

B/W

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

City or Town Denver, State Colorado No. 2416

Church Saint John's Cathedral. Date of August 1, 1943.  
Completion

Donor and Mrs. Helen Bonfils Somnes.  
Address

Architect Very Rev. Paul Roberts, D.D., Dean, 1313 Clarkson St.  
Denomination Episcopal. and Minister  
Quality of Glass \$4500.00 (\$22.50 per foot).

Footage 199 square feet. sight Sizes, full  
Dean Roberts sending a transom which we think we can use for the ventilator. This  
Ventilators is 22 1/2 inches. These have arrived. Set by

Position in Church Clerestory, East side of nave, #6 from chancel, next to McAllister  
window.

Height from floor 25 feet Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass East.  
Quality of light

Inscription In gratitude for many mercies, Helen Bonfils Somnes  
(see letter of Feb. 10, 1943 for verification - work into  
window as seems best). (Also letter of Mar. 24, 1943).

Design wanted Staging  
Shipping address Blue-prints  
Received

Bill to Templets

Photos of Cartoons Mailed

General Information

Miracles of Healing.

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

The Miracles Window in the East Clerestory  
Saint John's Cathedral, Denver, Colorado

This window is designed to symbolize in color and light the divine attribute of Mercy, manifested through the Miracles of Our Lord, and particularly His Miracles of Healing.

The dominant theme is announced in the upper central medallion through the representation of the Nativity, - God's great miracle of His Son sent to be the saviour of mankind.

The figure of the Blessed Virgin is robed in white and limpid blue, traditional color symbols of purity and heavenly contemplation. She is seated under a canopy suggesting the lowly covering of the manger, and holds the Christ Child in her arms. Below the straw at her feet are symbols of the ox and ass who, according to tradition, knelt in the presence of the Holy Child.

In the smaller medallion below this panel is the Burning Bush which Moses saw, prefiguring the Virgin Birth, - the bush that burned but was not consumed.

The dominant medallion in the left lancet is devoted to Christ's first miracle at Cana, when, as guest at the wedding feast, he turned water into wine. Near him stands the figure of His Mother, while a servant fills the waterpots. (John 2:1-10)

The opposite medallion symbolizes Christ Stilling the Tempest. He stands in the boat as He rebukes the wind. (Mark 4:37-40)

The large medallion below this symbolizes Christ Healing the Deaf Man who also had an impediment in his speech. (Mark 7:32-36). In the central medallion, Christ Heals the Man Sick with Palsy, who was let down through the roof to receive Christ's healing power. (Mark 2:2-5) In the opposite medallion Christ is symbolized Healing Blind Bartimeus as he sat by the highway to Jericho, - "Go thy way; thy faith hath made thee whole." (Mark 10:46-52)

The lower medallion at the left represents the Healing of the Infirm Man at the Pool of Bethesda. The little symbol suggests the angel who troubled the water. (John 5:2-10). The lower central medallion is devoted to the Healing of the Ten Lepers, - only one of whom, a Samaritan, returned to glorify God. (Luke 17:12-19). The final medallion symbolizes the Raising of Lazarus. Christ stands beside the tomb in which is Lazarus bound in grave clothes. (John 11:41-44)

The small intermediate medallions symbolize other miracles of Our Lord: - the Miraculous Draught of Fishes (John 21:1), the Casting Out of the Devils who entered the swine (Matthew 8:28), the Demoniac Child (Matthew 17:14), the Loaves and Fishes (Matthew 14:13), and the Man with the Withered Hand (Matthew 12:10).

The four base medallions are enriched with the traditional symbols of the four Evangelists: - the winged man of Saint Matthew, the winged lion of Saint Mark, the winged ox of Saint Luke, and the eagle of Saint John.

In the principal tracery members, kneeling angelic figures bear the symbols of the Resurrection and the Ascension, - the Phoenix in its burning nest and the soaring eagle - both suggesting the great miracles culminating Christ's stay on earth.

Above at either side of the Cherubim and Seraphim are crosses, potent and quadrate - symbols of Christ's healing power.

Across the base is the inscription: - "In gratitude for many mercies,  
Helen Bonfils Sompes."