CHARLES J. CONNICK: DESIGNER AND WORKER IN STAINED AND LEADED GLASS: NINE HARcourt street, bOSTON, MASSACHUSETTS

City or Town: Saint Paul. State: Minnesota. No.: 1143

Church: House of Hope Presbyterian Church.
Donor and Mrs. P. H. Kirk
Address: Mrs. Arthur H. Savage.

Footage: 97 feet. Height from floor: 88 feet. Quality of Glass: 5250.00. Quality of Light: West. Set by:

Position in Church: Third from the transept on the west.

Height from floor: 84 feet. Position: Glass: Space. Protection: Yes; with 1" air groove 1/2" Stone Rubbert material:

Inscription: (To be in memory of her father and mother.)
In Memory of Thomas Cochran and Emilie Belden Cochran.

Bill to: House of Hope Presbyterian Church. Staging: Blueprints: Received: Yes.

Bill to: Templets: Yes.

Photos of Cartoons Mailed.

General Information: Subject: "Moses." For further description and references, see description on sketch or sheet in folder.

SEE PHOTOGRAPH OF CARTOONS
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Jan. 30, 1942. Wrote Mrs. Savage: "The present design emphasizes Moses as the Lawgiver, but I like the idea of emphasizing Moses as the wise and sympathetic leader of his people, especially as he is symbolized by the fountain that gushed from the rock.

What I am thinking of is that instead of having Moses hold the Tables of the Law, I should use them as part of the symbolic ornament in the tracery, having him hold, rather, a simple but clear and beautiful medallion of that merciful incident in the wilderness.

I think the other figures, - of the Egyptian Princess and Aaron, the High Priest, with his flowering rod, and the medallions of the Finding of the Child Moses, the Burning Bush, and the Promised Land, would serve pleasantly and significantly with the dominant figure I have in mind.

I should have that figure powerful in its overall silhouette, but at the same time gentle both in color and form."
Extracts from Mrs. Bigelow's letter of May fourth—about the final design.

(1) Rear Head of Moses in the central lancet. "We studied the head and figures from all angles and from several distances across the room under a strong light. We all concluded that the central design does not "carry" at the same distance as that of the side lancets and predellas. For instance, if one stands 6 or 8 or 10 feet away from the design the figures on the side lancets stand out distinctly. But the head of Moses in the central figure at such a distance seems entirely lost in the confusion of white which surrounds his head. It looks as though the weight of the tables was pushing his head down against his shoulders to such an extent that the significance of the head is lost. One of the Bigelows made the comment "that your eye is not drawn to the central figure, but rather goes to the sides." In your first design the head of Moses is more free and dominates the entire figure, but in this latter design we have all felt that this head is not significant enough.

(2) Mrs. Bigelow asks, and I think I agree with her in asking, could it not be (the central figure) a full front face? I like the face of your Moses and it reminds us of my father, who had strength of features and a full beard.

(3) I note in your letter that you have set aside some glass for this window of beautiful colors and textures. Mrs. Bigelow, in speaking of the central predella, burst out, last night, with the exclamation that it was a gem of thought in Sandwich Glass. You remember that you told me that you would include some Sandwich glass and we would love to have them in the little predella, or anywhere else you choose to use the Sandwich Glass.

Comments from Miss Wheelock

"The lines of the figure of the Law Giver impress me as less beautiful than that in the first design. The heavier drapery—which conceals the outline of the man—also fills too much of the background which if shown would throw the figure into greater relief.

"The head, fine as it is, seems smaller than those in the side lancets. Actually it is no smaller I find, but is given that effect by the glare of white around it. I wonder if the tables of stone could be raised a little, and the head made a little larger and given a stronger color emphasis, but a stronger color would perhaps help this effect. I think too the leading which seems to cut the head across, confuses the eye and detracts from its importance."
The Cochran Memorial Window symbolizes the spirit of Moses through the three varied and distinct phases of his life and work — Moses the Egyptian Prince, the Exile, and the Lawgiver.

In the left lancet he is represented as the Egyptian Prince. In the predella at the base, the Egyptian princess finds the baby Moses among the bulrushes, while the little standing figures nearby suggest her attendants and emphasize the feminine influence that was strong in the life of Moses. Above, he is arrayed in princely attire, with a parchment scroll of authority. The surrounding text is distinctive of his position, "Moses was learned in all the wisdom of the Egyptians." (Acts 7:22).

The little border incident symbolizes the slaying of the Egyptian, which led to the second phase of Moses' life, represented in the right lancet. Here he is symbolized as the exile — the keeper of the sheep of his father-in-law. In the background are suggestions of the sheep in their folds, and in the border is the text, "Moses came to the Mountain of God even to Horeb." (Exodus 3:1)

The base medallion represents the shepherd Moses before the Angel of the burning bush, holding his sandals in his hand in recognition of the miracle.

Moses the Lawgiver is represented in the central panel holding aloft the Tablets of the Law and surrounded by the significant words from the Seventh Chapter of Acts, ascribed to Saint Stephen, "This Moses...did God send to be a ruler and a deliverer." This quotation clearly sets forth Moses as the spiritual force in New Testament chronicles as well as those of the Old Testament and by larger implication that he is among the spiritual leaders of the world for all time.

The little symbol near his feet suggests the worship of the Golden Calf,
while the predella is a radiant symbolic design of the Fountain that sprang from
the Rock under the rod of Moses. The pilgrims and their flocks come to receive
the refreshing waters.

The fountain has long been one of the most significant expressions in
Christian art, symbolizing, as it does, the purity and exuberant goodness of the
living water that refreshes all living things. Under the fountain is the verse
from Proverbs 13:14, "The law of the wise is a fountain of life."
A shield in the lancet-head above the young Prince is inscribed with the
symbol of the tabernacle by day, with the cloud of smoke above it, - balanced,
above the head of Moses the shepherd, by a companion heraldic design representing
the tabernacle by night, with the fire above it.

The tracery pieces are enriched with many symbols. Those immediately
above and between the lancets are representations of the Altar of Sacrifice and
the Ark of the Covenant. In other members are the quail, reminiscent of the
chronicle in the wilderness, especially related to the heavenly gifts of food.
In upper shapes at left and right, Crosses bearing the brass serpent and the
"I.S.J." monogram of Christ, balance each other, - with a quotation from Saint
John 3:14, "As Moses lifted up the serpent... so must the son of man be lifted
up."

The dominant upper central tracery piece is enriched by the symbol of God
the Father in colors that recall the scheme of the entire window:

Pure red, pure blue - the colors of love and wisdom - white for faith;
green for hope; gold for the spiritual achievement.

Surrounding the lancets and extending into the tracery is the growing vine
pattern suggesting Christ and His unified Church, "I am the vine; ye are the
branches."

Across the base is the text: In Memory of Thomas Cochran and Emilie Belden
Cochran.