

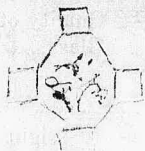
CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND  
LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

make card

City or Town Princeton, State N.J. No. 1948  
Date of Try to have April 8.  
Church Princeton University Chapel. Completion (April 15, 1937) Contract  
Donor and Professor A. M. Friend, Jr. Dept. of Art and Archaeology. MAY 16. Sure  
Address Mr. G. C. Wintringer, Controller of the University. Exhibit Apr.  
Mrs. Cyrus McCormick, 20 East Burton Place, Chicago. + early May  
Architect Cram and Ferguson, Boston. Quality of Glass \$7,500.00 (\$34.56 per ft)  
Denomination  
and Minister  
Footage 217 feet sight  
Sizes, full  
Ventilators Set by  
Position in Church Clerestory, nearest crossing, North. Sixth Bay.  
Height from floor 48 feet. Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass  
Quality of light North.  
Inscription MDCCCLIX / To the Glory of God / In Loving Memory of /  
Cyrus Hall McCormick / MCMXXXVI.  
(Verify from "Who's Who".)  
Design wanted Staging  
Blue-prints  
Shipping address Received  
Bill to Templets by Mullaney  
Photos of Cartoons Mailed  
General Information Sept. 1936. Mr. Cleveland said that the tracery shapes  
in all the clerestory windows are identical.  
The subjects: The Prophets Hosea, Jeremiah, Isaiah, Daniel and John the  
Baptist with small scenes and symbols.  
(This window is to be a memorial to Mr. Cyrus H. McCormick Born May 16, 1859 -  
Died June 2, 1936.)  
Be sure Mrs. McCormick sees the design, and perhaps also her sister,  
Mrs. Edward M. Mackey, 90 Commonwealth Avenue, Boston. Mrs. Mackey wants  
to see the window here also.  
The previous clerestory window had condensation gutters. This one also.

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

Professor Friend says: break away from dead windows except in scale.  
In color like top of Bunyan window with color in blocks and blue  
tints in larger background pieces with strong diaper or significant  
design in paint.



Jan. 19, 1937. THE FOLLOWING SUGGESTIONS MADE BY MRS. MCCORMICK: "In both figures of  
Jeremiah and Daniel, avoid the spotty appearance of the border decorations - of the  
over-garments - either by entirely eliminating it, or by subduing it to a degree  
where it surely isn't spotty.

Make the wording on the scrolls in English.

Likes the pieces of glass broken up - wants the window "delicate and lacy". Likes  
a blue window.

Tracery spots - rather than so pronounced an orange, make more toward ruby red.

Mrs. McCormick thought the memorial wording a little crowded. We want to make  
the inscription just as clear and legible as possible, and avoid a crowded appearance.

1948

Design for North Clerestory Window Devoted to the Prophets,  
Princeton University Chapel.

The theme of the design is announced in the central tracery pieces, the figure of Christ - Ecce Homo - surrounded by twelve flaming tau crosses to symbolize the twelve Minor Prophets.

In the smaller tracery pieces are two angels with symbols of the Passion, and stars and flames complete the upper areas of the window and relate themselves to the symbols and figures in the lancets underneath.

Each figure is arranged in characteristic design and color, and in accordance with venerable traditions in Christian Art, each Prophet holds a scroll inscribed with a significant text. Beginning with the left lancet is the figure of Hosea (whose mantle has fallen from his shoulder as a symbol of Israel's infidelity). He holds a scroll on which are the words "Quia Misericordium Volui, Et Non Sacrificium" (Hosea 6.6) - ("For I desired mercy and not sacrifice.") These words are also further symbolized by the medallion design underneath from Matthew 9:13, when Christ quoted the same words *to the Pharisees - as he sat at meat with publicans and sinners.*

Above Hosea in the six-pointed star form is his symbol, the broken idol.

The second figure, Jeremiah, holds the scroll inscribed "Vae Nobis Qia Peccavimus," (Lam. 5-16) - (Woe unto us that we have sinned) written at the destruction of Jerusalem.

Below, Christ is mourning over the City (Matthew 23:37). Jeremiah's best known symbol is the starry wand shown above his head.

In the central lancet, the figure of Isaiah dominates the entire group, and above his head is the figure of the seraph holding the coal of fire taken from the altar.\* On his scroll is inscribed the verse "Spiritus Domini super me".-(The  
\* (Isaiah VI 6, 7)

Spirit of the Lord <sup>Lord</sup> is upon me.) (Isaiah 61-1), which were the words read to the pharisees in the Synagogue by Christ (Luke 4-17), as shown in the lower medallion.

In lancet four, Daniel holds the scroll with the words "Cum Nubibus Caeli Quasi Filius Hominis Veniebat" (Daniel 7-13) - "One like the Son of Man came with the clouds of heaven", which are almost identical with the prophetic words of Christ before the High Priest. (Matthew 26:64).

The lower medallion suggests this prophecy and shows the High Priest rending his garments at such words of "blasphemy".

Daniel's best known symbol is the Lion shown in the six-pointed star above him.

Lancet five, Saint John the Baptist, whose symbol is the ~~lamb~~ on the book, holds the scroll "Ecce Agnus Dei, qui tollit Peccatum Mundi" - (Behold the Lamb of God which taketh away the sin of the world." These words were John's salutation to Jesus before the Baptism in the Jordan, which is represented in the medallion below his figure. (John 1-29).

An Angel holds the red robe of Christ.

The color scheme is designed to set forth in a well balanced contrast the cool and warm colors a suggestion of the sustained good will and hopeful good tidings of the Prophets.