

*called and part  
recharged off-*

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

30 2500  
232

*and of left if we have  
order by  
per 4*

City or Town Portland,

State Maine.

No. 2806

Church State Street Congregational Church.

Date of Completion September 15, 1951.

Donor and

Address

Arland A. Dirlam, Boston.

Architect Gram and Ferguson.

Quality of

Glass

Denomination Congregational.

and Minister The Reverend Wallace Witmer Anderson, D.D., 159 State Street.

Footage 63' 30' 29' 43'

sight

Sizes, full

23-00-00

Profit 43%

\$1075-46.

Ventilators

Set by

Position in Church Chancel window. (Rose.

Height from floor 26' 8".

Protec-

tion Glass

Groove

Rabbet

Stone

Wood

Points of compass

Quality of light Northeast.

Inscription

Design wanted

Staging

Blue-prints

Shipping address

Received

Bill to

From Cambridge Cement Stone

Templets Co of Brighton, who made  
frame.

Photos of Cartoons Mailed

General Information

*Save Mr. Connick price of \$25 - \$30 -  
for stained glass - for a light window.  
element - to left in light - will not see.  
(Dec. 26, 1946)*

Rose window - Incidents from the Passion, from Palm Sunday on - symbols  
probably. Dr. Anderson will send us name of book with symbols.  
This is "Christian Symbolism" by T.A. Stafford, a copy of which we have in  
our library. See page 140. Dr. Anderson is thinking of incidents  
from the Passion, from Palm Sunday on, symbols probably.  
Dr Anderson wrote: "...on page 140 you will note the symbols portraying  
various events in the life of Christ. In studying these symbols it seems

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

to me that we might well begin with No.9, which shows the palm leaven - signifying the triumphal entry into Jerusalem. No.10, you will note, is the chalice and wafer - signifying the institution of the Lord's supper. I do feel that that event certainly should be symbolized, but the picture as portrayed on page 140 has always bothered me a little bit. ...I would also suggest No.11 on the chart - signifying the cup of submission and the pointed Cross of Agony, surrounded by olive leaves signifying the hours spent in the Garden of Gethsemane. Realizing that we can only use eight of these symbols, I have thought we might well skip the symbols of Judas' betrayal and the denial of Peter. I think No.14 might be used with its symbols of the Roman Empire and the scales out of balance - signifying the unjust trial of Jesus under Pontius Pilate. We would then complete the window with the remaining four symbols - No.15,16,17 and 18....."

We replied "...We shall, of course, have to make some adjustment for pleasant balance and composition...The Broken bread may be a little difficult to suggest clearly. We generally represent only a part of the wafer marked with a cruciform, in the nature of my margin sketch. " "

Stonework by Cambridge Cement Stone.

...rough study for your  
chancel rose and are sending it to you herewith. We  
have shown it to Mr. Dirlan and he is pleased, though,  
of course, some modifications of the shapes may be  
necessary when the full sizes are detailed.

We have followed your suggestion of symbolism, based  
on the group represented in Dr. Stefford's book, "Christian  
Symbolism", representing significant events in the Passion  
of Our Lord.

Beginning at the upper right quatrefoil, we have the  
palm leaves, signifying the triumphal entry into Jerusalem;  
and continuing clockwise, - the chalice and Wafer for the  
Institution of the Lord's Supper. (This is accompanied by  
small symbols of the wheat and grape); next, the cup of  
submission and the pointed cross of agony, with olive  
leaves suggesting the Garden of Gethsemane.