

File away

CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

City or Town **Chicago, Illinois** State **Ill.** No. **1505**

Church **Disciples Divinity Chapel. (Univ. of Chic.)** Date of **Sept. 15. if possible** Completion **October 1, 1960**

Donor and Address

Architect **Henry K. Holsman, Chicago.** Quality of Glass **\$2100.00**

Denomination and Minister **Dr. Ames.**

Footage **53 feet.** Sight Sizes, full

Ventilators **None** Set by

Position in Church **Chancel Window.**

Height from floor **5 feet.** Protection Glass **None.** Groove Rabbet Stone Wood

Points of compass **East.** Quality of light **East. (There is a building across the 24 foot alley east of the window, that rises two stories, or a little above the chancel window.)**

Inscription **None**

Design wanted Staging

Shipping address Blue-prints Received

Bill to Templets

Photos of Cartoons Mailed
Develop in medallions and heraldic symbols. *(See note on other side)
General Information **(Nothing Catholic in religious feeling would be acceptable. Dr. Ames likes Heraldic designs, and he was much pleased with some of Burne Jones figures of the Grail. - Something like this but without too much dependence on figures will be better than figure symbolism, and yet some symbols founded on the New Testament ideals would not be objectionable)**

Jan. 8. C.J.C. said - "By using glasses of irregular textures, the light from above can be utilized, gaining a brilliant window, without too much light."

This window is to be the climax of the decorative scheme of the room.
(See other side)

For addresses of those to be notified as window progresses, see other side.

* "Probably you are familiar with my window in the Bond Theological Chapel at the University, which suggests something of this characters, with its symbols below, and little figures of angels above."

Extract from Mr. Holsman's letter - "Now, as to design, I cannot say more than I have said in my former letters nor even whether figures or even the Burne Jones figures of the Grail would be proper or appropriate, pending word from Dr. Ames. The reference to the Burne Jones figure was made with the intention of indicating the character of the drawing that should be used in case figures are used. If the chancel window is to represent anything more than a pretty pattern, and I think it should, it should express a vigorous or spirited spiritual progress, from or based upon the past, in ethical and spiritual matters. The language of form and line as well as color should not be so new as to lose its value as an expressive language when viewed or contemplated by intelligent and well read people

"Dr. Ames prefers the Holy Grail or Sir Galahad sentiment and symbolism."

Bonnick suggestion - "Represent medallions and figures from Malory's work, with Galahad, Percival, and Sir Bors as the principal figures, combined with appropriate medallions."

Alternate Suggestions to be Considered with Numbers
One and Two, or Independently.

Types of Aspiration.

These ideas occur to me as I review some of the unique services
of the University of Chicago, its breadth and inclusiveness.

The six nave and the west transept windows might be made into
a series of seven clearly defined landmarks or milestones of the
aspiring human spirit in its adventures toward light and truth.

1 - First Window (East Side)

Solitude and Contemplation

Buddha

Marcus Aurelius

Thomas à Kempis.

2 - Second Window

Philosophy and the physical sciences.

Saint Thomas Aquinas

Kant

Darwin

3 - Third Window

The Arts

Phidras

Fra Angelico

Beethoven

4 - Fourth Window (West side)

Missionary Zeal

Saint Paul

Saint Francis Xavier

Asbury

5 - Fifth Window

Medicine

Hippocrates,

William Harvey,

Louis Pasteur

(or Madame Curie).

6 - Sixth Window

Political Science

Charlemagne

Sir Thomas More

William Penn

(or Abraham Lincoln)

7 - Seventh Window (West Transept)

Poetry

Dante

Milton

Bunyan

or

Dante

Shakespeare

Goethe

With these seven windows as a unit many other arrangements are
brilliantly available.

The Seven Ministrations of the Church.

- To heal the sick
- To feed the hungry
- To Harbor the Harborless
- To rescue the fallen
- To visit the prisoners
- To forgive the erring
- To teach the ignorant

The Seven Liberal Arts could also be used with
excellent effect.

The illustrations.

When one thinks in terms of a medium it is impossible to consider
a range of subjects without visualizing the actual windows; therefore
these hasty sketches are included as a more or less casual comment
upon the schemes outlined. It is also hoped that they and the
photographs included will serve to strengthen the conception of windows
as symbols - one to emphasize color and the other line.

I have taken great pleasure in working and dreaming over this
problem.

Scheme for Stained Glass Windows in the
Chapel of The University of Chicago.

There are two well marked attitudes toward the problem of arranging and installing stained glass windows. The first is influenced by the feeling that all subjects and compositions should be familiar and clearly marked so that he who runs may read without taxing aesthetic taste or knowledge too heavily. It is also related to ideas made familiar by illustrations and wall decorations.

The second is related to a more profound regard for the mysterious action of color in light, whereby windows are subject to constant change in varying lights and to laws of vanishing blacks and the powerful reactions of color against color. (So that of three colors you make not a fourth color - but a star.)

This point of view emphasizes the emotional value of color in light and suggests the appeal of music rather than that of the literal picture. As subject-matter in great music is more of the spirit than of the letter, so windows can best convey ideas and ideals through emotional regions where literal considerations may count for little. The wise humorist who said, "Classical music is better than it sounds" might also have said, "Great windows are better than they look" for the implication of casual untrained listener covers equally well the untrained observer.

Both points of view have important implications. Windows should not be sacrificed to dullness, but they should be intelligible; they should function beautifully as accompaniments to aspirations and as architectural units. More than many other contributions of artists and craftsmen, windows form a part of the fabric of a structure, and a great window gives the sense of having grown into its opening. Therefore suggestions for subject-matter, even designs cleverly arranged and finished should be considered as more or less tentative experiments to be enhanced and developed as the windows themselves are fashioned into shape.

The following suggestions are made with the thought that commanding themes could well be announced by large figures, one or three in each clerestory windows, for example, and varying numbers in the great north and south windows - to be developed by medallions in the lower areas in full color or in whites and color, depending upon the illumination required on dull days.

The
Beatitudes
in Clerestory
windows.

My first suggestion for such a treatment is based upon The Beatitudes in the eight Clerestory windows, - finishing in the Chancel with "Blessed are they which are persecuted for righteousness sake."

The plan could be approached in comprehensive mood and the great symbolical figures as well as the medallions underneath could be taken from sources to suggest the vast significance of Human Brotherhood and of Religion in its broadest sense, or the great figures could be well known examples from Sacred History amplified by medallions to develop the idea in subjects derived from sources throughout the world - both sacred and profane - or from sacred and religious history alone, or

(1)

(2)

(3) they could be taken from incidents in the lives of those symbolized in the commanding figures, which could be from both sources. Obviously the possibilities offered by this subject-plan are too great and too varied to be covered adequately in one presentation; therefore I shall give but a single example for illustration (A) sketch - "Blessed are the pure in heart for they shall see God." Angel in center tracery piece representing "Powers" of the Heavenly Choirs. Dominating figures: Saint John Evangelist (center); Saint Francis of Assisi (left); Saint Joan of Arc (right).

Suggestion
for
typical
clerestory
window.

Base
Medallions.

The three lower medallions may be symbols or figure compositions from Old Testament or Ancient History. Examples: The Seraph with coal of fire at Isaiah's lips (center); Nathan the Prophet before David the King (left); Ruth and Naomi (right).

Second
row
Medallions.

The next medallions might be from the New Testament or Post Apostolic History in symbols or figure compositions. Examples: Saint John Baptist in Wilderness (Center); Saint Antony of Padua (left); Saint Clara of Assisi, or Saint Genevieve of Paris (right).

Third
row
Medallions.

The upper row could have subjects taken from modern life to represent pure impulses of the wise and good: - Bunyan the poet-preacher, General Booth the Social worker, Madam Curie the enlightened scientist.

Modifica-
tions.

Innumerable variations in manner of development could include figures on grisaille with three medallions - or three symbols, or a plan entirely in medallions.

preachers and circuit riders - like Elliot, Chase, Asbury, and White.

The
East
Transept
Window.

The single east transept window offers an excellent opportunity for the Tree of Jesse, which could be arranged in the traditional manner or modified to include the implications of the nave group as a whole.

The
Chancel
Group.

The Work of Christ may well be symbolized by the Chancel windows; the dominating one to contain the Transfiguration as the great symbol of consummation, supported by the Parables as significant of the spirit of His teaching (or as many parables are already shown in sculpture - by the Parable of the Good Samaritan and the Redemption through the entire group of medallions).

The
Great
Window.

The
West
Window.

The West Window may be devoted to the Incarnation with large figures of Christ, Saint John Evangelist, and The Blessed Virgin - (or Christ, Saint Peter and Saint Paul) with medallions to enrich and clarify this theme.

The
Organ
Window

The window in the East may contain figures of the four great Archangels with Gabriel, - symbol of the Annunciation in the place of honor in the Tracery - or it could be devoted to the Annunciation with Saint Gabriel, The Blessed Virgin in the first two openings and King David in the third, as the symbol of the Kings of Judah.

The Entrance Window in the South could be devoted to the Te Deum, or to that other noble Hymn, The Benedicite.

Great
Chancel
Window.

In the great north or chancel window I suggest the Transfiguration as the Revelation of Law, Prophecy and Fulfillment, or Learning, Wisdom and Love symbolized by the three figures and more profoundly by Christ, the central figure. In medallions underneath the figures, I should symbolize the Parable of the Good Samaritan with the Fall of Man and his Redemption symbolized in the medallions of the left and right lancets, or I should develop those medallions from all the Parables.

Second
Suggestion
Chancel
Window.

A second suggestion for this window is the "Benedicite", that noble Hymn of Praise that includes all forces of Nature as well as men and angels in poetic symbols. This window, with its steady light from the north, offers the finest opportunity for the control of light and color of any in the Chapel. It may be powerful in the more intense areas of the spectrum without challenging the observer too obviously - and it may be developed in such purity and clarity of color as to enhance the most lofty significance of a chosen subject.

South
Window.

This would be a splendid compliment to the "Te Deum", which would seem to be the logical subject for the Entrance window. The choice of figures should be related to that of the nave clerestory group and it might well be a powerful color composition.

The
East
Transept
Window.

The single shaft of light in the East Transept may be utilized as a great symbol of Christianity with Christ The Teacher and the Three Virtues, Faith, Hope and Charity symbolized in figure-medallions under His Standing Figure.

The
East
Chancel
Window.

For the window above the Organ, the Four Archangels, Michael Uriel and Raphael in the lights, and Gabriel in the place of honor as Bringer of Good Tidings in the large tracery piece, would

give significant enrichment.

The small aisle windows might contain splendid simple designs of well known children of the Old and New Testaments - or Patron Saints of Children.

This plan of the Beatitudes seems to compliment the entire decorative scheme of the architecture better than the usual progressive or cumulative scheme, but the plan I wish to propose as an alternative has some points of advantage over it.

In both plans my thought is to have the great divisions suggest the Church Militant in the Nave, and the Church Triumphant in the Chancel.