

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

City or Town Peterborough State N.H. No. 1970
Church All Saints' Church. Date of September 8, 1941.
Donor and Address Completion Dedication on
Dec. 7, 1941 - Afternoon.

Architect Quality of Glass \$2300 (\$60 per foot)

Denomination Episcopal.
and Minister Mr. J. E. McKee, Rector Lib. 336.

Footage 38 feet. sight Sizes, full

Ventilators Bottom vents. (1 each lancet) Set by

Position in Church South Transept. (1 in each panel).

Height from floor 7 feet. Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass
Quality of light South.

Inscription Lancet 1 Lancet 2
Dedicated to the Greater Glory of God With gratitude for a Beloved Mother
and in Honor of the Blessed Virgin Mary Lyon Cheney Schofield.

Design wanted Staging
Shipping address Blue-prints
Received

Bill to Templets

Photos of Cartoons Mailed

General Information This window is to be devoted to the Life of Our Lady,
and Mr. Cleveland has suggested that we go ahead with subjects, showing
them a rough sketch when we have it planned out.
This window is to graciously compliment the Madonna Window.

(For Miss Redmond's window, Mr. Cram has suggested "The Visitation",
and Mrs. Schofield has suggested "The Prophecy" with the figure of Isaiah
and a medallion devoted to the Betrothal. She will let us know as soon
as it is finally decided. She plans to make her sketch and send it to
Mr. Cram. She will be glad to work with us in planning the window.)

Dec. 16, 1937. "This window is to be designed after the manner of the nave
windows, but with more enrichment. It is to be a decidedly blue window, and

Mrs. Schofield likes the idea of subjects chosen. She would like to have
a design that she could think about and talk about with her children.

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

Subjects suggested: Tracery piece - Coronation.

Left lancet: Beginning at base, Eight Beatitudes, Nativity of B.V.M., Annunciation, Shepherds.

Right Lancet: Presentation of B.V.M., Visitation, Magi. (See pencil notes on rough sketch suggestion.)

Mrs. Schofield phoned about details of the design, November 21, 1940 - She likes it on the whole, especially the Assumption and the Coronation, but she thinks there is too obvious a balance between the composition medallions. She thinks the Annunciation should be replaced by the birth of the Virgin.

C.J.C. says Mrs. Schofield wants blues like the Madonna window. She spoke also of having plenty of light coming through the window, and said that the Te Deum window is a little dark, even though it is in the south, and I spoke of using a new glass that has marked movements, bubbles and lumps that is brilliant on gray days and not too brilliant in full sunlight.

(Perhaps eliminate the third figure in the Nativity of Christ).

Dec. 11, Mrs. Schofield came in. Sketch to be restudied. Cartwright to suggest 3 subjects, and we are to write her a complete new list before making the sketch. See report of this date.

*See new subject suggestion for this medallion,
in letter of Dec 17*

December 17, 1940.

Mrs. Mary L.C. Schofield,
Beside Still Waters,
Peterborough, New Hampshire.

Dear Mrs. Schofield:

My recovery has not been as rapid as I could wish, but I have been studying the window and here are my suggestions for the medallions we discussed when you visited my studio.

For the small medallion in the upper part of the left panel - above the death of the Virgin - I should have the incident where - "Mary - placed in the arms of Saint John the shining palm and desired that he should bear it before her at the time of her burial". (Mrs. Jameson's "Legends of the Madonna", Page 337.)

For the opposite medallion, above the Assumption, I am thinking about the story of Saint Thomas and the holy girdle - "Thomas would not believe in the resurrection of the Virgin ... looking up to heaven he beheld the Virgin bodily in a glory of light, and she for the assurance of his faith flung down to him her girdle." (Legends of the Madonna, Page 338).

In the lowest medallion of the right panel - below the Nativity of Christ, I suggest The divine Appointment of Saint Joseph - "Joseph the carpenter, taking his staff in hand, ran out with the rest. When he appeared before the priest (Zacharias) and presented his rod, a dove white as snow, issued out of it and after settling on his head flew towards heaven. Then the high priest said to him 'Thou art the person chosen to take the Virgin of the Lord and to keep her for him'." (Legend of the Madonna, Page 304).

I should like to have your reaction to these ideas, and at your word I shall be eager to continue the new design.

With cordial greetings,

Sincerely yours,

rmh.

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Mrs. Schofield and Mrs. Streeter both especially like the fact that the effect of the second sketch is of a lighter blue than the original sketch. Jan. 17, 1941. Mrs. Schofield wrote: "In talking with Mrs. Streeter, I made a discovery. Perhaps, when I suggested that the upper left medallion should portray the traditional death of the Virgin, I had in mind Durer's famous etching, of which a copy hung in our hall of etchings at East Hill. I discovered that Mrs. Streeter recalled it very well and had always disliked it, and did not much like the introduction of that scene into the window.

It is not a point that I feel calls for the slightest insistence, and I want to ask if we can substitute the "Marriage of Cana". I think that can be so designed that it will balance the one of the Assumption. Of course, it will require a substitution for the subject of "St. John and the Celestial Palm".

I think Mrs. Jameson refers to portrayal of the first miracle in connection with the life of the Virgin, so it will not be an unusual idea."

Jan. 20. We wrote: "We are happy to know that you and Mrs. Streeter are pleased with the sketch and its lighter blue note. I am sure that Mr. Connick will... substitute the "Marriage at Cana" in place of the "Death of the Virgin".

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Design for the south window in the Lady Chapel,

All Saints' Church, Peterboro, New Hampshire.

This window is devoted to the life of Our Lady and is designed to graciously compliment the Madonna window over the Chapel altar. A pure blue is the predominant note in the color scheme, richly contrasted with deep ruby and brilliant vermilion, cool golds and greens, and a delicate thread of silver throughout the composition. Growing vine forms, suggesting the lily and the rose - symbols of the Blessed Virgin - pattern the field and outline the medallions, which are devoted to significant incidents from the life of Our Lady. (These are read from the lower left, alternately, across and up the lancets.)

The first small medallion, having a brilliant ruby field, symbolizes the Legend of Saint Anne and the nest of birds. "And she saw within the laurel bush a sparrow's nest, and mourning within herself she said, 'Alas! and woe is me!'" * The balancing medallion, in the companion lancet, represents the angelic Annunciation of the Birth of Mary, - to Joachim, tending his sheep at the Golden Gate. *see change*

Little figures at either side of these medallions and the corresponding medallions above, symbolize prototypes of Our Lady. The lower ones represent Eve and Rachel near Saint Anne, and Sarah and Ruth beside Saint Joachim; with Abishag and Bathsheba, and Judith and Esther above.

The second pair of larger medallions are devoted to the *Annunciation* of Our Lady, with the attendant holding the Infant Mary, and Saint Joachim at the left; and, at the right, the Nativity of Our Lord, with the attendant bearing the Christ Child, *with* and Saint Joseph nearby. Above are symbols of the

* "Legends of the Madonna" by Anna Jameson.

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presentation

~~Purification of Our Lady~~, and the Presentation of Our Lord in the Temple.

Here the ancient Simeon holds the Christ Child in his arms.

The larger medallions above are devoted to the *miracle at cana* ~~Descent of the Holy~~
~~Ghost~~ and the Assumption of Our Lady.

Above are symbols of the Descending Dove of the Holy Spirit, with
emanating rays of Divine *grace*, and the cloud-encircled, shining Gate of
Heaven. Adoring angels kneel at either side. *see change*

Culminating the entire group, is the Coronation of Our Lady in the
quatrefoil above, with ruby-winged Seraphim, symbols of Divine Love, at right
and left.

Both quatrefoil and lancets are surrounded by borders of conventionalized
cloud forms - accented with stars of Heavenly Glory.

Across the base of the lancets, a space is provided for the memorial
inscription.