

Harry Eldredge Goodhue

HARRY ELDREDGE GOODHUE,
WORKER IN STAINED GLASS
BY FREDERICK W. COBURN

THE dedication of the Brown Memorial Window in Emmanuel Church, Newport, R. I., in 1902 proved that there had appeared an able designer in stained glass who understood conformity to the spirit of Gothic architecture as practised in this country. The large window, a mosaic of small bits of brilliant glass, involving many scenes from the life of Jesus, was designed and executed by Harry Eldredge Goodhue, known for the most part up to that time as brother of a distinguished architect, member of a firm which follows the Gothic tradition.

Since 1902 Harry Goodhue has become an important figure in ecclesiastical art in the United States. From the shop near Harvard Square overlooking the ancient burying ground and Cambridge Common has come in the last half decade a series of admirable windows, consonant with the modern Gothic impulse. Among them have been the Corey Memorial, All Saints Church, Brookline, rich and intense in color; a distinctly mosaic window for the First Presbyterian Church, Springfield, Ill.; the Peabody Memorial, St. Matthew's Cathedral, Dallas, Tex.; Walker Memorials, St. Mary's Chapel, Walkerville, Ont.; Sprague Memorial, First Presbyterian Church, Pasadena, Cal.; Tuckerman Memorial, Church of the Ascension, Ipswich, Mass.; Church of the Holy Family, Latrobe, Pa.; St. Stephen's Church, Cohasset, Mass.

The commissions for these and many other works have been executed professionally by Mr. Goodhue himself, by his associate, Walter G. Ball, an Englishman, and, so far as the glass painting goes, by craftsmen reared in the English school. Stained glass is a considerable industry in eastern Massachusetts; in no shop of the section are there ordinarily more evidences of activity than in the Goodhue establishment.

Mr. Goodhue's philosophy of art is based, if I understand him correctly, upon voluntary acceptance of limitations which at one time were imposed, without the worker being conscious of their existence, by the very conditions of the craft. The medieval workers in stained glass of the Thirteenth and Fourteenth centuries, circumscribed as to their knowledge of chemistry, of draughtsmanship, of literature and history, produced glorious masterpieces. The possibility and desirability of embracing such of the limitations of medieval art as may be assumed without causing the work to seem absurd



HUNTRESS MEMORIAL WINDOW
CHURCH OF THE EPIPHANY
WINCHESTER, MASS.

BY THE HARRY
ELDREDGE
GOODHUE CO.

or inept have, of course, been asserted frequently. Not a little of present-day work in the arts and crafts undertakes to make Twentieth-century ideals conform to Thirteenth-century pattern. And the

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