

Christ Church Cathedral

HISTORY AND ARCHITECTURE





WINDOW 30

SECOND COMING OF CHRIST

LOUIS C. TIFFANY & CO.



Lord Jesus Christ, make this a temple of your presence and a house of prayer. Be always near us when we seek you in this place. Draw us to you, when we come alone and when we come with others, to find comfort and wisdom, to be supported and strengthened, to rejoice and give thanks. May it be here, Lord Jesus, that we are made one with you and with one another, so that our lives are sustained and sanctified for your service.

THE BOOK OF COMMON PRAYER

A cathedral is the seat of a bishop, serving as a center for learning, service, study, artistic programs, and other activities. Built to the glory of God, a cathedral's architecture and interior furnishings bear witness to the majesty and beauty of God through the creative gifts of builders and craftsmen. Often it serves as a repository of local history, chronicling the ebb and flow of life in a community. While Christ Church has been the cathedral of the Diocese of Tennessee only since 1997, it has stood in the heart of Nashville for nearly 200 years. Christ Church Cathedral parishioners honor this heritage as they engage with a rapidly changing Nashville community, living into the mission to "proclaim by word and example the Good News of God in Christ, seeking and serving Christ in all persons." We invite you to join us for worship at a weekday service or a Sunday Eucharist.



HISTORICAL BACKGROUND

Christ Church elected its first Vestry in June 1829, meeting in the Masonic Hall, and about a year later the cornerstone of the original church was laid on the corner of Spring and High Streets (now Church Street and Sixth Avenue North). On July 6, 1831, the church was consecrated, making it the first Episcopal church edifice in the state of Tennessee.

Christ Church escaped occupation by Union troops during the Civil War, primarily because its windows, filled with red and ocher glass, so darkened the church that it was not a practical space for a hospital or garrison. As a result, there were times during the war when Christ Church was the only congregation in the city offering regular worship to God. During the war years, 96 baptisms, 65 confirmations, 36 marriages, and 70 burials took place. The rector, Rev. William G. Ellis, reported, "The parish seems to be in a flourishing condition...the only hindrance for a large increase to the congregation is a want of room."

Growth continued over the next decade and a half. In 1883, the Vestry purchased a lot at 9th Avenue and Broadway with money raised by the women of the parish. They began to make plans to build a new church, engaging Francis Hatch Kimball of New York City as the architect.



† 60-584
LESLIE WARNER JR.
OCTOBER 17, 1885 † JANUARY 9, 1886

GLORY OF GOD AND IN LOVING
JOHN BURCH WARNER
SEPTEMBER 3, 1891 † SEPTEMBER 22, 1894

MEMORY OF
MARIE BURCH WARNER
DECEMBER 12, 1886 † MARCH 22, 1887

WINDOW 34

HOME AT NAZARETH

LOUIS C. TIFFANY & CO.



The Vestry decided to build the chapel first in order to provide a more modern, well-ventilated, and well-lit place for the children to receive Sunday school instruction. Sunday worship was to be conducted in the old church until the new church could be constructed. The chapel was completed in 1888 but ended up costing nearly double the amount budgeted. Reluctant to take on debt, the Vestry delayed construction of the new church until additional funds could be raised, ultimately deciding that the old church and lot should be sold. The groundbreaking for the new church finally took place in July 1890, with the stone for the foundation of the church quarried on site.

By Easter Sunday 1892, proceeds from the sale of the old church and donations for the new one did not total \$50,000, the sum the Vestry had deemed necessary to begin construction. After a prolonged debate, however, it was decided that building should commence. The University of the South at Sewanee donated the sandstone for the exterior walls of the church. Limestone from Bowling Green, Kentucky, was used for the trim.

The construction of the church took place during a severe financial depression, providing many jobs for laborers. On December 16, 1894, the completed church opened for worship. An observer wrote, “The two bishops were present and a number of the clergy, who entered the church through the southeast door near the grand old cornerstone, repeating antiphonally the Twenty-fourth Psalm. After the clergy had passed down the aisle and taken their places in the choir and sanctuary, the Hallelujah chorus was sung. It was an outburst of praise seldom equaled in this musical city. We had a choir composed of voices from different congregations—all Christian people rejoicing with us in the glorious work accomplished.”



ARCHITECTURE AND FURNISHINGS

Francis Hatch Kimball (1845-1919), the architect of Christ Church Cathedral, designed the church in the Victorian Gothic style, an English architectural style that expressed the strength and solidity of the Industrial Revolution. The exterior features gargoyles reminiscent of European cathedrals and wide stone steps leading to heavy oak doors that open into tiled vestibules or “porches”. The floor tiling of the vestibules was a gift of the Daughters of the Church, a society of young girls and children organized by the rector in 1890.

The Nave of the church is broad, with slightly pointed barrel arches supported by sturdy polished granite columns on heavy bases. The barrel ceiling with its trefoils, the capitals of the columns, and the pews with their “poppy head” finials all unfold the mystery of the Triune Lord.

The church engaged New York architect Silas McBee to design the reredos, high altar, and pulpit. Melchior Thoni, a Swiss master woodcarver, oversaw the carving. The reredos is elaborately carved and features two bronze bas reliefs depicting the birth and crucifixion of Christ. Freestanding carvings of St. Matthew, St. Mark, St. Luke, and St. John are found in niches on either side of the bronze reliefs, along with representations of the Cherubim and Seraphim. Six small angels are carved above these figures, representing the heavenly host bearing their witness.

The high altar—immediately below the reredos—depicts the Last Supper on the central panel, reminding communicants that they are receiving the Body and Blood of Christ during the Eucharist. The side panels of the altar feature carved reliefs of the sacrifice of Isaac and Melchizedek offering bread and wine to Abraham, Old Testament stories of faith and blessing. These representations are flanked by figures of Apostles—St. Peter, St. Paul, St. John, and St. James—carved in relief. Just above the altar and across the full breadth of the reredos, the words of the Trisagion are carved in relief, and below this, “Gather my saints together unto me, those that have made a covenant with me by sacrifice” (Psalm 50:5).



Detail of the Lectern

The lectern to the right of the chancel features a bronze statue of the angel Gabriel holding his trumpet, sculpted by C. B. Upjohn of New York and cast by A.T. Lorme, also of New York.



The Sacrifice of Isaac



The Last Supper



A gift of the Parish Aid Society on Ascension Day 1894, it honors Mrs. Sarah Nichol, daughter of Mrs. Thomas Washington, both longtime treasurers.

The Parish Aid and Sewing Society also purchased the richly carved wooden pulpit, situated to the left of the chancel, in memory of the Rev. William Graham, rector of Christ Church from 1871 to 1889. It depicts the central figure of Jesus, flanked by the Evangelists.

The present Sunday altar was created from original choir stall panels dating from 1894. Originally choir stalls faced each other on both sides of the chancel but today the choir is seated above the narthex of the church, where the organ is located.

THE PARISH AID AND SEWING SOCIETY

The Parish Aid and Sewing Society comprised women of the church who were tireless in their efforts to raise money for a variety of needs. It was the Parish Aid Society that purchased the rectory on 25th Ave. in 1878, paying the purchase price of \$9,000 in cash. The women of the church also donated the \$15,000 needed to purchase the land on which the church now stands, noting in their report the following year, "This record should certainly prove to the men of the congregation that they have noble and efficient co-workers." In addition to these major purchases, the Parish Aid and Sewing Society gave silver alms basins, the silver communion service, and numerous other furnishings of the church.

The women raised this money by filling orders for cakes, desserts, and jellies, and by catering weddings, parties, and other events. They also presented living pictures, pantomimes, and other productions for which admission was charged. The Sewing Society made baby bonnets and other items for sale.



The Blessing of Melchizedek



WINDOWS 11-14

BAPTISTRY WITH BAPTISMAL FONT

WINDOWS BY BOOTH AND HOGEMAN

The Baptistry, to the left of the pulpit, features a trap door leading to the only immersion baptismal pool in an Episcopal church in Tennessee. The four-foot-deep leaded pool has not been in use for more than 45 years. The Sicilian marble baptismal font was made for the first Scottish International Exhibition, held in Edinburgh in 1886. The base has eight panels, topped by an elaborately carved capital supporting the octagonal bowl. The panels of the base are decorated with carvings of a dove with rays (emblem of the Holy Spirit), a cross, the Lamb of God, a lily (symbolizing purity), a pelican feeding its young with blood from its own breast (alluding to the Blood of Christ), the letters "I.H.S." in a foliated design (the first three letters of the Greek spelling of the Holy Name of Jesus), and a double triangle (emblem of the Trinity). The cover of the font was made from a piece of an old door knocker from Edinburgh, Scotland.

In 1894, an organ built by the Farrand and Votey Company of Detroit was purchased and placed in the chancel. An electro-pneumatic organ in which water pumps furnished the wind pressure, it was the only one of its kind in the South. This organ, with 2,438 pipes, remained in the church for 109 years. In 2003, the current organ, built by the Lively-Fulcher Company of Washington, D.C., was installed in the balcony. The organ has 3,370 pipes, 60 ranks, and 56 stops. The music ministry continues to enhance worship considerably at Christ Church Cathedral, and each year the Nashville community is invited to attend a series of organ concerts by guest artists.



The Lively-Fulcher Organ

THE STAINED GLASS WINDOWS IN THE NAVE



When Christ Church first opened its doors on December 16, 1894, only 12 of the 55 memorial windows now in place in the Nave and elsewhere had been donated and installed. These 12 original windows were designed and crafted by Charles Booth and Charles Hogeman of New York and New Jersey, and included the Resurrection Windows above the altar and the Great Wheel Window. Tiffany Studios in New York designed and crafted two sets of triplet windows in the clerestory: “Home at Nazareth” on the east (right) side of the Nave and “The Second Coming of Christ” on the west (left) side of the Nave. Other stained glass studios that have produced windows for Christ Church include Nicola D’Ascenzo in Philadelphia, Rambusch Decorating Company of New York, and Brenda Belfield of Washington, D.C.

Charles Booth (1844-1893) was an Englishman who started his glass business in 1880. His stained glass window designs are found in a number of churches throughout the United States. After his death, Charles Hogeman, who represented him in New York City, continued to operate his business until 1912.

Louis Comfort Tiffany (1848-1933) is known for his revolutionary stained glass technique and inspired religious-themed windows. Along with other artists, he developed a whole new industry of glassmaking based on creating a spectacular array of effects with glass alone. He also developed a new method of manufacturing semi-translucent “opalescent” glass that simulated painted effects. Forming Louis C. Tiffany & Co. in 1883, he designed and produced windows that are considered valuable artistic objects in churches.

Nicola D’Ascenzo (1871-1954) ran a thriving design studio in Philadelphia in the first half of the 20th century. Among his best-known windows are the ones he designed for the Folger Shakespeare Library and the National Cathedral in Washington, D.C., Riverside Church in New York, and the Washington Memorial Chapel at Valley Forge, Pennsylvania.

The Rambusch Decorating Company of Jersey City, New Jersey, was founded by Danish master painter/decorator Frode C.W. Rambusch in 1898. Its earliest work involved the decorative painting of churches and theaters. It opened a stained glass studio in 1930.

Brenda Belfield is a contemporary abstract painter and designer of architectural stained glass. She designed and produced 60 windows for the National Cathedral in Washington, D.C., as well as walls of glass for the American Embassy in Saudi Arabia and the NATO base in Sicily, Italy.

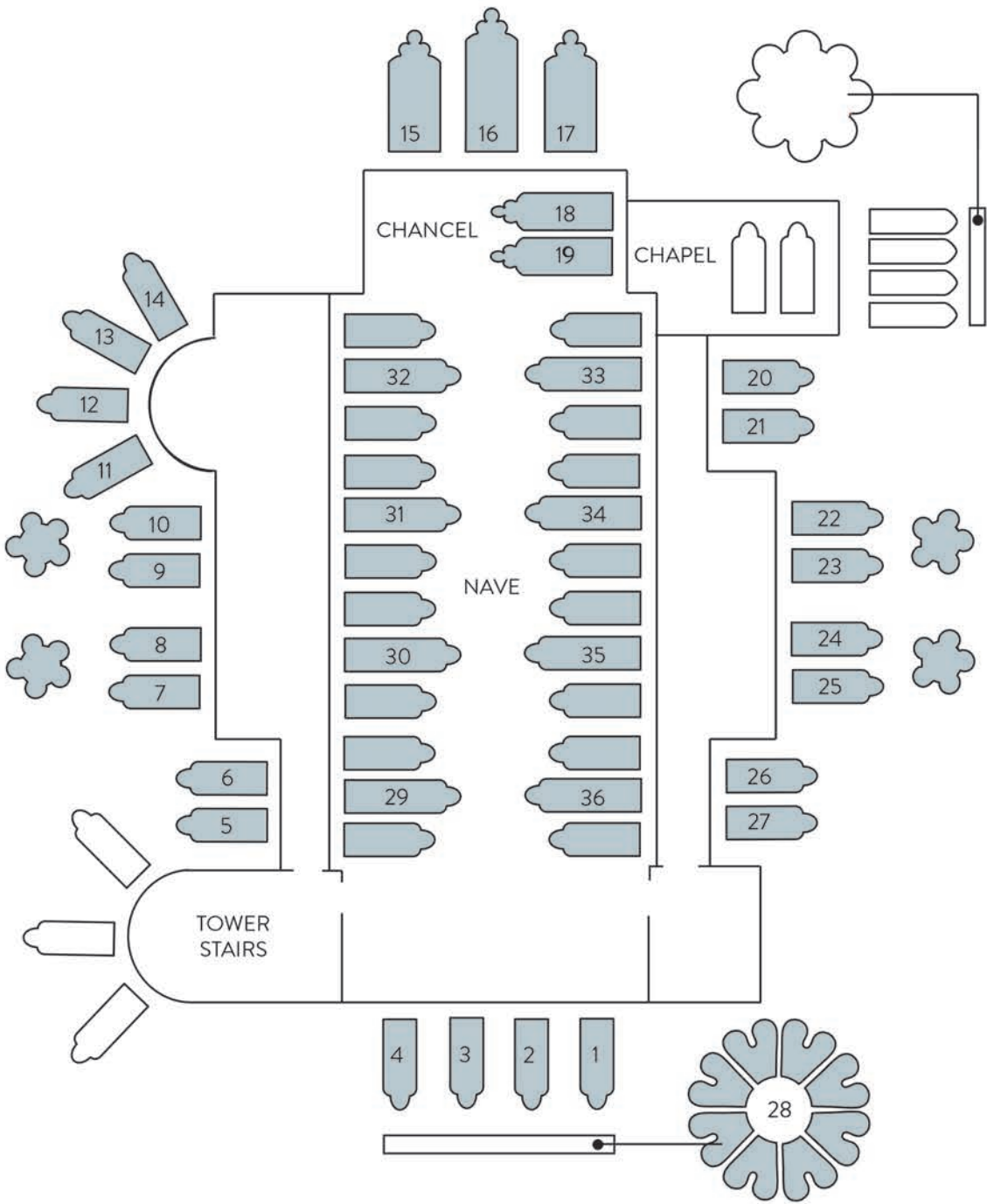


WINDOW 32

CALLING OF MATTHEW

BOOTH AND HOGEMAN

DIAGRAM OF MEMORIAL WINDOWS



NINTH AVENUE

BROADWAY

- | | |
|-----------------------------------|--|
| 1 ST. MATTHEW THE EVANGELIST | 19 PAINTED DECORATIVE WINDOW |
| 2 ST. MARK THE EVANGELIST | 20 PARABLE OF THE TEN VIRGINS |
| 3 ST. LUKE THE EVANGELIST | 21 JESUS AT BETHANY |
| 4 ST. JOHN THE EVANGELIST | 22 ANGEL OF GLAD TIDINGS |
| 5 JESUS AND THE SAMARITAN WOMAN | 23 CHRIST WITH CHILDREN ROUND WINDOW ABOVE |
| 6 JESUS AND THE SAMARITAN WOMAN | 24 MOTHER AND CHILD |
| 7 ST. DORCAS | 25 MOTHER WITH THREE CHILDREN |
| 8 ST. EUNICE | 26 MARY, CONSTANT IN PRAYER |
| 9 SERMON ON THE MOUNT | 27 CONTRIBUTE TO THOSE IN NEED |
| 10 SERMON ON THE MOUNT | 28 GREAT WHEEL WINDOW |
| 11 PRESENTATION IN THE TEMPLE | 29 THE TRIUMPHAL ENTRY |
| 12 CHRIST AND MARY MAGDALENE | 30 SECOND COMING OF CHRIST |
| 13 WIFE OF NOBLE CHARACTER | 31 ASCENSION |
| 14 CHRIST AND CHILD | 32 CALLING OF MATTHEW |
| 15 RESURRECTION WINDOW | 33 THE PROPHET AMOS |
| 16 RESURRECTION WINDOW | 34 HOME AT NAZARETH |
| 17 RESURRECTION WINDOW | 35 BAPTISM OF JESUS |
| 18 PAINTED DECORATIVE WINDOW | 36 THE CREATION |

WINDOWS WERE GIVEN IN
MEMORY OF THE FOLLOWING:

SCRIPTURE
REFERENCE:

1 AUGUSTUS HAMMOND ROBINSON (1844-1918)	MATTHEW 9
2 WILLIAM EDMUND NORVELL (1847-1922)	ACTS 12:25
3 WILLIAM DUDLEY GALE (1861-1921)	LUKE 1:1-4
4 HERBERT CUSHING TOLMAN (1865-1923)	JOHN 21
5 THOMAS F. KENDRICK (1843-1899)	JOHN 4:1-26
6 SARAH CHENEY CLARK KENDRICK (1847-1912)	JOHN 4:1-26
7 DELIA BAXTER ROBINSON (1849-1932)	ACTS 9:36-43
8 MARY KIRKMAN BAXTER (1858-1945)	2 TIMOTHY 1:5
9 & 10 CHARLES MITCHELL (1841-1908)	MATTHEW 5:1-7:29
11 JEANNETTE LOVE WASHINGTON WOODS (1838-1918) ANDREW WOODS (1836-1864)	LUKE 2:22-39
12 MARY RYBON MCNEILL BROWN (1834-1903)	JOHN 20:10-18
13 ANN MARY HOUGH CUNNINGHAM (1831-1900)	PROVERBS 31:10-31
14 ANDREW LEE WOODS (1883-1890)	MATTHEW 18:1-6
15 JOHN C. MAGUIRE (1856-1887) JOHN B. JOHNSON (1808-1868) ELIZA ANN BAIRD JOHNSON (1815-1853)	MATTHEW 28:1-10 LUKE 24:1-12
16 GEORGE AUGUSTINE WASHINGTON (1815-1892)	MARK 16:1-8 JOHN 20:1-18
17 WILLIAM ALLISON BUNTIN (1827-1887)	MATTHEW 28:1-10
18 PAINTED DECORATIVE WINDOW	
19 PAINTED DECORATIVE WINDOW	
20 LENA PETRIE TAMBLE (1884-1903)	MATTHEW 25:1-13
21 MARY W. SMITH	LUKE 10:38-42
22 ROBERT THOMPSON (1825-1886) ELIZABETH C. WILES THOMPSON (DIED 1922)	LUKE 2:8-20



WINDOW 36

THE CREATION

BRENDA BELFIELD



WINDOW 35

BAPTISM OF JESUS

RAMBUSCH AND CO.

WINDOWS WERE GIVEN IN
MEMORY OF THE FOLLOWING:

SCRIPTURE
REFERENCE:

23	ROBERT THOMPSON, JR. (1862-1888)	MATTHEW 19:13-15 MARK 10:13-16
24	LAETITIA LINDSLEY TRIMBLE	MATTHEW 1:18-25
25	LAETITIA L. TRIMBLE'S THREE CHILDREN	1 JOHN 4:11
26	ELIZABETH DAVIS CHEATHAM (1796-1881)	ROMANS 12:12
27	MEDORA CHEATHAM THAYER (1819-1880) MARIA LOUISE CHAPMAN ALICE CHEATHAM SMITH (1836-1893)	ROMANS 12:13
28	JANE SMITH WASHINGTON (1830-1894)	PSALM 150
29	HARVEY PRIDE (1890-1955)	MATTHEW 21:1-11 MARK 11:1-11 LUKE 19:29-44 JOHN 12:12-19
30	ELIZABETH CHILDRESS BROWN (1864-1919)	JOHN 14:2-7
31	GOV. JOHN C. BROWN (1827-1889) DAISY BROWN (1868-1885) MARIE C. BROWN MCMILLAN (1865-1887)	LUKE 24:50-51 ACTS 1:9-11
32	WILLIAM ADOLPHUS GOODWYN (1824-1898)	MATTHEW 9:9-13
33	ELLA KIRKMAN DOUGLAS (1869-1956)	AMOS 7:7-9
34	JOHN BURCH WARNER (1881-1886) LESLIE WARNER, JR. (DIED 1885) MARIA BURCH WARNER (1886-1887)	JOHN 1:4-5
35	LENA ERWIN HILLMAN DANIEL HAINES HILLMAN GEORGE HAYWARD HILLMAN	JOHN 1:29-34
36	THE FOUNDERS OF CHRIST CHURCH, ON THE 100TH ANNIVERSARY OF THE FOUNDING OF THE CHURCH	GENESIS 1:1-2:3



CHRIST CHURCH CATHEDRAL

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