38 Memorials, Vol. 2, 257. 39 Sewter, The Stained Glass of William Morris, Vol. 1, 51-54.

4º Ibid., Vol. 1, 52, 94 (note 23). 41 The remarks occur in a memorandum that Morris sent in the spring of 1891 to William Knox D'Arcy, who had commissioned the tapestries for Stanmore Hall, his house near Uxbridge in Middlesex. The memorandum forms part of an unpublished typescript on the subject of the tapestries compiled for D'Arcy by A. B. Bence-Jones and now in the National Art Library, Victoria & Albert Museum. 42 Memorials, Vol. 1, 297.

Edward Burne-Jones, Bt', Magazine of Art 24 (1900): 160. Fairfax Murray's remarks are among his observations on the techniques of the artists he worked for, transcribed by J. R. Holliday and now in the Birmingham Museums. 46 Unpublished notes by Lady Lewis, quoted in John Christian, 'Burne-Jones and Sculpture', in Pre-Raphaelite Sculpture, exh. cat. (London: Matthiesen Gallery and Birmingham Museums and Art Gallery, 1991-92), cat. p. 77.

45 For Philip Burne-Jones's comments, see his article 'Notes on Some Unfinished Works of Sir

47 Lago, Burne-Jones Talking, 66.

43 Ibid., Vol. 2, 125.

44 Ibid., Vol. 2, 275.

the artist is unknown (FIG. 2). In this, the third window commissioned in the church, panels of glass are large, leading is used to delineate naturalistic shapes, and perspective is achieved by layering panels of different coloured

glasses. Since the horizontal support bars or 'armature', though necessary, detract from the illusion of perspective, they are minimised. The traditional painting on the glass is reserved for

make stained glass windows.

'flesh' - hands, feet, and faces - fired in a kiln to fuse pigment and glass. Justice and Humility (1883) The third window in metropolitan Boston by William Morris (1834) and Edward Burne-Jones (1833-1898) is the Marianne Appleton Amory Memorial, Justice and Humility, designed by Burne-Jones in June of 1883, and installed in the Church of Our Saviour in November of that year (FIG. 3).26 Marianne Appleton Lawrence Amory (1843-1882) was a daughter of Amos Adams Lawrence, a wealthy dry goods manufacturer and cofounder, with his brother, of the Church of Our Saviour designed by architect Alexander Estey and completed in 1868. Marianne Amory was married to Robert Amory, a respected physician and medical researcher.

window installed in the church. colour hand-blown into a tube, then flattened and cut into pieces. The lead framing the pieces of coloured glass both supported the glass and helped to focus light and sharpen the colours. It is highly desirable to break up the surface of the work by means of them', Morris stated, as they intensified 'pieces of exquisite color'.30 The painting, as Morris wrote to Ruskin in 1883, delineates 'lines of draperies, features, and the like with an opaque colour' also used to 'shade objects as much as we deem necessary, but always using this shading to explain form, and not as shadow proper ... You will understand that we rely almost entirely for our colour on the actual colour of the glass. '31 In 'Glass, Painted or Stained', published in 1890, Morris wrote:

Wentworth (1861-1897), it was given by his wife; the Wentworths were members of this parish. The designer of the figures was Boston artist George Hawley Hallowell (1871-1926) and the New York firm of Heinigke & Bowen made the window. Wentworth's partners in his practice, Ralph Adams Cram (1863-1942) and Bertram Grosvenor Goodhue (1869-1924), were involved; Cram served as project manager and

& Ferguson. England landscapes. However, his father was an architect and around 1887, at the age of sixteen, Hallowell began an apprenticeship with the architectural firm of Rotch & Tilden.33 Hallowell spent a year studying drawing and art history (with Charles Eliot Norton) at Harvard, then three years at the Museum of Fine Arts School, followed by two years in Europe 'making studies of architecture and stained glass'.34 Hallowell designed stained glass windows for Heinigke & Bowen and for Bertram's brother Harry Goodhue, and executed ecclesiastical paintings for Cram, Goodhue & Ferguson.

Wentworth & Goodhue in 1893 and 1894. Heinigke wrote to Bertram Goodhue in 1894: 'our windows of today... should not be pictures with painters' effects. They should be pieces of architecture as much as the stone, copper or wood.'35 This Point of view is unusual for an American glass artist of the 1890s, although it would have been compatible with the views

There is only one thing I don't like, and this I "don't like" very vigorously indeed, viz. the banner. I have taken the liberty of dotting very lightly the lines that seem to me the cross should follow. Another thing that I rather criticise is the flame on the head of the angel. Ought this not to be distinctly a flame and not as now appears a crystal? I send with the lead drawings the two inscriptions. Mr. Goodhue insisted on doing them this way, and I quite coincide with his feeling in the matter. His idea is that it should all be solid lead work plated on glass of one colour. If there is any practical reason why this should not be done let me know.

Compare it with the glass in Chartres and you will see how deep has been the fall. The former glass is decoration, faultless and complete; the latter, with its vain perspective, its sultry and luxurious coloring, its fearful attempts at translating some easel picture into a medium foreign to its every principle... is not decoration and it is not art.45 By 8 November 1897, the window had been installed (FIG. 4). Cram wrote to My dear Mr. Heinigke: Your letter was also a great relief to me, for after I wrote you before, I had grave misgivings as to whether I had not gone rather far in speaking as rudely as I did about the tone of the faces in the

FIG. 1: Donald Elizabeth Gregory Memorial (1885), nave window Photograph issue, p. 248).29 O Ian Justice. FIG. 2: Tiffany Glass Company, Our Saviour (1896), chancel window

> In October 1896 Oliver Peabody, patron of Cram's 1891 All Saints' Church, Dorchester, died. His widow, Mary, and Cram agreed to complete the chancel of the church in Peabody's memory. Cram recommended that Mrs Peabody commission the reredos altarpiece from Burne-Jones. Regrettably, as Cram wrote in 1899, 'The reredos still lacks its altarpiece, as Sir Edward Burne-Jones died just as he was about to be asked to paint it'39 (George Hallowell received the commission). A year later, Cram demonstrated his understanding of the character of the Morris-Burne-Jones collaboration when he wrote about what is perhaps the most perfect piece of English ecclesiastical decoration that has thus far been produced, the great tapestry designed by Sir Edward Burne-Jones and executed by William Morris,



eye... is... led from the... glass to the walls of the church... .48 Heinigke's sense that windows are two-dimensional patterns, like oriental carpets, may stem from his career as a designer of carpets. His position that a window should not mimic a painting was a radical view. Yet Heinigke did not condemn opalescent

Whall's book, Stained Glass Work: A Text-book for Students and Workers in Glass, published in London and New York in 1905, and found it 'so charming and enthusiastic that I became his convert over night'.63 Christopher Whall, inspired by Morris's and Burne-Jones's revitalisation of medieval crafts, is recognised as the leading English Arts & Crafts glazier and Stained Glass Work is considered the definitive Arts & Crafts glass textbook.⁶⁴ Whall criticised the Renaissance-derived desire to turn windows into naturalistic pictures where the lead-line is disguised or circumvented', noting that stained glass windows should remain windows: 'Keep your pictures for the walls and your windows for the holes in them... windows... should be so treated as to look like what they are, the apertures to admit the light; Subjects painted on a thin and brittle film, hung in mid-air between the light and dark.65 Morris's Arts & Crafts heirs respected the symbiosis between Burne-Jones and Morris - Burne-Jones 'worked at one remove from the workshop and the product, not

On 21 April 1913, after four years of working in glass studios owned by others, Connick opened his own studio at 9 Harcourt Street in Boston's Back Bay. 72 It was organised according to precepts Connick valued from his apprenticeship with Horace Rudy and modelled after the English Arts & Crafts glass workshop Whall described in Stained Glass Work and that Connick had visited in 1910. One of Connick's first articles, 'Stained Glass Windows: The Craft', published in 1916 in an MIT/Harvard journal, stated his aims: 'Every artist, whatever his chosen medium, must approach his work with something of the spirit of the craftsman. He must deal with the fundamental facts of his materials honestly, and build substantially, alone or with the help of others. He must be inspired by the possibilities of the medium, yet aware always of its limitations.'73 Connick had been working in stained glass for forty-five years when he created the All Saints window at the Church of Our Saviour. The design for the window, in the south transept, was finished on 15 May 1939. Connick stated:

window also sings and dances. Peter Cormack notes that Whall's... use of 'staggered' solder-joints... is also a regular feature of Connick's windows, and one which he seems to have found particularly inspiring. It is at least partly the origin of that rhythmic use of leading which gives his windows of the late 1920s and the 1930s their quasi-musical syncopated or 'swinging' character⁷⁷ [and also observes that Connick has been] erroneously regarded by many as a historicist...The underlying modernism of Connick's approach has too often been missed by critics, notwithstanding his consistent

15 Kasparian, 12-30. Kasparian documents William Ware's 'broad interest in stained glass' and notes: 'The text of Ware's lectures are lost', [28].

22 Ibid., 'American Stained Glass' (1889 reprint): 602. ²³ Hugh McKean, The 'Lost' Treasures of Louis Comfort Tiffany (Garden City, NJ: Doubleday

Christian Art 1:6 (September 1907): 285-86.

Resplendent Colour' (Boston: Boston Public Library and the Charles J. Connick Foundation, 62 Connick, Adventures, 5. 63 Ibid. ⁶⁴ Christopher Whall, Stained Glass Work: A Text-Book for Students and Workers in Glass

61 Peter Cormack, The Stained Glass Work of Christopher Whall 1849-1924: 'Aglow with Brave

⁶⁷ Whall, Stained Glass Work, 268. Emphasis in the original. 68 Connick, Adventures, 19. 69 Cormack, Stained Glass Work of Christopher Whall, 47.

73 'Stained Glass Windows: The Craft', The Technology Monthly and Harvard Engineering Journal 3:1 (April 1916): 5. 74 Typescript, with holograph corrections, undated; 'Church of Our Saviour File', Connick Studio Records, Boston Public Library.

Edward Burne-Jones and William Morris in the United States: a study of influence

churches in six cities in two states, New York and Massachusetts. The four New York windows are in Saugerties and Genesco, two small cities in northern New York, in the State capital Albany, and in New York City. The three Massachusetts windows are in metropolitan Boston.1 Windows designed by Edward Burne-Jones and made by Morris & Co. have a

substantial cachet in the USA. But American glass historians (still trained primarily in the decorative arts rather than architecture) continue to misinterpret the Arts & Crafts Movement as a vague quest for 'simplicity' and 'nature', ignore its origins in the British Gothic Revival, fail to recognise the 'academic Classicism' inherent in American opalescent glasswork c.1880-1920, and persist in characterizing 20thcentury modern American Gothic architecture and design as a 'revival style'. Three windows in the Church of Our Saviour2 in Brookline, adjacent to Boston, tell a more accurate story beginning with the oldest window in the church, Justice and Humility (1883) by Burne-Jones for Morris & Co., followed by The Angel Appearing to Mary (1897), made by Heinigke & Bowen, and All Saints (1939) by

Charles J. Connick. Two other windows provide context: Donald MacDonald's Elizabeth Gregory Memorial (1885) is an artifact of Boston's early receptivity to British decorative art, and Our Saviour (1896) by the Tiffany Glass & Decorating Company typifies the commercial opalescent window that dominated architectural glass in the USA for forty years. Burne-Jones, Morris, and English stained glass in Boston Boston's first connection with Burne-Jones and Morris and their circle was personal: Charles Eliot Norton (1827-1908), first lecturer in Fine Arts at Harvard University (1874-99), was a frequent visitor to Britain and Europe. He met John Ruskin in

1855; they became close friends and when Ruskin died Norton was named his literary executor. Norton knew and corresponded with Rossetti. Norton met Edward and Georgiana Burne-Jones and became a close friend and frequent correspondent.3 Fiona MacCarthy notes: Burne-Jones... hoarded photographs of Italian paintings and drawings, asking friends and associates traveling abroad to send him catalogues of engravings, entreating Charles Eliot Norton for example to 'choose as you would for yourself. You know what I like - all helpful pieces of modeling and sweet head-drawing, and nakeds by

Leonardo and M. Angelo and Raphael - all round, fat babies - O you

In a letter to Ruskin from September 1868, during a year-long stay in London, Norton wrote that he had been seeing a 'good deal of Morris, who combines in a wonderful measure the solid earthly qualities of the man of practical affairs, with the fine perceptions and

quick fancy of a poet.' The critic had met Morris, together with separate from Tiffany & Co., which did not This art of mosaic window-glass is especially an art of the middle ages; there is no essential difference between its In 1896 a Tiffany Glass & Decorating processes as now carried on and those of the 12th century; any Company window, Our Saviour, was installed departure from the medieval method of production in this art in the chancel of the Church of Our Saviour; will only lead us astray.'32

The Angel Appearing to Mary (1897)

And in a study of Morris and Boston Lindsay Leard-Coolidge writes:

Goodhue designed the memorial text panels executed in The architectural firm of Cram & Wentworth was established in Boston in 1889; Bertram Goodhue joined the firm in 1891 and became a partner on 1 January 1892. After Charles Wentworth's death the firm became Cram, Goodhue

The window next to Justice and Humility in the Church of

Our Saviour is The Angel Appearing to Mary, designed in

September and completed in November 1897 and dedicated

attended Brooklyn Polytechnic Institute where he studied easel painting. He worked as a designer for Hartford Carpet Company. In 1890 Heinigke established his studio in Brooklyn, New York with Owen J. Bowen (1866-1902). Although

France for the first time and saw medieval stained glass in situ.41

designed, and executed the Wentworth memorial window.

Renewing my assurance of wild enthusiasm, believe me Very faithfully yours, Ralph Adams Cram⁴³

George H. Hallowell with Heinigke & Bowen; memorial text panel by Bertram Grosvenor

Goodhue, The Angel Appearing

to Mary (1897),

Photograph

© Ian Justice he cautioned, one must not forget 'that the purpose of a window is to transmit light... Our glass is a powerful medium, and must be balanced correctly.'50 Heinigke looked to architects to 'stand godfather' to the process whereby windows and walls were properly related. He mentioned only one glassman by name: When looking for a modern style we unconsciously turn to England, for she has certainly made great efforts at great cost to induce the muses to fold their wings. But where is the English decorator whose fame will outlive his day? Perhaps William Morris; yet he was the last man to claim a patent for a new style. It is a pleasure to trace history through his work.'51 The Wentworth Memorial inaugurates an iconographic shift - it is an opalescent

Pittsburgh the previous year. Horace had admired Charlie's newspaper illustrations and invited him to visit the glass shop. The experience was revelatory and the defining moment in Connick's life and career: 'The shop... in flickering gaslight, looked like a treasure cave, with shimmering bits of glass like glowing jewels....5 My feeling about the unique splendor of glass was flashed into my consciousness that BURNE-JONES AND MORRIS IN THE UNITED STATES: A STUDY OF INFLUENCE

(1867-1948), a member of the Society of Arts & Crafts, Boston, who had worked

for Connick, designed and made six small antique glass windows in the nave and

vestibule.79 Justice and Humility, on the other hand, provided inspiration and

example to the glazer, architects, and artist who created the Wentworth Memorial

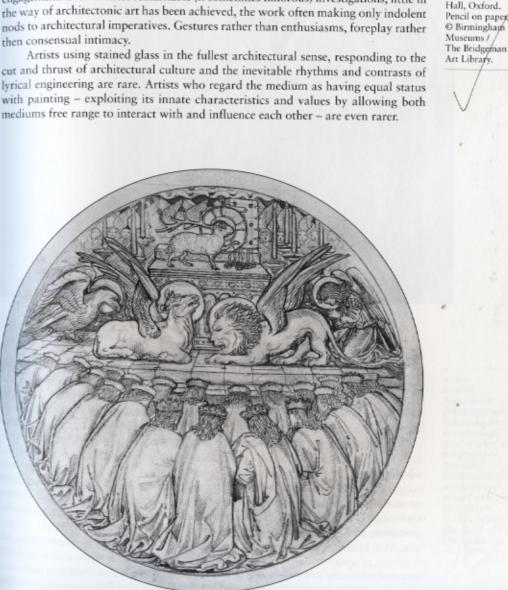
work and influence of their Arts & Crafts followers such as Christopher Whall, and the leadership of American architects Ralph Adams Cram and Bertram Goodhue and their support of craftsmen such as Charles Connick led to 'a fascinating, although still neglected, cultural phenomenon: modern America's exploration and development of the Gothic tradition in art and architecture.'83 ACKNOWLEDGEMENTS My thanks to Betsy Boyle, Peter Cormack, Jeremy Grubman, Ian Justice, Marilyn Justice, Randal L. Loy, and Rona Moody for their assistance. Some text in this article appeared previously in Albert M. Tannler, Charles J. Connick: His Education and His Windows in and near Pittsburgh (Pittsburgh History & Landmarks Foundation, 2008) and in "Windows are architecture': William Morris, Viollet-le-Duc, and the Artistic Journey of Charles J. Connick," Third Annual Thomas Tunno Forbes Lecture, sponsored by Back Bay Historical/Boston-Centric Global Studies, and co-sponsored by the Charles J. Connick Stained Glass Foundation, Ltd., Church of Our Saviour, Longwood, Brookline, Mass., 18 October 2009. NOTES

41 'Brooklynites in Paris'. Brooklyn Daily Eagle, 29 June 1896, 1. 42 Ralph Adams Cram, 'George H. Hallowell', Illustrated by George H. Hallowell, The Red Letter: An Illustrated Monthly 2:2 (April 1897): 68. ⁴³ Ralph Adams Cram to Otto Heinigke, 29 September 1897. D. Roger Howlett, Childs Gallery, Boston, provided copies of the two letters quoted in the text from R. A. Cram to Otto Heinigke. 44 Architects Henry Vaughan, Cope & Stewardson, and R. C. Sturgis; painter John Singer Sargent; Otto Heinigke; and the metal-work of Gorham Company, [50].

August 1900): 207. The tapestry is The Adoration of the Magi, designed 1888, woven 1894. See Edward Burne-Jones: Victorian Artist-Dreamer (New York: Metropolitan Museum of Art,

Windows at First Baptist Church, Philadelphia (1900). 53 Morris, 'Glass, Painted or Stained', 42. ⁵⁴ Quoted in Georgiana Burne-Jones, Memorials of Edward Burne-Jones, Vol. 2, 109.

Brian Clarke Vast acres and fleeting ecstasies



George Hallowell is best known as a painter of New Otto Heinigke (1850-1915) was born in Brooklyn and Heinigke & Bowen glass is found in prominent buildings -Carnegie Hall, the New York Stock Exchange, and the Library of Congress, for example - the firm is rarely credited. Heinigke designed and made windows for Cram, In the summer of 1896, Heinigke and his partner Owen Bowen visited England and Charles Wentworth died 8 February 1897. From April through December, Cram published an article on Hallowell's art, Cram and Heinigke published their first

Two days later Cram's article 'The Interior Decoration of Churches' was published in the Architectural Review. He praised the work of a few architects, artists, and firms44- including 'the really ecclesiastical glass of Otto Heinigke' - and observed: But of all the things that now go to marring the sanctity of a church, the stained glass is the most potent, as it should be the most powerful agent for good. This matter does not fall within the scope of this article, but it must be referred to, for the offence is rank. Technically

we make better glass in this country than anywhere else in the world

today, but artistically and ecclesiastically it is mostly impossible.

BURNE-JUNES AND MORRIS IN THE UNITED STATES: A STUDY OF INFLUENCE glass window with antique glass inscriptions that rejects Tiffany's practice and La Farge's 'aesthetic goal of creating windows with realistic pictorial effects similar to those in... academic art'.52 Imitating an oil or water-color picture in glass, according to Morris, is 'never satisfactory. For at the best it can only do with difficulty and imperfectly what the oil-painting does with ease and perfection; while at the same time it refuses to avail itself of the special characteristics of glass, which can produce effects that no opaque painting can approach.'53 Burne-Jones stated: 'one needs to forget that there are such things as pictures in considering a coloured window - whose excellence is more of architecture, to which it must be faithfully subservient.'54 Unlike the Tiffany chancel window, the Wentworth Memorial is a two-dimensional window, focusing light through extensive and creative leading, and expressing the medieval visual language revitalised by William Morris, Philip Webb, and Edward Burne-Jones - 'it is mediaeval in its suggestion, yet it is in no way an imitation. It does not pretend to date from the middle ages, it is frankly modern.... It is the immutable ideal expressed In 1897 Cram shared Heinigke's approval of opalescent glass. By 1907, a decade after the Wentworth Memorial was created, Cram had come to believe that the opacity of opalescent glass was as much a liability in windows as the prevailing three-dimensional Classical design vocabulary. In an editorial, 'The Question of Ecclesiastical Stained Glass in the United States', Cram wrote: 'we had for a generation a wild passion for a type of glass that was wonderful, unprecedented, and in certain ways supremely beautiful. The only trouble was that it was not legitimate stained glass... and it flatly refused to become a component part of any architectural

He worked as an illustrator for several Pittsburgh newspapers and he illustrated verses his mother wrote for streetcar advertisements. In 1894, at the age of nineteen, Connick met twenty-four-year-old Horace Rudy, artistic director of Rudy Brothers: Designers & Manufacturers of Stained, Mosaic & Leaded Glass, established in

in 1897; certainly Heinigke at forty-four, Cram at thirty, Goodhue at twenty-five, and Hallowell at twenty-two were well aware of the work of Burne-Jones and Morris and, as Cram's and Heinigke's writings at the time attest, they - unlike many of their American colleagues - understood that the artistic vocabulary of Burne-Jones and Morris was 'mediaeval in its suggestion, yet... frankly modern'. Barry Bergdoll, chief curator of architecture at the Museum of Modern Art, has written that the United States is 'the only independent western . . . nation state with no gothic past.'80 In 19th-century America, the growing awareness of the work of Burne-Jones and Morris and of the British Arts & Crafts movement, together with H. H. Richardson's exploration of medieval architectural forms, provided the foundation for American Gothic architecture and design in the twentieth century. In 1889 William Morris wrote: 'The Art of Architecture reached its fullest development in the Middle Ages... . If we are ever again to have architecture at all, we must take up the thread of tradition there... because Gothic Architecture is the most completely organic form of the Art, which the world has seen.'81 Speaking of the architecture of the future, Morris declares 'whatever the form of it may be, the spirit of it will be in sympathy with the needs and aspirations of its own time'. 82 Edward Burne-Jones's artistry and William Morris's revitalization of medieval materials and techniques, the

²⁷ Fletcher, A History of the Church of Our Saviour, 157. The parish has no other information 28 Sewter, Vol. II, 223, 297, 301. The original sketch design by Morris & Co. is in the Sanford and Helen Berger Collection, Huntington Library, San Marino, CA. 29 Sewter, Stained Glass of Morris and His Circle, Vol. I (New Haven: Yale University Press, 1974), 46. Full name of Bowman identified by Tony Benyon, see p. 248 in this issue. 30 William Morris, 'Glass, Painted or Stained' (1890), Morris on Art & Design, ed. by Christine Poulson (Sheffield: Sheffield Academic Press Ltd., 1996), 44-31 The Collected Letters of William Morris, Vol. II (1881-1884), ed. by Normal Kelvin (Princeton: Princeton University Press, 1987), 186. Spelling and punctuation slightly amended for clarity. 32 Morris, 'Glass, Painted or Stained', 45. 33 Cram apprenticed with Rotch & Tilden 1881-86; during this period Rotch & Tilden designed the Church of Our Saviour parish house and cloister (1885). 34°G, H. Hallowell Dies in His Studio: Called by John Singer Sargent the Finest Decorative Artist Boston 1890-1910 (Cambridge: Harvard College Library, 1985), and Leah Lipton, George Hawley Hallowell's New England Visions (Framingham: Danforth Museum of Art, 1996). 35 Otto Heinigke to Bertram Goodhue, 13 November 1894, Ralph Adams Cram Personal Papers, Boston Public Library, Fine Arts Department. 36 Ralph Adams Cram, 'John D. Sedding: Some Considerations on his Life and Genius', The Architectural Review 1:2 (14 December 1891): 9-10. 37 Bosley, Two Sides of the River, 164-65. 38 Peter Cormack provided this information. Goodhue's papers at the Avery Library, Columbia University, New York, have no documentation prior to 1903. 39 Ralph Adams Cram, 'All Saints' Church, Dorchester (Boston), Mass.', The Churchman (15

46 Ralph Adams Cram to Otto Heinigke, 8 November 1897. ⁴⁷ Otto Heinigke, 'Architectural Sympathy in Leaded Glass', Architectural Review 4:8 (1 December 1897): 60-64. ⁴⁸Heinigke, 'Architectural Sympathy', 62. Emphasis in the original. 49 Ibid., 61-62.



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In 1900 he accepted a position with a glass firm in Boston. In 1903, following the death of his father, he returned to Pittsburgh to help support his family. He worked in Pittsburgh through 1907, most of that time as manager of Rudy Brothers. He spent 1908 in New York City and returned to Boston in late 1908 or early 1909. Two decisive events took place in Boston in 1909. Connick met Ralph Adams Cram60 and received a commission to design a transept window at All Saints Episcopal Church, Brookline (the George Champlin Memorial was dedicated 17 April 1910.) The second event, whose significance was highlighted in Peter Cormack's pioneering 1999 discussion of Whall's vital links with Connick,61 concerns five clerestory windows for Boston's Church of the Advent made by English stained glass artist Christopher Whall (1849-1924); they were five of six Whall

because he did not know or care about the processes involved, but because he was working with Morris'66 - but the Arts & Crafts artist strived to perform all aspects of the craft. Whall wrote, 'one should be able to do the whole of the work oneself... Connick's absorption of the great medieval glazing tradition, the inspiration of so much of his later work, was through eyes opened by Whall. Whall's work offered living proof that the medieval skills of manipulating light and color through painted and leaded glass were

witness of the Glory of God.74 Connick was always acutely aware of the place of a window in a church; he large a window seen near at hand as well as at some distance. Also, I constantly have in mind the brilliant sunlight that it receives practically all year round.' The colour scheme 'is cool throughout its great areas, with brilliant touches of pearly whites,

golds, and brilliant reds'. He concludes: 'I have had great pleasure in developing this

design, for it emphasizes my delight in the poetry of the Christian artist whom we

call Saint John the Evangelist'. 76 All Saints was installed 1 November 1939 (FIG. 5). As remarkable as are the cool blues and whites, the vivid golds and reds, this

(Cambridge, MA: Harvard University Press, 2012), 226. Study', The Journal of Stained Glass, America Issue XXVIII (2004): 13. He notes that the church was destroyed by fire in 1968. Temple University Press, 1986), 35. 9 Leard-Coolidge, 161-62. Edward R. Bosley, 'Two Sides of the River: Morris & American Arts and Crafts', The Beauty of Life: William Morris & the Art of Design, ed. by Diane Waggoner (London: Thames & Hudson, 2003), 139.

America Issue XXVIII (2004): 32-33. ¹⁸ H. Barbara Weinberg, 'The Early Stained Glass Work of John La Farge (1835-1910)', Stained Glass 67:2 (Summer 1972): 10. 19 Sloan and Yarnall, 'John La Farge's Patent', 31. ²⁰ Julie L. Sloan, 'The Rivalry Between Louis Comfort Tiffany and John La Farge', Nineteenth Century 17:2 (Fall 1997): 30. ²¹ Roger Riordan, 'American Stained Glass', Pts. 1-3, American Art Review (Boston) Vol. 2 (April 1881): 229-34; (May 1881): 7-11; (June 1881): 59-64. [Reprinted in Walter Montgomery, ed., American Art and American Art Collections, Vol. 2 (Boston: E. W. Walker & Co., 1889), 594-608.]

56 For Connick's early life and work see Albert M. Tannler, Charles J. Connick: His Education and His Windows in and near Pittsburgh (Pittsburgh: Pittsburgh History & Landmarks Foundation,

[1905], Introduction by Peter Cormack (Bristol: Morris and Juliet Venables, 1999), 82. ⁶⁶ Alan Crawford, 'Burne-Jones as a Decorative Artist', Edward Burne-Jones: Victorian Artist-Dreamer, 13.

⁷⁵ Charles J. Connick to Rev. Henry McF. B. Ogilby, 16 May 1939, 'Church of Our Saviour File', Connick Studio Records, Boston Public Library.

82 Morris, 'Gothic Architecture', 156. 83 Peter Cormack, 'Foreword,' in Tannler, Charles J. Connick, viii.

Albert M. Tannler Seven stained glass windows created by Edward Burne-Jones and William Morris between 1874 and 1885 remain in situ in the USA. They are located in six

Burne-Jones is clear: Sedding threw himself open to all the impulses and impressions of beauty, mystery, and delight, but these would have been fruitless had he not gone back to the methods of the medieval builders. The one thing he hated above all others was commercial art. He realized fully that the mechanical and commercial system of the current century made art practically impossible, since all good and genuine industrial art is but the instinctive expression by the workman of his delight in his own labor, - a condition of things which cannot possibly exist under the present mechanical system. Therefore it was his constant labor to reunite the artist and the workman, the designer and the craftsman. . . . The work of Ruskin, Rossetti, Burne-Jones, Morris,

now hanging in the chapel of Exeter College, Oxford. This most marvelous work has every quality that an ecclesiastical decoration should possess. It is full of the most perfect religious feeling, it is mediaeval in its suggestion, yet it is in no way an imitation. It does not pretend to date from the middle ages, it is frankly modern.... It is the immutable ideal expressed through modern methods.40

glass. 'America today makes the best glass for window use to be found', he writes. 'Our material has the changing tones of precious stones, seeming to have many moods, according to the degree of light transmitted. This is the great quality to be taken advantage of, and, well nursed, great organ-tones lie within its gamut.' But

of Our Lord enthroned in the central tracery member, and is developed through the Angelic Choir and the hosts of saints bearing

A History of the Church of Our Saviour (Brookline: Parish Council of the Church, 1936), 155-63. 3 Numerous letters are quoted in G[eorgiana] B[urne]-J[ones], Memorials of Edward Burne-Jones, 2 vols. [1904] (London: Lund Humphries, 1993). 4 Fiona MacCarthy, The Last-Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination 5 Lindsay Leard-Coolidge, 'William Morris and Nineteenth-Century Boston', William Morris: Centenary Essays, ed. by Peter Faulkner and Peter Preston (Exeter: University of Exeter Press, ⁶ Lance Kasparian, 'The Stained Glass Work of Donald MacDonald of Boston: A Preliminary ⁸ Eileen Boris, Art and Labor: Ruskin, Morris, and the Craftsman Ideal in America (Philadelphia:

57 'Quincy Woman Dies at 101; Outlived 10 of 11 Children', Patriot Ledger, 17 April 1953. 58 Charles Connick, 'The Education of an Artist in Brother Sun's Workshop', unpublished typescript c.1940. Charles J. Connick Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.

& Millson, and perhaps other glass studios. He opened a business office at 74 India Street on

She died at the age of thirty-nine on 15 May 1882 and her siblings commissioned the window.27 The Amory Memorial was the first Justice holds the sword and the scales;

Cram had read Ruskin in his father's library, admired Pre-Raphaelite art, and visited Britain and Europe in 1886. Cram wrote regularly on art, design, and architecture for the Boston Evening Transcript in the 1880s. Cram's first article in Architectural Review, published in December 1891, was a tribute to the English Arts & Crafts architect John Sedding, who had died the previous April. Cram's understanding of the legacy of Ruskin and Morris and the artistry of Rossetti and

An entry in Morris's 1895 diary, now in the British Museum, indicates that Goodhue visited Morris that year.31

windows commissioned for All Saints' Ashmont and the Church of the Advent by Ralph Adams Crams and installed between 1907 and 1909. After the last two Advent windows had been set in December 1909, Connick visited the church and saw them in place: I saw a lovely low-toned vibration in those windows that recalled the soft glow of light on piles of glass under gaslight in a Pittsburgh shop."62 Connick read

emphasis on 'abstract' qualities of colour and light and on the concept of 'symbolic form' ... Connick's modernism is ... a development of the distinctively Arts & Crafts understanding of stained glass which he had absorbed in his early years.78 The two Burne-Jones and Morris windows in Trinity Church, Boston, have been

14 "Prof. Ware's Lecture on Stained Glass," unidentified newspaper clipping, Thomas Gaffield Papers. MC 139, Box 3, Glass Journal, vol. 3, p. 59, Institute Archives and Special Collections, MIT Libraries, Cambridge, Massachusetts.

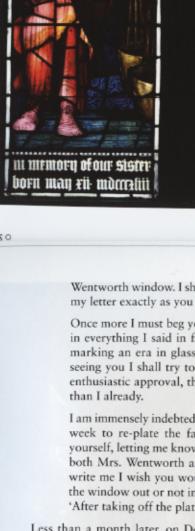
The Studio 11:52 (August 1897): 162. ²⁶ Sewter, Stained Glass of Morris and His Circle, Vol. II, 223, 239, 258, 297, and 301. Information from Morris & Co. 'Catalogue of Designs for Windows Executed from June 1876 to 30 June

Philosophy of Stained Glass', The Journal of Stained Glass, America Issue XXVIII (2004): 82. ⁷² In 1909 Connick made the All Saints Brookline window at Arthur B. Cutter's studio. He subsequently made windows at Horace J. Phipps & Co., Vaughan, O'Neill & Co., Murphy

Humility, the lamb. The cartoons for both figures were specially drawn by Burne-Jones for this window (and were subsequently used many times for later commissions).28 Justice and Humility was painted by [Thomas George] Bowman who was one 'of Morris & Co.'s best glass painters' (see more on Bowman in this The glass in Justice and Humility was made the traditional, medieval way: each

and Sedding has been vast and beneficent, but for the greatest results

of their labors we must look to the next fifty years.36 During the early years of their partnership Ralph Adams Cram and Bertram Goodhue ... designed and published the first American periodical to pay homage to the Kelmscott style. The Knight Errant, a short-lived 'quarter-yearly review of the liberal arts', ran for four numbers from April 1892 to January 1893. Its medieval cover design drawn by Goodhue combined with a heavy typeface, robust paper and wide-margined page layout, was strongly reminiscent of the Kelmscott Press style... Goodhue also designed Kelmscott-style title pages for Copeland & Day, an Arts and Crafts publisher in Boston, from 1893 to 1899.37



luminosity, the one most precious quality of glass... . Hence, in the best windows of old, the painting is in strong markings, only used to assist the ornamental forms of drapery, flesh or architecture, the raw material having in its intrinsic marking, bubbles and variations in thickness, all the detail necessary to convey interest to all parts of the small pieces of glass employed. On this glass the dark lines harmonize with the strong, heavy leads, these again with the supporting iron work: thus by graduation the

56

11 Leard-Coolidge, 160. 12 James F. O'Gorman, Living Architecture: A Biography of H. H. Richardson (New York: Simon & Schuster, 1997), 138. 13 The lecture was given at the Massachusetts Charitable Mechanic Association but the clipping is undated; the next lecture, however, was scheduled for Thursday evening, May 3 - the 3rd of May 1877 was a Thursday. Ware earlier lectured on stained glass at the Boston Society of Architects, 7 April 1875.

and Company, 1980), 83.

²⁴ S. Bing, Artistic America, translated by Benita Eisler and introduced by Robert Koch (Cambridge, MA: MIT Press, 1970), 147. ²⁵ Cecelia Waern, 'The Industrial Arts of America: The Tiffany Glass and Decorative [sic] Co.,' 55 Ralph Adams Cram, 'The Question of Ecclesiastical Stained Glass in the United States',

⁷⁰ Peter Cormack, 'Glazing "with careless care": Charles J. Connick and the Arts and Crafts

77 Cormack, 'Glazing "with careless care", 79-⁷⁹ Erica E. Hirshler, 'Woman Artists at Trinity: Sarah Wyman Whitman and Margaret Redmond', The Makers of Trinity Church in the City of Boston, ed. by James F. O'Gorman (Amherst: University of Massachusetts Press, 2004), 168-70. See also Bettina A. Norton (ed.), Trinity Church: The Story of an Episcopal Parish in the City of Boston (Bosto of Trinity Church, 1978), 71, 72. ⁸⁰ Barry Bergdoll, 'The Ideal of the Gothic Cathedral in 1852', A. W. N. Pugin: Master of Gothic Revival, ed. by Paul Atterbury (New Haven: Yale University Press, 1995), 103. ⁸¹ William Morris, 'Gothic Architecture', William Morris on Architecture, ed. by Chris Miele (Sheffield: Sheffield Academic Press Ltd., 1996), 145.

in America', New York Times, 28 March 1926, 26. See also Nancy Finley, Artists of the Book in ⁴⁰ Ralph Adams Cram, 'Church Building: Decoration and Stained Glass', The Churchman (18

⁵⁰ Heinigke, a friend of John La Farge, by the way, would continue to explore this aesthetic hybrid in a series of remarkable windows made between 1897 and 1902 - in particular the twenty-one 51 Heinigke, 'Architectural Sympathy', 62. 52 Sloan and Yarnall, 31.

Edward Burne-

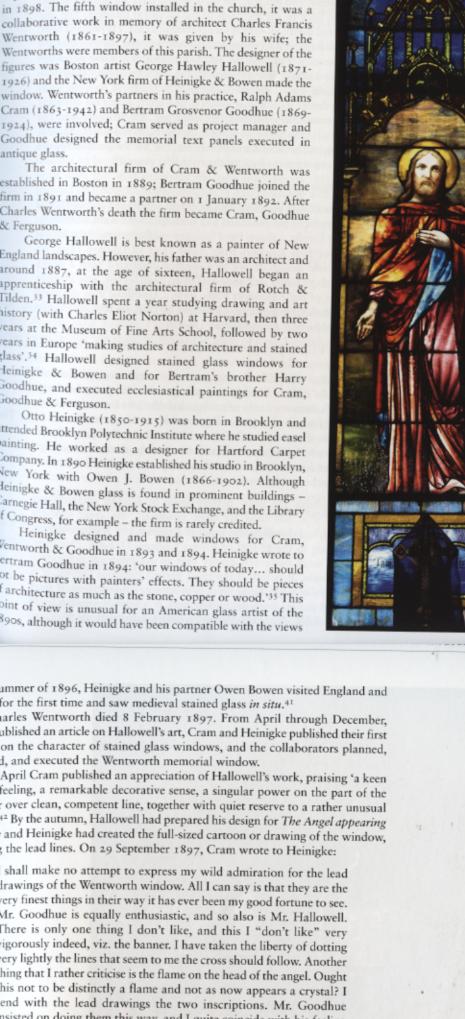
Worship of the

a stained glass window (1865)

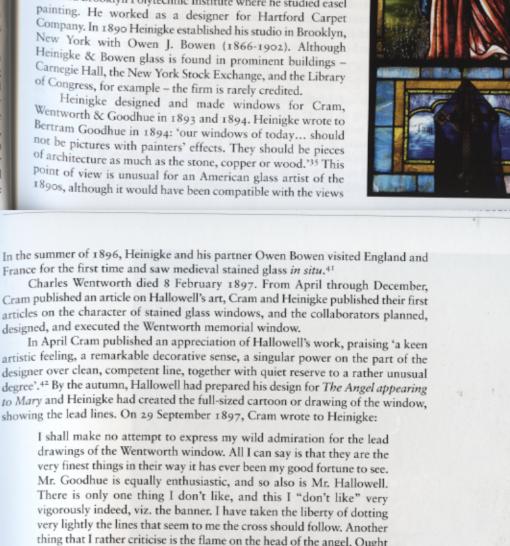
at St Edmund

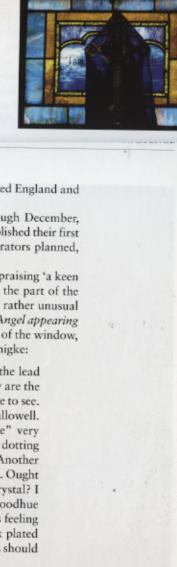
Jones, The











through modern methods.' or artistic composition that possessed a sacred character.'55 An Arts & Crafts legacy Charles Jay Connick (1875-1945)56 was born in Springboro, Pennsylvania, one of eleven children of Mina Trainer Connick (1851-1953)⁵⁷ and George Herbert Connick (1851-1902). The family moved to Pittsburgh, ninety miles south, when Charlie, as he was called, was eight years old. His talent for drawing and sketching was discovered and encouraged in elementary school. He had just entered junior high school when his father became ill and Charlie had to leave school to help support his family.

Edward Burne

Jones for Morris & Co., Justice and

Mumility (1883),

nave window Phytograph

© Ian Justice

Fig. 5: Charles I County All written about frequently, yet their example - their iconography and 'medieval method of production' - had no descendants until c.1927 when Margaret Redfield

Sources: A. Charles Sewter, The Stained Glass of William Morris and His Circle, Vol. II (New Haven: Yale University Press, 1975) and Marilyn Ibach, William Morris & Company Stained Glass in North America (New York: William Morris Society [USA],1983). This list does not 1916' (now in the Sanford and Helen Berger Collection, Huntington Library, San Marino, CA). See also Ibach, Morris & Company Stained Glass in North America, 3, 9 (illustrated).

45 Ralph Adams Cram, 'The Interior Decoration of Churches', Architectural Review 4:7 (1 November 1897): 50, 52-53.

T believe it to be self-evident that on the whole stained glass practised in isolation produces at best minor and at worst catastrophically poor art. Although many great painters have designed stained glass and there exist some examples of outstanding work, in the twentieth century alone, by Albers, Matisse, Thorn-Prikker, Cocteau, Braque, Chagall, Villon, Léger, Soulages etc., on the whole these are excursions into the medium representing moments of brilliance rather than a concerted engagement. Even in these remarkable (if sometimes timorous) investigations, little in

There is not a touch of painting... which is not by a hand that can also cut and lead and design and draw, and perform all the other offices pertaining to stained-glass.16 Connick's fee for the George Champlin Memorial Window allowed him to travel to England and France for five months.⁶⁸ He met Christopher Whall and visited his studio; they would keep in touch until Whall's death in 1924. Peter Cormack, who has written extensively on Whall, observes: no 'lost art'; and that the resources of the modern craft... enabled all its ancient glories to be re-created in new and expressive ways.⁶⁹ Cormack has noted a late-Pre-Raphaelite influence on early Connick figure windows70 and at least one case has been documented when 'Cram urged Connick to study the stained glass designs of Edward Burne-Jones',71 but the influence of Burne-Jones and Morris on Connick was primarily transmitted to him through the work and principles of Christophor Wil-1 The window symbolizes the spirit of the seventh chapter of Revelation as it is expressed in the ninth to the twelfth verses [and quotes verse 9]: 'I beheld... a great multitude, which no man could number, of all the nations, and kindreds, and people, and tongues, stood before the throne, and before the Lamb, clothed with white robes, and palms in their hands.... The theme of the design... is announced by the figure On May 16th Connick wrote to the rector, Dr Henry Ogilby: 'I am sending the rough sketch of the memorial window, and with it a rather detailed description... so that you may have a vision of the completed window, even though this sketch lacks full definition and detail.'75 noted in his letter 'the rather small area immediately around the actual window in your church' and revealed that he was 'always thinking of the problem related to so

> include Burne-Jones/Morris windows placed in buildings for which they were not designed, or windows or panels from windows in museums and private collections. 2 The windows are listed in 'Memorials, Thank-Offerings, And Other Gifts,' Herbert F. Fletcher,

16 'Prof. Ware's Lecture on Stained Glass'. ¹⁷ John La Farge, Colored Glass Window Patent, Specifications and Drawings of Patents, issued from the United States Patent Office for February 1880, in Julie L. Sloan and James L. Yarnall, 'John La Farge's Patent for the American Opalescent Window', The Journal of Stained Glass,

59 Charles J. Connick, Adventures in Light and Color (New York: Random House, 1937), 117. 60 Tannler, Charles J. Connick, 147, n. 83.