

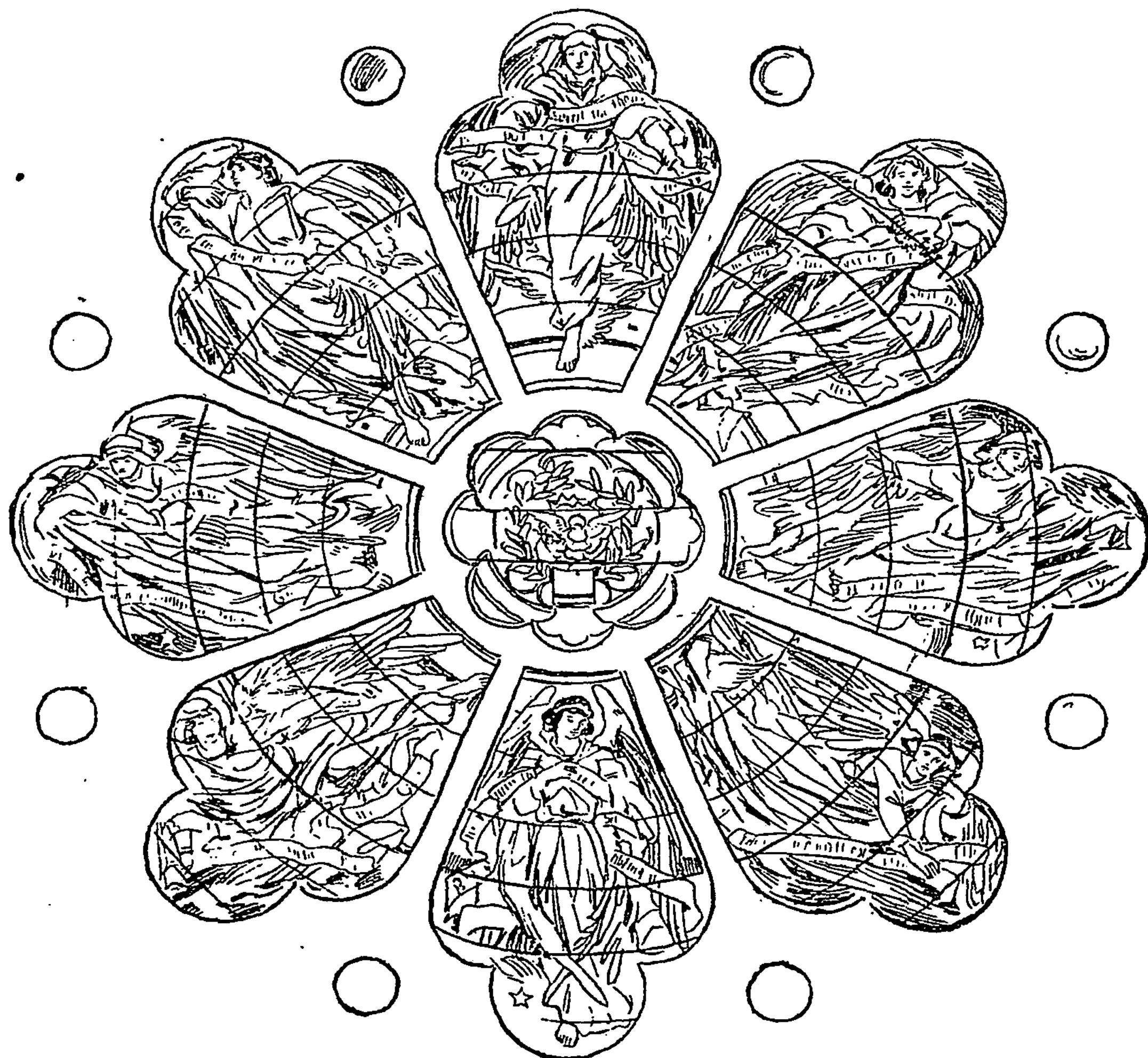
A BEAUTIFUL MEMORIAL WINDOW

Frederick Wilson's Design for Calvary Church at Summit, N. J.—Figures Typical of the Beatitudes.

The usual problems offered to the decorator are easily solved, if for no other reason than because in the past he finds examples that are safe guides, but once in a while the conditions are such that the artist or decorator is compelled to make an entirely original solution.

Of all forms of windows, the wheel or rose is probably the easiest to fill with colored glass, provided it can be treated in pure ornament, but the moment a figure or figures are called for, it becomes difficult to compose them properly so as to harmonize with the circular form of the rose. This is commonly overcome by placing between the spokes of the wheel or tracery of the rose medallioned figures.

In Calvary Church, at Summit, N. J., the architect, Mr. Condon, has introduced an enormous wheel window at the west end of the church, which has been made a memorial to the late Mrs. Easton. The Tiffany Glass and Decorating Company were called upon to fill it with Favre glass in accordance with a design portraying



Wheel Window for Calvary Church, Summit, N. J.
Designed by Frederick Wilson, the Eight Figures Representing the Beatitudes.

the eight Beatitudes, personified under the form of angels, each angel filling the entire space between the spokes of the wheel.

The designer, Frederick Wilson, has reached a solution of the problem which is at once artistic and at the same time in harmony with the architectural lines of the window itself. The figures are so arranged at different angles, as to give the feeling that they are all in motion, directing their flight to a given point, and yet never suggesting that they are falling.

An artistic idea is one thing; a literary idea another, and the last does not, as a rule, lend itself to a pictorial rendering. The Beatitudes are a case in point. They hold the same place in the New Law that the Decalogue does in the Old, and, dealing, as they do, with the fundamental lines of the Gospel of Christ, are purely abstract definitions of principles, and in no way are they pictorial. Yet, the artist of this window has been successful, more so than could be expected from the theme, in translating the Beatitudes into the language of the illustrator.

He has placed in the centre of the window, or hub of the wheel, the sign of man's salvation, garlands, with the laurels of victory and the lilies of purity, which partially conceal the crown of the Ecce Homo, which is laid upon the cross. Over all hovers the Holy Spirit; symbolized by the dove. Radiating from this centre are the eight spokes of the wheel, and in spaces between Mr. Wilson has posed his angel figures against a background of deep blue divided into concentric circles by bands of yellow, and finishing at the circumferences in deep and rich tones of red. In that way he has brought together the three colors which symbolize the virtues, Faith, Constancy, and Love, that are necessary in order that man may make the Beatitudes his own.

The angels fill very largely the space in which they are placed, and are distinguished one from another, not only by the emblems which they carry, but also by scrolls upon which are inscribed the words of the Beatitudes.

The graceful pose and motion of the figures, the depth and richness of the color obtained, are indeed marvelous, and once more show what a high artistic point can be reached by employing Tiffany Favre glass in the construction of a colored window.