

BB

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

City or Town New York City. State New York. No. 1679

Church Church of Saint Vincent Ferrer, 869 Lexington Avenue. Date of Completion Feb. 1, 1933.  
Donor and Address .....

Architect ..... Quality of Glass \$7500.00 (\$19.84 per ft.)

Denomination Roman Catholic.  
and Minister Very Rev. Walter G. Moran, O.P.

Footage 377.52 sight Sizes, full .....

Ventilators ..... Set by .....

Position in Church Over the organ.

Height from floor 28' or 30' Protection Glass ..... Groove 1" wide Stone  
Babbet 5/8" deep Wood

Points of compass .....

Quality of light South.

Inscription .....

Design wanted Perhaps in early Fall of 1932? Staging .....

Shipping address ..... Blue-prints Received .....

Bill to ..... Templets .....

Photos of Cartoons Mailed .....

General Information "My idea is to have a window with Saint Thomas Aquinas and the Blessed Sacrament."

August 15, 1932. C.J.C. wrote Father Moran: "Now in relation to the St. Thomas Aquinas Sacrament Window over the Organ, - I am enclosing herewith suggestions for the actual figures. Beginning with St. Thomas Aquinas with sacramental cup, book, (Summa Theologica,) and flaming sun.

You will find on the enclosed notes two suggestions for the figures underneath St. Thomas Aquinas; the first to have St. Albertus Magnus, the master of St. Thomas Aquinas; and the other suggestion to have St. Tarsicius, the First Martyr of the Blessed Eucharist.

You will also notice other changes in the second suggestion.

For the small medallion, I have suggested the Angels with the Mystic Girdle,

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

or St. Thomas and Children Communicants; - St. Thomas to hold the Chalice and Wafer."

September 8, 1932 - Father Moran wrote: "As regards the St. Thomas Aquinas Window, I think it well to eliminate St. Albert the Great and St. Catherine of Siena as practically all our Dominican Saints will have windows of their own.

In place of St. Albert I suggest that we have St. Juliani of Mt. Cornillon; in place of St. Bonaventure, put Hugh of St. Cher who was the first Dominican Cardinal and approved the first celebration of the feast of Corpus Christi.

On the small medallion I suggest St. Thomas writing the Bull "de hoc mundo" by which the feast of Corpus Christi was ordered for the whole world by the Pope; or St. Thomas speaking before the Pope and Cardinals urging the institution of the feast of Corpus Christi."

Description: "This design is a conception, in the symbolical medium of light and color, having for its theme the Mystery of the Blessed Sacrament.

Saintly figures, revered for their special association with the Eucharist, are represented against a background whose pomegranate motif symbolizes the divine power of Our Lord, manifested through His resurrection.

The dominant figure is that of the "Angelic Doctor", St. Thomas Aquinas, composer of the Office of the Feast of Corpus Christi, in recognition of which he holds the Sacrament. He wears the Dominican habit and the doctor's hat. Three angels in the tracery hold symbols related to St. Thomas, the flaming sun, and 2 books, representing two of his Theological works, "Secunda Secundae" and the "Summa Theologica".

The figure below is that of Hugh of Saint Cher, the first Dominican cardinal. In honor of his having approved the first celebration of the Feast of Corpus Christi, he holds a scroll reading "Animarum Cibus", the first words of the original office. This was composed by John of Cornillon for St. Juliana, abbess of Mont-Cornillon the first proponent of the institution of the festival. She is represented at the left as an Augustinian abbess, with the pastoral staff.

The figure on the right is that of St. Tarsicius, first martyr for the Blessed Sacrament. He holds the Sacrament beneath his cloak to guard it from the rabble who put him to death.

The medallion below in the center represents St. Thomas Aquinas preparing the bull "De Hoc Mundo" by which the Pope ordered the universal celebration of the Feast of Corpus Christi. A dove symbolizes St. Thomas' inspiration in composing his great office for the Feast.

Figures of two royal saints devoted to the Sacrament, St. Radegunde of Poitiers and St. Louis of France, appear above in the side lancets. The former is represented as she appears in the great St. Radegunde window in the Poitiers Cathedral, in royal garments. She holds her attribute, symbolizing release from bondage, a broken chain, and a scepter with the fleur-de-lys. St. Louis, King of France, holds the precious relic in honor of which he built La Sainte Chapelle in Paris, the sacred Crown of Thorns. His royal robe, like that of St. Radegunde, is ornamented with the fleur-de-lys of France.

These spiritual concepts throughout are reflected in glowing color, which like music, combines profound emotional appeal with symbolical significance. Blue, the color of the firmament, symbolizes eternal truth, divine wisdom, red is the color of devotion, sacrifice, and divine love; white is for faith and purity; green symbolizes renewal of life, youth, immortality; and gold stands for spiritual riches, the victory of the soul.