

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

City or Town Lewiston, State Maine. No. 1874
Church Bates College. Chapel. Date of
Donor and Mr. Harry Willison Rowe. Completion
Address Norman E. Ross, Bursar.
Mr. Carlson is one of trustees of the Collidge. Quality of See other side *
Architect Coolidge and Carlson, 89 State St. Boston. Glass 7525
Denomination
and Minister each

Footage sight
Sizes, full

Ventilators in all the short lancets in both kinds Set by
of windows.

Position in Church Chapel windows. 8 aisle window groups.

Aisle, about 8' Protec- Groove Stone
Height from floor tion Glass Rabbet Wood

Points of compass Aisle - 4 east and 4 west.
Quality of light

Inscription

Design wanted Staging

Shipping address Blue-prints
Received

Bill to Templets

Photos of Cartoons Mailed

General Information Develop subject plans and rough sketch suggestions for the
windows. Nothing definite can be done until next Spring, but keep in
touch with Mr. Carlson.

Width of colored border from stone to outside of lead varies from 1 5/8" to
1 7/8" (took seven or eight measurements.).

Width between stone jambs 21 3/4"

Size of panes from center to center of lead, 4 5/8" x 6 5/8"

Width of lead 1/2"

4 panes to each sash.

There are eight aisle window groups, two of each kind on each side, alternat-
ing. They are about eight feet from the floor, east and west. They begin
with larger ones nearest the chancel end.

There is a big seven lancet window in the front which is partly obscured

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

by a balcony in that end. The opposite window of five lancets in the chancel was made by Connick in 1913 - grisaille.

We should work on a plan of subjects for the entire group, and make rough sketch suggestions for typical groups. It is possible that one class might put in part of one window, and another class develop other parts.

"Every year there is a graduation class that wants to make a gift of \$500 or so to the Collidge. . . . Glass is now in and is a very satisfactory color combination of amber field in various shades (very pale) and a narrow border of strong color in irregular lengths."

Stone mullions. Glass now in amber with narrow border, (3/4 clear of red and blue with an occasional green.

December 14, 1937 - See notes of this date in description file, about remaining windows so far planned in the chapel. (3 sheets).

Also, description "Enrichment of aisle, etc."

Coolidge and Carlson, Architects

It is our thought to symbolize in the eight windows the seven Liberal Arts of the Middle Ages and their leader, Philosophy; together with the arts and crafts accompanying the sciences, following their development through to comparatively modern times.

Figures and medallions in pure, brilliant color designed to be inserted in the present leaded glass would enrich the windows in a distinctive manner without disturbing or unbalancing the general effect as the work progresses.

Two sketches of the alternating types of windows from the accompanying scheme A are presented. In the first, the allegorical figures of Philosophy and Grammar are represented with their traditional symbols - Philosophy with the book and sceptre (as Queen of the Arts), and Grammar with the Whip. The figures are crowned to represent the dignity of their position. These and the other figures of the group are closely related to traditional representations. Boethius and Viollet-le-duc refer to a figure of Philosophy bearing similar symbols, in the sculpture of the central doorway of Sens Cathedral. Ancient attributes of the seven Liberal Arts - Grammar, Logic, Rhetoric, Geometry, Arithmetic, Astronomy, and Music - are described by Martianus Capella.

For the alternate windows (second sketch), medallions symbolizing Agriculture (Adam), Metallurgy (Tubal Cain, the bell maker), and Cattle Raising (Abel) are suggested much in the spirit of those in the north porch at Chartres, and also in the moldings of the rose window of the north porch of Rheims.

This plan as developed in scheme A represents Solomon, the builder of the Temple, for Architecture; Saint Luke, who according to legend is reputed to have been an artist, for painting; and Michelangelo for sculpture.

Dante represents poetry; Shakespeare, drama; and Chaucer, literature.

Coming to more modern times and studies in which Bates College excels, Botany is symbolized by Linnaeus; Engineering by Watt; and Chemistry by Pasteur.

In the larger opening over the central member of each of these four groups

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In the larger opening over the central member of each of these four groups might be represented symbols of the four seasons, spring, summer, autumn and winter; or of the four mediaeval elements, earth, water, air and fire. Following the latter plan, over the symbol of metallurgy could be placed the element of fire.

An alternate scheme designated as B suggests a development of the Liberal Arts and Philosophy in a somewhat different manner. Rhetoric would be symbolized by an allegorical figure and by its great exponent, Cicero; Logic, by Aristotle; Grammar, by Donatus; and Philosophy, by Virgil; Euclid is represented as the great Geometrician; Boethius stands for Arithmetic; Ptolemy for Astronomy; and Pythagoras for Music.