

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

City or Town Denver, State Col. No. 2110
Church Saint John's Cathedral. Date of Completion Apr. 1, 1941.
Donor and Address Macbeth
Architect _____ Quality of Glass \$4500 (\$22.50 per ft.)
Denomination Episcopal, and Minister Very Rev. Paul Roberts, D.D. Dean, 1313 Clarkson Street.
Footage 199' sight Sizes, full _____
Ventilators Yes, as in previous window. Set by _____
Position in Church Clerestory, Fifth from north.
Height from floor 25' Protection Glass _____ Groove Rabbet _____ Stone Wood _____
Points of compass _____
Quality of light East.
Inscription "In Memory of
JOHN SAUNDERS MACBETH 1857 - 1929
ELSIE FERGUSON MACBETH 1861 - 1936
GORDON FERGUSON MACBETH 1883 - 1931
Design wanted _____ Staging _____
Shipping address _____ Blue-prints _____
Received _____
Bill to _____ Templets _____
Photos of Cartoons Mailed _____
General Information "Parables". (See pencil tracing in folder, and letter of April 12 for subjects.
See complete scheme of subjects on floor plan in folder.

Notes made when C.J.C. visited Denver, October 1940: "Benedicite window is distinctly blue - noticeably "off" other windows. New Testament Children excellent balance of red and blue. Symes Window is rather evenly balanced gold, red, blue. Fisher window rather warm red grounds with interesting areas of violet and sapphire. Old Testament Window should be "gold tan rather deep blue". Parables window should follow design closely with cool greens sapphires and true blues in figures - deep red ground. Benedicite window is profoundly blue - so that Field window needs warm accents."

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

I have taken your suggestions as texts from which I have made a balanced design emphasizing the beautiful symbolic character of the Parables.

For the great central figure, I have chosen "Christ the Light of the World" as the most powerful figure of Divine Wisdom from the glassman's point of view in the New Testament. Flanking medallions are the beloved parables that are so rich in the warm goodness that responds to the Light of the World, - The Good Samaritan and the Prodigal Son.

You will appreciate that this latter design is entirely different from the one in the Children's window that emphasizes the allegorical figure of Christ as the forgiving Father of all Prodigals.

In the three small medallions are shown the Parable of the Wise and Foolish Virgins. Under the Light of the World is the Parable of the Lost Sheep and at left, the Pharisee and Publican, right The Householder.

In three small medallions are symbols of The Talents.

Under these are (center) The Sower; left, Dives and Lazarus; and (right) The Unjust Judge.

At the base are three symbols of the Sheep and the Goats to recall that eloquent twenty-fifth chapter of Saint Matthew, while the small final touch is the significant Lost Coin from the Gospel of Saint Luke.

The complete range of the Parables through the Gospels of Saint Matthew and Saint Luke is announced by their symbols in two large tracery pieces, left and right.

April 12, 1939

2110

Window devoted to the Parables of Christ,
In the East Clerestory of Saint John's Cathedral, Denver.

Through the expression of the Parables of Our Lord, this entire window is conceived as a great symbol in color of His Divine Wisdom. For the dominating central figure, Christ the Light of the World is chosen as the most powerful symbol of inspired wisdom. He holds the lamp of knowledge and truth and from Him spring rays of light illuminating the universe. Flanking medallions represent the beloved Parables so rich in warm-hearted impulses, kindled by the Light of the World, - The Good Samaritan (Saint Luke 10:30.) and the Prodigal Son (Saint Luke 15:11.).

In the three small medallions immediately below are shown the Parables of the Wise and Foolish Virgins with the Bridegroom at the center (Saint Matthew 25:1.).

The larger medallion under the Light of the World symbolizes the Parable of the Lost Sheep (Saint Matthew 18:12.). At the left is represented the Pharisee and Publican (Saint Luke 18:10.) and at the right, the Parable of the Householder (Saint Mark 13:34.).

The Parable of the Talents is symbolized in the next group of three small medallions, (Saint Matthew 25:14.) with the men who traveled into a far country at the center, between the wicked and faithful servants at left and right.

The lower range of large medallions symbolize the Sower, center, (Saint Matthew 13:3), the Parable of Dives and Lazarus, left, (Saint Luke 18:19), and the Unjust Judge, right, (Saint Luke 18:2.).

At the base are symbols of the Sheep and the Goats with Christ as the Judge (Saint Luke 25:31), to recall that eloquent twenty-fifth chapter of Saint Matthew, while the small final touch is the significant Parable of the Lost Coin from the gospel of Saint Luke (15:8).

In the larger tracery members, kneeling angels hold symbols of the two

Evangelists who record the Parables of Our Lord, - Saint Matthew and Saint Luke, and in the smaller tracery members above are symbols of the Wise and Foolish Builders - the House built on the Rock and the House built on Sand (Saint Matthew 7:24).

The design is completed with six winged Cherubim and Seraphim. The pure ruby of the Seraphim symbolizes Divine Love and the limpid blue of the Cherubim's wings represents Heavenly Truth and Contemplation.

Growing vine forms are designed to outline medallion shapes and to enrich the field with their foliated pattern.

At the bottom of the window, a space is reserved for the memorial inscription.