

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

City or Town New York City. <sup>406 8000</sup> <sub>406</sub> <sub>3940</sub> State N.Y. No. 2089

Church Church of Saint Vincent Ferrer, 869 ✓ Date of August 1, 1939. ✓  
Donor and Lexington Avenue, N.Y.C. Completion

Address Elliott L. Chisling, Architect, Room 2211, ✓  
Architect 370 Lexington Av. New York City. ✓ Quality of \$8000.00 ✓

Denomination Roman Catholic. ✓ Glass (\$19.70 per foot). ✓

and Minister Very Rev. J.A. Nowlen, O.P. Rector. ✓

Footage 406' ✓ <sup>sight</sup> Sizes, full

We plan to have a large ventilator in the base of the central lancet of each  
Ventilators clerestory group, as we did in the first set by  
two clerestory windows. (11/17/38). SEE NOTE BELOW\*

Position in Church South clerestory. (next to the one in place with St. Albert Great)  
11/10/38

Height from floor 35' ✓ Protection Glass None ✓ Groove Stone  
Rabbit Wood

Points of compass  
Quality of light South. ✓

Inscription

Design wanted Soon. by Dec. 1 at least. ✓ Chesebro, Whitman Co. Inc.,  
38-21 12th St. Long Island City  
Staging N.Y.

Shipping address Received from Mr. Chisling.  
Blue-prints ✓

Bill to Templets James Mullaney.

Photos of Cartoons Mailed

General Information Center: Saint Antoninus (an apostle of Blessed Laurence of  
Ripafretta 1359-1457), Archbishop of Florence, that gracious and kindly  
character who inspired the work of the great painter, also a famous  
Dominican, Blessed Fra Angelico. ✓

Left: Blessed Laurence of Ripafretta 1359-1457, Confessor:  
Right: Fra Angelico. ✓

The beauty of having the group so arranged is related to the fact that  
~~both Fra Angelico and Antoninus were closely associated with Blessed~~  
Laurence. In an excellent book "Short Lives of the Dominican Saints", is  
an account of Blessed Laurence's life in which the following words occur: -  
"He had a wonderful capacity for discovering the special aptitude of  
each of his disciples; thus he advised Saint Antoninus to devote himself to  
study and Blessed Peter of Tiferno to contemplation; whilst he counselled

\*Or three smaller vents (3' x 1') in three bases (see contract).

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

Fra Angelico and Fra Benedetto to cultivate their talent for painting. 'for it is not only by preaching that we persuade men to practise virtue and avoid vice, but also by the arts, and specially by music and painting.'".

Note: In the nave there are four variants of tracery and these variants repeat on the North side, in directly opposite positions. 11/10/38

SEE FULL DESCRIPTION IN FILE AND ON BACK OF SKETCH.

From Father Nowlen's letter of January 24, 1939.

SOUTH CLERESTORY WINDOW: (1) Fra Angelico is shown with a halo. This symbol, like the titles - saint, blessed - may be attributed only to those whom the Church has beatified or canonized. Fra Angelico is neither a Saint nor a Blessed.

(2) In his description of the middle lancet, Mr. Connick seems to lack knowledge of St. Antoninus and the Convent of St. Mark. Pere Mortier (in Saint Antonin) says: "Cosmo de Medici was the treasurer St. Antoninus the architect. Accustomed to the splendors of his own palace, fond of display and rich, Cosmo wished to build for his friend a vast and comfortable monastery. The Prior was adamant. He drew the plan, decided the dimensions and superintended their execution in order

to prevent any surprises on the part of his treasurer". It was by order of St. Antoninus that the cells were enriched with frescoes by Fra Angelico.

Mr. Connick has put below the figure of St. Antoninus a ship as his symbol. I cannot imagine where he got the idea that there is such a symbol of the Saint. In the most complete work on the symbolism of the saints, he has been represented symbolically in a boat going down a river.

Since there seems to be no authority for a ship as a symbol of St. Antoninus, and since so much that the design tells is related to the Convent of St. Mark, perhaps the Lion of St. Mark - which is seen over the entrance to the Convent - would be a good substitute for the ship in the design.

In the SOUTH CLERESTORY WINDOW - Number One is absolutely correct. Fra Angelico should not have the halo; Number two seems to me more of a quibble with the explanation rather than the window itself; Number Three may easily be rectified by terming the symbol of a boat rather than a ship (On this latter I would prefer to be informed).

It is a most constructive criticism and I am sure that you will be pleased to have these pointed out before the work has progressed too far.

Feb. 2, 1939.  
Mr. Connick's  
reply:

The South Clerestory Window: (1) Fra Angelico, according to the Catholic Encyclopaedia, has the title "Blessed Fra Angelico Giovanni da Fiesole". Also, according to the Catholic Dictionary, Page 44, he is given as "Beatified - known as 'Il Beato'". The authority for this is Cyprian Emanuel O.F.M. PH.D. of Cleveland, Ohio.

This being the case, he could have a golden circle in place of the more solid nimbus. My authority for this is The Very Reverend Father M. C. Nieuwbarn O.P. in his splendid little book "Church Symbolism".

Of course this is not an important matter, except in the consideration of balance in design.

(2) It is true that for the moment I had overlooked the importance of the Convent of Saint Mark in relation to Saint Antoninus, and I think that it would be well to replace the ship (or boat) with the Lion of Saint Mark's.