1. NAME OF PROPERTY

Historic Name: Central Congregational Church

Other Name/Site Number: Church of the Covenant

Designated a National Historic Landmark by the Secretary of the Interior October 16, 2012.

2. LOCATION

Street & Number: 67 Newbury Street Not for publication: _

City/Town: City of Boston Vicinity: _

State: Massachusetts County: Suffolk Code: 025 Zip Code: 02116

3. CLASSIFICATION

Ownership of Property	Category of Property
Private: X	Building(s): X
Public-Local:	District:
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Property

Contributing		Noncontributing	
buildings	1	buildings	1
sites	0	sites	0
structures	0	structures	0
objects	0	objects	0
Total	1	Total	1

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:
___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: Religion Sub: Religious facility

Current: Religion Sub: Religious facility

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Mid-19th Century: Gothic Revival

MATERIALS:
Foundation: Stone (conglomerate)
Walls: Stone (conglomerate, sandstone)
Roof: Slate, Rubber
Other: Wood, Copper, Glass, Ceramic tile

Describe Present and Historic Physical Appearance.

Summary

The Central Congregational Church, constructed in 1867 and now known as Church of the Covenant, was among the first churches to relocate to Boston's Back Bay neighborhood from the commercial downtown. The Back Bay was created in the second half of the nineteenth century on land reclaimed from the Charles River tidal estuary and was conceived as an upscale residential neighborhood and the city's new cultural center. Designed by Richard M. Upjohn (1828–1903), son of Richard Upjohn, the architect credited with popularizing the Gothic Revival in America, the church is an imposing polychromatic masonry structure of Roxbury pudding stone and sandstone with a soaring 236-foot spire and all the characteristic features of the ecclesiastical Gothic Revival.

Under the supervision of Dr. Edward L. Clark, a persuasive minister and noted aesthete, the church interior received spectacular ornamental finishes by Louis Comfort Tiffany's Tiffany Glass & Decorating Company in 1894–96. The redecoration was so comprehensive that a contemporary news article described the interior as "essentially a new house of worship."[1] The decoration was all-inclusive, from the complex paint schemes on the walls and ceiling of this cathedral-sized (80 feet wide x 122 feet long x 80 feet tall) space to the traceries at the ceiling trusses and arches. A host of new elements was introduced, including elaborate hammer beam trusses, a vestibule at the entrance, a choir stall, a chancel rail, sedilia, organ screens, decorative wainscoting, chancel furniture, a lectern, a pulpit, pews and a baptismal font. Most significantly, the decoration included Tiffany's Byzantine-style mosaics in the chancel,[2] 42 large stained glass windows and a six feet by twelve feet lantern at the crossing of the transept. The gigantic, illuminated art glass lantern, designed for the Tiffany exhibit at the 1893 World's Columbian Exposition, has no equal in any ecclesiastical setting.

The character, scope, integrity, artistic achievement and originality of the Tiffany decoration at the Central Congregational Church are unique in America. Although other religious interiors feature stunning Tiffany decorative schemes and window collections, none match the Central Church in scope, complexity, integrity or originality. Stained glass authority Arthur Femenella asserts that no Tiffany designed interior is "as complete or important as the Church of the Covenant in Boston."[3] The decoration at the church is intact and virtually unchanged since its installation more than a century ago.

Location and Setting

The Central Congregational Church occupies a prominent position at the northwest corner of Berkeley and Newbury Streets in Boston's urban Back Bay neighborhood. Oriented with its façade facing east to Berkeley Street, the building has a shallow setback from the sidewalk. The church is adjacent to a commercial building to the west and borders a narrow public alley at its north elevation. A low stone wall surrounds the main elevations, enclosing a small garden, foundation plantings, and a paved ramp to the Parish House entrance on the south elevation. The perimeter wall on the east elevation is broken by the entrance steps and contains small trees on either side of the main entry.

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[1] "Back Bay Transformation: Changes in the Central Congregational Church," *The Sunday Herald—Boston, October 7, 1894*, 26.

[2] Byzantine mosaics were installed at the Tiffany Chapel at the Columbian Exposition; First Presbyterian Church in Bath, NY; Wade Memorial Chapel at Lake View Cemetery in Cleveland, OH; and the Ayer House in Boston, MA. See also Robert Koch in *Louis C. Tiffany: Rebel in Glass*, (New York: Crown Publishing, 1984), 71-76; Lawrence Ruggerio, "A Tiffany Masterpiece Rediscovered" in *The Tiffany Chapel at the Morse Museum* ed. Nancy Long (Winter Park, Florida: The Charles Hosmer Morse Foundation, 2002), 38; and Alice Cooney Frelinghuysen, "Louis C. Tiffany and the Dawning of a New Era for Mosaics" in *The Tiffany Chapel at the Morse Museum,* 53.

[3] Arthur Femenella, *Window Survey: Church of the Covenant, Boston, MA, 1991*, 46.

The church is located one block from Boston's Public Garden on a busy commercial block of Newbury Street. It was one of the first public buildings constructed in the elegant residential district known as the Back Bay, a neighborhood built on land reclaimed from the tidal marshes of the Charles River. Surrounded by three and four-story nineteenth- and early-twentieth-century commercial buildings in a mix of French Academic, Colonial Revival and Moderne styles, it dwarfs neighboring buildings in size and height. The church faces across Newbury Street to the classically-inspired Museum of Natural History designed in 1862 by William G. Preston and across Berkeley Street to a late nineteenth-century brick storefront. The Central Congregational Church is a contributing resource in the Boston Back Bay Historic District (NR 8/14/1973).

Exterior

The Central Congregational Church is a masonry structure built in the Gothic Revival style. It retains a rectangular plan and cathedral form, with a steep gable roof, gable-roofed side aisles and intersecting gables at the transepts and the Parish House entrance on Newbury Street. Its footprint is 104 feet wide and 152 feet long. A square four-level tower at the southeast corner supports a spire that soars to 236 feet. Buttresses separate the bays of the church. The structure has a pudding stone perimeter foundation and interior brick foundations of piers supported by inverted arches; these masonry foundation elements rest on approximately 1,200 timber piles driven 29 feet into the Back Bay landfill.

Masonry

The exterior walls of the church are constructed of three types of stone in a polychromatic scheme. Roxbury pudding stone makes up the irregularly coursed ashlar and New Jersey brownstone serves for the majority of trim. Alternating red and cream-colored Cleveland, Ohio sandstone makes up the tracery and the carved pediments on the south, east and west entrances. The Cleveland sandstone alternates with brownstone in the round and arched window surrounds. The masonry was originally pointed in colors that harmonized with the stones. In its original, clean and unweathered state, the masonry achieved a mosaic effect described by masonry expert Ivan Myjer as "a study in variations in shades of grey, brown, cream and red/brown."[4]

Roof

The clerestory and transept roofs are covered with purplish-gray and gray slate in alternating rows of square and fish scale shapes. The side aisles are slated in a random pattern of multi-colored slate on the south elevation and gray slate on the north elevation. The Parish House roof is a greenish-gray slate at the south elevation and gray slate at the north elevation, with rubber roofing on the flat portion at the northwest corner of the church.

East Elevation

The center bay of the church façade (the east elevation facing Berkeley Street) is flanked by buttresses terminating in pinnacles above the gable. It contains the main entrance, comprised of a trio of iron-hinged wood batten doors under a vaulted portico approached by four stone steps. The porch floor is tiled with red, cream and black encaustic tile. Columns with foliate capitals support trefoil archea with blind tracery diapers at each entrance gable. Incised lettering in brownstone above the three doors reads: Our Faith − With His Stripes We Are Healed – [the last portion has been obliterated due to weathering]. The cornices and pinnacles here, as elsewhere on the church, are richly embellished with crockets and finials. The entrance portico is surmounted by paired arched stained glass windows at the triforium level and a rose window at the gable peak. The north

[4] Ivan Myjer, *Building and Monument Conservation, Masonry Study: Church of the Covenant, Boston, MA*, 2009.

bay contains a single arched window, above which a single flying buttress spans from the northeast corner to the central bay at the clerestory level. The portico roof is flat seam copper over the original stone shingles.

The square tower at the southeast corner of the church façade is buttressed at each corner. Stone drip courses separate the tower's four tiers. The lower tier has paired lancet windows; the second level, a single lancet window; and the third tier, a narrower lancet window. The fourth tier comprises the belfry, which is pierced with paired lancet openings over a band of arcading relief at each elevation. The spire base has a single lancet window on each side and is surrounded by two tiers of clustered pinnacles. The spire is a narrow octahedral.

South Elevation

The seven bays of the south elevation (facing Newbury Street) are separated by buttresses that project beyond the cornice and end in pinnacles with spires. The description that follows travels from east to west along the south elevation. A single, recessed, shed-roofed entry with an arched door and encaustic tiled floor is centered in the tower at the southeast corner of the church. The bay between the tower and the transept contains three arched stained glass windows at the side aisle level and nine at the clerestory level. The transept bay mirrors the entrance bay on the Berkeley Street façade, with the exception of the first level, where two double windows replace the triple-arched entry portico. The transept's east and west walls have two arched windows at the clerestory level. The next bay contains the entrance to the Parish House, configured as a smaller version of the tower entrance, with a shallow one-story gabled roof below a lancet window at the second story. The Parish House bay is a three-story cross-gabled unit with paired double stained glass windows at the first level and a triple window with plate tracery at the gable. The clerestory at the Parish House bay has three windows which are more widely spaced than those at the side aisle bay. Small gabled air outlets with trefoil arches that mimic those at the church porticos are positioned near the peak of the clerestory and transept roofs; now nailed closed; these were designed to provide ventilation to the sanctuary.

Secondary Elevations

The north elevation, which faces a public alley, generally repeats the patterns of the south elevation. The recessed entry near the east end is a twin to the tower entrance at the southeast corner. The Parish House, which projects beyond the transept towards the alley, has a flush entry with a trefoil arched head located six steps above ground level on the east wall. There is a single trefoil-arched window above it on the second level. The Parish House roof has an irregular profile with gabled and flat rubber-roofed portions. An historic photograph taken near the time of construction shows a pyramidal base and sizeable turret on the northeast corner of the Parish House projection; this is no longer extant. The north elevation of the three-bay Parish House has single trefoil arched windows on each level of the east bay and double trefoil arched windows at each level of the center and west bays. The Parish House windows lack the dripstones seen elsewhere on the church.

The west elevation, only partially visible because of the adjoining building, is roughly finished with pudding stone rubble and has no openings.

Windows

All of the arched windows at the church have geometric stone tracery and are surmounted by dripstones or dripstone courses. The sanctuary is pierced with 47 stained glass windows, including 44 arched and three rose windows. The arched windows include 24 at the clerestory and 20 figure windows at the side aisles, east wall and transepts. The rose windows at the nave and transept gables retain their original Gothic Revival stained glass; the original arched windows were clear grisaille (painted) glass. All but the three rose windows and the north transept clerestory windows were replaced with stained glass in the 1894–96 redecoration of the sanctuary by the Tiffany Glass & Decorating Company.

Interior

The church interior measures 80 feet wide by 122 feet long. The gabled cathedral ceiling soars to 80 feet in the nave; painted blue with stenciled gold designs, the ceiling surface is decorated with a rectangular grid of gilt ribs. Elaborate tracery trusses with trefoil profiles span the nave at the clerestory level. The shed-roofed side aisles are supported by arcades of stone columns with crocket capitals. Bead moldings extend horizontally between the side aisles and clerestory and travel vertically between the arcade spandrels. The moldings have foliate bosses at their upper intersections and terminate on the spandrels in foliate corbels over sculpted female heads.

The transept ceiling is vaulted and embellished with carved ribs. An immense Tiffany lantern, roughly twelve feet in height and six feet in diameter, is suspended from the apex. The chancel platform, which extends approximately 20 feet into the transept and rises four steps above the floor, is edged at the periphery and risers with tesserae mosaics. The platform has a low chancel rail with elegant copper grille work over a wide tesserae base. A richly carved and ornamented reredos, which incorporates sedilia at the lower apse, describes a blind arcade pattern and has green, gold and red tesserae mosaics in the three central panels behind the communion table. The walls of the apse, painted dark red with gold stenciling to mimic brocade, are separated and framed by green bead molding stenciled in gold. Two Tudor-arched alcoves for offertory plates are contained in the south side of the enframing arch at the apse. Carved hymn boards are mounted on the north and south transept walls.

An enclosed choir flanks the chancel platform at the north transept. The organ pipes are contained in two large elaborately-carved assemblies flanking the apse in the carrying arches in the west wall. A carved open hexagonal pulpit, reached by a curved stair, connects to the chancel platform at its north side. A large carved Caen stone baptismal font and a brass eagle lectern rest outside the chancel rail on the chancel apron at the south side.

The original organ gallery of carved wood is supported by slender columns suspended from the east wall of the nave over the vestibule. The vestibule, installed in the 1894–96 redecoration, is constructed of intricately carved oak panels with Tudor arches over three double doors and Tudor motifs repeating in tracery over the surface of opalescent glass panels comprised of leaded diamond-shaped panes.

The walls of the nave and transepts are painted a deep red and wainscoted with oak panels with carved tracery arches. A band of grillwork constructed of molded papier mache-like material painted to mimic wood is applied to the painted wall above the wainscoting. It was described by church historian John Bennett as composed of a "fibrous compound that can neither crack nor split" that was cast in molds that were later destroyed so that "no imitation could be made."[5]

Alterations to the Church

Alterations to the sanctuary since the Tiffany decoration have been minimal. Three or four front pews were removed from the north side aisle in the late 1960s when a small portable chapel was installed as an intimate worship space. The portable chapel was moved to the Parish House in the fall of 2011. In 1974, two front pews were removed from either side of the main aisle to accommodate varied modes of worship and to facilitate the use of the sanctuary for performances. Front pews were also removed from the south side aisle, presumably at the same time and for the same reasons. The floor carpeting from the Tiffany renovation was replaced in 1962

[5] John A. Bennett, *Central Church Chips*, Unpublished, Circa 1900, 15.

with linoleum tile; carpeting was added to the center aisle and chancel in 1963 and replaced in 2009. Apart from these changes, the sanctuary remains essentially as it was in 1896.

Parish House

The Parish House comprises four floors accessed from the Newbury Street entrance. The wainscoted first-floor lobby provides entry to the south transept of the church through a double door at its east wall, to other floors by a stairway and elevator at the west wall, and to the art gallery (the former chapel) at the north wall. The church basement contains a large meeting room, kitchen, restrooms and office and storage space that supports a resource center and daytime shelter for poor and homeless women. The second floor comprises the church office and three meeting rooms. The third floor contains office space. The original Chapel located behind the chancel was converted to commercial art gallery space in 1977.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria:	A__ B__ C X D__
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G__
NHL Criteria:	4, Exception 1
NHL Theme(s):	III. Expressing Cultural Values 2. visual and performing arts 5. architecture, landscape architecture and urban design
Areas of Significance:	Art, Architecture
Period(s) of Significance:	1894–1896
Significant Dates:	N/A
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	Upjohn, Richard Michell Tiffany, Louis Comfort
Historic Contexts:	XXVI. Decorative and Folk Arts XXVI. Architecture Mid-Nineteenth Century, Gothic Revival

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary

The Central Congregational Church (known today as the Church of the Covenant), built in 1867 and given a new interior decoration in 1894–96, possesses integrity of location, design, setting, materials, workmanship, feeling and association. It is nationally significant under NHL Criterion 4 as the largest intact Tiffany-designed ecclesiastical interior in its original location in America. Not only does it possess quantitative excellence based on the size and scope of its decorative program (interior church dimensions, number and size of windows, number of confirmed Tiffany features), but more importantly it possesses qualitative excellence in the integrity and cohesiveness of the overall design, the figure windows that represent Tiffany design precedents (*Christ and the Sparrow, The Nativity* and *Cornelius and the Angel*)[6], the preponderance of windows designed by the company's finest artist, Frederick Wilson, and the unique artistry of the gigantic art glass lantern.

The character, scope, integrity, artistic achievement and precedent-setting elements of the Tiffany decoration at the Central Congregational Church are unique in America. Although other religious interiors feature important Tiffany decorative schemes and window collections, none match the Central Church in scope, complexity, integrity or originality. (See page 20, footnote #75 for descriptions.) Arthur Femenella, a stained glass authority commissioned by Tiffany & Company in 1991 to survey the windows at the Central Congregational Church, concluded in his report that "There are very few churches in the world that have interiors completely designed by Louis Comfort Tiffany, and none as complete or important as the Church of the Covenant in Boston."[7] The decoration at the church is intact and virtually unchanged from its original form.

Brief Church History and Relocation to the Back Bay

When the Central Congregational Church decided in 1864 to construct its new church at the corner of Berkeley and Newbury Streets, it joined the vanguard of Boston churches relocating to the reclaimed land of the Back Bay. Founded in 1835 after twelve of the thirteen Congregationalist churches in Boston became Unitarian, the congregation first met at the former Federal Street Theater in downtown Boston, and then in 1840 at a newly constructed Neoclassical church on Winter Street just off the Boston Common. Central Church was well attended in its downtown location, but in the business boom of the 1860s, residences there were replaced with shops and downtown churches followed their parishioners to other sections of Boston.

In 1864 the congregation sold its building and laid claim to a piece of property in a neighborhood that had already begun to explode with residential town houses. It was the start of a period of ambitious church building in Boston and the Central Church's new edifice had impressive Back Bay neighbors in Arlington Street Church (Arthur Gilman and Gridley James Fox Bryant, 1859–61) and the Emmanuel Church (Alexander Rice Esty, 1861). Within a decade of its dedication in 1867, the Central Church was joined in the Back Bay by the First Church (William Robert Ware and Henry Van Brunt, 1867–68), the Brattle Square Church (Henry Hobson Richardson, 1872), New Old South Church (Cummings & Sears, 1873–75), and Trinity Church (Henry Hobson Richardson, 1877).

From its conception by the Commonwealth of Massachusetts, the Back Bay was an area destined to become the cultural and educational center of the city. When Central Church was erected in 1865–67, the Natural History Museum had recently been constructed across the street and the Massachusetts Institute of Technology had been

[6] Julie L. Sloan, *Stained Glass Condition Analysis, Church of the Covenant, Boston*, 2008, part 1, 6-7 and Bennett, *Central Church Chips*, 7-13.

[7] Femenella, *Window Survey: Church of the Covenant*, 46.

granted the land adjacent to the Museum. In keeping with its prestigious location, church leaders agreed to erect a "suitable" edifice.[8] According to contemporary church historian and building committee member Thomas Russell, "It was evident that the residential population was moving into the Back Bay, and finally it was agreed to locate there. It was recognized, however, that it would be necessary to build a more expensive church in this part of the city."[9]

The decision to build in the prestigious Back Bay and a desire to keep good company with the distinguished architecture of the Central Church's current and future church neighbors probably influenced the building committee's selection of the nation's preeminent ecclesiastical architects, the firm of R. and R.M. Upjohn, to design their new spiritual home. Although the committee reviewed plans submitted by five Boston architects, the meeting minutes suggest that the choice of the Upjohn firm was an easy one after church representatives travelled to New York City and saw several Upjohn edifices.

The Upjohn Family Architects

Richard Upjohn (1802–1878), an English-born architect who immigrated to Massachusetts with his young family in 1829, is credited with popularizing the Gothic Revival style in the United States. The designer of dozens of notable Gothic churches on the East Coast, including Trinity Church in New York City, his influence spread nationally through his popular and enduring works and his style book, *Upjohn's Rural Architecture*. An article in *Time Magazine* in 1935 stated that "Such a business in parish churches did Richard Upjohn & Sons (*sic*) do that it has been said that if all the Upjohn churches from New York to Buffalo should be simultaneously fired, at no point between the two cities would the smoke of the steeples be out of sight."[10]

Richard's son, Richard Michell Upjohn (1828–1903), joined his father as partner in 1851. Although his primary interest was also ecclesiastical architecture, Richard M. brought business skills to the practice. He shouldered increasing responsibility for the commercial side of the firm and by the end of the decade had taken over day-to-day operations, leaving Richard Sr. to focus on his presidency of the American Institute of Architects, which he had co-founded in 1857. In 1864 the name of the firm was changed to R. and R.M. Upjohn.[11] Richard, Sr. retired from practice in 1872 and died six years later. Although strongly influenced by his father, Richard M. developed his own, more highly elaborated, approach to architecture. A versatile architect, he was proficient in the Gothic idiom but often executed buildings in other stylistic vocabularies. In addition to the Central Congregational Church, Richard M. Upjohn is individually credited with numerous buildings including St. Paul's Church in Brooklyn, the Trinity School and the Mechanics Bank in Manhattan, the Green-Wood Cemetery Gate in Brooklyn, and the Connecticut Capitol at Hartford, his most celebrated work. The last two structures are National Historic Landmarks.

Building the Central Congregational Church

Church records show that Richard M. Upjohn met at least twice with the building committee in Boston to finalize plans and materials and state that "the Upjohns insisted that a high gothic edifice be erected that no dwelling house should overtop."[12] The resulting structure, 104 feet wide and 152 feet long, is a foreshortened cathedral dominating a prominent corner in the Back Bay. With a spire soaring to 236 feet, it was one of the tallest buildings in Boston. Oliver Wendell Holmes considered the spire one of the finest he had seen in his travels, and reported in *One Hundred Days in Europe* (1887) that "we have one steeple in Boston that to my

[8] *Central Congregational Society Records 1840-1881*, 224.
[9] Thomas H. Russell, "Historical Sketch of the Church and Society," *Central Church Annual Report 1905-06*, 10.
[10] "Art: Trinity," *Time Magazine,* June 24, 1935.
[11] Everard Upjohn, *Richard Upjohn Architect and Churchman* (New York: Columbia University Press, 1939), 174.
[12] Russell, "Historical Sketch of the Church and Society," 10.

eyes seems absolutely perfect—that of the Central Church on the corner of Newbury and Berkeley Streets."[13] Everard Upjohn, in his 1939 biography of his forefathers, opines that "In spite of its Victorian detail, the spire achieves a distinction of outline and a real beauty of proportion which make it to the present day one of the finest Gothic spires in the city."[14]

Although it would undergo a dramatic redecoration, the interior was described as pleasing at the time of the church's dedication. The sanctuary was wainscoted in black walnut, which was also used for the pews, pulpit and organ gallery. The organ loft, supported by ten slender columns with elaborate carved capitals, projected into the nave at the Berkeley Street entrance. Spandrels between the stone columns at the side aisles featured corbels with aesthetic carved female heads; the capitals were ringed with gas lights. Grisaille windows of Gothic Revival geometric designs with stencil painted decoration, most likely of American manufacture, filled the sanctuary.

Church historian Thomas Russell described a polychrome color scheme in his 1870 description of the church.[15] A 1990 paint analysis by the Society for the Preservation of New England Antiquities (now Historic New England) confirmed that the painted decoration was subdued in tone but elaborate in execution. Blue, vermillion and olive colors were predominant—with a blue ceiling, gold and vermillion accents in the trusses, red clerestory walls, and blue and olive bands above the wainscoting on the lower walls.[16]

Several changes were made in 1879 to improve acoustics and accommodate the preaching style of Dr. Joseph T. Duryea. The organ and loft were removed and a new organ, built by Hook & Hastings, was installed in the apse. A new moveable pulpit was built and eventually attached by a single standard to the side aisle column nearest the north transept. All pews in the immediate area were moved so as to face and surround the pulpit. According to church historian John Bennett, visiting clergy likened the encircling pews to a merry-go-round.[17]

After Dr. Duryea left in 1888, the church was without a settled pastor for five years and some thought that the congregation should merge with Mt. Vernon Church, another local Congregational church. In places like the Back Bay where many church edifices were built in the boom after the Civil War, churches were looking for parishioners and needed to appeal to new members. One attraction was the beauty of the sanctuary. Central Church's interior, with its basic grisaille patterned windows, muted polychromatic palette, dark walnut pews and organ dominating the chancel, would have seemed dated by the 1890s.

Dr. Edward Lord Clark and Central Congregational Church

In September of 1893, Dr. Edward Lord Clark became the minister at Central Congregational Church. For twenty years a pastor in New York City, Dr. Clark's new position in Boston was a homecoming back to New England and to the Congregational Church. A Mayflower descendant with roots in Maine and New Hampshire, he was educated at Brown College in Providence, Rhode Island and Andover Theological Seminary, Andover, Massachusetts and served as the Chaplain for the Twelfth Massachusetts Regiment of Volunteers during the Civil War. Dr. Clark was ordained at the Old South Church in downtown Boston and began his career as a Congregational minister in North Bridgewater (Brockton), Massachusetts and New Haven, Connecticut before his lengthy pastorate at the (Presbyterian) Church of the Pilgrims, New York City.[18] Dr. Clark left his pastorate

[13] Oliver Wendell Holmes, *One Hundred Days in Europe* (Boston: Houghton Mifflin, 1888), 296.
[14] Upjohn, *Richard Upjohn, Architect and Churchman*, 178.
[15] Thomas Russell, "Central Church, Boston," *The Congregational Quarterly*, 12, New Series, 2 (Oct. 1870): 520.
[16] Gregory Clancy, *Paint Survey Report, Church of the Covenant* (Waltham, MA: Society for the Preservation of New England Antiquities, 1990), 2-3.
[17] Bennett, *Central Church Chips*, 4.
[18] "Rev. Dr. E. L. Clark Dead: Egyptologist was ex-Pastor of New York Presbyterian Church of the Puritans," *New York Times*, February 5, 1910, 11.

(and the Presbyterian Church) because of theological differences highlighted by the heresy trial of a Union Theological Seminary professor whose views he supported.[19]

Dr. Clark was a well-traveled aesthete, amateur archeologist and architectural historian with two books on Egyptian art, culture and religion to his credit.[20] *Daleth: The Homestead of the Nations* (1863) was published after he traveled in Egypt and was well reviewed by *Continental Monthly* and *The New York Times*.[21] The *Continental Monthly* considered him "a scholar as well as a traveler" who "has added to his personal experience considerable research into the authorities… He is also an enthusiast, and somewhat of an artist, and gives us glowing pictures of the strange old land of the Pharaohs."[22] *Daleth* included nearly 100 woodcuts and chromolithographs which were considered "of great beauty" by the *New York Times* and "exquisitely rendered… from photographs or authentic sources" by *Continental Monthly*.[23] The second book on Egyptian culture, religion and art, *Israel in Egypt: Egypt's Place Among the Ancient Monarchies (*1872), was lavishly illustrated with more than 200 illustrations. Dr. Clark later shared his fascination with archeology, culture and architecture by giving illustrated lectures on subjects ranging from Egypt, Palestine, North Africa, the Moors in Spain and St. Paul's travels to Greece, The Romans, and ancient architecture.[24]

During his pastorate at the Church of the Puritans (Presbyterian) in New York (1872–1893), Dr. Clark oversaw the construction of a Gothic Revival church building in 1875.[25] In 1888, the church made improvements to the sanctuary and the following year published a book that included architectural descriptions and a number of illustrations.[26] It is very likely that Dr. Clark, as a published author of illustrated books describing architecture and art, wrote the book for his congregation. He was also a talented craftsman who reportedly carved most of the elaborate carving of the woodwork at the Church of the Puritans.[27] At Central Congregational Church, Dr. Clark carved the pyramidal bases of the hymn boards and four communion chairs, two of which flank the communion table in the apse.[28]

Shortly after Dr. Clark's arrival, Central Church leaders voted to renovate their sanctuary, giving him overall responsibility for the renovation.[29] The complete transformation of the sanctuary by Tiffany Glass & Decorating Company was funded in large part by individual memorials (figure windows, pulpit, baptismal font and the entire chancel). According to a church document "subscriptions to a general fund for alterations were asked and generously made, and invitations were also extended to assume the expense of memorials, especially of windows, and for those interested to make their wishes known to Dr. Clark."[30] Members of the governing

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[19] The *New York Times* followed the controversy very closely with a number of articles on Dr. Clark's decision to leave New York. See "May Quit the Presbytery: Dr. Clark Cannot Consent to Certain Doctrines," *New York Times*, January 10, 1893, 8; and "Dr. Clark's Renunciation: He Can No Longer Remain a Presbyterian," *New York Times*, January 16, 1893, 9. He accepted a position at a Congregational church in Boston where parishioners had supported Andover Theological Seminary professors in a similar case. See, Thomas H. Russell's obituary: "Thomas Hastings Russell" *Boston Evening Transcript*, February 25, 1911, 5.

[20] Edward L. Clark, *Daleth or The Homestead of the Nations: Egypt Illustrated* (Boston: Ticknor & Fields, 1863), and *Israel in Egypt: Egypt's Place among the Ancient Monarchies* (New York: Nelson & Phillips, 1872). Both are available in reprints and as Google books.

[21] "Literary Notices: *Daleth or The Homestead of the Nations: Egypt Illustrated.* By Edward L. Clark," *Continental Monthly: devoted to literature and national policy* (May1864), 601 and "New Books: *Daleth or The Homestead of the Nations: Egypt Illustrated*. By Edward L. Clark," *New York Times*, March 5, 1864, 5.

[22] "Literary Notices," *Continental Monthly*, 601.

[23] See "New Books," *New York Times*, 5 and "Literary Notices," *Continental Monthly*, 601.

[24] A. Augustus Wright, ed. *Who's Who in the Lyceum* (Philadelphia: Pearsons Bros., 1906), 79 (and a Google book).

[25] *The Church of the Puritans, Presbyterian: 130th Street, near 5th Avenue, New York* (New York: De Vinne Press, 1889), 5.

[26] Ibid., 13.

[27] "Working Pastor. Such is Dr. Clark of the Central Church," *Boston Daily Globe*, September 18, 1893, 4.

[28] Bennett, *Central Church Chips*, 14.

[29] *Central Congregational Society Records 1882-1906*, 135, Church of the Covenant archives.

[30] Bennett, *Central Church Chips*, 7.

body of the church strongly supported the Tiffany redecoration, generously subscribed to the general fund and gave individual gifts or memorials. They included Joseph H.White, who gave the immense lantern to the church, and his brother Jonathan H. White, whose wife's parents are memorialized in the four Gospel Writer windows. The Whites were textile merchants: Joseph, a dry goods merchant representing Manchester Mills and Jonathan, the Paris representative of his brother Ralph H. White's department store. Church leaders William O. Grover, memorialized in the *Cornelius and the Angel* window, was a sewing machine inventor and manufacturer, and William Houghton was a prominent boot and shoe merchant who is memorialized in the chancel.

He was by all accounts "an excellent advisor" with "rare taste and highly skilled oversight," but when the redecoration went over budget and did not attract large numbers of new parishioners as hoped, Dr. Clark was held responsible.[31] According to church records, in 1895 there were outstanding debts due to the renovation; in 1897 church leaders began discussing the need to sell a mission chapel they had built in the 1860s.[32] They sold the chapel in 1900 and a year later cited continued financial exigency—"a large expense imposed upon a small congregation"—in accepting Dr. Clark's resignation.[33] Although they essentially called for his resignation, church leaders officially recognized that it was to Dr. Clark's "most cultivated taste and executive wisdom" …that "the church was indebted for the complete transformation of the interior of its beautiful House of Worship" and that "he will always say to us, when we enter these portals or draw near the altar, 'If you require a memorial of me look around you.'"[34]

Nineteenth Century Church Decoration in America

In 1894, when the Central Congregational Church leaders made the decision to completely redecorate their sanctuary, the church already had august company among its church neighbors in the Back Bay. Arguably the most significant is H.H. Richardson's 1877 Trinity Church, a National Landmark on Copley Square. Considered to be one of the most architecturally influential buildings in America, it is described by Richardson scholar and architectural historian James O'Gorman as the "central monument in America's cultural heritage."[35] The church introduced the eponymous Richardsonian Romanesque, a uniquely American architectural style that was widely embraced and used in public buildings nationwide in the latter decades of the nineteenth century. Trinity Church is also highly significant for its quietly rich interior decoration, a comprehensive and unified scheme entrusted by the architect to American artist John La Farge. The wall and ceiling decorations, executed in coordination with Richardson's interior woodwork, includes vibrant figural murals and lavish geometric detailing. The church is also home to a stunning collection of stained glass figure windows by the leading English, French and American studios of the period. The church's celebrated rector, Phillips Brooks, chose the subjects of the many murals and several of the window themes.[36] Trinity Church exerted a profound influence on public architecture in the last quarter of the nineteenth century.[37]

Architectural historian William Pierson explores the form and decoration of New England churches in a paper, "Richardson's Trinity Church and the New England Meetinghouse," in which he describes the evolution of

[31] Bennett, *Central Church Chips*, 7 for the first quote and Russell, "Historical Sketch of the Church and Society," 13 for the second.

[32] *Central Congregational Society Records 1882-1906*, 170.

[33] Ibid., 245.

[34] Ibid.

[35] James O'Gorman, *Living Architecture: A Biography of H.H. Richardson* (New York, Simon and Schuster, 1997), 97.

[36] Virginia Chieffo Raguin, "Decorator: John LaFarge," in *The Makers of Trinity Church in the City of Boston*, ed. James O'Gorman. (Amherst and Boston: University of Massachusetts Press, 2004), 122, and David B. Cheseborough, "Client: Phillips Brooks," in *The Makers of Trinity Church in the City of Boston*, 28.

[37] Keith Morgan, "From the Parish to the World: The Architectural Context of Trinity Church," in *The Makers of Trinity Church in the City of Boston*, 7.

of England "ancestors" of Congregationalists, the New England meeting house was a classical building that contained none of the liturgical features of the Anglican/Episcopal tradition and was embellished instead with classical architectural details that were free of religious associations.[38] The neoclassical formula for Congregational meeting houses continued until 1845, when architect Richard Upjohn began designing churches for denominations other than Catholic and Episcopal.[39] First Romanesque Revival, and then the Gothic Revival, became acceptable for Protestant church buildings. Attitudes toward the interior decoration of Protestant churches began to change at the same time.[40]

At a Congregational convention in 1852 a publication was created that provided plans and instructions for church building, particularly in the west where the church was extending its reach. *A Book of Plans for Churches and Parsonages* addressed the relationship between architecture and church doctrine, stating that its objective was to promote "convenience, economy and good taste in the design and execution of the work."[41] Regarding church finishes and decoration, the *Book of Plans* as quoted by Pierson stated that "the place of worship does not demand a profusion of ornament, but so far as the ability of the worshipers goes, if it is accompanied by good taste it may enrich the house of God with architectural decoration with little danger of carrying the thing too far."[42] The function of ornament was neither symbolic nor didactic, but to enrich. Pierson characterizes this as a remarkable departure from the classical tradition of the Congregational meeting house.[43]

Oxford University professor and influential architectural critic John Ruskin, who believed that "ornament cannot be overcharged if it is good,"[44] had significant influence on Congregational church design in nineteenth-century America. One of these churches, Old South Church in Boston (1875, Cummings & Sears), is a Ruskinian Gothic edifice well known for its ornate polychrome treatment both inside and out. It faces Trinity Church diagonally across Copley Square and was built at the same time as the Richardson church. The sanctuary was redecorated by Louis Comfort Tiffany in 1905 but restored to its original Venetian-inspired interior, which features rich geometric mosaic and stencil work derived from a Ruskin publication, in a 1984 restoration.[45] The original stained glass figure windows, all in the Gothic Revival style, were designed by the English studio of Clayton and Bell.

According to Pierson, "delight in ornamental richness" dominated the Congregational Church of Richardson's time.[46] By the late nineteenth century, when the redecoration of Central Congregational Church was undertaken, the concept of rich interior ornamentation in Protestant churches was well established in Boston. Although no evidence has emerged to suggest that the interior decoration at Trinity Church or at the New Old South Church directly influenced the redecoration at the Central Congregational Church, the congregation and its minister, Dr. Clark, would have been very aware of the splendid interiors at their neighboring churches in the Back Bay.

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[38] William H. Pierson, Jr., "Richardson's Trinity Church and the New England Meetinghouse" in *American Public Architecture: European Roots and Native Expressions, Papers in Art History form the Pennsylvania State University, Volume V,* ed. Craig Zabel and Susan Scott Munshower. (University Part, PA: The Pennsylvania State University, 1989), 13.

[39] For a discussion of Richard Upjohn's First Parish Church (Congregational), Brunswick, Maine, see Mutrux, *Great New England Churches,* 115.

[40] Pierson, "Richardson's Trinity Church and the New England Meetinghouse," 16.

[41] Ibid., 17.

[42] Ibid., 18.

[43] Ibid.

[44] John Ruskin, *The Seven Lamps of Architecture* (London: The Waverly Book Company, 1849), 28.

[45] *The Architecture: Old South Church in Boston* (Boston: Old South Church, 2011), 1-4.

[46] Pierson, "Richardson's Trinity Church and the New England Meetinghouse," 21.

Louis Comfort Tiffany/Tiffany Glass & Decorating Company

Louis Comfort Tiffany (1848–1933), an artist with a breadth of vision that crossed artistic lines from the Arts and Crafts movement of the mid-nineteenth century to Art Nouveau at the end of the century, can be identified most closely with the Aesthetic Movement that was predominant in the 1870s and 1880s.[47] Tiffany personified the movement's emphasis on the decorative arts as equal to the fine arts, on beauty (what he called "the quest for beauty"), "the new" in art and design, and the concept of a completely unified design.[48]

He was the son of Charles Lewis Tiffany, the exclusive New York jewelry and silver merchant, but did not join his father's very successful firm. Instead, he began a career in the fine arts by taking lessons from American painter George Inness and gained early recognition with paintings exhibited at the Centennial Exhibition (World's Fair) of 1876. After the Centennial, Tiffany and several other artists started the interior decoration firm of L.C. Tiffany and Associated Artists. Although the firm rapidly became one of New York's top decorating companies, by 1883 it had been dissolved and Tiffany formed his own Tiffany Glass Company—a name that signified his prevailing artistic interest. He later changed the name to Tiffany Glass & Decorating Company, and finally to Tiffany Studios.[49]

Although Tiffany's interior design commissions included notable residences and a variety of public buildings, his primary clients were churches.[50] After the Civil War there was a boom in church building and Tiffany intended to offer a complete array of ecclesiastical decoration for churches. At the same time, his great passion for developing the art of stained glass in revolutionary ways would become his greatest artistic achievement.

The defining moment in Tiffany's career came with the World's Columbian Exposition of 1893. His exhibit included the dazzling Tiffany Chapel that overwhelmed the public and critics with its beauty, and secular rooms that artistically brought together many kinds of decorative arts in a unified design instead of displaying them as separate goods.[51] It was one of the most innovative and popular exhibits at the fair, called "the most artistically produced" by *American Architecture and Building News*, winning 54 medals and hosting more than 1.4 million visitors.[52] Tiffany scholar Robert Koch considers the Chapel exhibit "one of the most important monuments in the history of American ecclesiastical decoration."[53]

With the exhibit, Tiffany gained international recognition for his beautiful ecclesiastical interior and became the foremost stained glass designer in the country.[54] He earned further prominence with two publications in July of that year—a *Synopsis* of the Tiffany exhibit and an article in the *Forum* proclaiming American art "supreme" in colored glass. The *Synopsis* advertised the wide scope of ecclesiastical decorations available from Tiffany, including a gigantic lantern now at the Central Congregational Church.[55] In the *Forum* article, Tiffany declared

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[47] For Tiffany's connection to the Aesthetic Movement see the following discussions: Martin Eidelberg, "Tiffany and the Cult of Nature," in *Masterworks of Louis Comfort Tiffany* (New York: Harry N. Abrams, 1989), Alice Cooney Frelinghuysen, "Louis Comfort Tiffany at the Metropolitan Museum," *Metropolitan Museum of Art Bulletin*, 56 (Summer 1998) and Wendy Kaplan, "Tiffany and Design Reform," in *The Tiffany Chapel at the Morse Museum,* ed. Nancy Long (Winter Park, Florida: The Charles Hosmer Morse Foundation, 2002).

[48] Wendy Kaplan, "Tiffany and Design Reform," 9-11.

[49] Robert Koch, *Louis C. Tiffany*: *Rebel in Glass* (New York: Crown, 1984), 16.

[50] Alice Cooney Frelinghuysen, "Louis Comfort Tiffany at the Metropolitan Museum," 22.

[51] Joel M. Hoffman, "Tiffany Glass & Decorating Company at the World's Columbian Exposition," in *The Tiffany Chapel at the Morse Museum,* ed. Nancy Long (Winter Park, Florida: The Charles Hosmer Morse Foundation, 2002), 80.

[52] Koch, *Louis C. Tiffany*: *Rebel in Glass*, 107. See also: Frelinghuysen, "Louis Comfort Tiffany at the Metropolitan Museum," 26.

[53] Robert Koch, *The Tiffany Windows and Lantern at Church of the Covenant* (Boston: Church of the Covenant, 1966), 5.

[54] Hoffman, "Tiffany Glass & Decorating Company at the World's Columbian Exposition," 80.

[55] Tiffany Glass & Decorating Company, *A Synopsis of the Exhibit of the Tiffany Glass & Decorating Company in the American Section of the Manufacturers and Liberal Arts Building at the World's Fair, Jackson Park, Chicago, Illinois, 1893,* 20.

that "If there is any one art which has been developed here and has received the stamp of American genius, it is that of making ornamental and figure windows in colored glass."[56] Discussing this assertion, Alice Cooney Frelinghuysen, Curator of American Decorative Arts at the Metropolitan Museum of Art, observes that "as boastful as that may sound, Tiffany is justly credited with ushering in a new era for stained glass."[57]

The Complete Tiffany Redecoration of the Church Interior

The sanctuary of the Central Congregational Church represents the turning point in Tiffany's career when the increased demand for his ecclesiastical decorations and stained glass windows burst upon the national scene after his phenomenal success at the Columbian Exposition. The completely unified Tiffany-designed interior epitomizes his belief in the Aesthetic design principles of artful decoration, beauty and complete design unity; the huge art glass lantern at the front of the sanctuary has been called an artistically fine sculpture and the "grandfather" of all later Tiffany lamps and the 42 ornamental and figure windows signaled the beginning of a huge market for thousands of Tiffany's "American" stained glass windows.[58] Leaders in churches of every type, including Congregational descendants of the Puritans at Central Congregational Church, heeded Tiffany's call in the *Forum* to beautify their churches with the new American stained glass "portraying scripture scenes and symbolizing their most cherished dogmas."[59] The leaders of Central Church embraced Tiffany's ideas, installing a large number of windows with a unified program of spiritual meaning.[60]

In 1894–96, with the comprehensive and expensive undertaking supervised by Rev. Edward L. Clark and executed by the Tiffany Glass & Decorating Company, the church saw a spectacular transformation to its current appearance. The reconfiguration and decoration of the church was an expression of the personal aesthetic of both Louis Comfort Tiffany and Dr. Clark, an embrace of late nineteenth-century decorating sensibility, and an effort to make the church more attractive and accessible to new members. Dr. Clark's aesthetic emphasized the ideas of beauty and unified design that were central to Tiffany and the Aesthetic Movement. After the basic interior decoration of Central Congregational had been completed in 1895, he published an article in *The Congregationalist* on beautifying Congregationalist churches.[61] He wrote in spiritual terms about the importance of beauty and harmony for church decoration—that "We inherit from the Creator our desire to build and our love of the beautiful" and that "the quality of harmony, so essential to all good work, is indispensable to a church… All must be single to the glory of God. Wholeness is holiness."[62]

Dr. Clark then described what a decorated church should look like using the Tiffany redecoration at Central Congregational Church as his example. He thought, for instance, that the communion table should be "at the end of a spacious nave… enshrined in the chancel," mosaics should be behind the table "luminous in treatment and quiet in tone," and the "brightest lamps" should hang before it.[63] Dr. Clark is at his most persuasive in arguing for American stained glass windows depicting scriptural scenes as integral to the decoration: "If Thomas Aquinas said truly, 'We are more affected by what we see than by what we hear,' what value may we find in Scripture Pictures translated into glass!"[64] Scripture pictures, where the images are linked to a biblical quote as they are in many of the figure windows at Central Congregational Church, followed the Protestant

[56] Louis C. Tiffany, "American Art Supreme in Colored Glass," *The Forum* 15 (July 1893), 621.
[57] Alice Cooney Frelinghuysen, "A Glitter of Colored Light: Tiffany Domestic and Ecclesiastical Windows," in *Tiffany Glass: A Passion for Colour*, ed. Rosalind M. Pepall (Montreal: The Montreal Museum of Fine Arts, 2010), 74.
[58] Ibid. Alice Cooney Frelinghuysen estimates that over 5000 windows were installed across America.
[59] Louis C. Tiffany, "American Art Supreme in Colored Glass," 625.
[60] *Central Church, Boston: Description of Architecture, Windows and Interior Decorations* (Boston: Central Church, n.d.) and Charlene E. James, *Art and Architecture of Church of the Covenant*, Unpublished, 2009.
[61] Rev. Edward L. Clark, D.D., "Beautifying Our Places of Worship," *The Congregationalist*, 31 January 1895, 167-170.
[62] Ibid., 167, 170.
[63] Ibid., 168.
[64] Ibid.

visual tradition of Sunday school picture cards and illustrated Bibles popular in the nineteenth century.[65] Scriptural pictures in glass would have appealed to a broad range of Protestant churches which had not traditionally included figure windows in their worship spaces. To emphasize his points, Dr. Clark included five illustrations of the stained glass windows at Central Congregational to accompany the text of his article and a full-page photograph of the sanctuary redecoration on the front page.

One contemporary Boston news article described the changes in the interior as "so radical and complete as to produce essentially a new house of worship."[66] The redecoration was one of the most extensive commissions undertaken by the Tiffany Glass & Decorating Company and included the entire church interior comprising an area 80 feet wide by 122 feet long by 80 feet tall. Nearly every decorative element, including the paint scheme, dates to the Tiffany redecoration; all features are intact. (See Figure 2.) Elements that are not part of the Tiffany scheme include five of the 47 stained glass windows (three rose windows that Tiffany painted over and two windows in the north transept for which Tiffany designs were created but not executed). The project was directed by chief decorator Jacob Adolph Holzer, head of the firm's ecclesiastical department and a gifted stained glass artist and innovator with a special interest in mosaics.[67]

The new pulpit and communion table were relocated on axis with the nave; an apron was added to the chancel platform, extending it four feet into the transept; a chancel rail was installed; and a broad center aisle and outside wall aisles were created. The organ was moved from the center apse to its current location behind ornamental grillwork on either side of the apse. A vestibule was added at the Berkeley Street entrance and the Newbury Street entry was embellished with wainscoting. A vestry (robing room) was created behind the chancel at its far right and accessed by a pass-through. These changes resulted in a more conventional floor plan and a venue conducive to weddings and staged events.

The black walnut pews, wainscoting, pulpit, chancel furniture and furnishings, and other wood decorations were replaced with quarter sawn oak. Wainscot with a tracery and molded border encircled the church. In the chancel new elements included a carved hexagonal pulpit with a curved access stair, an open communion table, a reredos with seven sedilia, two offertory alcoves and a chancel rail with copper/bronze grille panels. A brass eagle lectern and large Caen stone baptismal font were installed on the new apron at the base of the chancel platform. Elaborate traceries and grilles were added at the walls, vestibule and ceiling. They included two large tracery screens over the organ pipes, applied tracery at the original organ loft, and vestibule screens with opalescent glass in the new vestibule. The pulpit and fine wood work installed during the redecoration were designed by the Tiffany Company and executed by Irving & Casson, the preeminent Boston woodcarving design firm. The oak pews, embellished with copper bosses at the pew ends, were installed in the current configuration with a center aisle, two side aisles and outside aisles. They were crafted by Albert G. Wilbor, the son of long-term members of the church who was connected "for some years" with Tiffany Glass Company. Although he had left Boston as a young man, he was "actively interested in the interior decoration of Central Church."[68]

Tesserae mosaics accentuated the apse and chancel yet blended effortlessly into the unified decoration. The five tesserae panels in sedile niches in the apse are described by Edith Crouch in her book, *The Mosaics of Louis Comfort Tiffany*, as "resplendent."[69] Tesserae also embellish the chancel platform and stair risers and form a

[65] David Morgan, *Protestants and Pictures* (New York: Oxford University Press, 1999), 308 and David Morgan, introduction to *Icons of American Protestantism*, ed. David Morgan (New Haven: Yale University Press, 1996), 15.

[66] "Back Bay Transformation: Changes in the Central Congregational Church," *The Sunday Herald—Boston,* October 7, 1894, 26.

[67] Alice Cooney Frelinghuysen, "Louis Comfort Tiffany at the Metropolitan Museum," 26. See also: Robert Koch, *The Tiffany Windows and Lantern at Church of the Covenant, Boston,* 4.

[68] See Albert G. Wilbor's obituary: "Descendant of John Alden," *Boston Evening Transcript* (December 13, 1920), 20.

[69] Edith Crouch, *The Mosaics of Louis Comfort Tiffany* (Atglen, PA: Schiffer Publishing Ltd, 2009), 117.

border at the base of the chancel rail. Jacob Adolph Holzer, Tiffany's design chief in charge of the redecoration, was also head of the mosaic department and was responsible for mosaic commissions at Princeton University, the Chicago Public Library and the Marquette Building. In the complete design transformation of the sanctuary at Central Congregational Church, Holzer oversaw a mosaic decoration that recalls mosaic on the columns of Tiffany's Chapel at the Columbian Exposition. A study of the Tiffany Chapel restoration provides a description of the mosaic that applies to both the Chapel and the chancel at Central Church, where "most minute details are lavished with careful artistic consideration, and the many thousands of mosaic pieces in the columns are no exception."[70] One of the Chapel columns recently restored at the Morse Museum of American Art has colored mosaic in a cruciform design much like the crosses and triangles of the mosaic on the stair risers and wall at the entrance to the chancel. Another column at the museum has a random mosaic pattern like the exquisite mosaic in the reredos of the chancel.[71]

A palette of jewel tones—red, blue and green with touches of gold—united all the elements in a coherent artistic theme. The floor was overlaid with red carpeting, the walls covered in an earthy red with features picked out in grey-green and the ceiling was painted a deep shade of blue. The blue ceiling panels with lacy gold stenciled borders complemented gold trusses with intricately carved tracery. The apse received its brocade-like trompe l'oeil treatment in red and gold paint. The arches framing the apse were painted to imitate green serpentine marble and the wall at the front of the chancel imitated green brocade. In 1990, conservator Gregory Clancy of the Society for the Preservation of New England Antiquities performed a survey and analysis of the wall and ceiling finishes in the sanctuary. The report recommended cleaning techniques for the stenciled areas and identified original Tiffany-era wall colors which were employed in the 1990–91 restoration of the sanctuary directed by architect Ann Beha.[72]

This complete Tiffany redecoration, so vividly described in an 1894 *Boston Sunday Herald* article as a "Back Bay Transformation," was advertised as an example of Tiffany's work in his 1897 list of windows and other decorations.[73] As the Boston example of Tiffany's complete interiors, including mosaics and stained glass, it probably influenced at least one other local Tiffany interior. When businessman and investor Frederick Ayer and his wife bought land for a new residence in 1899, it would have been an easy walk for them to view the church interior before they chose Tiffany to design their mansion at 395 Commonwealth Avenue (now a National Historic Landmark).[74] They would have had no trouble finding the church, then one of the tallest buildings in Boston.

The imposing Gothic Revival Central Congregational Church is the largest of the few remaining Tiffany decorated churches in the United States. Several nearly-complete or smaller Tiffany-designed religious interiors have been recognized by National Register of Historic Places and National Landmark designations for the scope and artistic achievement of their decorative programs. Important among them are St. Michael's Church in New York, New York; St. Paul's Episcopal Church in Troy, New York; First Presbyterian Church in Bath, New York; and the Willard Chapel in Auburn (NHL 2005), New York. The Willard Chapel and First Presbyterian Church are smaller buildings with mosaic-like geometric windows throughout. The Tiffany stained glass windows and mosaics at St. Michael's Church in New York, New York are spectacular, but are limited to the chancel and side chapel. St. Paul's Church, with its highly decorated chancel, was remodeled when Jacob A.

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[70] Rusten Levenson and John Maseman, "The Challenge of Conservation," in *The Tiffany Chapel at the Morse Museum* (Winter Park, Florida: The Charles Hosmer Morse Foundation, 2002), 101. The article includes photos of the columns.

[71] Ibid.

[72] Clancy, *Paint Survey Report*, 1-4.

[73] Tiffany Glass & Decorating Company, *A List of Windows and Extracts from letters and newspapers (*New York: J.J. O'Brien & Son, 1897), 39.

[74] Leslie Donovan and Bernard Zirnheld, *National Historic Landmark Nomination Form: Frederick Ayer Mansion, Boston, MA.* (Washington, D.C.: U.S. Department of the Interior, National Park Service, 2005), 15.

Holzer worked for the Tiffany Company and after he left Tiffany's employ and includes windows from several design studios. Other well-known, but not National Register-listed, examples with interior elements by Tiffany include the Wade Memorial Chapel, Cleveland, Ohio; St. Peter's Chapel, Mare Island, California; and St. Andrew's Dune-by-the-Sea, Southampton, New York. They are varied and impressive examples of Tiffany's oeuvre, but none demonstrate the scope, complexity, artistry and originality that distinguish the interior of the Central Congregational Church.[75]

The Lantern and Stained Glass Windows

The most dramatic and important components of the interior renovation are the gigantic, electrified lantern that hangs from the transept vault and the 42 stained glass windows. For Dr. Robert Koch, author of *Louis C. Tiffany: Rebel in Glass,* "the windows and lantern of Church of the Covenant are superb examples of Tiffany's best work at the turn of the Century."[76] Dr. Virginia C. Raguin, art historian, stained glass authority, author and exhibition curator, in describing the windows at Central Congregational Church, states that "There is absolutely no question in my mind the program is one of the most impressive collections of glass in America. Although other installations, such as Harvard University's Memorial Hall, may equal its importance as an expression of its era, there are none that could be thought of as surpassing it."[77]

The spectacular art glass lantern was displayed at Tiffany's groundbreaking exhibit at the 1893 Columbian Exposition and has no equal in any church in America. Designed by Jacob A. Holzer, the immense six foot by twelve foot lantern is constructed of art glass with bronze filigree and glass pendants and incorporates seven sculpted female angels representing the Seven Angels of the Churches [of the Revelation]. The large plaster figures were painted silver and varnished with complementary tinted varnish—gold for the faces, a coppery hue for the dresses and a greenish tint for the robes. Their arms are raised, with hands joined with those of the figures on each side, supporting a lighted glass globe between them.[78] The angels of the chandelier are very reminiscent of groups of winged female figures holding glass globes that were displayed on the roof of the Tiffany exhibit at the Columbian Exposition.[79] Below the angels, there is a hanging shade with mosaic-looking glass and a pendant glass cross with faceted glass below. There are several types of glass in the lantern—cast glass, turtlebacks, pressed jewels, chunks and blown glass.[80]

Joseph Huntington White, a prominent church member, wealthy art collector and patron of American artists like George Inness, bought the lantern and gave it to the church.[81] The colossal sanctuary lantern was illustrated in Tiffany's *Synopsis* of the Columbian exhibit and touted as "probably the largest lamp and most original in its

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[75] St. Michael's Church, New York, NY: Tiffany elements: mosaics and stained glass windows at the chancel and side chapel only. St. Paul's Episcopal Church, Troy, NY: Church size (68′ x 120′ x 70′) Tiffany elements: majority of decorative features; 9 of 14 windows, including 6 figure windows. First Presbyterian Church, Bath, NY: Small church (40′ x 70′) with complete Tiffany interior. 22 of 44 windows are Tiffany. No figure windows. Willard Chapel, Auburn, NY: Small chapel (45′ x 70′) with complete Tiffany interior apart from original stenciled wall paint scheme (removed in 1960s). No figure windows. Wade Memorial Chapel, Cleveland, OH: Cemetery chapel with complete Tiffany interior. One figure window. St. Peter's Chapel, Mare Island, CA: Military chapel. Tiffany elements: 29 small figure windows, memorial tablet. St. Andrew's Dune-by-the-Sea, Southampton, NY: Summer colony chapel. Tiffany elements: 10 small ornamental windows (of 45).

[76] Koch, *The Tiffany Windows and Lantern,* 10.

[77] Virginia C. Raguin, letter to J.Paul Loether, October 28, 2011.

[78] Christine Thomson, "Condition Report: Tiffany Lighting Fixture—Church of the Covenant" (Boston: Society for the Preservation of New England Antiquities), September 7, 1990.

[79] A rare photo of the exterior of the Tiffany exhibit at the Charles Hosmer Morse Museum of American Art is depicted in *The Tiffany Chapel at the Morse Museum, 25* and in *Tiffany Glass: A Passion for Colour*, 24.

[80] Femenella, *Window Survey: Church of the Covenant Boston, MA, 1991*, 45.

[81] *Artistic Houses: being a series of interior views of a number of the most beautiful and celebrated homes in the United States, with a description of the art treasures contained therein., 25.* Both Louis C. Tiffany's and Joseph H. White's homes are described.

design of anything that has been attempted by ecclesiologists in this country."[82] A contemporary review in *Decorator and Finisher* described the lantern as "a magnificent design" and agreed that the lamp was "probably the largest and most original" in the country."[83] Tiffany expert Dr. Robert Koch further describes the lantern as a "great hanging sculpture, the grandfather of all Tiffany leaded glass lamps and an important example of America's best art of the eighteen-nineties."[84]

Along with the lantern, the 42 ornamental and figure stained glass windows are the most important elements of the redecoration. They are exceptional in representing the scope of Tiffany's glass art as an integral part of a Tiffany-decorated church interior. The windows in this monumental Tiffany interior are both numerous and large. The 22 ornamental windows in the clerestory are more than 13 feet high. The smallest of the 20 figure windows are more than 11 feet high and the largest ones are more than 22 feet high.

The Tiffany figure windows at Central Congregational Church are by nature complex in design, featuring multiple levels of glass and a variety of glass types. Several of the windows feature designs employed for the first time by the Tiffany Company, including *Christ and the Sparrow, The Nativity* and *Cornelius the Angel*. (See page 23 for discussion of these windows.) Complexity can be measured by the number of glass layers, the types of glass used, and the demonstrated degree of craftsmanship and technical expertise. Geometric patterned windows, for example, are simpler to produce and contain far fewer glass layers than figure and landscape windows. This differential was reflected in the prices charged for them by the Tiffany Glass & Decorating Company. Tiffany expert Alastair Duncan, in his book *Tiffany Windows*, stated that "At Tiffany Studios one got what one could afford, and low budgets brought lightly decorated geometric panels. Several, however, were charmingly conceived, as in the series installed in the Temple Beth Zion in Buffalo (later gutted by fire) and the heavily jeweled rose window in the New Presbyterian Church in Bath, New York."[85]

Artistic quality, while subjective, is reflected in the opinions of recognized experts in stained glass decoration. For example, experts consider Frederick Wilson to be the finest artist and most accomplished stained glass designer employed by the Tiffany Company. Originality can be determined by the subject and character of a window and whether there is precedent for the design, or if the design established a precedent. The Tiffany Company offered both "stock" windows (like the *Good Shepherd* and *Christ Blessing the Children*) and "special order/custom" window designs. Stained glass authority Alice Cooney Frelinghuysen, in an exhibition catalog for the Montreal Museum of Fine Arts, describes the Tiffany window pricing scheme, stating that "Common sense dictates that the more elaborate the window and the more customized the order, the more costly it would be."[86] She includes the following price estimates excerpted from a letter between the Tiffany Company and a prospective client: Large figural window within a landscape setting: $4,000 - $5,000, Large figural window without the landscape but with an ornamental background: $3,000 - $4,000, Figure within a landscape background in a pair of smaller windows: $1,200 - $1,500, Figure with an ornamental background in a pair of smaller windows: $1,000 and Stock figural window designs: $1,000.[87] At least nine of the complicated figure windows depicting religious scenes at Central Church are what Tiffany designated as a "large figure in landscape" type, the most expensive window that the Tiffany Company produced. The "large figure in landscape" windows include prominent natural elements—landscapes, skies, sunsets, vegetation and flowers.

[82] Tiffany Glass & Decorating Company. *A Synopsis of the Exhibit of the Tiffany Glass & Decorating Company in the American Section of the Manufacturers and Liberal Arts Building at the World's Fair, Jackson Park, Chicago, Illinois, 1893,* 20.

[83] "Tiffany Glass and Decorating Company at the Columbian Exposition," *Decorator and Furnisher*, 12 (Oct. 1893), 11-12. Illustration on p. 12.

[84] Koch, *The Tiffany Windows and Lantern*, 4.

[85] Alastair Duncan, *Tiffany Windows* (New York: Simon & Schuster, 1982), 186.

[86] Alice Cooney Frelinghuysen, "A Glitter of Colored Light," 87.

[87] Ibid.

The complex figure windows at Central Church, installed between 1894 and 1896 (and all included in Tiffany's 1897 list of windows), reflect the surge of creativity that resulted from the Tiffany Company's construction of a glass furnace in late 1892–early 1893. Tiffany expert Nina Gray, writing in the Montreal Museum of Fine Arts exhibition catalog, observes that the new furnace in Corona (Queens) New York gave Tiffany the freedom to create new types of glass and to "push to new heights the potential of his stained glass, lamps and mosaics."[88] After the furnace was built, the glass was most often made at Corona unless specialized glass was not needed.[89] There are at least nine types of specialized Tiffany glass in the figure windows—opalescent, drapery, confetti, jewel, flashed, mottled, ribbed, ripple and sunset glass—many of them original with Tiffany.[90]

Of all the types of specialized Tiffany stained glass, drapery glass was the most important to Tiffany and his church patrons. In an article in 1917 entitled "The Quest for Beauty," Tiffany complained about how long it took to create the glass: "How many years have I toiled to make drapery glass? My chemist and my furnace man for a long time insisted that it was impossible, claiming that the metallic oxides would not combine and that was the trouble for many years… New styles of firing ovens had to be built, new methods devised for annealing the glass."[91] According to Nina Gray, after Arthur J. Nash, the talented British stained glass maker in charge of the new furnace in Corona, finally "perfected the technique of manipulating the glass with paddles to make folds combined with a rich palette of colors and tonalities" it was an immediate success: "Tiffany's drapery glass was considered so notable that it even merited special mention in contracts for windows."[92]

Dr. Edward L. Clark, the pastor at Central Congregational in overall charge of the decoration, was one of the church leaders who admired the new drapery glass. He cited the windows at Central Church as examples in his article in *The Congregationalist* and urged other churches to "beautify" their houses of worship with "American mosaic glass."[93] For Dr. Clark, the "greatest advantage" of the new American glass by Tiffany came from the "late discoveries to figure glass. The subtle texture of draperies, real folds made on the casting table, combinations of color to the same glass… suggest lines of progress which have enriched our windows."[94] The figure windows at Central Congregational Church make extensive use of the glass, with two of the largest windows almost completely fabricated of drapery glass.

The figure windows also have up to five layers of glass, using Tiffany's new stained glass layering technique to replicate the three-dimensionality of a painting. One of the windows, in fact, is a Frederick Wilson adaptation of French artist Pascal Dagnan-Bouveret's *Madonna of the Trellis* in which Wilson interprets the painting and integrates it into the design of the rosette above.

Three Tiffany Designers

The Central Congregational Church is unusual in having three of Tiffany's top designers represented in the same space—Frederick Wilson, Edward Peck Sperry and Jacob Adolph Holzer (Tiffany's chief designer and art director from 1890–1896 who created the immense lantern and was in charge of the redecoration of the sanctuary).[95] They were among the few Tiffany designers to have their work represented at Tiffany's

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[88] Nina Gray, "Glass of All Hues and Colors," in *Tiffany Glass: A Passion for Colour*, ed. Rosalind M. Pepall (Montreal: The Montreal Museum of Fine Arts, 2010), 106.

[89] Ibid.

[90] Femenella, Win*dow Survey: Church of the Covenant Boston, MA, 1991* and Julie L. Sloan, *Stained Glass Condition Analysis, Church of the Covenant, Boston*, 2008.

[91] As quoted by Nina Gray in "Glass of All Hues and Colors," 108.

[92] Ibid.

[93] Rev. Edward L. Clark, D.D., "Beautifying Our Places of Worship,"169.

[94] Ibid.

[95] *Central Church, Boston: Description of Architecture, Windows and Interior Decorations* (Boston: Central Church, n.d.), 8 and Bennett, *Central Church Chips*, 14.

Columbian Exposition exhibit and in both of Tiffany's promotional brochures highlighting stained glass windows—the *Synopsis of the Exhibit of the Tiffany Glass & Decorating Company… at the World's Fair* (1893) and *Memorial Windows* (1896). With the high demand for Tiffany's opalescent windows after the exposition of 1893, Tiffany needed "a large stable of full-time window designers," all of whom were "accomplished stained glass artists in their own right" according to Metropolitan Museum curator Alice Cooney Frelinghuysen.[96] The windows at Central Church were created in three distinctive styles and form an impressive study of the skills and diversity of Tiffany's artists.

Frederick Wilson, who designed 13 of the windows and adapted one from a painting, is considered Tiffany's best designer for his natural and effortless depiction of figures.[97] All of his figures at the Central Congregational Church are natural forms in space, whether they are single figures like *Miriam* or one of over 80 figures in the *Vision of St. John.*

Edward Peck Sperry designed three of the windows—the *Nativity*, *Resurrection* and *Christ at Emmaus* windows. His style is more linear than Wilson's, but in his study of the windows and lantern Dr. Koch purports that in the *Nativity* and *Resurrection* Sperry "had outdone himself in these windows which were probably his finest creations… especially in the angels of the skies above".[98] A nearly identical *Nativity* (without the angels) and a *Christ at Emmaus* window like the one at Central Church were later executed in a church in Montreal and exhibited recently at the Montreal Museum of Fine Arts. In her discussion of the Montreal windows in the show she curated, Rosalind M. Pepall asserts that "Sperry's compositions and figures are stiffer than Wilson's fluid forms, but the selection of glass and the use of light and colour in his windows place them among the Tiffany firm's most noteworthy examples of religious leaded glass."[99] The earlier windows at Central Congregational Church include both angels above the Nativity and Resurrection scenes and more intense, complementary colors than the later versions in Montreal.

The three "Sunset Windows" by Jacob Adolph Holzer reflect his role as Tiffany's chief mosaicist. They include striking sunsets and minimally modeled figures that resemble hieratic figures in mosaics, with shining mosaic-like effects in the armor. Dr. Koch calls the three windows "some of the earliest and best examples of the effects that can be achieved by the use of opalescent glass of varying thickness for luminescence", with the armor of the Joshua window as "outstanding in this respect."[100]

Originality and Influence

At least eight of the figure windows at Central Church are unique in Tiffany's oeuvre, as discovered in a study of Tiffany's *Partial List of Windows* (1910), the most comprehensive and final list of windows and church decorations that the Tiffany Company published.[101] They include the three Holzer windows (*Abraham: Faith, Joshua: Hope* and *Jonathan: Love*) and Frederick Wilson's group of four notable women of the Bible: *Miriam, Deborah, Mary of Bethany and Dorcas*. Although there are several windows entitled Dorcas, no other church has the group of four women, including two from the Hebrew Scriptures. Frederick Wilson's overarching *Vision of St. John*, the largest and most complicated set of windows in the church, is the only Wilson window by that name in the Tiffany Company's 1910 list of windows.

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[96] Frelinghuysen, "Louis Comfort Tiffany at the Metropolitan Museum," 31.
[97] Koch, *Tiffany Windows and Lantern*, 6.
[98] Koch, *Tiffany Windows and Lantern*, 6.
[99] Rosalind M. Pepall, "Tiffany Windows for Canada," in *Tiffany Glass: A Passion for Colour*, ed. Rosalind M. Pepall (Montreal: The Montreal Museum of Fine Arts, 2010), 229.
[100] Koch, *The Tiffany Windows and Lantern*, 5.
[101] Tiffany Studios, *A Partial List of Windows Designed & Executed by Tiffany Studios* (1910; repr., Watertown, MA:Tiffany Press, 1973), 64.

Unusual stories behind several figure windows highlight the contrast between the distinctive "special order" or custom windows that patrons asked for and the "stock" window designs that Tiffany kept on hand that were prevalent throughout the country (including Frederick Wilson's *Christ Blessing the Children* at St. Paul's Church in Troy and elsewhere). Dr. Clark chose most of the window subjects and either suggested a subject to the artists or criticized ideas and sketches offered by them.[102] In her conditions assessment of the Central Congregational Church stained glass windows, Julie L. Sloan observes that several of the windows "became sources for other commissions" and points to later examples of *Christ and the Sparrow*, the *Nativity* and *Cornelius and the Angel*.[103] At least two of the church windows she mentions are "special order" or custom windows with personal identifiers in the window design.

One of the best windows in the church is the *Christ and the Sparrow* window by Frederick Wilson. Dr. Koch considers Wilson's *Sparrow* window "a particularly good example of this painter's high level of accomplishment," describing it as "both a fine window and a painting of unusual merit."[104] Dr. Clark suggested the subject and Frederick Wilson submitted a sketch, which the minister then modified.[105] The window includes four lilies that stand for the four family members who predeceased the patron. There is one later *Christ and the Sparrow* in a Detroit church similar to this custom window.

Like the *Christ and the Sparrow* window, The *Cornelius and the Angel* window by Frederick Wilson is probably both a custom window and one that became a precedent for others. Dr. Clark had difficulty finding any biblical passage "at all commendatory of rich men" and proposed "a window with two figures, a Roman soldier at attention and a divine messenger."[106] In the finished window the face of Cornelius resembled William O. Grover, the person memorialized; the window was a "great satisfaction" to his wife, who was pleased with the likeness.[107] The Tiffany sketch for the window was later used in an advertisement in the Second International Congregational Congress publication of 1899[108] and was arguably the prototype for ten others in the 1910 List of Windows and several subsequent commissions.

The 20 figure windows within this lofty Tiffany interior comprise a singular and unmatched collection—the large number and size of the windows, the number of Tiffany's new stained glass types, the variety of Tiffany designer styles, the rare subjects and/or designs among the thousands of windows that Tiffany produced, and the special windows that sometimes served as precedents for other Tiffany windows. The sheer number of 42 documented Tiffany windows in any one church is extraordinary. Architectural historian Robert Mutrux describes the large number of windows at Central Church as a "breathtaking panorama."[109]

The dramatic stained glass windows merge completely into the overall decorative scheme of this aesthetic Tiffany interior. They integrate fully into the design, using red, green and blue to complement the paint scheme of the walls and ceiling. The ornamental opalescent windows at the clerestory mimic the sky outside and harmonize with the starry expanse of the painted ceiling. Gold or yellow accents in all the windows further blend in with the colors of the lantern, mosaics and ceiling traceries.

The decorative scheme at the Central Congregational Church, virtually unchanged since its completion more than a century ago, is a unified expression of the Tiffany Company's highest form of ecclesiastical decoration. In his study of the windows commissioned by the Tiffany Company in 1991, stained glass expert Arthur

[102] Bennett, *Central Church Chips*, 7.
[103] Sloan, *Stained Glass Condition Analysis, Church of the Covenant, Boston*, 6-7.
[104] Koch, *The Tiffany Windows and Lantern*, 6.
[105] Bennett, C*entral Church Chips*, 13.
[106] Ibid.
[107] Ibid.
[108] International Congregational Council, *The Boston Book* (Boston: The Congregationalist, 1899), 210-211.
[109] Mutrux, *Great New England Churches*, 30.

Femenella described the sanctuary as a unified design, where "the stained glass windows, lantern, altar design and decorative painting scheme coalesce to form a unique and beautiful interior space."[110] The cohesive, comprehensive interior design of Central Congregational Church embodies Tiffany's aesthetic of beauty, color and complete design unity in the largest intact Tiffany-designed ecclesiastical interior in the country.

[110] Femenella, *Window Survey: Church of the Covenant, Boston, MA, 1991*, 46

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"Central Congregational Church, corner of Berkeley and Newbury Streets, ca. 1865–1867." Photograph. from The Bostonian Society: Boston Streets Collection.

"Central Congregational Church, interior, Newbury Street, Boston, MA." Lantern Slide. from Frances Loeb Library, Harvard Graduate School of Design: American Landscape and Architectural Design 1850-1920 Collection.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register.
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
__ Recorded by Historic American Buildings Survey: #
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: Less than one acre.

UTM References:

Zone	Easting	Northing
19	329172	4690971

Verbal Boundary Description:

From a mortgage transfer dated November 15, 1990, to the Synod of the Northeast, Book 16588, p. 150.

"A certain parcel of land with the buildings thereon situated on the Northwesterly corner of Newbury and Berkeley Streets in Boston, Suffolk County, Massachusetts and bounded and described as follows, to wit: EASTERLY by said Berkeley Street, one hundred and twelve (112) feet; SOUTHERLY by said Newbury Street, one hundred and fifty five (155) feet; WESTERLY by land formerly of the Commonwealth and bounded on a line parallel with said Berkeley Street, one hundred and twelve feet; and NORTHERLY by a sixteen foot passageway running Westerly from said Berkeley Street, one hundred and fifty five feet. Containing 17,360 square feet."

Boundary Justification:

The legal boundary describes the area of land presently occupied by the Central Congregational Church (Church of the Covenant) and represents the original boundaries of the lot historically occupied by the church.

11. FORM PREPARED BY

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NATIONAL HISTORIC LANDMARKS PROGRAM



NHL Location on USGS Map



Photo 1 SE View



Photo 2 South Elevation

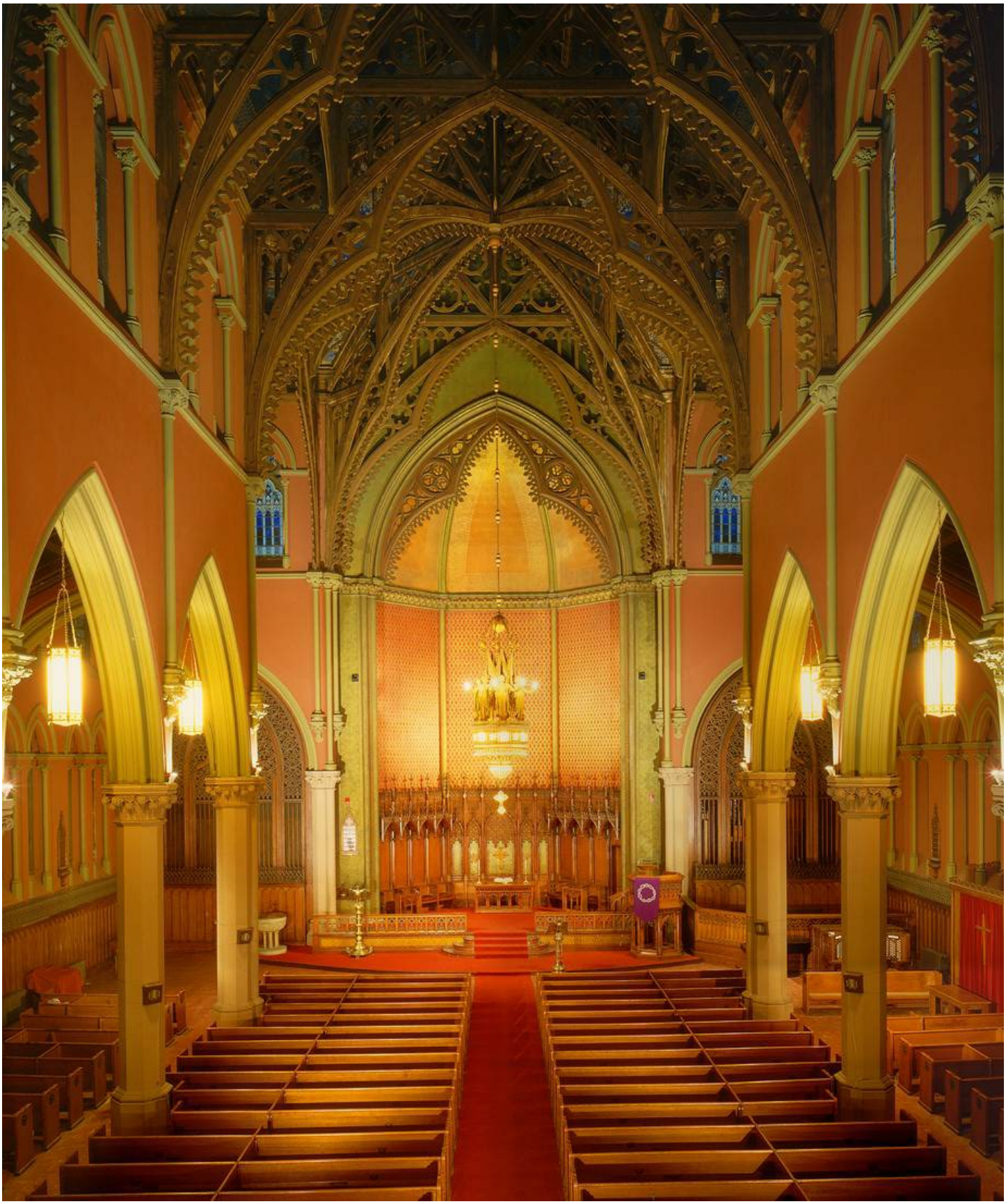


Photo 3 View toward apse.

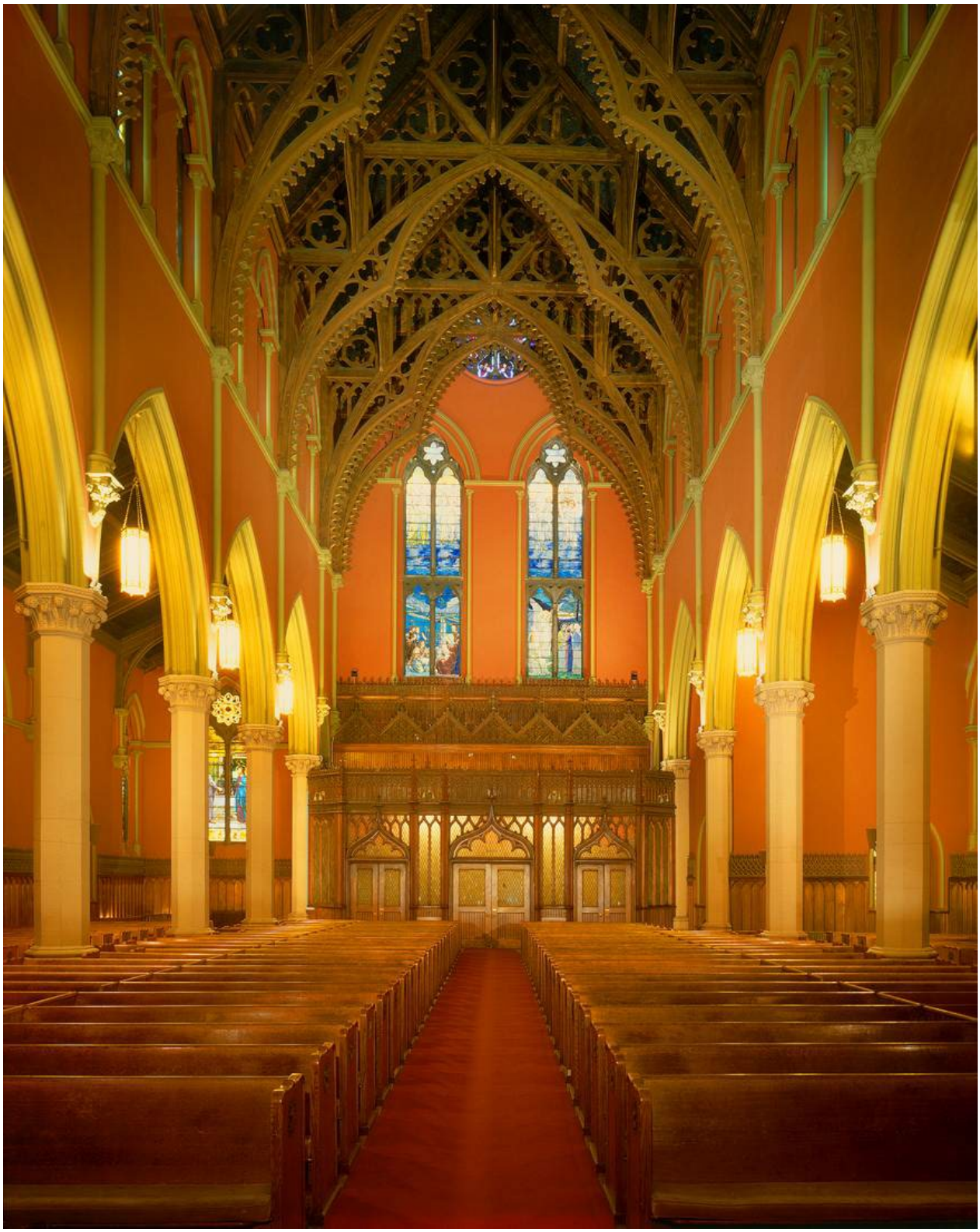


Photo 4 Vestibule View, looking east

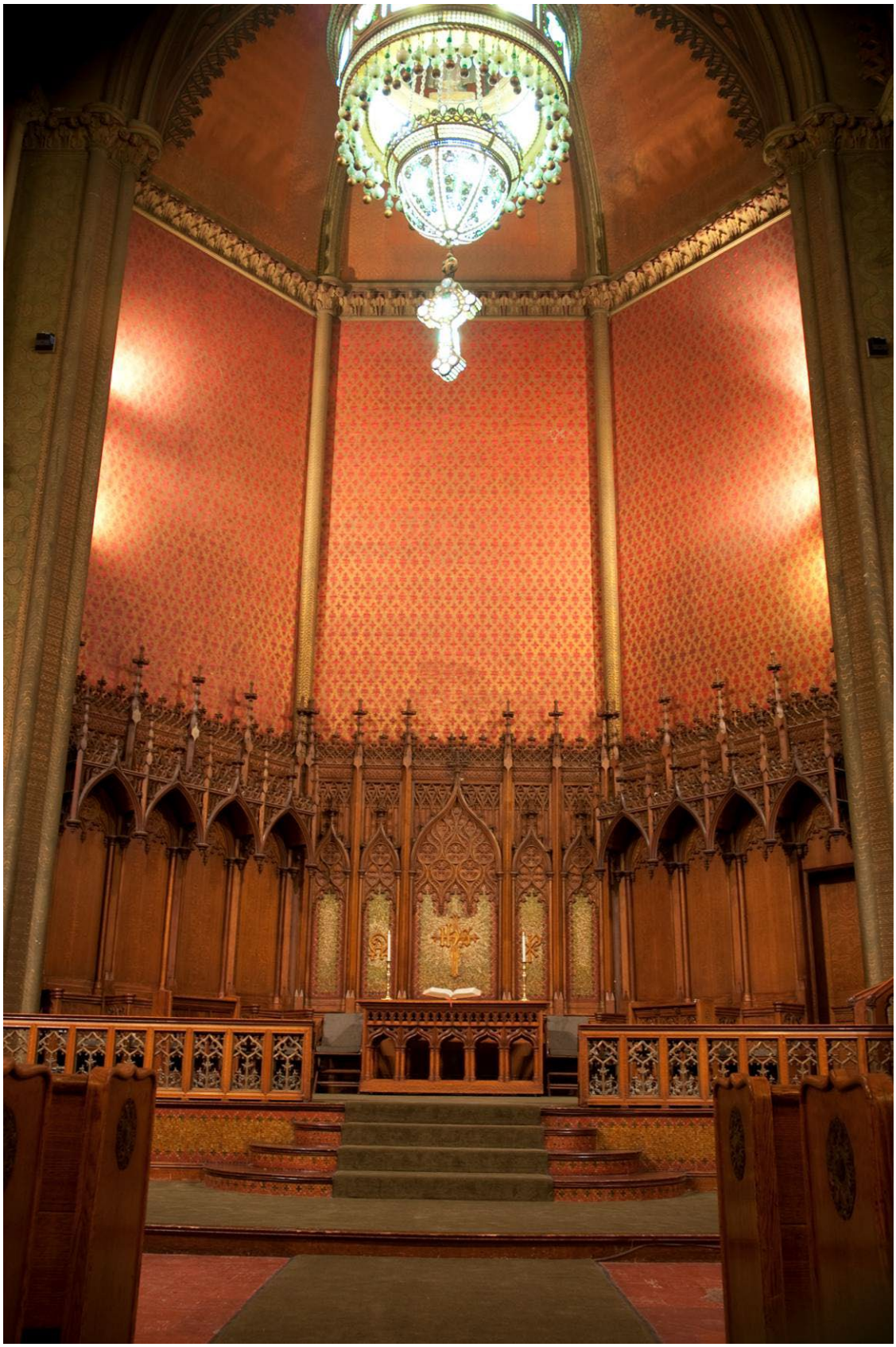


Photo 5 Chancel, looking west.

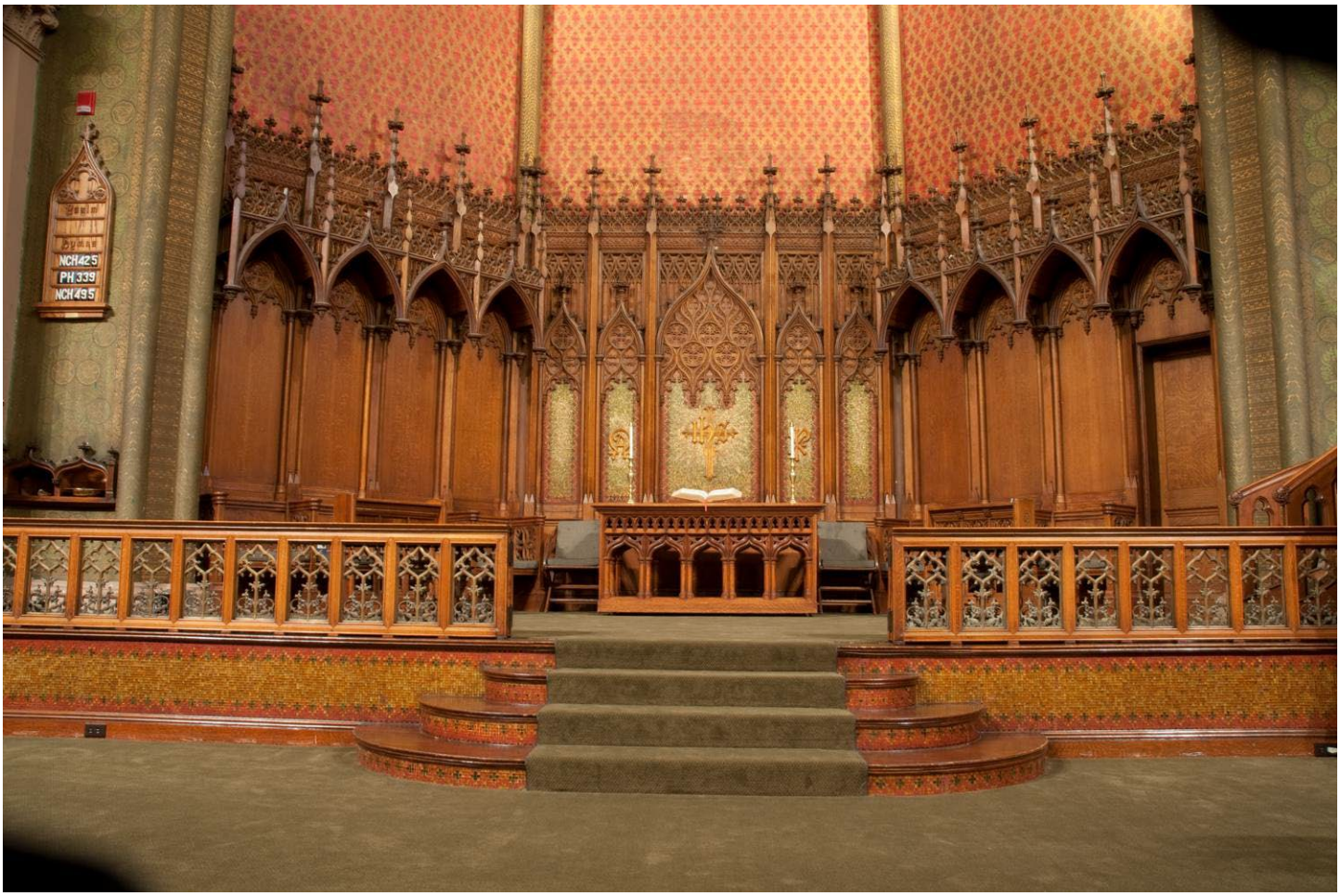


Photo 6 Communion table, reredos and stenciled wall at chancel, looking west.



Photo 7 Brass lectern, Caen stone baptismal font.



Photo 8, Tracery panel over organ pipes, wainscot with applied tracery and molded boarder ornament above.

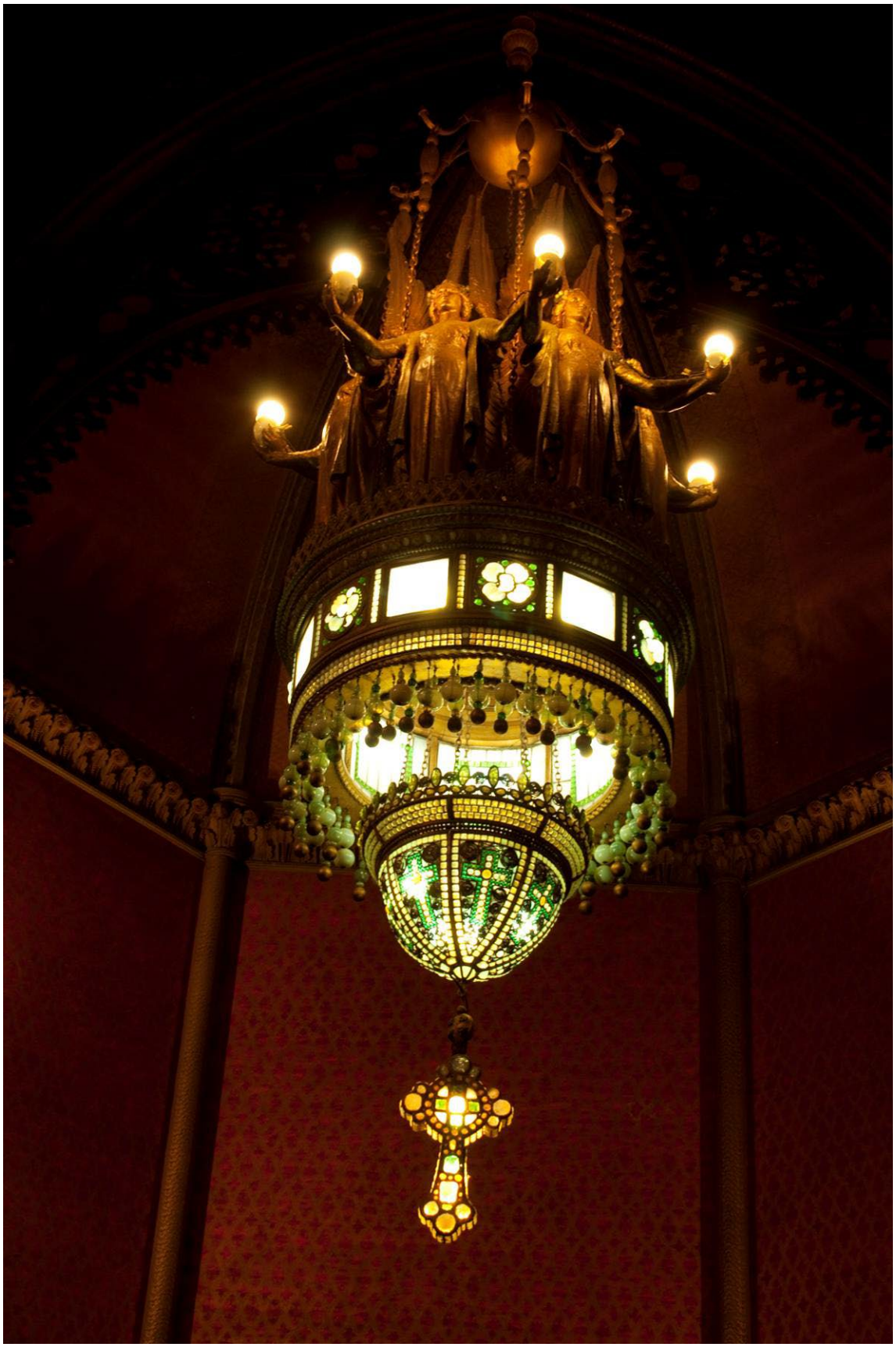


Photo 9 Sanctuary lantern.

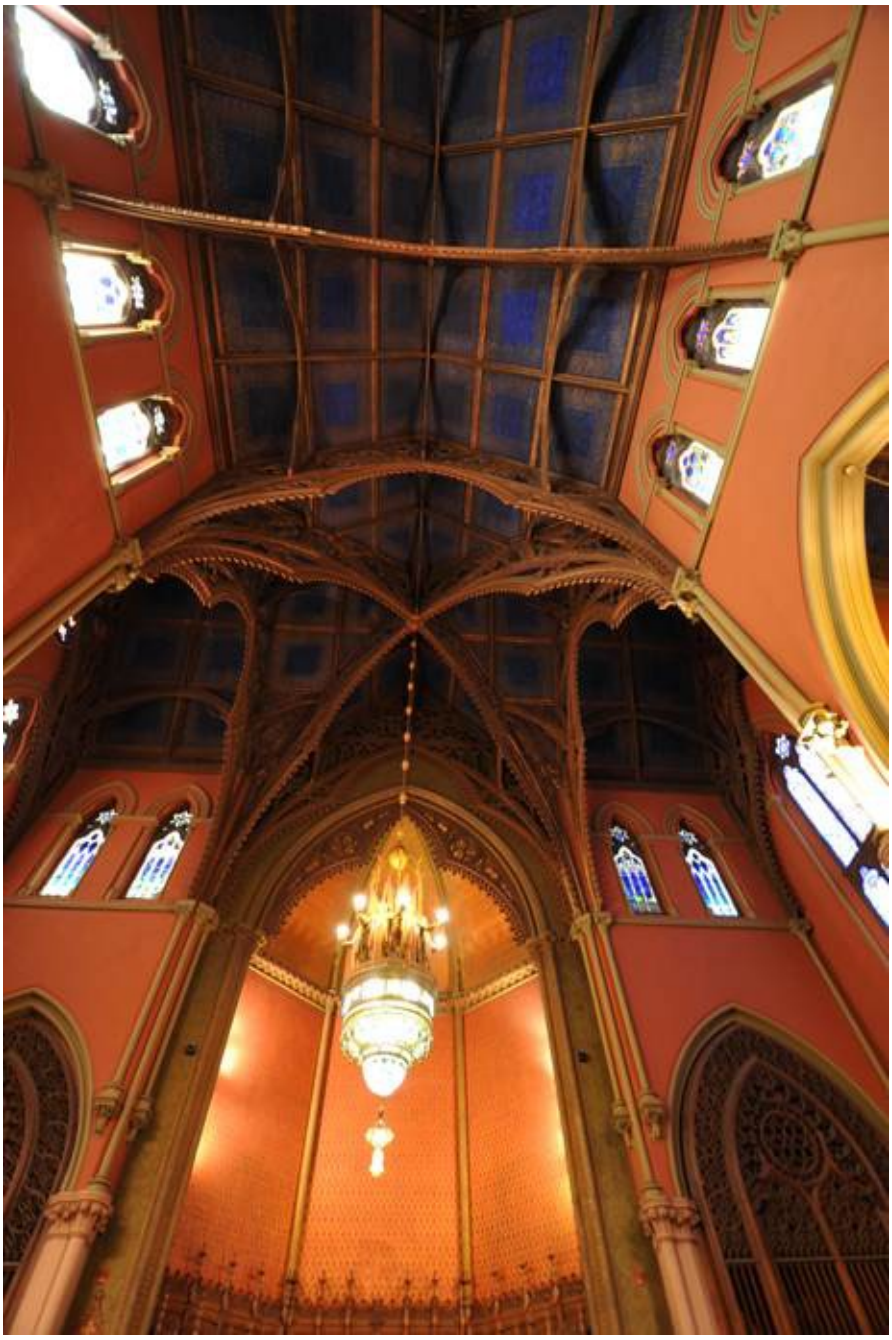


Photo 10 Gold stenciled ceiling and tracery.



Photo 11 Trusses with carved tracery.

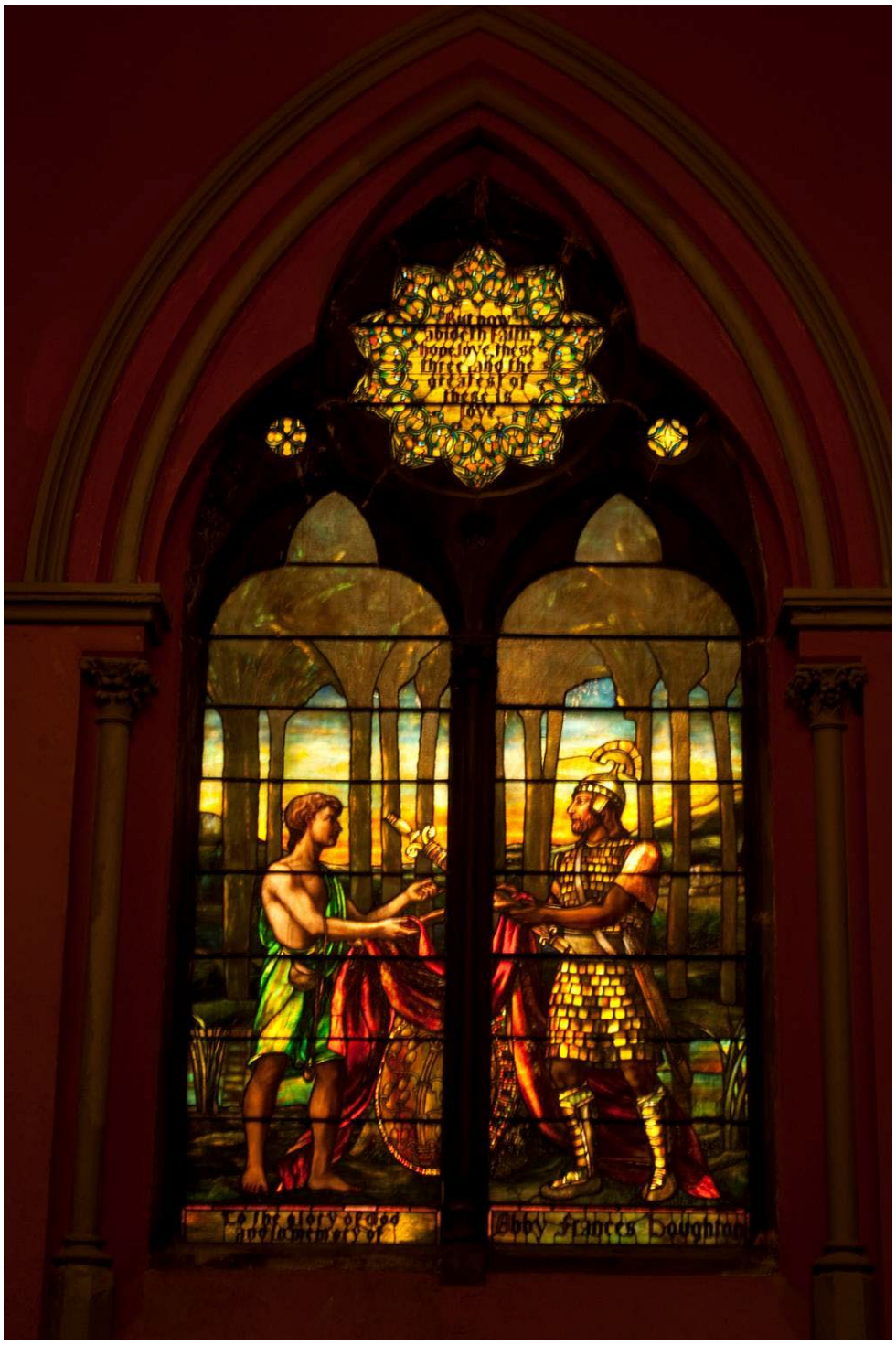


Photo 12 Jonathan: Love Window, north wall.

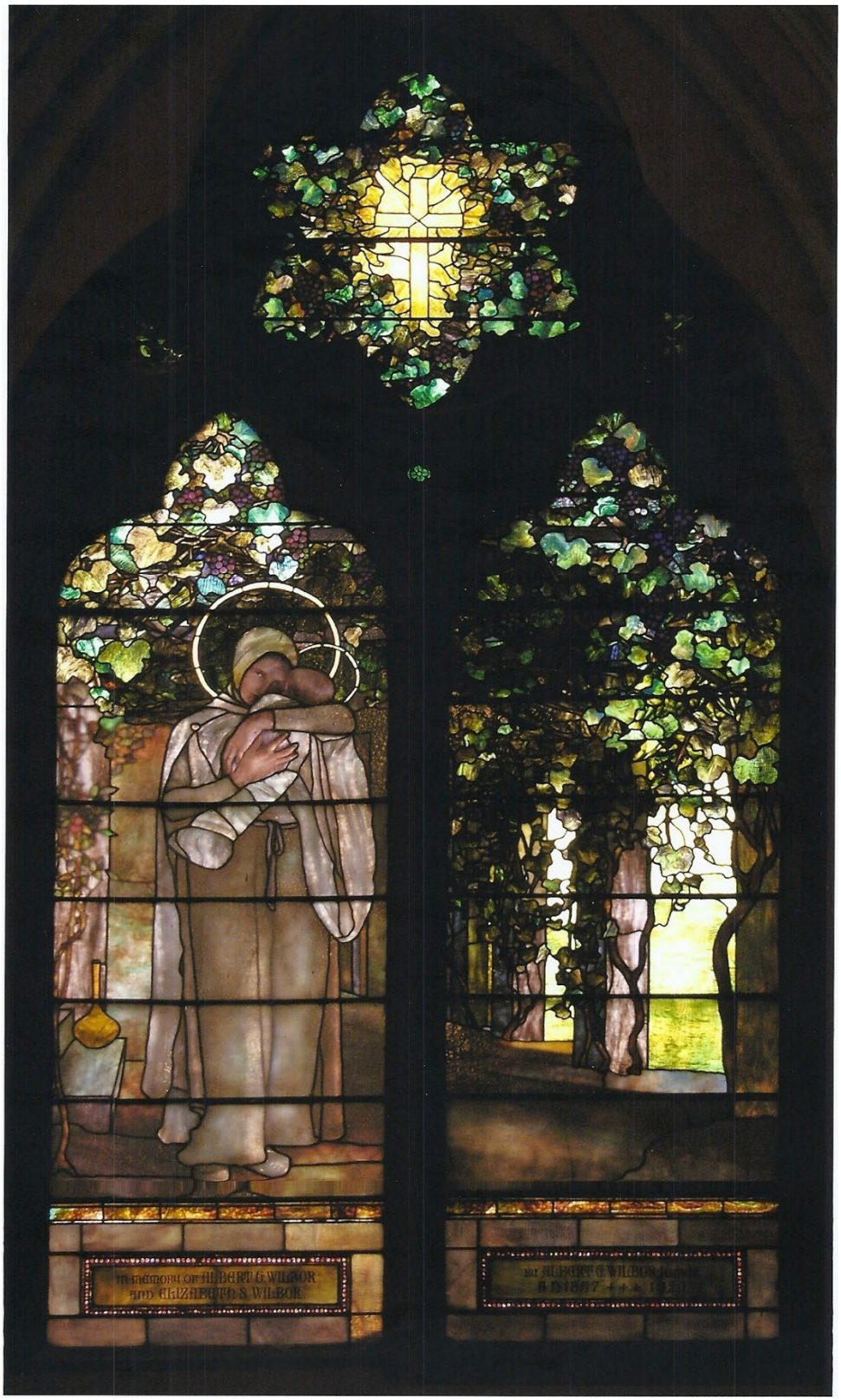


Photo 13 Madonna Window, south wall.



Figure 1 Central Congregational Church, c. 1867 view.



Figure 2 Interior, Central Congregational Church, c. 1895 view.

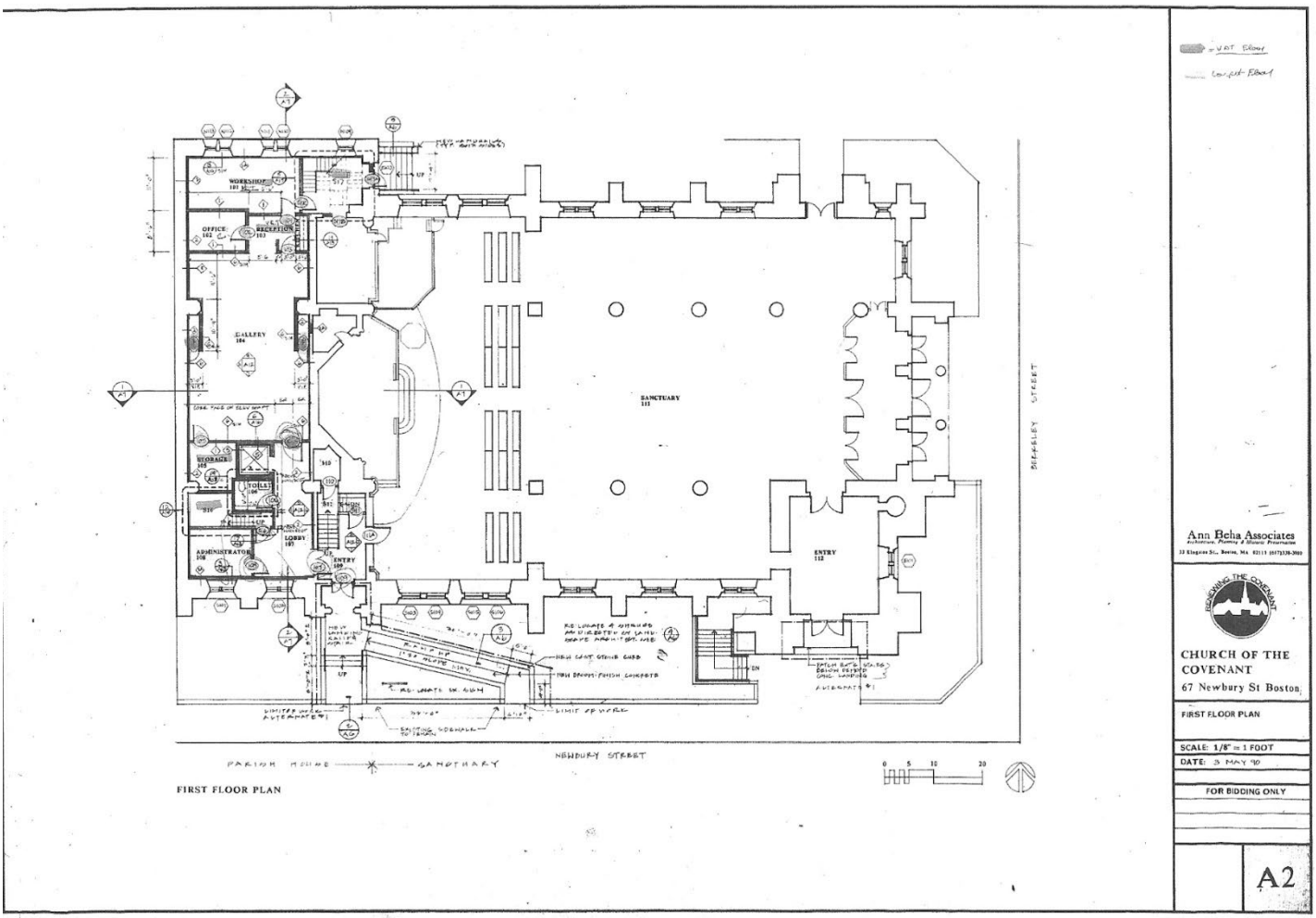


Figure 3 Central Congregational Church Floor Plan
1990 Ann Beha Associates