

Note: Dean Roberts wrote on May 14, 1945, that "the figure of John Baptist ... might be lightened up a bit." C.J.C. replied "The figure of John the Baptist is quite delightful in color contrasted with figures above and below, but it may well be a trifle more luminous in the actual glass."

For addresses of those to be notified as window progresses, see other side.

THERE IS A COMPLETE SCHEME FOR ALL THE CATHEDRAL FILLED IN THE FOLDER.

We had a telegram from Denver saying "Tracery patterns alternate through entire nave so second window (Priests of Old Testament) has the tracery with long openings."

The axis of the Cathedral is practically due North and South and the Colorado sunshine is very brilliant and there are very few cloudy days. The width of nave wall to wall is fifty-two feet.

General Information: Possibly this will be changed to Pentecost.

Photos of Cartoons Mailed

Bill to

Templets by [unclear] in [unclear] - also [unclear]

Shipping address

Received
Blue-prints

Design wanted

Staging

Inscription: "Loving Memory of Carrie C. Standart by Frederick W. Standart, 1944." (For verification, see letter of April 16, 1945.) (and letter of May 19, 1945.)

Points of compass
Quality of light East.

Height from floor 25'

Protection Glass

Rabbet
Groove
Stone
Wood

Position in Church: Chancel, and from entry on East. (Altar is south.)

Ventilators: Yes, supply large ventilator, as in other windows.

Set by

Sizes, full
sight

Denomination: Episcopal. Rev. Paul Roberts, D.D., 1313 Clarkson Street, Denver, and Minister.

Address: Mr. Frederick W. Standart, Denver, 2025 East 7th Avenue. Architect Burnham Hoyt chosen architect 1936. Quality of Glass: \$4500 (\$28.50 per foot).

Donor and Church: Saint John's Cathedral, 1313 Clarkson St. Completion: August 1, 1946.

City or Town: Denver, State: Col. No. 1909

CHARLES J. CONNICK: DESIGNER AND WORKER IN STAINED AND LEADED GLASS: NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

1909

In accordance with the plan to devote the first six east clerestory windows to the Divine Attributes of Justice, Mercy, Power, Love, Wisdom, and Majesty, this window, ~~the third from the north~~, is dedicated to Divine Power symbolized by the Founders of the Early Christian Church.

The three dominating figures in the heads of the lancets represent the great apostles, Saint Peter, Saint James Major, and Saint Paul. Saint Peter holds the central position bearing the symbolic keys of gold and silver. On the pure blue field is the reversed cross, symbol of his martyrdom, balanced by the Latin cross of Christ.

At his right, Saint James Major, pilgrim and missionary, bears the traveler's staff. Following the ancient custom, his hat is inscribed with the scallop shell. Opposite him is Saint Paul with the sword and book.

As in other windows of the clerestory, distinctive symbols are placed in the medallions below each figure. The barque of Saint Peter with cross displayed on the sail is also a symbol of the Church. The scallop shells are traditionally related to Saint James, and the three fountains identify Saint Paul.

The rugged Saint John the Baptist, in hermit's garments, "a voice crying from the wilderness" is represented below Saint Peter. He holds the baptismal shell and crossed staff. Below him is the symbol of the Lamb resting on the book of seven seals.

At left and right, Saint Ignatius of Antioch and Saint Polycarp, founders and bishops of the Eastern Church are represented. The open book suggests that Saint Ignatius introduced congregational singing.

Completing the composition of the tracery, red-winged Seraphim and blue-winged Cherubim symbolize Divine Love and Wisdom.

Across the base, space is reserved for the memorial inscription.

1909

see original



Oct. 30, 1936. Dean Roberts wrote (after the installation of Window), "The window is gorgeous and we are all delighted with it. It is much richer than the other one and I feel an improvement. Hope you don't mind this frank statement. It is jewel-like and lovely in every light and not too thin in the bright sunlight. From my point of view you have solved the earlier difficulty, thought you probably would not agree with my feeling about the first window. I emphasize this so that you may follow this plan in the other windows. It makes that side of the Cathedral all aglow and it will be beyond words when they are all in."

Nov. 3 - C.J.C. replied: "...we all agree that you are probably right about the relation between the two windows. The only point I would make is that the actual contrast between the two windows is one of the sources of satisfaction you feel in the new window. The quality of interest that is sustained throughout a great series of windows always owes much to the element of contrast. I hope the next window will be on the same side, so that with three together, we can see illustrated this very important point, for the next window - a trifle deeper in tone than the first one, will also do its part to exalt those already in place."

50

1909

- 2 -

His hands are chained to symbolize the humiliation inflicted by his persecutors. The lion below recalls his martyrdom. Saint Polycarp holds the dagger which, with the faggots and flames below, symbolize his martyrdom.

The lower tier of figures is devoted to three great women leaders of the early Church. Saint Genevieve, Saviour of Paris, is represented, in the center, as a humble shepherdess with distaff and sheep. Saint Catherine of Alexandria, at the left, is crowned as queen and bears the martyr's palm and sword; and Saint Helena, at the right, wears the empress crown and bears the book and cross.

The demon with bellows below Saint Genevieve symbolizes the significant legend of her struggle to keep her candle lighted on the stormy way to chapel. Related to Saint Catherine is the broken wheel and knives of her martyrdom, and to Saint Helena, the cross of Jerusalem.

At the base of the central lancet is a symbol of the Church's firm foundation, suggested by the significant parable of the House Built upon the Rock.

Kneeling angelic figures in the two principal members of the tracery hold symbols of the Old and New Testament - the tabernacle of the Israelites in the wilderness, and the Christian Church. Smaller angels above bear symbols of earthly and heavenly power - the mitre, and crown of glory.

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