also came to Keokuk to preside over the Masonic rites. Mr. Bower had the finest collection of Masonic books in the country. He, more than any other one man, was responsible for the founding of the Keokuk Public Library. The Bower home is the present Christian Science Church.

Christ, the Good Shepherd, is the focal point of our church and, hopefully, of our lives. This central panel was the original position of *St. John*, who was moved to the right, or Gospel, side in 1900. This was effected in 1900 when Howard Tucker gave the rest of the sanctuary windows, the two chancel guardian windows, and the first window on the East Side of the nave, the Daughter of Jairus. As if this were not enough, Howard Tucker also gave the beautiful brass eagle Lectern at the cost of \$900, and the two lots on which the Parish House and Rectory were built. Some Episcopalian! He was a vestryman for fifty years and Senior Warden. His business was The Iowa State Insurance Company, of which he was president. All of the stained glass given by him was from Mayer of Munich, and is among St. John's finest.

Looking at Howard Tucker's windows individually, beginning with the central glass of Christ with the lambs, one is reminded that He, traditionally portrayed as The Good Shepherd, is ever ready to guard His flock. The painted symbol above is The Chi-Rho, the first two Greek letters spelling the name of Christ.

As previously stated, *St. John* was moved to Christ's immediate right, and to John's right was *St. Luke*. On Christ's left is *St. Matthew*, a kneeling winged figure in the corner. This represents the divine man aspect of this evangelist's gospel, which stresses the human nature of Christ. The symbol on the ceiling above Matthew is again a winged man.

To the left of *St. Matthew* is the fourth evangelist of gospel writer, *St. Mark*. His symbol, found in the lower part of the window is the winged lion, which stands for the royal dignity of Christ. As mentioned before, Mayer of Munich executed all these windows, and, like many of the others by this fine glass firm, are bordered with architectural shafting and gothic-like buildings. Also, each figure is standing on a pedestal form. The painting above *St. Mark* is the winged lion. On the right side of the Chancel is a window bearing a *Guardian Angel*, protecting a small child. This window was installed in memory of Arthur Howard Tucker, age two years, six months. Arthur was Howard Tucker's son.



The Ascending Angel on the left side is carrying a very small child. This was in memory of Tucker's grandson, Howard Rix, age one year, fourth months. These were given in 1900, poignant memorials indeed.

In 1897, Mr. Howard Tucker had bequeathed the stained glass depicting *Christ with Tolitha*, the Daughter of Jairus. Jairus, one of the leaders of the Synagogue came to Jesus asking Him to cure his

daughter. On the way, Jesus stopped to heal a woman, and when he reached Jairus' house, Tolitha was dead. Jesus said, "She is only sleeping," and to her He said, "Tolitha, cumi," which means "Damsel, I say unto thee, arise," and she did. This inscription from St. Mark's gospel is at the bottom of the window. Howard Tucker for all his bequests had much grief. The window to the right of this Miracle scene depicts *The Coronation of Mary*. This event is more often illustrated in Roman Catholic Churches rather than Episcopal. It portrays an angel carrying a crown and descending toward Mary. The inscription reads, "I will give thee a crown of life." The window was given in memory of Lyda Gorden Howell, a benefactor of the Parish. Lyda Gorden left a considerable amount of money to St. John's at the time the Reverend Gerald E. Graham was rector, and from this gift, under Father Graham's guidance, many substantial building improvements were made, such as, the present dining room and lounge, in which her portrait hangs. The date of *The Coronation* is 1892. It is from Mayer of Munich.

The Annunciation depicts the annunciation of angel Gabriel to Mary, and the inscription reads, "Such is the Kingdom of Heaven." The dove denoting the Holy Spirit and the shaft of light leading to Mary makes this window reminiscent of van Eyck's paintings. Undoubtedly, Mayer's artists were influenced by some of the early Flemish paintings, however, this window

too, is definitely from the Romantic Period of the 1800s. In it, Gabriel holds the Spear of Angelic Power; "Gabriel" meaning God is mighty. *The Annunciation* was placed in St. John's in memory of Grace Lynde Meigs by her husband. Grace was the mother of Cornelia Meigs, noted author.

The Madonna window is an exact copy of a French nineteenth century artist named Adolphe William Bouguereau. The original painting hung in The Cathedral St. Vincent de Paul in France. Bouguereau's various religious paintings have been widely seen through prints and engravings, the Cathedral Cards, having used this specific subject in one of its assortments. The artist's Madonnas are generally created as grave and sad with heavy-lidded eyes. Their heads are closely hooded and draped. This window, in memory of Clara Belle Mooar Davis was installed in 1897. Clara was the wife of James C. Davis, a former chancellor of the Diocese of Iowa. The Mooars, for whom Mooar Station was named, sold their land to the Duponts. St. John's ministered to the Mooar Episcopal Mission, St. Andrews, for years, and at one time William Ingram, of the parish, conducted services there every Sunday. The Madonna is a Mayer window.

St. John the Divine, writing in the book of Revelation, is the next to the last window on the East wall. By St. John's side is a rather tame-looking Eagle. This window was installed in 1895 in memory of William Albert George, M.D., a doctor and

journalist with the *Constitution-Democrat*, one of Keokuk's two newspapers. It was made in The Lamb Studio of New Jersey, and is obviously the work of a different glass company. The glass is finished with a narrow surrounding cross and crown motif.

The last window on this side is from Tiffany and Company in New York. It is a fine example of the distinctive coloring and milky depth of the glass from this company. Louis Comfort Tiffany, the son of Charles Tiffany, was a painter and pupil of George Inness. He traveled extensively in Europe and painted prolifically in oil and watercolor, but eventually devoted himself entirely to decorative glasswork, much to America's advantage. This window was placed in St. John's in memory of George Upham Baker, E. Ross Baker's first wife, and sister of Mary Cochrane. The date of this window is 1910. The Kemper window in the center dormer on the East Side is in memory of Mary. Thus, the two sisters' memorials, although their deaths were many years apart, are in close proximity. E. Ross Baker's second wife is Edith Baker and a present member of St. John's.

Starting at the front of the West Side (Concert Street) with *Christ and the Little Children*, we have another Mayer of Munich window. Again, it is an example of the brilliant color of the Mayer windows of that period. It, too, is bordered with



architectural shapes. The inscription reads "Suffer the little children," and refers to Jesus's rebuke of his disciples when they tried to turn away children, telling them that if they did not receive the Kingdom of Heaven as little children, they would not enter it. The scripture is from St. Mark's Gospel. This window is in memory of the children of Edward and Elizabeth Vanderberg Richards Johnstone. Their great-grandson, Edward II and family are present members of the Parish. This beautiful window by Mayer was installed in 1887, a year before Edward's death.

The adjoining Mayer windows depict Christ as the Shepherd and bear a phrase from the Twenty-third Psalm. The taste with which the members lovingly planned St. John's is a constant source of pride and pleasure. The generations following can benefit by the lesson. This portrayal of Jesus in a gentle pose is a perfect companion for the children next to it. The window was bequeathed in James F. Cox's memory. James was the husband of Sidney, sister of Elizabeth V. R. Johnstone. The Cox family lived near St. John's in a house on Concert Street, next to the present residence of Doris Foley. Their house no longer stands.

The third window (towards Fourth Street) is another from Tiffany and Company, and was installed in 1897. It is listed as *The Ascension Angel* in the Memorial Book, and shows a seated angel with its finger pointing toward heaven. The beautiful whites and creamy shadings of blue in the fluid Tiffany style create an ethereal angel. This window was given by Mary "Daisy" Johnstone, a great-aunt of Edward II, in memory of her mother and father, Elizabeth V. R. and Edward. The congregations of St. John's owe the members of this prominent Johnstone family a debt of gratitude for much of the lovely glass on the West Side of the nave.

The next window on the West is a visual representation of the story from the Gospel of St. Matthew, concerning the Greek, *Syrophenician woman* who implored Jesus to cast the devil out of her daughter. He

put her off with the sentence, "Let the children first be filled, for it is not meet to cast their bread to the dogs." She persisted, in spite of his words, saying, "But even dogs eat crumbs." That is when Christ said, "O woman, great is thy faith; be it unto thee even as thou wilt." Then he made the daughter well. This stained glass is by Mayer, and was a memorial to Henrietta C. C. Dixon.

The next angel affords some variety, being a very bright gothic-looking figure from Mayer of Munich. It is an artist's impression of the angel Gabriel and his horn. This memorial, dating to 1890, was in honor of Edward Kilbourne and his wife Caroline A. Edward was the brother of David Kilbourne, who established Kilbourne sub-division and for whom Kilbourne Park was named. Edward was a successful Keokuk merchant, who lived in a large home on Second and Morgan streets, next door to the Helen Palmer Gray residence. The original home served as a temporary place of worship before the construction of the present church, as the Kilbournes were instrumental in the formation of the Episcopal Church in Keokuk.

The last window on the West Side is still another angel. It is the third from Tiffany and Company. It is executed in unusual soft shades of brown and rose, and is called *The Resurrection Angel*. The lilies further attest to this. The faces of the Tiffany Angels are almost photographic. This window dates to 1903 and honors Sidney Richards Cox.

The Narthex

The central window over the font, a Valentinish *Archangel*, bearing the inscription, “Holy, Holy, Holy,” is one of the oldest windows of St. John’s. It was given by an infant Sunday school class of Miss Lizzie Pierce in 1887, and was made by the William Geissler Company. It is in memory of Bertha Alice Wescott. Its bright pink robe makes it unique.

On the immediate left of the Archangel is a figure of *St. Luke*. This commemorates George Wilkinson, M.D., and his wife, Mary “Daisy” Johnstone, a niece of Sidney Cox and aunt of Edward II. George Wilkinson’s father was the founder of the Wilkinson Drug Company. This stained glass came from the Small Glass Company of St. Louis.

To *St. Luke*’s left is a brilliant contemporary window from the Jacoby Company. In design, it is reminiscent of early stained glass, having very simple, strong shapes. The figure is *St. Paul* and carries the coat of arms of Bishop Kemper, the first Missionary Bishop of the Northwest Territory. This was given in memory of Alfred Adelbert Jones, husband of Margaret Jones and father of Ruth Jones Fisher, present members of St. John’s. Robert Fisher, former President and Chairman of the Board of the Hubinger Company have been very active in parish and diocesan work. Lynn Fisher Lee, A. A. Jones’ grandmother, and family are also active communicants. This glass was

installed during the Reverence Clyde L. Jardine’s ministry.

To the immediate right of the little *Archangel* is a feminine figure of *Faith carrying a Bible*. It is an old window and appropriately was given by the Sunday school in memory of Sarah Hoxworth, a Sunday school teacher. It is from Mayer and the date is 1895.

Flanking the window of *Faith* is another striking window from Jacoby. Again the use of clear, brilliant, primary colors against one another shows the art of stained glass to its very best advantage. Carla and Archie Logan gave this portrayal of *John the Baptist* in memory of their parents, Carleton and Laura McVey Huiskamp. The Logans and Huiskamps, early settlers and prominent families in the history of Keokuk and St. John’s, have had many descendents in the parish. Carleton and Laura McVey Huiskamp were also parents of Julie Steffey Bond, whose first husband, Fred, was a well-known Keokuk doctor, beloved by many. The Steffeyes were also communicants of St. John’s. This pane was ordered at the same time as its companion, *St. Paul*, at the opposite end of the Narthex.

The Transepts

The recently installed windows of the four major prophets in the two transepts, from the Wippell Company of Exeter, England, though very different in feeling and execution from the others in St. John’s, are

harmonious and compatible. In the introduction there was a reference made to the gallery of windows. Thinking in terms of each window as a work of art, having a variety of style and execution, as long as it is pleasing, is perhaps more interesting than having all windows matching and from the same company.

A comparison might be made to a home that is entirely furnished with furniture, all purchased at the same time from the same store, as opposed to a home tastefully decorated with objects from various periods and places. The latter could be more stimulating. The Wippel windows are rather subdued and serene, primarily because of the method of color use. The areas are flatter and more stiffly framed with the lead outlines. The same use of architectural form has been employed as a border, but it is less Victorian-Gothic in feeling and more contemporary. The colors are repetitious of the older windows, but their execution renders them individual. In the left transept, facing the altar, are *Ezekiel*, given in memory of John and Lucy Cherrill Marsh, and *Daniel*, in memory of the Reverent Clyde Jardine, twelfth rector of St. John's.

Dr. Marsh was a successful dentist and a loyal member of the parish choir for many years. Lucy and her sisters, Dr. Kate Kelly and Mrs. Ellen M. Merrill, active in St. John's Guild, baked the Thanksgiving Altar Bread for the Altar Guild for many years.



Father Clyde Jardine, greatly interested in the beautification of the church, was responsible for the planning of the present Sunday school rooms, created from the space above the Parish Hall, the carpeting of the church, and much of the landscaping on the exterior grounds. His wife, Dolores, an accomplished musician, was Organist and Director of Adult and Junior Choirs at St. John's during her husband's ministry.

In the right transept are *Isaiah*, in memory of Virginia Thomas Hutchison, and *Jeremiah*, a memorial to Marian Baker and Dorothy Bank.

Virginia was the first wife of John Hutchison, and the daughter-in-law of Laura Hutchison, present members of St. John's. Her parents, Faulkner and Elsie Thomas, as well as Walter, her brother, and his wife, Mary, contributed much to the physical and spiritual growth of the church. Laura is currently an active participant in parish activities.

Marian Becker and Dorothy Bank were long time members of The Daughters of the King, and served many years in altar work. They also worked diligently in St. Luke's Mission Sunday school in West Keokuk, in addition to various areas of effort in the present church. The window is a tribute to lifetimes of service.

The Clerestory or Dormer Windows

The dormer windows are in the process of being installed. The overall plan places three Anglican St.s on the West Side, and three American Bishops on the East. At present, three of these have been installed.

The center clerestory on the East Side commemorates the life of Mary Cochrane, mother of Louisa Kirch and Edward Cochrane, and grandmother of Kay Kirch Grice. Louisa and Kay are members of St. John" at this time. Mary was a devoted member of the Church's life, and worshipped for many years in the pew under her memorial window. As referred to before, she was the sister of Georgia Upham Baker. This window represents *Bishop Kemper*, the first Missionary Bishop of the Northwest Territory, and the first Bishop to come to St. John's, establishing the parish in Keokuk. He is wearing a miter and chasuble, but no cope. The brilliant purple and blue makes it one of the most pleasing pictures in St. John's. This and other Dormers are from Wippell.

Bishop Kemper will eventually be flanked by *Bishop Lee*, the first Bishop of Iowa,

and *Bishop Seabury*, the first Bishop in the United States. Bishop Lee will be a memorial to Lyda Fran Sterne, wife of Madison Germaine Sterne. Both gave years of service to many areas of the parish's work on a local level and in the diocese. Lyda Fran was also a housemother at Bishop's Episcopal School in California. Their son, M. G., his wife, Joanne Baker Sterne, and family are members of St. John's.

Directly across from *Bishop Kemper*, on the West Side, is *St. Columba*. He and other Ionian monks are credited with spreading the Gospel in Scotland by their persistence in copying and illumination of the scriptures. Columba is portrayed in monastic garb with a building, representing the Community of Iona, in his hand and a scroll by his feet. The window is in memory of Hazel Kensington Rohm, an enduring Christian, and mother of Alice Rohm Bowers, author of this booklet. Mrs. Rohm's son-in-law, Richard G. Bowers, has been a Vestryman numerous times, and is currently serving on a diocesan committee. The Dormer windows are like jewels, because of their size, location, and dazzling color.

Last but not least, is *St. Augustine*. He is credited with being sent by the Pope to spread the Christian Faith in England, and is shown holding the flaming heart of missionary zeal, the flame being in the shape of the dove. He is wearing a pallium, denoting his commission by the Pope, and a cope and miter. This brilliant

window is in honor of Grace Ensminger, wife of Russell Ensminger. Grace and Russell worshipped faithfully for many years in a pew under this Dormer. Russell is presently a member of St. John's Vestry.

These have all been installed in the last few years, and will soon be joined by *St. Patrick*, in memory of Carla Logan, whose parents are commemorated by the John the Baptist window. Carla's husband, Archie, has been a Vestryman many times, and her son, William is following in his footsteps. Bill and his sister, Sandy Logan Bishop, and their families are active participants in the life of St. John's in this particular period of the parish's history.

The sixth Dormer window, as yet undesignated, will portray *Samuel Seabury*, First Bishop in the United States.

There are other windows in the church building, but for the most part they are either geometric or floral.