

STAINED GLASS WINDOWS OF TRINITY CATHEDRAL,
CLEVELAND, OHIO, PRODUCED BY THE WILBUR H. BURNHAM
STUDIOS

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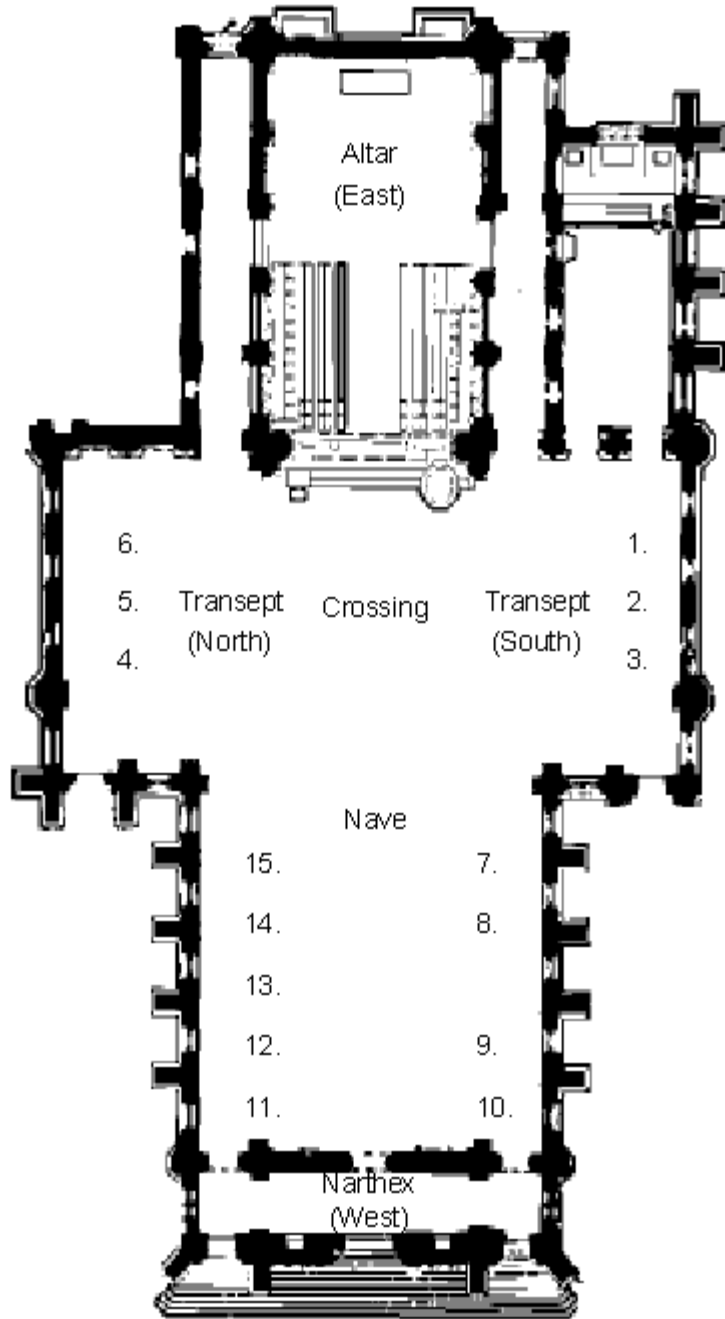
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PHOTOGRAPHY CREDITS

The photographs of stained glass windows that illustrate this work were taken by Ms. Renee Moore, aided by insights and direction provided by Dr. John Blank.

FLOOR PLAN OF TRINITY CATHEDRAL AND BURNHAM WINDOWS

Figure 1 (Ecclesiastical Compass Points are Indicated)



1. Saint Anne and the Virgin
2. Infancy of Jesus and John the Baptist
3. The Visitation
4. The Three Marys
5. The Road to Emmaus
6. Faith Window
7. Annuciation Window
8. Nunc Dimittis Window
9. Work Window
10. Wisdom Window
11. Blessing Window
12. Teaching Window
13. Healing Window
14. Forgiving Window
15. Praying Window

INTRODUCTION

TRINITY AND THE URBAN ENVIRONMENT

Cathedrals were always the focal point of medieval cities and are still connected to the urban environment. Trinity Cathedral, with its emphasis on ecumenicalism and outreach, is very much part of this tradition. However, the early history of the Episcopal Church in America did not hint at the success of cathedrals such as Trinity. As the English colonized North America, they had great difficulty in importing their Anglican faith. Part of this difficulty was because many of the colonists were themselves fleeing an Anglican Church they considered corrupt or still retentive of too many Catholic trappings. Many colonists sought the freedom to pursue their own religions in more reformed Protestant faiths. However, the Anglican Church was also hampered by its episcopal nature. In this context, “episcopal” means a church organization rooted in a hierarchy of ecclesiastical offices, with the bishop at the top. No Anglican bishop, and indeed very few Anglican priests, wanted to come to English North America. The American colonies were too primitive for Anglican bishops or clergy to contemplate leaving their cathedrals or parishes either in or close to urban centers (Wells, 1987).

After the American revolution, it was difficult for American Anglican congregations who styled themselves as the Protestant Episcopal Church to resume religious services. The lack of an American bishop of the Protestant Episcopal Church was a major hindrance. Eventually Samuel Seabury, an American member of the clergy, became the first bishop. Building on this, Ohio was the first diocese outside the thirteen original colonies to elect an Episcopal bishop. Trinity Parish in Cleveland is the oldest congregation in the city (Wells, 1990). As it and Cleveland grew together, it became natural for the Ohio bishops of the Episcopal Church to make their residence in Cleveland. As in much earlier times in Europe, a city provided the bishop, the organization, and the

base population needed to maintain a cathedral (Wells, 1987).

There is more to cathedrals and cities than a historical connection. Many Americans today build their European travel itineraries around visits to important sacred structures in order to appreciate their architecture and art. In Europe and in America, cathedrals remain urban repositories of public art. In addition, cathedrals have been places for prayer and pilgrimage, grand liturgies, fine music, social services, and public meetings.

_____Trinity Cathedral continues in this tradition, hosting out-of-town tours and an annual Pilgrimage for Youth. People of all religious faiths come to Trinity to walk the labyrinth, a spiritual tool brought to this country from the cathedrals of Europe. Daily worship in a variety of forms is offered in the Cathedral. Courses in the Bible, theology, spiritual direction, and other subjects also attract people to Trinity. Major liturgies for the Diocese of Ohio, including the Convention Eucharist, Deaconal Ordinations, and the St. Francis Day Blessing of the Animals are held in the Cathedral.

The Music and Performing Arts organization at Trinity offers free professional noon-time concerts and Sunday worship is enhanced by a professional choir, frequently accompanied by members of the Trinity Chamber Orchestra. Trinity's Sunday Lunch Ministry feeds about 150-200 hungry people each week, and the Cathedral clergy and congregation are active in the life of the city, working to improve the quality of life for all people. Many groups meet at the Cathedral and civic and religious events are held there.

_____An important part of the art in Cleveland's magnificent Trinity Cathedral can be found in its stained glass windows. These windows range in age from the 1400s to the 1960s. This monograph focuses on fifteen of these windows.

TRINITY'S WINDOWS

Trinity Episcopal Cathedral has over forty large stained glass windows that range in age from the 15th to the 20th Century. The medieval windows were produced in England and Germany, while the more contemporary windows were produced by such prominent studios as those directed by Willet, Connick, Tiffany, Heaton, Young, and Burnham. The more contemporary windows are of considerable artistic and historical interest, but there is very little information available about them. Some of the windows were briefly described in two publications produced by congregation members (The Altar Society, 1912, revised 1939; Hehr, undated pamphlet). Other printed information on the windows is scattered throughout newspaper descriptions and church records.

This monograph specifically focuses on the windows of Trinity Cathedral produced by the Wilbur H. Burnham Studios. The Burnham Studios windows are the most accessible windows within the cathedral. Positioned just above eye level, they may be easily observed and studied. Located below the great windows of the transept and along the side aisles of the nave, as a group, they tell a thematically unified story based on legendary and biblical information about the life of Jesus.

Chester B. Emerson, Dean of Trinity Cathedral, began working on the window project in 1937, if not earlier. For over three and a half years, Dean Emerson and Wilbur H. Burnham, Sr., owner and window designer of the Burnham Studios in Boston, Massachusetts, carried on a correspondence concerning the design and placement of stained glass windows to be installed in the nave aisles, transept, and clerestory of the Cathedral. The Smithsonian Institution's Archives of American Art contain the surviving correspondence between Emerson and Burnham. The correspondence between the Dean of the Cathedral and Wilbur Burnham tells a story of the collaboration of patron and artist in the commissioning of artwork. The correspondence also reveals the joy and the tension that always exists between artist and patron.

The first letter still in existence is dated December 17, 1937 and is from Mr. Burnham to the Dean:

Upon my return from Florida this morning, I learned from Mr. Herdman that you had been in to my studio to talk with me concerning a stained glass project for Trinity Cathedral, Cleveland, Ohio.

I am terribly sorry that I was not here when you called; but Mr. Herdman told me that you would like to have me go to Cleveland, which I would be most happy to do at any time that would suit your convenience. I shall look forward with great pleasure to meeting you.

Would you advise me to bring any designs or photographs of windows that I have made, which might possibly be of assistance to you.

In the following letter, dated December 22, 1937, Emerson outlines his wishes and ideas for the project:

I have not presented the matter completely to the Vestry as I am first trying to get people interested in windows, but there is a row of one half dozen on one side of the Nave on the first floor which must be "picture windows". They are all small windows. I am enclosing a drawing to show you the size. On that side my present plan for the windows is the following: "Christ Blessing the Children", "Christ Preaching", "Christ Healing", "Christ Forgiving", "Christ Praying", and the last one the "Calvary Window" or "Christ Sacrificing". Frankly, I would like to see you do those windows because I think you could do those particular windows best. If you have any sketches suggesting any of these subjects, I should be glad to have them.

What I may be able to accomplish will, of course, depend upon the price of the windows. The Wright Company here have one on the opposite side nearly finished and I had planned to have them do the four on that side which are undone. Their prices are most reasonable. Let me know if you are at all interested.

Burnham replies in a letter dated January 3, 1938:

I am sending you with this letter a brochure, in which I have listed some of the many important windows which I have made throughout the United States, and a few in Europe, and I hope that it will be helpful to you. If you would like a more complete list, I would be very glad to send it to you.

The thought has occurred to me that since you are launching a stained glass project for your beautiful Cathedral, an illustrated lecture with colored lantern slides might be of great interest to your parishioners at this particular time. I am deeply interested, of course, in your project, and I sincerely hope that my work may ultimately be represented in the Cathedral; and if you think that a lecture will be timely, I will be most happy to arrange my time so that I can give a lecture at the Cathedral.

I am going to try to complete a design for one of the aisle windows, so that you may have it in your hands before your Senior Warden sails for Honolulu, and I hope that it will be possible for you really to get things moving before Mr. Mather leaves town.

It was indeed a great pleasure to meet you and to see the Cathedral again, and I hope that it will be possible for me to see you again in the very near future.

On January 20, 1938, Emerson discusses the price of each window:

You will probably not get this letter until you return home. Your letter came this afternoon. I hope you will be here tomorrow as I have many things to talk over with you. In case I miss you the situation is this. The Vestry, on Tuesday, authorized me to employ you for that row of windows on the basis you suggest, at \$600 a window, with the understanding that the windows will be put in only as I secure donors for them, and that the designs shall be satisfactory in each case to the donor and to the Building Committee.

Emerson's letter of January 20th also contains criticisms of Burnham's designs, a theme that would occur frequently in later correspondence:

Speaking of the suggestion for a window, which you sent to me, I think it is a very lovely window. My only question is whether the faces aren't a little "pretty". I realize that you drew them to match what we have already got in, but if you were to have practically that whole Nave on the first floor you might do them in a little more medieval atmosphere, which is your usual type. Having so many you could make a unity of your own.

What this letter amounts to is that I have got you started and I think we can work out things happily together. I do hope I can see you.

Burnham comes to the Cathedral in late January, and in his letter of January 27th he states his joy in being able to launch the project, which will take him two years to complete:

It was good to see you on Tuesday and to be able to have such a long and interesting chat with you concerning your glass project, and I am delighted beyond expression to know that through you I have been given an opportunity to really get started on some of the aisle window (sic). It is going to be a real joy to work with you in connection with this series of windows. I deeply appreciate, also,

your wanting me to design and make the three windows in the transept, and as soon as you can let me have an architect's drawing, I will begin on designs.

LOCATION OF THE WINDOWS

Locating particular windows referred to in this monograph will not be straightforward if the reader is unfamiliar with architectural terminology and the notion of ecclesiastical compass points. The "nave" is the part of a church containing the middle and side aisles; it extends from the entrance to the chancel. It is the area primarily intended for the congregants. The "transept" crosses the nave at a right angle and, together with the nave, forms a cruciform plan (see Figure 1). This layout is in keeping with a processional liturgy (Armstrong, 1990).

Ecclesiastical compass points may sometimes, but not necessarily, correspond to the geographical definition of north, south, east, and west. Within a church, east is defined by the location of the altar. Some churches, particularly very old ones, were situated with the altar at the geographically eastern end, which is the direction of the rising sun, a symbol of the resurrection. Nevertheless, many other churches, including Trinity Cathedral, are oriented otherwise. For example, the altar of Trinity Cathedral is located at its geographically southern end. Even so, its ecclesiastical compass points are consistent with those of other churches; the altar is considered the eastern end; the main entrance is ecclesiastically at the western end; and the transept runs north and south in ecclesiastical direction (Armstrong, 1990).

The Wilbur Herbert Burnham Studios produced seventeen windows for Trinity Cathedral. Three are located along the aisle below the large nativity window in the south transept; three more are located in the corresponding position in the north transept below the large window depicting the resurrection. Five windows are located along the north nave aisle. Four of the five windows located along the south nave aisle were produced by

Burnham Studios. The middle window along that aisle, portraying the adoration of the Magi, was produced by Gorham Studios, New York. There are two other Burnham Studio windows located in the clerestory of the south transept. Because they are positioned well above eye level and not thematically related to the main floor windows, these windows are not further discussed.

HOW THE STUDIO WAS OFFICIALLY CHOSEN

The minutes of the Trinity Cathedral Vestry Committee for January 18, 1938 record the formal action taken by the Vestry, which authorized Dean Chester B. Emerson to make an agreement with Burnham to provide windows for the Cathedral:

The Dean [Chester B. Emerson] reported that he considers Wilbur H. Burnham of Boston, Mass. to be the most competent person to make the drawings for and install art glass memorial windows and that Mr. Burnham had made a fair estimate of the cost (approximately \$600 for each main floor window) if he is given the right to install several of them. The Dean announced he had several offers of donations to pay for memorial windows and wished to be in a position to proceed. It was moved, seconded and unanimously carried that the Dean be authorized to have Mr. Burnham prepare drawings for such number of memorial windows as he has donors to cover and that upon approval of the drawings by the Building Committee and the deposit with the Treasurer by the donor of an amount necessary to cover the cost of the window desired by the donor, the Dean be authorized to make the necessary agreement with Mr. Burnham to install the window (Vestry Committee Minutes, 1938).

Dean Chester B. Emerson started as canon residentiary at Trinity Cathedral on January 1, 1933. Because he was a Congregational minister, Emerson, who came from Detroit, had to use his time as canon to prepare for ordination as an Episcopal priest. Later that year, after his priestly ordination, he became dean of the cathedral, and it was in this capacity that he commissioned Wilbur Burnham to create the nave aisle windows. Emerson was popular in Cleveland. His sermons and discussions before civic groups on topics of the day kept his name in the Cleveland newspapers. He was, for instance, not

shy about commenting about King Edward VIII and Mrs. Wallace Simpson. His pulpit presence was such that his sermons and the accomplished Trinity choir attracted a radio station that broadcast Trinity's Sunday services (Pierce, 1967).

In planning for the medieval style of window for which the Burnham Studios were renowned, Dean Emerson took advantage of Trinity's Perpendicular Gothic architecture copied from the churches and cathedrals of medieval England. Trinity Cathedral's earlier incarnation was as a church on Superior Avenue, across the street from the present main Cleveland library. When the diocese of Ohio split into two in 1875 (the Diocese of Ohio with a bishop in Cleveland and the Diocese of Southern Ohio with a bishop in Cincinnati), the bishop of Ohio moved to Cleveland from Gambier. The congregation soon began to make plans to relocate and build a cathedral. Land was purchased on East 22nd Street and Euclid Avenue (Wells, 1987). A Romanesque style parish hall was completed in 1897, and after a prolonged period of discussion between the architect, Charles Schweinfurth, and the bishop and vestrymen, Schweinfurth's plans for a Romanesque cathedral were scuttled in favor of the English Perpendicular Gothic. Building started in 1901, and the cathedral was consecrated in 1907 (Wells, unpublished manuscript, 1994). Emerson's commission to Burnham can be seen as part of several decades of almost constant work on aspects of the cathedral's exterior and interior.

The windows were installed by December 1939. *The Cleveland Plain Dealer* (December 13, 1939) reported that the arrangement of the windows to give a consecutive picture of events in the life of Christ was conceived by Dean Emerson. The article also stated that a total of twenty-two new windows, including the ones by the Burnham Studios, would be dedicated by Emerson on Sunday, December 17. On December 18, *The Cleveland Plain Dealer* reported on the dedication service, which used the 54th chapter of Isaiah ("I will lay thy stones with fair colors, and I will make thy windows of agates...") as a theme. Dean Emerson moved from window to window, pronouncing the words of dedication "to the glory of God and Christ" with supplementary readings from the Bible and excerpts from the Book of Common Prayer. He was preceded by a crucifer and acolytes

and was accompanied by two canons of the cathedral, his right hand raised toward the windows.

The pews were jammed. Several persons to whom windows were dedicated were present, as were many relatives of the people so honored. Emerson was appreciative, saying: "We are happy to have made so much progress in the glazing of the cathedral. We are grateful to all those whose gifts have made this possible. We are gratified that so many donors and their families can be present" They were visually rewarded. The newspaper reported that "A bright sun outside poured its rays through the richly colored panes, and the light, when mingled with that radiating from the glowing lanterns of the cathedral, gave its interior the brilliance of a casket of jewels (*The Cleveland Plain Dealer*, December 18, 1939)."

HOW THE WINDOWS WERE MADE

GENERAL CONSIDERATIONS

Stained glass windows are composed of pieces of colored glass held together by a framework of lead and solder. Some of their functions are identical to those of ordinary windows. They admit light, protect the building interior from the elements, and help regulate temperature. But unlike ordinary windows, they also have aesthetic and intellectual functions. They create atmosphere, grant beauty and decoration, provide instruction and illustration, and commemorate and memorialize. They are a unique medium because they use transmitted light for these purposes. (Lee et al., 1982)

Glass is the most obvious component of the many substances that compose stained glass windows. Glass is a non-crystalline, amorphous material composed of silicon and oxygen, two of the most abundant elements of the earth's crust. It is usually formed by heating a mixture of silica-rich sand, potash, and lime or lead oxide to the melting point and then rapidly quenching it. The sand is the source of the silica and oxygen that constitute most of the atoms composing the glass. Potash or some other alkali material is used as a flux to remove impurities from the melted sand. The lime or lead oxide regulates the melting point temperature of the mixture. Rapid quenching causes the melt to solidify before crystals can grow, thus giving glass its clarity. The growth of crystals in the liquid would interfere with or possibly preclude the transmission of light.

The most common method of coloring glass is to add various metal oxides to the melt. Glass colored this way is known as "pot-metal" glass. This name comes from the "pot" which holds the melt. Examples of the elements and compounds that give pot metal glass particular colors include cobalt producing rich blues; manganese producing purple; chromium and iron oxide producing greens; and copper oxide producing ruby, blue, or

green. A golden color may result from the addition of cadmium sulfide or titanium. The introduction of selenium can be used for colors ranging from canary yellow to brilliant red. Color differences from the same chemical are produced by creating either an oxidizing or a reducing environment in the pot.

Once created and impregnated with color, glass is made into flat sheets by one of several methods. "Antique" or "muff" glass is produced by blowing the glass into a cylindrical shape, removing the top and bottom of the cylinder, cutting the cylinder down one side, then re-heating it and unrolling it into a sheet. Because this kind of glass is blown by hand, it has a variable thickness that results in shading of color. In addition, it is characterized by elongated bubbles caused by the spinning of the molten glass during the blowing process.

"Norman slabs" are produced when glass is blown into a rectangular form and then cut at 90° intersections. This technique produces glass sheets that may vary by as much as one-quarter inch in thickness from edge to center. This variation in thickness also causes variation in shading because more light is extinguished in thick sections and less in thin sections; thus, the thicker areas appear darker in color.

"Crown" glass is made by spinning molten glass into a sheet. It is characterized by a "bull's eye" pattern in the center of the sheet where the rod it was spun around was attached. Also, it has an arched pattern of curves within it as a result of the spinning used in its manufacture.

"Flashed" glass results from the laminating of two colors of glass together in layers. One layer can then be locally removed by dissolving it in acid or abrading it with grit, thus revealing the color underneath.

All of these techniques create imperfections both on and within the glass that result in the glass acquiring special aesthetic qualities. The windows incorporating glass made in these ways begin their existence conceptually as small colored drawings called "sketches." These sketches, in turn, serve as guides for drawing the "cartoon," which is a finished charcoal depiction made to the full size of the window. It is an exact rendering

of the window in black and white. Several copies or "patterns" are made from the cartoon by tracing it through numerous layers of paper interleaved with carbon paper. One copy is cut into pieces to serve as templates for glass cutting. The other copies are used to lay out the individual glass pieces and serve as a guide for leading the glass together ("glazing").

The glass may be stained or painted prior to glazing. "Tracing" is a process that involves applying glass paint by tracing along the line of the cartoon. The lines are usually opaque. "Matting" occurs when paint is applied to glass in order to create shading. The function of matting is to vary the amount of light coming through the glass. Matting is used to provide emphasis and counterpoint and to control tone and color. Both of these paints must be fused onto the surface of the glass by heating them in a kiln to 1250 °F.

"Staining" with silver nitrate or silver chloride is a treatment where, unlike paint, the silver compounds penetrate the surface of the glass when fired in a kiln. The presence of these salts within the glass causes the glass to absorb yellow light. Depending on the amount of stain applied, the temperature, and the length of the firing process, staining can produce colors varying from intense orange to a subtle canary yellow. "Enameling" involves the application of enamel to glass. Enamels are transparent colors that are usually applied to clear glass.

The colored glass pieces are assembled in the process of glazing by using strips of lead came ("comes" are strips of lead with grooved edges into which glass is inserted and held). The glass fits into a grooved channel in the lead. The pieces of lead are held together with solder made of tin and lead. Once a window is leaded it must be "cemented." Cement is a waterproof putty that is brushed into the void between the glass and lead came. Any excess is then cleared from the surface of the glass. Finally, the window is "installed" when it is fixed into its architectural opening.

BURNHAM WINDOWS SPECIFICATIONS

The Burnham windows consist of pot-metal glass. The color of each piece arises from the metal oxides contained within the glass. Additional color and detail is applied to the surface by painting it with enamel. The predominant colors of the pieces are blue, red, and yellow. The variable thickness of the pieces and elongate bubbles within them are evidence that they were produced by the "antique" or "muff" glass process. The pieces of glass within each window are numerous and are separated from each other by a network of lead lines.

The windows themselves are long, narrow, and terminate at the top in a pointed Gothic arch, a shape known as a "lancet." Lancet windows are typical features of medieval Gothic architecture and its various revivals during the 19th and early 20th centuries (Rifkind, 1980; McAlester, 1986) Each of the main floor Burnham windows in Trinity Cathedral is approximately 96 inches high and 32 inches wide and has a moveable, rectangular ventilator at its base, the only part of the window that "opens." The windows are unambiguously identified by Burnham's name appearing in either printed or script form in the lower right hand corner, just above the ventilator. Dates appear in the same location.

The ventilators were a source of concern to Dean Emerson, as he relates to Burnham in a letter dated June 28, 1938:

One thing came over me the other day. I notice that in the amber windows that are already there the lower part is fixed so that it can be opened for ventilation. As I think of your windows which you have completed I do not remember that the lower part is made like a panel that can swing open. If all of those windows of the first floor are sealed we will have a great problem of ventilation. Have you thought of that or am I just mistaken?

Burnham's reply was dated July 5th, 1938:

Concerning ventilators for the aisle windows, I have arranged a ventilator for each lancet in the lower part of each window. They are so arranged that when the ventilators are open, the major figure subject in each window will be complete.

STYLISTIC CONSIDERATIONS

Charles Schweinfurth, the cathedral's architect, first designed a Romanesque-style parish house (south of the present cathedral), which was completed in 1895, five years after receiving his commission to build the cathedral. Although he then put together plans for a Romanesque-style cathedral, these ideas were contrary to the Vestry, which believed that a Gothic-style structure would better reflect the English/Anglican roots of the Trinity congregation. Schweinfurth then reworked his plans and designed the present Gothic-style building based on 15th Century English precedents (Wells, unpublished manuscript, 1994). The cathedral's design was in keeping with contemporary trends in architecture in late 19th century America. At this time, the third and final phase of the Gothic revival was underway, led by the designs of Ralph Adams Cram. Unlike the previous Gothic revivals of the 19th century, churches built in this style in the early 20th century closely adhered to historical precedents and were built of high-quality materials. It was clear from their disagreement with Schweinfurth that important members of the clergy and laity of the Trinity community had strong opinions about ecclesiastical design and decoration. Moreover, because many of the congregants were wealthy, funds were available to purchase the best quality fixtures and furnishings they considered to be important for the cathedral. Just as the cathedral had to have an overall appropriate design, so did the accouterments have to be in keeping with the context of their Gothic-style building (Wells, 1987; 1990).

Paralleling the Gothic revival in architecture was a revival in the stained glass industry of the use of designs and technology used by medieval window-makers. This medieval revival in stained glass, like the 19th century Gothic revival in architecture, stressed the use of high quality materials and careful work. Many of the glass makers of the time went to Europe to study, learn from, and, eventually, in part imitate medieval glass making techniques. The windows of Chartres Cathedral, with their strong blues, reds, and

yellows, many lead lines, and relatively small, intricately arranged glass pieces were particularly influential models (Lee et al. 1982).

Because medieval-revival windows were contextually appropriate for Gothic-revival churches, it is not surprising that the members of the Trinity community chose the Wilbur H. Burnham Studios to provide them with windows. By the 1930s, this studio was nationally prominent and noted for the excellence of its medieval-revival windows (Temme, 1982-1983).

THE WILBUR H. BURNHAM STUDIOS

In December 1930, Wilbur Herbert Burnham, Sr., founder of the Wilbur H. Burnham Studios, commented in *The Church Monthly* on his clerestory apse windows in Riverside Church, New York. He claimed that his "first purpose was to give glory to God through a material which is the crowning accent to architecture." He went on to say:

Stained glass appeals directly to the emotions. Being more closely allied to music than to painting, it thrills and overpowers and leaves us with a sense of richness and beauty simulating the orchestration of a great symphony.

Wilbur H. Burnham, Sr. founded his studio in 1922. He secured his first commission from Ralph Adams Cram. On tour with his family in Europe prior to the first World War, Burnham sketched famous stained glass windows in many cathedrals. As an advocate of the medieval stained glass tradition, Burnham's philosophical compatibilities with those of the enormously successful Cram led to commissions to provide windows for Cram's churches in many of the major cities in North America. (Temme, 1982-1983)

Burnham's son, Wilbur Herbert Burnham, Jr. (1913?-1984), joined the studios in the late 1930s. His education began as a child on tour with his parents in Europe and was

formalized at Yale University, where he received a BFA. The Burnhams were awarded the Metal D'Argent at the Paris Exposition of 1937. Each served as President of the Stained Glass Association of America. Burnham, Sr. was elected in 1939 and during World War II lobbied in Washington to obtain supplies of lead and tin for stained glass artists instead of the cigarette industry, where considerable supplies were directed. Burnham, Jr. served during 1959-1961. Because of failing health, the younger Burnham put the studio up for sale in 1982. When the studio closed, the Smithsonian Institution designated it as one of the four major studios (along with the Charles J. Connick Associates, Nicola D'Ascenzo, and Reynolds, Francis, and Rohnstock Studios) most deserving of having their works preserved. Today, the studio's records are in the Smithsonian's Archives of American Art (Temme, 1982-1983).

W.H. Burnham, Sr.'s philosophy of the design and crafting of stained glass windows are expressed in a 1935 article in the journal *Stained Glass*. In this article, he expresses his views about the importance of the medieval tradition in the harmony of the primary colors, red, blue, and yellow, with the complementary orange, green, and violet typical of his windows. His studies of medieval windows demonstrated that reds and blues should predominate and be in good balance. People not as knowledgeable overused the color blue. Burnham also noted that windows should maintain high luminosity under all light conditions, with depth of color and amount of pigment useful in controlling glare in variably intense light. Burnham agreed with the concept of unity in multiple windows, which are most easily created when there has been an early, consistent policy by church leaders in collaboration with the designer. Burnham Studio windows in Trinity Cathedral exemplify these qualities.

STORIES TOLD BY THE WINDOWS

The Bible and legendary sources provide the informational basis for the scenes depicted in the windows. The subjects are standard ones common in medieval and renaissance art expressed in a variety of media: glass, fresco, oil, mosaic, and sculpture. Moreover, the subjects are presented in a common symbolic language. Repetitively used iconographical features include the nimbus (halo), the fleur-de-lis, grapes, vines, grain, leaves, stars, and wings. Symbolic "body language" includes hands raised indicating speech, and standing, sitting, and kneeling postures. The figures are highly stylized and are presented in dramatic, formal attitudes and poses. Their elongated forms and unfocused gazes are reminiscent of Byzantine and early Gothic figures. As stated earlier, the very essence of Gothic architecture is high, rather narrow windows. These windows often bear elongated human forms, without much three-dimensionality. Medieval stained glass reflected medieval painting.

The positioning of the Burnham windows with respect to the large windows of the ecclesiastical north and south transept is significant. As a group, the story they tell begins below the nativity window of the south transept (crafted by the Hardman studios, Birmingham, England) and ends below the resurrection window of the north transept (produced by the Gorham studios, New York). The themes are precursor/ nativity/ childhood events in the life of Jesus along the ecclesiastical south wall of the cathedral, and events connected with his ministry, passion, and resurrection along the ecclesiastical north wall.

The windows are divided into different iconographical "fields." The center of the window contains the main story and is the largest and most visible part of the window. Other portions of the window include the ventilator, border, and the apex or top of the window. The latter area includes a centrally placed symbol --- such as a hand reaching down from heaven signifying God the Father or a dove signifying the Holy Spirit --- that often reinforces the story represented in the main area. Nevertheless, the border and ventilator iconography are not necessarily directly related to the overall story represented in the window. All the borders are variations on a theme of grapes, vines, lilies, and

crosses. The ventilators of these windows generally show vines and leaves repetitively along with some symbol in a central medallion. The grape vines are Eucharistic symbols.

Emerson questioned Burnham's choice of border designs in a letter dated October 12, 1938:

Yesterday I was talking with Mr. Walsh who raised the question whether you are going to vary at all the borders and formal work at the top and bottom and backgrounds. At the moment apparently they are all alike, except for the symbols which are different in each window. He thought it may be pretty monotonous if the whole stretch all the way around were identical. I think that is a danger we may well consider. Of course, if you have enough business out this way to pay a visit you may see the setup yourself much better and make any modifications you might consider necessary.

Burnham answers Emerson on October 14, 1938:

Regarding the question brought up by Mr. Walsh, concerning the borders and ornamental work, at the outset I planned two different schemes of borders and ornamental tops and bases. I did this for the sake of unity, and I personally don't feel the two different schemes will be monotonous; for the subjects themselves vary so much.

The remainder of this monograph is devoted to describing and interpreting the composition and iconography of the windows. This may be a useful and relevant exercise for several reasons beyond getting to know better these individual windows. For example, the language of iconography is now largely a lost language, even though it has a great deal of relevance in the modern world. Today, a good deal of communication is done in symbolic language that we are not directly aware of, such as in advertising signs and body language. In addition, there is a return to symbols, particularly in movements such as the feminist movement and the environmental movement, that are tied to such universal concepts as respect for people and the earth. Thus relearning the meaning of old symbols and being more aware of the existence and meaning of new ones is relevant and useful beyond the learning and enjoyment that can be obtained by observing them in ecclesiastical art.

The iconographic interpretations of these windows presented in the succeeding parts of this study are based on information presented in three sources, Ferguson's *Signs and Symbols in Christian Art*, Hall's *Dictionary of Subjects and Symbols in Art*, and Webber's *Church Symbolism*. Interpreting the composition and iconography of artworks are subjective exercises. Moreover, the possibility exists of interpreting features of artworks in ways never intended by the artist. Thus, the interpretations presented here simply reflect the authors' own views of the scenes in the windows, tempered by the scholarship of Ferguson, Hall, and Webber, and, in some cases, by the correspondence between the Dean and the designer.

INTRODUCTION TO THE TRANSEPT AISLE WINDOWS

The three windows that adorn the south transept aisle all depict scenes in the life of the Virgin Mary, the mother of Jesus. Blue, a color traditionally associated with Mary, predominates in these windows. It is the color of heaven and heavenly love, and thus blue signifies Mary as Queen of Heaven. The east (left) and west (right) windows of this aisle have similar decorative bands of white leaves and red crosses, while the central window shows a slight variation: instead of small red crosses, there are red quatrefoils, possibly representing roses. This may reflect the fact that Mary is often referred to as a "rose without thorns," (i.e., she is sinless). These related borders tie all three windows together, as do the designs over the figures. These designs of vines, branches, and leaves are woven through the backgrounds like arabesques.

These three transept windows were actually the last ones to be designed and put in place. Their similar borders help tie them together as a unit. These borders differ from those of the other twelve aisle-level Burnham windows, which are predominantly red. Here, Burnham has lightened the whole effect with white and gold. The border of the window portraying Mary, Jesus, and John the Baptist, referred to in the correspondence as the "Madonna window," was originally designed differently, as this excerpt from the December 12, 1939 letter from Emerson to Burnham indicates.

The last of the windows has gone in today and it was the Madonna window. This last batch were all lovely. The three windows in the transept go very well together, but there is one thing I want you to do whenever you can. I want to take out the dark red in the border of the Madonna window and make it that same lacey golden work that you have got in the borders of the other two. Do you know I wish we had the same border which you have put into the St. Ann and the Visitation windows in every window of the series, but I particularly want you to take the red out of the Madonna window and put in that same gold. I think it will do just what that window needs, now that I see it in place.

Later in the letter Emerson adds:

Speaking of the Madona (sic) window again, Kellermann said it would be no particular chore to put those pieces in since you have the pattern right there and could send them on.

By February Burnham had agreed to the requested changes for the Madonna window. In a letter to Emerson dated February 7, 1940, he writes:

The new border pieces for the Madonna window have been painted, and I shall send them to Mr. Kellermann some time this week. In order to make the changes, the window will have to be removed, the borders taken apart, and then the pieces put in place. It is quite a job, but if you will feel better satisfied having the borders in all three windows alike, I am, of course, pleased to do it for you.

The discussion continues with the Dean answering on February 9, 1940:

I am disappointed not to see you. I think there are bits of things that need to be done to the windows and I could point them out to you better if you were here. The Madonna window, for instance, is so much darker here than it was in your studio. The red pieces in the border dull it a great deal and I am still not happy about the robe in the little St. John figure.

You say the Madonna window has got to come out when they change those bits in the border. Are you sure? I think Kellerman (sic) thought he could split the leads and slip the pieces in and out.

The figural compositions of all three windows in this aisle have similar elements. The standing figures and the kneeling figures, placed on the left side of the scenes, are all facing the same direction. The two flanking windows are also tied together through the use of the halos: the kneeling figures with red and the standing figures with yellow.

Opposite these three windows representing scenes from the life of Mary are three post-resurrection scenes. Thus, the three windows in the south transept aisle and the three in the north aisle essentially form two triptychs, one dedicated to representing events in the life of Mary and the other representing events in the life of Jesus.

Burnham created separate moods for the north and south transept aisle windows. In the three that feature the young Mary, there is a sense of lightness and femininity that is not evident in the opposite transept, or, for that matter, any other window produced by

Burnham for the cathedral. This effect is in part created by the borders having a predominance of white glass and the absence of the red lozenges or rectangles. It is this lightness - created through the use of white and gold glass - that Emerson would have preferred for all the borders. Nevertheless, it is not only the colors of the borders that gives the south transept its sense of femininity, it is also the nature of the figures. In this transept, the women are portrayed in their role of mothers or mothers-to-be, rather than figures who have endured sorrow and gaze in amazement at an empty tomb.

TRANSEPT AISLE WINDOWS

SAINT ANNE AND THE VIRGIN

SOUTH TRANSEPT AISLE, EAST WINDOW

In this window, St. Anne, traditionally named as the mother of the Virgin Mary, gives benediction to her child. Anne holds a book and Mary a scroll. The scene is based entirely on legendary material; there is no biblical information that describes this event in the childhood of Mary or provides the names of her parents. Representations of Mary are either devotional or portray scenes in her life based on biblical or traditional sources. The scene depicted in this window falls into the latter category. Legendary sources identify Anne and Joachim as the parents of Mary. A favorite theme, especially in Counter-Reformation art, depicts Mary reading at the knee of her mother. Here the columnar figure of St. Anne, which is portrayed in a somewhat stiff, formal pose, gives her blessing to Mary. Her downward gaze seems detached from the kneeling figure of Mary. No doubt the book she is holding refers to the scriptures. Mary is depicted as a small childlike figure with the face of someone older, holding a scroll. The young Virgin's halo is red, surrounded by a ring of gold beads, while Anne's halo is rich and ornate in comparison. Anne's halo is further enriched by the tri-part arch above and surrounding the halo. Anne's entire figure is set off by another "halo," this one composed of white glass, which entirely surrounds her and partly encloses the figure of Mary as it outlines Mary's back. The effect created by this glass suggests that the figures are enveloped by pure, white light.

This light draws the eyes of the viewer directly toward Anne, with her brilliant robes, and then downward to the comparatively small, muted figure of Mary. Traditionally, the mother of Mary has no distinct iconographical attribute, but is often depicted wearing a green cloak over a red robe. However, Burnham has chosen to give Anne a vibrant robe of intense blue, with a purplish-mauve mantle banded with gold decorations. This

contrasts with the vivid green book Anne is holding. The rich, bright colors in Anne's clothing complement the red of Mary's halo.

Burnham uses these complementary colors (opposites on the color wheel) often. The effect is to intensify the colors when they are juxtaposed with their opposites. We see this effect again with the yellow in Anne's halo against the brilliant blue of her head covering. Besides intensifying the color, placing opposites next to each other can often set up tension and create excitement and vibrancy.

Mary's robe is not the traditional blue often associated with her. Instead it is white, symbolizing Mary's purity. She has a magenta or mauve cloak that hangs around her neck and is seen down her back. Her plain garments, not rich in color, are belted with an ornamental sash. Anne's calm figure, with its gorgeous garments, commands the viewer's attention, and Mary's red halo then causes the eye to focus on the small figure with her upturned face.

Burnham uses architectural forms to create a border on either side of the "white glass halo" behind the mother and daughter, perhaps to indicate the temple where Anne took Mary during her childhood. A different architectural motif is used in the west (right) window in this transept aisle, which depicts Mary and Elizabeth. This motif suggests Elizabeth's home. Again, these structures form another border within the decorative gold band that runs around the entire scene in a rich, ornamental design.

The difference between Burnham's windows and most of the others in the Cathedral is that Burnham totally contains the scene depicted within the framework of the lancets. All the figures are enclosed not only within the physical structure of the stone but also within the glass itself, by using decorative designs to again frame the figures. This framing is accomplished by patterns directly surrounding the main scene and also by patterns located near the top of the lancet, as well as on the ventilators below. The decoration surrounding the main scene runs as a ribbon, and contains it.

INFANCY OF JESUS AND JOHN THE BAPTIST

SOUTH TRANSEPT AISLE, MIDDLE WINDOW

This window, the middle one in the “triptych,” depicts Mary as seated, holding the infant Jesus, while a young John the Baptist kneels before them. In addition, two angels kneel behind Mary and two lambs stand in the right foreground. This scene draws on legendary sources because there is no biblical reference to Jesus and John meeting early in life. John is portrayed as significantly older than Jesus, contrary to Luke's account (Luke 1:30-37), which describes the pregnancies of Mary with Jesus and Elizabeth with John as overlapping. Gabriel reports to Mary as part of the Annunciation scenario (Luke 1:36) that Elizabeth "... is now in her sixth month" The legendary context of this scene is probably a modification of a tradition that states that John as a child left his parents and went to live in the desert. Thus, even as an infant, he is depicted as wearing the skins of animals.

The theme of the "Holy Family" is a late one in Christian art and is variously portrayed with different combinations of sacred personages. The portrayal of Mary, Jesus, and John together was very popular in the 16th century and John is often represented as being somewhat older than Jesus. In addition, John sometimes holds a cross or, as shown in this scene, is kneeling before Jesus with his hands together.

There is a softness in this scene that is lacking in the windows on either side of it. The poses of the figures are not quite as stiff, and there is a tenderness in Mary's face, now that she is a mother.

Mary is seated on a chair regal enough to suggest that it is a throne. She sits on a pillow done in the purple hue requested by Dean Emerson, but in a scale small enough to respect Burnham's caveat (see discussion of the “purple controversy” in the description of the “Visitation” window). Mary's robe is elegant, emphasizing the role she was given in Gothic and Renaissance times as the Queen of Heaven. This role is further emphasized by the use of brilliant blue. John's garment of animal skins is a muted reddish brown, and although this is almost a complementary color to Mary's blue garment, there is not the vibrancy of color in this window compared to the other two windows of the triptych. As a

result, the figures flow together more, causing their interaction to appear more intimate than formal. This is also accomplished by the throne, which seems to surround and enclose the Virgin, thus bringing the figures closer together. Mary is cuddling her child, and John is being pulled into this intimate scene. In both the windows on either side of this one, the figures are stiffer, and in spite of the vibrant complementary colors, do not seem to interact in an intimate way. This could have been deliberate on Burnham's part, for only after the birth of her child does Mary become the tender, protecting mother.

The original color of John's garment, now unknown, was not acceptable to Emerson, and Burnham collaborated with L. Stanley Towns (who ran L. Stanley Towns Stained Glass studio, located at 1160 E. 114th Street, Cleveland), to have it changed. Towns wrote to Burnham on April 30, 1940:

I have lightened up the windows and feel they are light enough, also the child John the Baptist.

On May 21, 1940, Emerson wrote to Burnham:

I still wish the costume of little John the Baptist could be very much lightened or changed, but the whole work is melting together now since you made the changes and I am very happy in it.

Burnham replied on May 24, 1940:

... my man can change the costume of the Boy St. John the Baptist, which seems to disturb you somewhat. I will change the color and make it considerably lighter than the present glass.

As in the two adjacent windows, Mary is surrounded by a white light. However, in this window, it acts more as the back of her throne, rather than as a window. Without this outline (or window) setting off the figures of Jesus and Mary, the three figural representations would have become one unit.

Two lambs in the foreground, with their wool depicted in a stylized pattern, add to the richness of the overall design. The human figures form a diagonal line, and, together with the lambs, create a triangular composition. Above St. John is a white flag with a red cross, the banner of the Resurrection.

Placing the lambs close to the Infant Jesus symbolizes Christ as the Lamb of God. In the ventilator design there is the inscription "Ecce Agnus Dei" - "Behold the Lamb of God." The lamb (or sheep or ram) - a sacrificial animal in ancient Jewish rituals - was adopted early by the Christians as the symbol of Christ in his sacrificial role and, in this scene, symbolizes both Christ the Crucified and Christ the Resurrected.

Two angels pray over the Holy Family. Their wings fan upward and cross over the center of the scene, forming a Gothic arch within the Gothic window. Mary's head is not centered within the window, but bends to one side, thus making the three figures stand out from the otherwise symmetrical composition. Since Jesus's face is not in profile, there is a roundness to His whole figure that gives the scene a soft, natural look.

A shield with an anchor is depicted in the apex of this window. The anchor is an early Christian symbol signifying hope (Hebrews 6:18-19) and has been found in the art of the catacombs and on ancient jewelry.

THE VISITATION

SOUTH TRANSEPT AISLE, WEST WINDOW

The visit of Mary to her cousin Elizabeth, shortly after the Annunciation, is told by Luke (1:36-56). This meeting was one of mutual joy, because Mary had conceived, and Elizabeth was in her sixth month of pregnancy after a lifetime of being barren. The child in her womb was John the Baptist. This is a favorite theme in scenes of Mary's life, and in Gothic art the two generally meet each other with a formal bow. However, in later works, particularly after the Counter-Reformation, the theme is treated with more devotion, with Elizabeth kneeling in homage before the Virgin. This scene is usually placed before the house of Zacharias, Elizabeth's husband. In this window, it is possible that the building forming the frame behind the two women represents Zacharias' house.

Elizabeth is shown as matronly, in contrast to the youthful Virgin. Burnham has given Mary a classic, unblemished beauty, while the kneeling cousin, with lines on her face

(even Anne's face is not depicted this way), looks considerably older. The two women are in stiff poses. The figures look as if they have been caught in stop-action, and represent a moment frozen in time. Elizabeth's arms are extended out on either side of Mary as she kneels in homage. Mary gives her a blessing with an upraised right hand. Mary is not wearing the traditional colors attributed to her (red the symbol of love, white the symbol of purity, and blue the color of heaven). Instead, Mary is robed in magenta for royalty, while her head covering is green, the color of springtime, symbolizing rebirth and immortality.

Again, Burnham has used color opposites to add brilliance to the scene and to pull the viewer's eyes toward the image of Mary. The intense yellow/gold halo surrounded by the bright green head covering with its complementary robe of purple is also very eye-catching.

Elizabeth's halo is red, possibly denoting love, or perhaps for no reason other than to complement the green and to pick up the reds in the border of this window. The whole scene is one of complementary colors, with the red of Elizabeth's halo set against her blue-clad arm, bisecting Mary's magenta robe. The color is actually magenta or mauve, and not a royal purple, for the following reason: In a letter to Burnham dated October 12, 1938, the Dean writes:

I have been looking at the big windows which have been in for some time and saw that there were two lovely shades of purple - one that the English call Royal purple, which however is duller than what we call Royal purple and then a very lovely shade which I think somebody called Cobalt purple, if there is such a color, at any rate it is a soft lilac shade. Whatever it is, it is a very lovely color. I wonder if there is any particular reason why you never use it (sic)

Burnham's reply was written two days later, on October 14, 1938:

You mention two lovely shades of purple in some of the large windows, and wonder why I never use it. Generally speaking, royal purple in stained glass is a dangerous color, especially if it is used in a large area. In Mediaeval glass royal purple was seldom, if ever, used; for those master craftsmen in the early days knew that it was a dangerous color. However, the next time that I am in Cleveland, I will look at those purples with you, and we can probably use the two shades you mention in some of the other windows; but I will

use it sparingly.

It is not clear what Brunham meant by these comments, and the subject of “purple” does not come up again.

In a letter to Dean Emerson, dated October 13, 1938 (and obviously written before he received the letter of October 12), Burnham writes:

Successful stained glass windows should be brilliant and luminous with the primary colors majored and with the secondary colors used sparingly but in a sufficient quantity to make a perfectly balanced color arrangement. Personally I feel that these windows fulfill all the requirements of good stained glass, and I feel sure that as time goes on, they will grow upon you.

This was in reference to criticisms from many parishioners that the Burnham windows did not look like their long-in-place windows, which contained sentimental and “natural-looking” scenes, rendered with soft, muted colors. The intensity of the colors is a contentious issue between the artist and the Dean and comes up many more times.

The brilliant reds, yellows, greens, and blues of this window (as with all of Burnham's windows) stand out with tremendous clarity and brightness, with the “primary colors majored and with the secondary colors used sparingly...” (Burnham to Emerson, October 13, 1938).

The strong colors and the strong diagonals carry the eye up from the kneeling Elizabeth to Mary, with her intense yellow halo and the complementary green mantle. The whole, however, is softened by the white light surrounding Mary and emanating from the arched window behind her. The icon that crowns this scene is a heart pierced by a sword and is located in the apex of the window. This symbol reflects a statement made by Simeon to Mary in the Temple (Luke 2:35) “yea a sword shall pierce through thy own soul also, that the thoughts of many hearts may be revealed.”

THE THREE MARYS

NORTH TRANSEPT AISLE, WEST WINDOW

The ventilator below this window is adorned with a gold monogram formed from combining the letters "M" and "R." It is placed on a brilliant blue shield and probably stands for "Mary Regina," that is, Mary, Queen of Heaven. The shield is surrounded by bright red glass and a scrolled pattern of vines and leaves. There is a similar decoration at the top of the window. Just below the apex is a jar, or amphora, that perhaps reflects the following passage from Luke's Gospel (24:1): "Now upon the first day of the week, very early in the morning, they came unto the sepulcher, bringing the spices which they had prepared... ." An empty vase or jar may also symbolize the body separated from the soul.

The figures of the "Three Marys" appear to look with wonder into the empty tomb. Matthew (28:1-10) states that it was Mary Magdalene and the "other Mary" who went to the tomb and there encountered an angel. Mark (16:1-8) mentions Mary Magdalene and Mary, the mother of James and Salome. Luke (24:1-11) mentions two Marys, Joanna, and other (unnamed) women. John (20:11-18) specifically mentions only Mary Magdalene. Thus, Mary, the mother of Jesus, is not identified in any of the gospel accounts as being present at the tomb. However, artists and the viewers of their works have employed considerable "artistic license" in imagining what may have been. Some notable examples of "Three Marys" depictions that Burnham might have seen include Giotto's Arena Chapel Frescoes, Nicolas Poussin's drawing of the Three Marys, Fra Angelico's Silver Armory Doors, Hubert Van Eyck's Lenten Cloth, and Carravaggio's painting of the Entombment of Christ.

In Burnham's vision, the three figures dominate the window, with their elongated, majestic forms facing the tomb. The deep mauve tomb is strongly vertical and extends to the edge of the scene. The verticality is in keeping with the tall, columnar figures of the Virgin and the Mary figure standing behind her. From the tomb, muted gold light is flowing forth, and the women behold its radiance. This scene reflects in part Matthew 28:1-3: "...as it began to dawn toward the first day of the week, came Mary Magdalene and the other Mary to see the sepulcher. And behold, there was a great earthquake: for the angel

of the Lord descended from heaven....His countenance was like lightning, and his raiment white as snow."

The Three Marys window was one of the first windows designed by Burnham for Trinity. He stated to Dean Emerson in a postscript to his letter of May 3, 1938:

Under separate cover I am mailing you today my design for the Three Marys window, which I feel is most successful in composition and color.

Nevertheless, the following excerpts show that Burnham's optimistic opinions of his initial designs were not always shared by Trinity's administrators. In a letter to Burnham from Dean Emerson dated May 12, 1938, the Dean writes:

I am sending back the cartoon for the Emmaus window which is most satisfactory. I am also returning the Mary window which Mrs. Peterson has accepted. Neither she, nor I, are completely happy with the costume of the Virgin Mary in the picture. You have a lovely green costume with a shoulder drapery in a brownish color that neither she nor I really like. It may be that its (sic) the color to have, but you always associate blue with the Madonna and the only blue you have is that light blue in the headdress. Would it be possible to have her costume in blue, instead of green and the shoulder wrap perhaps in a green or some other color than that dull brown? Tell me what you honestly think about it.

Burnham's answer, written on May 18, 1938, is in part as follows:

Thank you for your letter of May 12 and also for the sketches of the Emmaus window and the Mary window....I have been studying the design for the Mary window, especially the brownish color in the figure of the Virgin. I was rather afraid to use blue in this overgarment, feeling that it might possibly conflict with the blue in the background. It is true that one always associates blue with the Madonna, and I feel sure that when I draw the cartoon, I can arrange it in such a way that if I make the overgarment a light blue, it will not conflict or merge into the blues of the background.

It should be noted that Burnham employed this intense blue background in the windows he designed for Trinity. Emerson replied on May 21, 1938, as follows:

Speaking of the color for the figure of the Virgin in the Mary window. I think your suggestion will improve matters. You see you had a pale green robe and a brown mantle. The green

was, particularly, a lovely color, but you wouldn't really associate that color with the Virgin. Then you suggested a light blue for the mantle but apparently leaving the long garment still green. That might work out. I suppose you can't have the light blue in the long garment and a darker color for the mantle. At any rate, with these suggestions I am sure you can work it out.

Burnham in turn replied on May 31, 1938:

Thank you very much for your letter. Regarding the color change in the figure of the Virgin, I think it best to retain the pale green robe and to make the overmantle blue. I am sure that this color arrangement will work out very nicely.

The letter continues and gives evidence of how Burnham worked on this project:

I have been delayed in making the other sketches that you are so anxious to receive; but the fact is that I am now swamped with designs to make, and as I make all of my own designs, it presents quite a problem.

Fortunately, Burnham got his way with the revised color scheme for the Three Marys window. As a result, the three figures with their contrasting complementary colors look vibrant and alive, while at the same time conveying the pathos of the scene. The blue and green colors of the Virgin's robe are particularly intense, because they are adjacent colors on the color wheel. Juxtaposed next to the blue and green is the bright yellow halo. This halo is so vibrant and dramatic that it draws the viewer's eye directly to Mary. Compared to the three windows in the south transept, the colors appear to almost "pop out" of the three north transept windows. It is as if Burnham wished to show the young Virgin in a softer, feminine mode (south transept) and then contrast her appearance when she is the grieving Mother (north transept). These brilliant colors convey her intensity and emotion.

Burnham also employed brilliant, intense colors and depicted the figures in commanding poses in the two other north transept aisle windows. These devices make the figures in these windows seem larger than those in the opposite transept. The bright

red in the borders also brings the viewer's eye to these three windows, in contrast to the more subdued colors that Burnham used to frame the scenes of the Virgin's early life.

All the figures are turned to the viewer's right with the faces in profile, with the Mother of Jesus holding her left hand to her temple and her right hand down and seeming to hold back the other Mary. The three Marys do not seem afraid. All have perfect faces - no frowns, no wrinkles - and are wearing simple robes with no adornment. It is the colors that make them so regal.

THE ROAD TO EMMAUS

NORTH TRANSEPT AISLE, MIDDLE WINDOW

The scene in this window is the encounter between the resurrected Jesus and two of his disciples on the road to Emmaus, a story told in Luke 24:13-53. On April 29, 1938, Burnham received the following letter from Dean Emerson:

Your design for the Emmaus window came this morning and I am delighted with it. In fact I am very enthusiastic indeed, both about it's (sic) composition and it's (sic) color distribution. It would be hard to say whether I would give the palm to the Blessing window or to this window - certainly this one is unusually good.

Burnham replied in a letter dated May 3, 1938, which read in part:

It is gratifying to know that you are so enthusiastic over the Emmaus window. I have a feeling that when all the windows are done, it will be difficult to pick out one which is much better than the others. The Emmaus window design is a wholly successful one, I think, both as to composition and to color harmony.

Burnham continues the correspondence with Emerson on May 31, 1938:

When you arrive at Boston I shall have four completed windows for you to see, and I feel sure that you will be much pleased with them, for there is no water-color rendering which could possibly show their true glorious coloring.

Burnham's representation of this scene shows a difference from post-resurrection scenes by other artists. Many depictions of the resurrected Jesus reveal the palms of his hands to show that they are marked by the red-colored indentations where they were pierced by nails. In this scene, both palms are revealed but the marks are absent. The two mortals in this window do not have nimbi or halos, letting the viewer know that these men are not apostles. As in all of Burnham's depictions of the adult Jesus in the Trinity windows, Jesus is portrayed as the dominant figure.

In the center of the ventilator is a sunburst, which is an iconographical symbol of Christ, reflecting the prophecy of Malachi (4:2): "But unto you that fear my name shall the Sun of righteousness arise with healing in his wings... ." Near the apex of the lancet is a pomegranate, a Christian symbol of Resurrection, with its classical association with Proserpine, who returned from the underworld every spring to regenerate the earth. Because of this association with the return of spring and the rejuvenation of the earth, the pomegranate, in Christian art, has become associated with thoughts of hope, immortality, and resurrection. The pomegranate also alludes to the Church because of the inner unity of countless seeds, in one and the same fruit.

Above and around the pomegranate are grapes, vines, and leaves. In general, Burnham's symbolical vocabulary is based in Gothic and Renaissance religious art. For instance, the grapes perhaps denote the "blood of Jesus" in the communion service.

Why Burnham chose to depict a tree or vine that flows out and over the two disciples is not clear. Could he have meant it to be the plantain, which is often seen in Renaissance paintings? This common and lowly plant thrives along roads and pathways. It became known as "way bread" and a symbol of the 'well-trodden path' of the multitude who seek Christ. Or did Burnham put this plant into the scene as a purely decorative element, with its contrasting colors of bright red, bright green, and gold? This plant image lets the viewer know that this scene takes place out of doors, an idea also reinforced by the presence of the road in the foreground. This road, outlined in red, has red and green flowers growing along it.

The image of Jesus contrasts with the images of the two disciples. For example, the two disciples are frowning, looking perplexed, while Jesus' face is serene. In addition, the disciples are shown with head coverings, one a bright, pure, yellow, the other a bright, intense, red. Jesus' countenance, in contrast, is highlighted by a traditional, tri-radiant nimbus. According to Webber (1939):

The nimbus, which was used in the sixth century and thereafter, was a simple circle of light at first. But it was soon found that some form must be devised in order that even a child might distinguish the Saviour from other figures in the picture or carving. The tri-radiant, or so-called cruciform nimbus was employed. This form shows three bands of light, one vertical and two horizontal. Controversy has raged as to whether these are symbolical of the Holy Trinity, or whether it is intended to represent a Greek Cross, the lower arm of which is concealed by the head of the person to whom it is given. We are inclined to accept the former view...The tri-radiant nimbus must be confined absolutely to one of the Persons of the Holy Trinity, and must never under any circumstances be given to any other being. As a rule, it is confined only to our Saviour ... (p. 157).

In the Burnham Trinity windows, Jesus is always shown wearing the tri-radiant nimbus or halo, depicted in white, with the arms of the cross in red, and with the nimbus itself outlined in various ways, usually with a golden beading.

Burnham's use of primary colors next to each other (the yellow head piece near the yellow, red, and blue of Jesus' robes) gives a vitality to the scene. The secondary colors, juxtaposed to one another, provide an added intensity of color, especially in the green and orange garments of the middle figure, with an added mauve outer garment next to the green cloak. All the figures have decorative bands on the hems of their garments, and Jesus is also wearing an elaborate cloak. Another decorative band crosses the space behind the three figures.

Unlike the Three Marys window, this scene on the road to Emmaus is full of patterns. The three imposing figures vibrate with color and pattern, as does the background. The figures of the three women in the scene to the left are majestic in color, without any interruption of patterns or decorations. Thus these two scenes, the astonished women and the wondering disciples, make a remarkable contrast in their design.

Burnham uses brilliant complementary colors throughout the north transept aisle series and in other windows as well. Numerous times Dean Emerson calls attention to this. In a letter dated October 6, 1938 he writes to Mr. Burnham:

It is four o'clock on this Thursday afternoon. Three of the windows are in. [Healing, Three Marys and Emmaus]. I'd give a good deal if you were here because I am, frankly, troubled by them. They seem so very much more brilliant here than they did in the Studio - probably in contrast to the large windows, but they stand out so sharply so that they are really a bit theatrical. I have studied them a good deal this afternoon wondering whether we would not need to put some opaque glass in back of them to tone them down. I doubt if the dust, which is bound to gather in a few months, will do it. I am going to experiment tomorrow with some outside glass.

Two days later Emerson adds a postscript to this typed letter in his own hand: P.S. Saturday. getting used to the windows - they are very [colorful ?]. I am enthusiastic about them. They are a bit brilliant. Wish you could see them. Kindest regards....

On October 13, 1938, Burnham answers the Dean's letter:

Upon my return to Boston this morning I find your letter of Oct. 6 and have had the opportunity to talk over the windows with Mr. Aker. The first part of your letter upset me terribly, believing that you were disappointed in that the windows are so brilliant; but your postscript written on Saturday has made me very happy. I am terribly anxious to see them in place and to talk them over with you, and I shall make a special effort to go to Cleveland... .

As you know, we both agreed that the aisle windows should be as brilliant as possible in color, and I can understand that they looked every more brilliant in the church than they did in the studio, due to the fact that the contrast is so marked between these windows and the large windows which are so muddy in color and made almost opaque by the accumulation of dirt.

When Mr. Aker told me that the windows all looked differently, some rather light at times, and others rather dark, due to shadows from buttresses and reflected lights from buildings outside, I was quite pleased; for varying lighting conditions make stained glass windows more alive and interesting.

However, after we have had an opportunity of looking them over together, if there are certain windows that appear a little bit too brilliant, we can easily tone them down with pigment on the inside

of the glass. This, of course, will not be permanent, but it will certainly last until an accumulation of dirt is deposited on the glass, and from what I have seen of Cleveland, it will surely happen.

No doubt Burnham saw an opportunity here that would temporarily “tone down” the “brilliant” colors long enough for the parishioners and the Dean to get used to them.

This discussion carried over into the next January. On January 18, 1939, Emerson wrote Burnham the following:

As regards your own windows, the small ones, there is no doubt but that the drawings are sharp and that the colors are hard. But I think they appear unduly so to a lot of people who have spent years in the Cathedral and have become used to the flowing drawing and lovely pastel shades in the older windows. If we had it to do over again, I think we should try to see how nearly we could come to a correspondence without sacrificing our own sense of true stained glass window values. Whether we can do that in the windows which you are now building, I leave to you. I wish I could see them. I shall almost be tempted to come to Boston again to see how they are getting on. I think the word ‘soft’ is the word that is in people’s mind, they like softer toning. What you can do about it, I do not know. Yours is the wisdom, not mine.

Burnham answered on January 20, 1939:

I have just received your letter of January 18, and I hasten to reply. By the tone of a few letters which you have written concerning the aisle windows now in place, I gather that your parishioners are not wholly satisfied with these windows, believing that they are too harsh in color and that the drawing may be hard.

I am terribly bothered about it, for as you know, I am particularly anxious to please every one if that is possible; but I am sorry to say that stained glass is one of those arts which is so generally misunderstood that people still look for pictures or paintings, rather than symbolic patterns of pure glowing color.

Also, In Trinity Cathedral, your people have lived so long with those large windows, in which there is so much subdued color that they become startled when they see pure brilliant color. Perhaps, to be sure, I erred a little bit when I made these windows by making them so brilliant, but they too in time will be toned down by the Cleveland soot and smoke.

As a matter of fact, in the new windows I know exactly what to do. If you people would like to see something soft, this can easily be done by toning all of the colors with a little more pigment, and this I intend to do. As for the drawing, it surely is in keeping with the medium of stained glass, and the drawing in my windows is one feature which all architects and clergy for whom I have done work commend so highly. Drawings for stained glass should be sharp and definite with vigorous trace lines to delineate from (sic) and detail, such as drapery lines and ornamentation.

Emerson replied on January 27, 1939. Unlike most of his letters to Burnham, this one was hand-written, not typed, so the following rendering involved some interpretation of his script:

Don't worry about the windows. We can't sway everybody - for most people know little about stained glass windows. The drawing suits - me - so that's that! Maybe we can soften - the colors a bit - to please people - but don't compromise too much with your ideals.

FAITH WINDOW

NORTH TRANSEPT AISLE, EAST WINDOW

In this window, the apostle Thomas ("doubting Thomas") kneels before the resurrected Jesus. Another apostle stands in the background (although as in all of these windows by Burnham, the background is very shallow). John (21:24-29) relates how Thomas disbelieved the other disciples who told him they had seen the resurrected Jesus, saying: "I will never believe it without probing the nailprints in his hands, without putting my finger in the nailmarks and my hand into his side." A week later, Jesus appeared to the disciples, this time including Thomas, and he believed after having seen.

In contrast to the Emmaus window, the hands and feet of Jesus show the marks of the nails. The disciples are also shown now with nimbi. Jesus' clothes are plain and are colored a subdued, pale greenish-white. In contrast, Thomas' kneeling figure is clothed in a brilliant robe underneath a bright red cloak, which has yellow decorations that are repeated in the yellow sash and yellow halo. Thomas' facial features seem deeply

sculpted and express his perplexity. The other disciple has his left hand raised, with an intense look on this face, compared to the serene face of Jesus.

The green robe of the other disciple is juxtaposed against the yellow of Thomas' nimbus. This other disciple is shown with a red halo and mauve cloak with a subtle orange band. This use of color "tones down" the whole figure and puts even further emphasis on Thomas.

This window was not installed until almost a year after the other two in this transept. Dean Emerson raised money for each window from different donors, so the designs or cartoons were done as the money was obtained. This window also generated controversy between Emerson and Burnham. For example, in a letter from the Dean to Burnham, dated December 20, 1939, Emerson writes:

How I wish you could see these windows. There are some minor changes to be made and yet, perhaps the only thing that needs to be done is something to those red borders. The most difficult one is that Faith Window, which is so red that you can hardly see anything else at a distance, in the color mass I mean, and that in spite of the fact that the figure of Christ is in white. ... and some day when you are out here I want you to treat the border of the Faith window to a lot of paint.

Another letter to Burnham from Emerson, dated February 9, 1940, reads in part:

I think there are bits of things that need to be done to the windows and I could point them out to you better if you were here... The St. Thomas window is definitely too red - its (sic) suffused with red and stands out from the other two rather prominently. I think you will need to paint those borders as you did the other two.

On April 11, 1940, the Dean wrote to Burnham referring to work Burnham was about to undertake at First Baptist Church in Cleveland:

By the way, one of the criticisms is this, I think you are likely to make the same mistake that you and I both feel was made in our smaller windows [the lancets], that red border again. It is the identical red border that's given us worries here.

On April 25, 1940, Burnham responded to Emerson:

Once again, I was unlucky in arriving in Cleveland on a day when you were out of town, but you will notice that we made some changes to most of the single-lancet windows by toning down the rubies, and thus making the entire series, in my opinion, extremely satisfactory, because by toning down the rubies, it gives the blues in all of the windows a better chance. I was delighted with the result.

Later in the same letter he reiterates:

Hoping that the changes which we have made and are going to make will meet with your approval, and with kindest regards....

Burnham writes again on May 20, 1940.

As soon as you can conveniently do so, I would be glad to hear how you feel about the changes we made in the aisle windows, and I hope that you noticed that we toned down the rubies in almost every window, thereby giving the blues and other cool colors a greater chance to assert themselves.

Our recent investigations demonstrate the use of unfired paint remedially applied to the glass, as suggested in the letter just quoted.

Behind the three figures in this window are arches and a cupola, attributes which place this scene within a building. There is the indication of a rug under Jesus' feet. Compared to the Emmaus scene, where the figures are all frontal and on the same plane, here we have the kneeling Thomas with his body and face in profile, with Jesus' arms outstretched, not only so Thomas can see the marks of the nails, but as if these arms are embracing the doubting man. In the Three Marys window, the figures are facing the viewer's right. In this window Thomas is facing the viewer's left, enclosing the three scenes in this transept aisle. In the opposite transept, the two kneeling figures face right, which is a compositional device that also unites those three windows.

One of the iconographical attributes in this window is a set-square, which is a builder's tool traditionally associated with Thomas. There is a lance behind the set-square. In the apex of the lancet, set in a blue shield, is a cross. In spreading the gospel, the Apostle Thomas is said to have gone as far east as India, where he established and built the Christian Church.

INTRODUCTION TO THE NAVE AISLE WINDOWS

The five windows of the south nave aisle windows tell the story of the Annunciation to Mary and the Nativity, Infancy, and Adolescence of Jesus. Four of these windows were crafted by Burnham. However, the middle window, which depicts the Adoration of the Magi, is from the Gorham Studio and is a study in contrasts. Its subdued colors, wealth of detail, and greater imagined “literalness” appear to be in keeping with the kind of windows with which Dean Emerson and the Trinity Congregants were both familiar and comfortable, much to the consternation of Burnham. Why the Gorham Studio was selected for providing this window is unclear. There exists interesting correspondence between the Trinity administration and the widow of the renowned stained glass artist R. Toland Wright of Cleveland, who was operating the studio founded by her husband and who was interested in providing the window for this space.

The five windows along the north nave aisle all deal with Jesus' ministry, and he is now depicted as an adult. Gone is the sweet, young face and the short, curly hair seen in the west window of the south nave aisle. Here is Jesus with long hair and a beard, with a compassionate face and a tall form. However, lest the viewer have any doubts as to who this man is, Burnham ties all the scenes together by using the same nimbus or halo for Jesus as in his infancy and youth.

NAVE AISLE WINDOWS

ANNUNCIATION WINDOW

SOUTH NAVE AISLE, EAST WINDOW

The appearance of the Archangel Gabriel to Mary is the event represented in this window. This event, called the "Annunciation," is described in Luke (1:28): "... Hail thou that art highly favored, the Lord is with thee...." Thus the divine messenger announces to Mary that she will give birth to the Son of God.

As in some of the earliest depictions of the Annunciation, Burnham depicts Gabriel as a majestic figure with large wings, with his right hand expressing a gesture of welcome and benediction. Gabriel is portrayed here as the principal figure, while the Virgin is shown in submissive and prayerful attitude at her prie-dieu. (After the 14th century, it was more typical to see the relative importance of the two figures reversed, with Mary depicted as the more powerful and imposing).

Gabriel is garbed in greenish-white robes, and his scepter terminates in a fleur-de-lis, an iconographical attribute associated with both Mary and Jesus. The tongue of fire associated with Gabriel symbolizes that he bears the Word of God. God is represented as the Holy Ghost in the form of a descending dove in the tracery-like design near the apex of the window. Gabriel is depicted with bright red, feathered wings. These swirl around his figure with the right one curving down and the left turned the opposite direction, curving upward and almost touching the dove. The static poses of both the Archangel and the Virgin are relieved by these curving, flowing lines and the intense red against the bright blue background.

Gabriel's halo is a bright, pure white (as compared to his robe, which has a pale greenish cast). Mary's halo contains red lozenges similar to those in the "picture frame" surrounding the scene, and is outlined in golden jewels. The two figures have perfect, placid faces. The viewer's eye tends to move from Mary's kneeling figure up to the

Archangel and his bright halo, and then continues upward, following the curve of the red wing, which bi-sects the scene at the apex, meeting the descending dove.

The dove, as well as being symbolic of the Holy Ghost, is also used as a symbol of purity and peace. In the story of the flood, the dove is sent out from the ark by Noah to determine if the waters have receded, indicating that God has made peace with humanity (Genesis 8). Nevertheless, the most widespread use of the dove in Christian art is as the symbol of the Holy Ghost. This image is referenced in the Johanne account of the baptism of Jesus: "I saw the Spirit descending from heaven like a dove and it abode upon him" (John 1:32).

As in other windows, Burnham has once again confined a scene to a very shallow space, largely devoid of perspective. This space, nevertheless, is packed with symbols. Slightly behind Mary is a flowering lily (in this case, a potted fleur-de-lis), which is one of Mary's attributes, a symbol of the purity of the Virgin. Two six-pointed white stars are included in this window. One adorns a shield on the ventilator and the other is located under an arch of the tracery-like "building" behind Mary. The star is another iconographical attribute of the Virgin, although it is often placed on her cloak.

Mary is portrayed here as a young girl, both by her innocent looking face and her kneeling, almost child-like figure. The billowing garments where her knees would be makes her body seem forshortened. They help to break up the mostly straight lines of her robes, and tie in with the curving arabesques of the design on the ventilator.

NUNC DIMITTIS WINDOW

SOUTH NAVE AISLE, SECOND WINDOW FROM EAST

In this window, Mary is shown presenting the infant Jesus to Simeon in the Temple. The scene is based on the following passages from the Gospel of Luke (2:27-28): "He (Simeon) came by the Spirit into the Temple: and when the parents brought in the child Jesus, to perform for him the customary ritual of the law, to do for him after the custom of

the law, took he up in his arms and blessed God, and said...." The words that follow are the *Nunc Dimittis* 2(29-32), one of the four canticles or hymns (along with the *Benedictus*, *Gloria in Excelsis*, and *Magnificat*) that are elements of the Lucan infancy narrative: "Lord now lettist thou thy servant depart in peace, according to thy word: for mine eyes have seen thy salvation, which thou hast prepared before the face of all people; a light to light the gentiles, and the glory of thy people Israel." The gospel account puts this scene in the context of the fulfillment of the law of Moses with respect to an infant son, including his presentation at the Temple and his circumcision.

Although depicted as one scene in this window, the Circumcision and the Presentation are separate events. Mary, because she had not fulfilled the time required before the purification ritual, would not have been present at the Circumcision, which, according to Hebraic law, must take place eight days after a male child's birth. James Hall, in his book *Dictionary of Subjects and Symbols in Art* states that a circumcision "...might be performed by the parents (presumably the father, who was not required to undergo ritual purification) or a priest of the Temple." Treating the Circumcision and Presentation as one event is typical of representations in Renaissance art.

The three figures in this scene, Simeon, Mary, and Jesus, are presented "straight on," without a pronounced three-dimensional quality. Only the nonfigural representations, the table top and the basin, show much perspective and three-dimensionality. This "flattening out" of the figures is characteristic of Gothic and Byzantine art.

Mary is no longer the youthful, demure woman that we see in the Annunciation window. Here, she is a regal, more matronly figure. The naive look has been replaced by the countenance of an older, wiser woman, contemplating her infant. Even her clothing seems more regal and more containing (for example, her neck is covered in this rendering), and her figure seems fuller than in the Annunciation window.

Burnham has again used contrasting colors to heighten and intensify the brightness of Mary's garments. The rich golden-yellow of a sash and garment border against the bright blue of her gown and the further contrast of the purple/mauve cloak gives her

clothes an overall richness. The image of the Virgin, adorned with these complementary colors, is further highlighted by the elaborate bright red halo set against the rich blue background. Mary and Simeon do not appear as static figures because of Burnham's use of opposites on the color wheel, bouncing one color off against the next, creating a scene full of tension and excitement. The use of intense blues and reds in the borders adds to the overall effect.

Simeon is depicted as a powerful figure whose face reveals both concern and advanced age. This latter effect is accomplished with facial modeling and provides a contrast to the visage of Mary, who is depicted with a serene and perfect face. Simeon is set apart from the other two figures in that his head is not highlighted by a nimbus. The prominent toque, or head covering, adds to his dignified appearance. His robes, like Mary's, show rich, pure, contrasting colors.

The infant's garment, a swaddling cloth, is a pale whitish-green and contrasts with the brilliant, pure colors of the two adults. He is distinguished by the traditional tri-radiant or cruciform halo, in this case with a red cross set on a bright white background. Jesus, with his curly hair, has a perfectly composed face. His unclothed upper body reveals muscular arms outstretched, a gesture that is at once both beckoning and protective.

A golden bowl rests on a table top beneath the infant, in preparation for the ceremony of circumcision, which was one of God's covenants with the Jews. According to Genesis (17), God said to Abraham: "Every male among you shall be circumcised... and that shall be the sign of the covenant between you and Me." The wooden table (or altar) has a cut-out Gothic motif. The red backdrop of this table is the same shade of red used to color the pointed shoes of Simeon and the Virgin, which are barely visible beneath their robes.

Above Jesus is suspended the *Nir Tamid*, where burns the eternal flame of the Temple. In a general sense, a lamp, when taken literally as "the light," has considerable symbolic power. Light symbolizes life, the opposite of death - the realm of darkness. Light, and hence, the lamp, also stands for the divine presence (Rev. 21:23 and John 8:12

): "Then spake Jesus again unto them saying, I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life". Thus, the "eternal flame" foretells of the infant's divinity and immortality.

Behind the lamp is the outline of a structure representing the Temple. Above this image, in the apex of the window, is the type of implement used by a mohel (the person who performs the circumcision), which further ties in the Circumcision ceremony with that of the Presentation at the Temple. The knife rests on a red ground, set as a shield. This is likely the brilliant red that Burnham loved to use and which Emerson thought was continually overworked. The color red may also symbolize the blood Jesus was to shed for humankind.

The central image on the ventilator is a menorah, in this case a seven-branched lamp identified with Jewish ritual (Ex. 37:17-24). Here, it helps place the scene in the Temple at Jerusalem, and is commonly present in depictions of the Presentation.

WORK WINDOW/CHRIST IN THE CARPENTER SHOP

SOUTH NAVE AISLE, FOURTH WINDOW FROM EAST

This window depicts Jesus helping his father, Joseph, in the carpenter shop. The scene is not based on a biblical passage, although Matthew (13:55) asks "Is not this the carpenter's son?" in reference to Jesus. Fittingly, the "Work Window" portrays more movement than any of the others in the nave aisles. The composition consists of a series of curves, starting with the three figures. One curve is defined with the young Jesus at the lower left, then moving up to the right to Joseph, and then reversing to the left up to Mary, who is in the background of the scene. Curves also appear in the curls of Jesus' and Joseph's hair, Jesus' scarf, Joseph's cloak, and again in the elegant shape of the shaving from Joseph's plane. Juxtaposed to the curves, moving from the lower left hand corner of the scene up to the right, and then ending with Mary on the top left, are the heavy

horizontals of the work bench, the lumber, and the orientation of the window that frames Mary.

The curves and the strong horizontals are emphasized by the diagonals, starting with the saw Jesus is using with his right hand (note: the Latin word for “left hand” is “*sinistre*” [read “sinister”]); thus religious figures are usually depicted using their right hands). The action in this scene really centers around the image of Jesus, with his body bent and his legs flexed as he saws. The board which he is sawing helps tie the scene together by being at a right angle to the strong horizontals.

Although Joseph is the largest figure, he is almost an onlooker. With a calm, protecting presence as his arms plane the wood, he seems to be embracing Jesus. But it is the smaller, compact figure of Jesus, as he uses the saw, who commands the viewer’s attention. The diagonally downward orientation of the saw adds to the sense of motion in this window. The flesh tones of Jesus’ legs and arms carry the eye upward to the rolled-up sleeves of Joseph, which to the viewer emphasizes the strong, protective arms of the father. The appearance of Joseph’s bare arms also reinforces the idea that he is a working person, a man at his craft.

As the viewer’s eye sweeps upward, the focus comes to rest upon Mary. The artist has placed Jesus’ mother out of the field of action, giving the scene a three-dimensional quality as Mary becomes an onlooker from within her house. She is next to her distaff, working with the material on it. She is a regal figure in her traditional blue garments. Although she views the activity going on in the shop, she is rendered as an essentially static figure.

The colors of this window are intense. The brilliant blue of the background to the left gives a strong vertical feel to the scene, with Joseph’s columnar figure forming a balancing vertical element on the right hand side. His dark outer garment with its intense, brilliant green draws the eyes upward beyond his face to his large, bright gold nimbus, which complements the blues and greens. The brilliant green of Joseph’s robe is repeated and intensified in the colors of the roof above Mary.

Burnham's fondness for patterns is exemplified in this window, for instance in the rendering of the floor of the workplace. Patterns of curves are repeated in drapery, hair, and wood shavings. The patterns on the haloes bring more design elements into the scene, patterns which, while pervasive, do not dominate the scene.

As in all the Burnham windows, various designs envelop the scene in the manner of an elegant picture frame. The blue of Mary's robe is repeated in this frame in the leaves, and the reds that are shown in the border have picked up the red in Jesus' halo.

Typically, the scene is full of symbols. Directly behind Jesus' halo with its red triform, symbolizing the cross, are carpenters' instruments -- a hammer for driving nails and pincers for removing them. These provide a strong sense of irony for this scene as they are the implements to be used in his crucifixion. In the apex of the window is an axe on a red blood-like field. The axe is a carpenter's tool and thus an iconographical attribute of Joseph's, but also is a symbol of destruction. The multipetaled flower in the ventilator represents perhaps a daisy, which according to Hall and Webber is a symbol of the innocence of the holy Christ Child.

WISDOM WINDOW/CHRIST AMONG THE DOCTORS

SOUTH NAVE AISLE, WEST WINDOW

In this window, Jesus is depicted as a youth standing among the Temple scholars. His appearance is similar to his portrayal in the "Work Window." This scene is based on the Gospel of Luke: "And when he was twelve years old, they went up to Jerusalem after the custom of the feast. And when they had fulfilled the days, as they returned, the child Jesus tarried behind in Jerusalem; and Joseph and his mother knew not of it ... And it came to pass that after three days they found him in the temple, sitting in the midst of the

doctors [teachers], both hearing them and asking them questions. And all that heard him were astonished at his understanding and answers (Luke 2:42-48).”

Burnham has positioned Jesus off center, in the midst of five teachers or doctors. Two are standing directly behind Jesus, framing his figure. One has his left hand upraised and shows a look of wonderment, the other gazes down at the twelve-year old. Jesus' right hand is raised with the index finger extended and his gaze focused beyond this scene.

Burnham has foreshortened the bodies of the two seated figures in the foreground but not their heads. All the men are looking at Jesus. The head of the figure on the left is a 3/4 view, and serves to carry the eye of the viewer up to the face above, which is in profile. This figure is then juxtaposed with the figure in profile in the right foreground. The man's bent left arm continues as a diagonal up through the second figure on the left. In turn, this figure's pressed together hands almost parallel Jesus' right arm. These strong diagonals help tie the composition together.

The colors in this window are richer and more vibrant than those in the Work Window, and the figures are grouped more closely together. This effect is enhanced by the circular composition, full of curves and strong diagonals. The outer robe of the seated figure in the left foreground flows out of the scene to the left, and then flows back into the scene to be repeated and reversed by the robe of the figure on the right. The robe of this figure, because of the off-white color, brings the eye of the viewer upwards to the figure of Jesus, whose garment is similarly colored. This flow of form and color draw attention to the form of Jesus as he interacts with the learned men.

The bright, clear reds show well with the complementary mustard yellows and the intense blues. The "royal" blue used in the garment of the seated figure on the left is repeated in the head covering of the right-hand figure. Vibrancy is added to the scene by the red color of this figure's robe. Burnham's love of pure color is also manifest in the emerald green used for the head covering of the front left doctor.

Burnham has given the three seated figures different kinds of head coverings. The red color used for the figure on the left in the middle of the scene is repeated in the central figure's robe and also in Joseph's halo. This draws attention to Jesus' parents, positioned at the top of the scene and depicted as having just arrived at the Temple. They are portrayed as smaller figures, in muted colors, except for the brilliance of their halos. Again using architectural detailing, Burnham denotes interior and exterior space and has placed Mary and Joseph outside the action as onlookers.

Mary is shown in her traditional blue robe. Her hands are upheld in supplication as she gazes down at her son. It is interesting that Joseph, the carpenter, is carrying a shepherd's crook, which points directly to the word Christ, perhaps to let the viewer know that, as Christ, Jesus will come to be known as the Good Shepherd.

At the apex of the lancet is a crescent moon. The crescent moon usually symbolizes the chastity of the Virgin Mary and is often shown under her feet. In addition, the sun and moon are shown in scenes of the Crucifixion to indicate the sorrow of all Creation at the death of Jesus.

In the ventilator at the bottom of the window is the lamp. The lamp, because of the light it sheds, is used as a symbol of wisdom and piety. Broadly speaking, the lamp is a localization of light, which symbolizes life, and thus is also an attribute of the Divine Presence (see Revelation 21:23, John 5:35).

BLESSING WINDOW

NORTH NAVE AISLE, WEST WINDOW

The window of Jesus blessing the children is taken from passages in the three synoptic gospels: Matthew 19:13-15, Mark 10:13-16, and Luke 18:15-17. For example, Luke's gospel states "And they brought unto him also infants, that he would touch them: but when his disciples saw it, they rebuked them. But Jesus said 'Suffer little children to come unto me, and forbid them not: for of such is the kingdom of God.' "

The scene of Christ surrounded by children, often accompanied by mothers and infants, and sometimes apostles, was a favorite of artists in northern Europe when it was popularized in the 16th Century. Here, in this vertical composition, Burnham shows a boy kneeling in front of Jesus with his hands raised in prayer, while a girl stands next to him presenting Jesus with a bouquet of yellow and white flowers. Gone is the image of the young boy. Here, Burnham has depicted the adult Jesus. Jesus' right hand is raised, while his left rests above the head of the girl, thus including both children in a blessing. Behind the girl stands a mother holding an infant, whose hands are raised toward Jesus.

Above all and behind Jesus is a decorative white garland-like motif that likely represents clouds. This woven band separates heaven and earth. Above it is a praying angel, and above the angel's fingers is a star. The star, lighting the darkness of the heavens at night, is a symbol of divine guidance or favor. As messengers of God, angels are winged and have provided artists since the Middle Ages with a convenient image for representing heaven.

The curved figure of the angel, along with the curved representation of clouds, contrast with the strong verticals defined by the figures of Jesus, the children, and the mother and baby. The red hem of the little girl's dress repeats in the red fringed bottom of Jesus' robe. This same bright red color directs the viewer's eye first to the cloak of Jesus, then to his halo, and then upwards to the brilliant red wings and red halo of the angel. The eye is then further drawn to the red decoration in the apex of the lancet, where there is also a cross on a blue shield.

The mother, standing to the right of the scene, is wearing subdued robes of brown, holding a curly-headed baby dressed in white. The little girl in front of the mother has a blue cloak, and this same blue is again picked up at various places on Jesus' richly decorated garments, thus helping to unify all the figures in this window.

The boy in front is wearing a subtle orange robe with a red border, adjacent hues on the color wheel. This orange contrasts beautifully with the green of Jesus' outer

garment. It is Burnham's use of clear, pure colors, along with the complementary hues, that gives intensity to his windows and makes them stand out, unlike the other stained glass in the Trinity windows.

This window is the first in the series of the north nave aisle, which progresses chronologically to the east, directed toward scenes of the Crucifixion. Jesus is facing eastward, thus directing the viewer toward these windows. He is standing on a path with greenery curving on its edge, a motif Burnham used in the Emmaus window.

In the ventilator is another shield with monogram formed by the Greek letters Chi and Rho, the first two letters of Christ. This monogram was adopted by the early Christians as a symbol of Christianity; the combination of these two letters forms a cross.

TEACHING WINDOW

NORTH NAVE AISLE, SECOND WINDOW FROM WEST

This window depicts Jesus delivering the Sermon on the Mount, which is described most fully and contiguously in Matthew, 5-7. It was said to have been spoken to the disciples and others in the hill country of Galilee in the early days of Jesus' ministry. It begins with a group of blessings, known as the Beatitudes, and then deals with social duties in a series of contrasts between Jesus's teachings and the ancient legal traditions of the Jews. For example, Matthew 7: 28-29 states that: "... when Jesus had ended these sayings, the people were astonished at his doctrine: For he taught them as one having authority, and not as the scribes."

Jesus is seated in the middle of this scene with his right hand raised in a blessing and provides a commanding figure. Two men are shown seated in front of Jesus, while another is to his left. Their halos or nimbi identify them as apostles. Behind Jesus, representing the "multitudes," are a woman and man. The six figures take up almost the entire space in this window. The composition is frontal with little depth, and the scene is

placed out of doors. Unlike most of Burnham's windows, there is no reference to interior or exterior space through the placement of a building or an architectural framework.

Jesus appears as a motionless figure looking toward the viewer. Jesus' face is impassive, while there is concern evidenced as frowns and wrinkles on the men's countenances. The woman has a young, perfect face, with no wrinkles or blemishes. Other than his upraised hand, there is no other evidence of interaction between Jesus and the other personages in this scene, all are gazing at Jesus.

On October 12, 1938, Emerson wrote to Burnham:

In the Teaching window, please use the words "He Taught As One Having Authority." Now for just one or two suggestions in the Teaching window. It seems to me that the head of Christ is out of proportion. It looks too long and rather narrow, at least something about it isn't quite right. I think you have immensely improved the composition of this window over what I saw the last time I was in Boston.

A letter from Burnham followed on October 14, 1938:

...and in the Teaching window, I will incorporate the texts you have indicated; and when I draw the cartoon for the Teaching window, I will keep in mind your criticism of the Head of Christ. As you know, sketches cannot delineate details awfully well, and we correct all errors in drawing the full-size cartoons.

The head of Jesus does seem large and the body is foreshortened. However, viewers of stained glass windows are usually looking upward at subjects. Thus sketches viewed at eye level will sometimes not accurately show the perspective as it would be viewed in the window.

There is a tension created by this scene through the use of strong diagonals produced by the legs, knees, arms, and elbows of the two men in front, while the arms of Jesus are directed the opposite way. These diagonals help direct the eye of the viewer from the foreground to Jesus' face. At the same time, curves are introduced through the

rendering of the clothing and the nimbi, which break up the diagonals and “soften” the composition.

In this scene, we once again see Burnham’s use of brilliant, pure colors. Here they are the three primary colors (red, yellow, and blue) used for the three apostles. The intensity of these colors is dramatic. The effect is enhanced by placing the complements of the primary colors next to them or in close proximity. For instance, the yellow halo is set off by the mauve or violet of a robe. The apostle on the right has a bright red halo next to his emerald green robe, and against the green cowl of the apostle positioned above him. That apostle has a softer blue halo and the blue’s complement, orange, is picked up in the outer garment of the figure on the other side of Jesus. Jesus’ outer garment is bright red, while his robe is the pale greenish-white that Burnham uses so often for the outer robes. This color is repeated in the robe of the apostle in the front left foreground. The decorative band on Jesus’ robe is interesting in that it could be a stylized “fish” or a horizontal cross in an oval. Only the clothing of the woman listener is subdued; her headcovering is a blue-green.

In the center of the ventilator is an open book, symbolizing wisdom. In the apex is a sunburst, symbolic of Christ based on the prophecy of Malachi 4:2, previously quoted in the Emmaus Window discussion. The sun also personifies truth, because all is revealed by its light.

HEALING WINDOW

NORTH NAVE AISLE, MIDDLE WINDOW

The scene in this window depicts Jesus healing a blind man, a subject that appears several places in the gospels. In Mark 10: 46-52, the blind man is called Bartimaeus and is said to be a beggar and son of Timaeus. The account in Luke 18:35-43 is very similar, but the man’s name, parentage, and occupation are not specified. Matthew 20:29-34 tells of the healing of two unnamed blind men. The Gospel of John (Chapter 9) contains a comparatively long account of the healing of a man born blind and the refusal of some

people to believe it. Nevertheless, it is perhaps Mark 8: 22-26 that provided the main inspiration for this scene (the blind man at Bethsaida), because of the window's depiction of Jesus healing through touch.

Burnham wrote to Emerson on February 24, 1938:

In the Healing window my design is now ready for the figure subject, and I am wondering if you have any specific incident that you would like to portray to symbolize Healing.

Emerson's reply on March 2, 1938 was as follows:

I think the Healing Miracle that I like the best is the Blind Man receiving his sight. It seems to me that that is more symbolic of Christianity than any one of the other miracles. I think it would work out in a design very well indeed.

Then, on April 21, 1938 Burnham wrote to Emerson:

Under separate cover I am mailing you today the design for the Healing window. It harmonizes nicely with the other designs, and I hope that it will please you and the donor.

On April 26, Burnham went on to say:

I assume that the Healing window design arrived safely, and I sincerely hope that you and the donor like it and will ask me to proceed with the making of it in glass.

In this design, Jesus is shown interacting with the blind man. He is not the impassive figure depicted in the Teaching Window. Like that window, the figures in the Healing Window take up most of the space. In this vertical composition, Jesus has the thin, elongated figure typical of Gothic and Byzantine figurative painting and stained glass. He is shown as reaching out with his left hand to touch the eyes of the blind man, who is kneeling before him. Behind the kneeling figure are two well-dressed men watching Jesus as he performs this miracle. The one in front holds his hands together as in prayer.

The colors used in this window were discussed by the Dean and the artist. Emerson wrote the following to Burnham on April 28, 1938:

Last night I took your cartoon for the Healing Window in to discuss with Mrs. King. She likes the design very much, as I do, but we are both troubled by the brick red in the figure standing immediately behind the blind man. It may be that you are using the color to tie the whole thing in, but it's not a very happy color to my mind or to hers. We are not saying no to it, but would like to know just why you picked that particular color. It has an orange brown tone that is a little difficult.

The next day (April 29, 1938), in a letter to Burnham in regard to the Emmaus window, Emerson writes:

Which leads me to ask you again to study the color scheme in the Healing window. I wasn't too happy with that set up as compared with this window (Emmaus) and the Blessing window...

Burnham responded on May 3, 1938:

Thank you for your letters of April 28 and 29. I am glad that you and Mrs. King like the design for the Healing window, except for the brick red in the figure standing behind the blind man. The more I see this design, the more I agree with you both that is (sic) is not the most pleasing color to have used. The left-hand side of the design, as I see it now, is composed of too many warm colors. I am confident that if I change the brick red to a very light blue, it will enhance the color composition tremendously. If you will leave the matter to me, I am sure that the color arrangement will work out to our mutual satisfaction.

Apparently, both Emerson and the donor, Mrs. King, were satisfied with Burnham's solution, because no letters of complaint followed.

The blind man is wearing a kilt or loin cloth colored burnt-orange. His body is barely covered by the off-white stole that curves up from his waist from right to left, This same color and curve carries through Jesus' outstretched left arm. Jesus wears an undergarment of this color with a cloak of bright red and a lining of "a very light blue." This color is then picked up on the left in the robe of the man standing directly behind the blind man. It is assumed that this is the "very light blue" that Burnham promised the dean and the donor and that it was satisfactory.

The man in the light blue garment wears a bright yellow head covering. It is dramatic in its conjunction with both the light blue glass and the brilliant, intense blue

background that Burnham has used in all the windows. The yellow and the bright blue are made even more alive by the red robe and cap of the second onlooker, who peers from behind the other figure. The yellow is bounced across to the "gold" jewels on Jesus' nimbus. The yellow is picked up again on the border of Jesus' cloak, which helps unite the figures within the composition. The diagonals formed by the knees, legs, arms, and hands also tie the whole scene together. Again the figures are elongated and exaggerated, but there is not a complaint from Emerson.

The blind man is kneeling on a green surface which is probably meant to be some kind of vegetation. Behind this green area is a blue border perhaps representing water, possibly because "... he spat on the ground, and made clay of the spittle, and he anointed the eyes of the blind man with the clay. And said unto him, Go, wash in the pool of Siloam...He went his way therefore, and washed, and came seeing (John 9:6-7)." The blind man holds a walking stick in his left hand. This stick divides up the center of the space, so that Jesus takes up the right hand side and the other figures the left.

Above the phrase "restored and saw every man clearly," Burnham has placed an architectural feature dividing the foreground from the background. Three rounded arches divide the space and a church composed of three sections crowns the arches in the center of the window. This symbolism perhaps indicates that the church is a healing ministry. In the apex is a hand turned down in a blessing, perhaps God blessing the people. In the ventilator is a Latin cross, a right-angle cross whose lowest limb, or leg, is longer than the other three. It was upon this type of cross that Jesus was crucified.

FORGIVING WINDOW

NORTH NAVE AISLE, FOURTH WINDOW FROM EAST

Known as the Forgiving Window, this particular design generated discussion between Emerson and Burnham as how to illustrate its theme. In a letter dated May 12, 1938, Emerson writes:

Yesterday I secured the promise of the Forgiving window which I wish you would draw as soon as possible. Before you draw it, tell me what subjects you have in mind for it. I am trying to think the matter through myself.

The next time this subject comes up in the correspondence between the artist and the Dean is on July 5, 1938. Burnham writes:

...I think that a good subject for the Forgiving window would be the Woman with the Alabaster Box. In my opinion it would compose much better than the Paralytic, or the subject in which Peter asks the Lord, "How shall a man forgive?" If you agree with me, I will go ahead and complete the Forgiving Window sketch, and will follow it up as quickly as possible with the Sermon on the Mount sketch.

This idea pleased the Dean and he wrote back on July 6, 1938:

Your letter just came in. I think the Woman with the Alabaster Box will make a fine subject for the Forgiving Window.

The account of the woman with the alabaster box appears in three Gospels, but it is Luke's story (7:37-48) that deals with forgiveness:

And behold, a woman in the city, which was a sinner, when she knew that Jesus sat at meat in the Pharisee's house, brought an alabaster box of ointment, and stood at his feet behind him weeping, and began to wash his feet with tears, and did wipe them with the hairs of her head, and kissed his feet, and anointed them with the ointment. Now when the Pharisee...spake within himself, saying, This man if he were a prophet, would have known who and what manner of woman this is that toucheth him: for she is a sinner... And he [Jesus] turned to the woman and said unto Simon [the Pharisee], Seest thou this woman? I entered into thine house, thou gavest me no water for my feet: but she hath washed my feet with tears, and wiped them.... Thou gavest me no kiss, but this woman since the time I came in hath not ceased to kiss my feet. My head with oil thou didst not anoint; but this woman hath anointed my feet with ointment. Wherefore I say unto thee, her sins, which are many, are forgiven; ...And he said unto her, Thy sins are forgiven.

The woman is kneeling in the center of the scene lifting up the box to Jesus, who is to the left. The Pharisee is on the right. They are placed behind a table set out with

food. Jesus is looking down at the woman and has his right hand raised slightly, while he holds his left down in a gesture of acceptance, as she looks up at him and offers the ointment.

The strong diagonal line formed by her left thigh is reversed by the diagonal defined by Jesus' left hand and arm. Balancing these elements is the Pharisee to the right of the scene. The faces of the woman and the Pharisee are in profile and are directed toward Jesus. This composition forms an inverted triangle.

By October 1938, Burnham had completed the sketches for both the Teaching Window and the Healing Window. Emerson wrote to him on October 12th:

In the other window I did not at first notice the box which the woman held. That story is usually called "*The Story of the Woman with The Alabaster Box*". I think you must get a different color in that box. It looks black to me. If it were an opalescent coloring would it come too near the color of the cloth on the table? You will know best, at any rate. I like that window extremely well. I think it has great possibilities.

On October 14, 1938, Burnham replied:

We talked about the Alabaster Box when you were in Boston. It does look black in the sketch and is a mistake. Be assured that I shall make it look like alabaster in the window.

Emerson must have been pleased with the result. The box looks like alabaster and is large and elegant, with cross hatches to resemble incising on the sides and the curved lid. The design of the box resembles a coffin or a sarcophagus.

The woman holding the box is depicted as kneeling on an elegant rug, shown two-dimensionally, a device used in Gothic and Byzantium art to show perspective. On the rug are elegant containers in mauve and gold, blue-green, and red with a silk-like cloth draped over one of them. The rug, the containers, and the gold goblets on the table are all used to signify that this is the house of a very wealthy man, who could well afford to provide ointment to rub on Jesus' feet.

Again, Burnham shows his penchant for playing one color off against another. The brilliant blue background is cut across by the dark orange of the rug. The woman's dress is a light, but still bright, blue with a contrasting yellowish belt and a green stole.

The horizontal of the rug across the bottom of the window is repeated in the decorative border of the tablecloth and broadly picked up again in the wide table top, again shown two-dimensionally. The hanging folds of the tablecloth, however, soften the effect of this horizontal plane.

Jesus is clothed in a bright red robe with an off-white, greenish cloak, which is pinned with a gold and blue buckle. The belt is green, the complement of red. In a basket on the table in front of Jesus is intense green fruit, which vibrates next to the red of the robe. The Pharisee's robes are muted and subtle compared to the garments of the other two figures.

Columns place this scene indoors, and above this architectural feature again Burnham shows us the facade of a church with a cross on top, perhaps reminding the viewer that Jesus becomes the Christ, the corner stone of the Church.

On the ventilator is a sheaf of wheat. Wheat used in Christian art symbolizes the bread of the Eucharist used in Holy Communion. In the apex of the window is the figure of a fish, possibly representing a dolphin. In Christian art, the dolphin is portrayed more frequently than any other aquatic creature. Because it is sometimes identified with the whale in the story of Jonah, it becomes a prefiguration of Christ's death and resurrection.

PRAYING WINDOW

NORTH NAVE AISLE, EAST WINDOW

Jesus in Gethsemane, accompanied by three sleeping apostles and an angel with a cup, is the focus of this window. This scene is described in the three synoptic gospels: Matthew 26:36-46, Mark 14:32-42, and Luke 22:40-46. It is Mark's gospel that states "And they came to a place which was named Gethsemane: and he saith to his disciples, Sit ye

here, while I shall pray. And he taketh with him Peter and James and John...." But it is only in Luke that the angel is mentioned (Luke 22:43): "And there appeared an angel unto him from heaven strengthening him." All three gospels tell of Jesus saying "Father, if thou be willing, remove this cup from me: nevertheless not my will, but thine be done." And they all tell of Jesus's disappointment that the apostles did not stay awake while he prayed.

The three sleeping apostles in the foreground and Jesus' kneeling figure, located off center behind them, form a triangular grouping. The position of the angel, above and to the right of Jesus, counterbalances the composition. The angel is set apart by the stylized band that forms a strong arc and places the angel in the realm of heaven. As in the Annunciation Window, the wings of the angel define two curves, with the left one enclosing the angel within the celestial space.

Jesus' elongated figure dominates the scene; he is looking heavenward and with prayerful hands contemplates the angel holding the bitter cup. Both Jesus and the angel are colored in reds and whites, with a hint of gold in Jesus' halo and in the bands on the clothing.

The three sleeping apostles and Jesus are all facing the viewer's right. The angel looks to the left, thus bringing the viewer back into the scene and drawing the eye to focus on Jesus. The three apostles, with their three different halo treatments, unite the whole window, and their colors both complement and contrast the colors used in the figure of Jesus.

These colors were not all part of the original cartoon. Emerson wrote to Burnham on March 5, 1938:

Your cartoon for the "Praying Window" came yesterday. I like it very much, but not quite as well as I do the "Blessing Window". Why - I am not quite sure. I think its (sic) a little matter of the coloring in the front kneeling figure at the bottom of the cartoon. I am not altogether sure that the color is just right in that figure. When you get it back you look at it carefully yourself and see.

Burnham wrote back on May 3, 1938:

Concerning the Praying window, I recall that you questioned some of the color in the bottom kneeling figure. In the cartoon we changed this figure in drawing and juxtaposition of color, and I think you will like the result.

Evidently Dr. Emerson did like the result, because there is no more correspondence regarding the Praying Window. We can only surmise as to the original position and coloration of this figure. The result, however, shows his outer robe as a lighter blue than the background blue typically found in the Burnham windows. A paler blue-green is used around his waist and his halo. His white gown has red cuffs, and this plays off against the red robe of the slumbering youth behind him. The second apostle, a young man, wears a white robe; his nimbus is white and gold, tying him to Jesus' red and white figure. The third apostle, an older man, wears green and red and has a bright gold halo, which complements the reds in the scene. The three apostles, with their reclining bodies and legs and arms going in different directions, defining strong diagonals, are brought together by the swirls and drapery of their clothing, forming one mass or unit in the bottom third of this scene.

Burnham does not use an architectural motif here to indicate interior and exterior space. Instead, on the left is a stylized tree and on the right rocks or a cliff are shown. This places the scene out of doors and in a garden. Three bright stars, shown one on top of another above the tree, place this scene at night.

Above the angel in the apex of the window is another Latin cross, foretelling of Jesus' crucifixion. In the ventilator is a depiction of a chalice and paten. This relates to the Last Supper and the body and blood of Jesus becoming the bread and wine of the communion. This is the last window in this series along the nave aisles and, except for the angel, all the figures are looking to the viewer's right, drawing the viewer around the corner to discover the end of the story as told by the windows in the north transept.

CONCLUSION

Trinity Cathedral is fortunate in that at least some aspects of its building and decoration have been documented in saved historical records. When viewed critically, these records can tell much about a building and its builders. The stories in these records enrich our understanding of beloved sacred landmarks and can add to or even begin our appreciation of the men and women who worshiped in these places before us. The authors of this monograph strongly urge all houses of worship to preserve their histories by professionally organizing and saving their paper records. Correspondence, committee minutes, bills, receipts, subscription lists, and other paper documents may at some future date allow an investigator to better understand what happened and why. More history that is meaningful to individuals happens at the local rather than national or international level. We all are responsible for making sure that this history has a chance to be told.

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