

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

City or Town Manhattenville, State N.Y. No. 1797 <sup>1934</sup>  
 Church Chapel of Manhattenville College. Date of In place November 8 sure  
 Donor and Address ..... Completion .....  
 Architect Maginnis and Walsh, Boston. Quality of \$750. for the 300 for 3.  
 Denomination Roman Catholic. Glass \$14.42 per foot).  
 and Minister .....  
 Footage 52' in the three openings. sight  
 Metal casements are in. Swing vertically. Sizes, full .....  
 Ventilators Probably made by International Casement Co. Set by .....  
 Position in Church On North wall of Chapel.  
 Height from floor about 15" Protec- Groove Stone  
 Points of compass ..... tion Glass ..... Rabbet ..... Wood .....  
 Quality of light North.  
 Inscription .....

Design wanted ..... Staging .....  
 Shipping address ..... Blue-prints .....  
 ..... Received .....  
 Bill to ..... Templets .....

Photos of Cartoons Mailed .....  
 The 3 figures now wanted are: (1) St. Louis of France, (2) St. Julia Martyr (3) St. Teresa of  
 General Information The three windows are to be Faith, Charity (center), and Hope  
 Hope - little symbols above. It is a sort of Renaissance place - and  
 small figures in cartouches.

Description of Design, submitted September 25, 1934:.....  
 These designs are dedicated to the three great christian virtues, celebrated  
 in the Gospels and the epistles of Saint Paul, Faith, Hope and Charity.  
 These virtues are recognized in the cnetral figures of three universally  
 known and loved saintly characters, and reflected in symbols and symbolic  
 color.  
 The cneter window, dedicated to the greatest of the virtues, Charity, pre  
 ents the figure of Saint Elizabeth of Hungary, celebrated and revered for her  
 charity and devotion. Divine love and cmpassion are symbolized by the rose,  
 above, and the significant red of Saint Elizabeth's robe.

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

The inscription is from Cor. 14:1, "Follow after charity and desire spiritual gifts."

The left window is dedicated to <sup>Thomas</sup> ~~Saint Stephen~~ as the type of perfect faith. White, the color of divine faith, distinguishes the garments of ~~Saint Stephen~~ and the symbol of the chalice and cross, above.

*Meredith* The inscription is from Saint John's first epistle, V:4, "The victory which overcometh the world, Our faith."

*Julia* The third window, dedicated to Hope, presents the figure of Saint ~~Augustine~~ <sup>Augustine</sup>, symbolizing hope in the saving grace of Our Lord. The crown of hope ~~is~~ <sup>is</sup> above, and ~~his cope~~ <sup>his cope</sup> is green, the symbolic color of divine hope.

The inscription is from Psalm XXX:25, "Let your heart be strengthened, al-  
ye that hope in the Lord."

The designs are executed in the spirit of the Renaissance, reflecting the classical character of the architecture, and particularly effective as sources of delicately controlled luminosity.

October 10, 1934. Mr. Connick wants the background cut without having it stuck up. The time that would be taken for sticking up can be put in painting. He suggests that it might be cut by gage, although he does not want it too stiff and set looking.