

*General Sheet - for not much used*

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

City or Town Omaha, State Neb. No. 2511  
Church St. Cecilia's Cathedral. Date of 2 or 3 Summer of 1947  
Donor and Completion all in 1948 if necessary  
Address Mr. William L. Steele, Kimball, Steele, and Sandham, ~~Steele~~  
Architect 625 Electric Bldg, Omaha. Quality of \$5000.00 (26.88)  
Denomination Roman Catholic. Rev. Ernest Graham. Glass 7/12/45. First year,  
and Minister Rt. Rev. E. J. Hunkeler (Monsignor.) the prior. Perhaps  
high but prior later,  
Footage 186 feet. sight (1/15/46)  
Sizes, full

Ventilators 3 vents in bottom. Set by

Position in Church 8 clerestory windows.  
Height from floor 44½ feet Protec- Yes. See report Groove Iron frame  
tion Glass of 1/15/46 Rabbet Stone in place.  
Points of compass See attached notes in folder. Wood  
Quality of light 4 north, 4 south

Inscription No inscriptions in clerestory windows (1/15/46)

Design wanted Staging  
Shipping address Blue-prints  
Received

Bill to Templets See letter

Photos of Cartoons Mailed

General Information Christ and incidents - Beatitudes.

Mr. Steele wrote: "...these windows must  
be not only luminous but really LIGHT.  
~~Bishop Ryan likes the idea of using the~~  
~~8 Beatitudes for the theme, and suggests~~  
~~that the windows should be a very~~  
~~delicate tracery with a single medallion~~  
~~in the center, - the figure of Our Lord~~  
~~to appear in each of the windows whether or~~  
~~not we use the medallion scheme.~~

See C.J.C.'s notes made in

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

List of subjects (letters of July 5, and July 12) from Mr. Steele.

- It is suggested that each window should clearly bear the title of the hymn it represents. "Just a random thought: - a recurring motif in all the windows of singing angels, or angels bearing trumpets?" - "rather simplified detail, so as to insure easy "readability" from the floor, and if the color-range would be made from a less opulent palette than the rose window the difference might well be reflected in the price." XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
- 7-11-68

Oct.30,1945. Typical design - "...symbol of the Magnificat. The small figure of the Child is a very important part of the design, suggesting much more than the Visitation. It symbolizes the Birth of Christ as the heart of the Magnificat. The attendant angels would constitute a recurring motive throughout the windows in varying forms and color....kept the whole scheme light and brilliant, but at the same time colorful!

Notes for Mr. Svendsen, re: Saint Cecilia's Omaha.

### Clerestory

#### Te Deum Laudamus:

Should represent God the Father in Majesty and Splendor, instead of Christ in Majesty, since the hymn is addressed primarily to the first Person of the Blessed Trinity. Be certain to make the necessary change in the symbols.

#### STABAT MATER

Sketch not accurate in interpretation of hymn. Main idea: every Christian should be inspired by Mary's example on Good Friday to accept the crosses of his daily life with resignation and fortitude. See Mr. Steele's drawing, to help in a new approach. Father Graham said, "I see no particular reason for the angel, suggesting Mary Queen of the Angels. Archbishop Ryan is also afraid that your design of the crucifix which extends into the upper section of the window would make this window too powerful and outstanding in relation to the others."

Mr. Steele wrote: "We are sending you photostat of the suggestion for 'Stabat Mater'. Instead of the conventional 'Crucifixion' we are suggesting the figure of the Blessed Virgin as the principal character. The hymn is a meditation and a prayer most of which latter part is directed to Mary as the chief human figure in the Passion of Christ and the patron par excellence of redeemed humanity. The Crucifixion itself, as indicated, is intended to suggest the thought of a mater dolorosa. The lay figures suggest the rank and file of the Church Militant; the little angelic figure is to suggest the role filled by Mary as Queen of Angels (see Father Graham's comment above). This prerogative of Mary does not appear in this hymn, but may be fairly implied as belonging to any complete meditation on the fruits of the Passion of Our Lord." (Note: we said we thought his suggestions excellent, it only needs certain adaptations to stained glass design, scale, stained glass design and adjustments in scale to bring

VENI SANCTE SPIRITUS Too literal and historical. In hymn no reference is made to descent of Holy Spirit upon Apostles. It is a prayer that the Holy Spirit come and abide in the souls of all Christians. Hence we suggest that you portray the Holy Spirit coming into the hearts of all the members of the Church which would be represented by the pope, a nun, father, mother and child - clergy, laity and children.

#### PANGE LINGUA GLORIOSI (Daily Missal P. 1042)

Thru some misunderstanding you have taken the wrong hymn. The Pange Lingua for our window is the great hymn composed by Saint Thomas for the Feast of Corpus Christi and now used in part for every Benediction service. See picture which Father Graham enclosed to give an idea of what this window should express. "We do not think it is necessary to represent the Last Supper. We think Our Saviour represented as the great High Priest holding the Host will bring out the great truth of the hymn that Christ still abides in the world through His real presence in the Blessed Sacrament. What do you think of the two angels in this window represented holding lighted

\*it in best relationship to the other windows

- 2 -

candles?" (We said we liked this idea of the angels holding  
lighted candles.)

Inscriptions

Father Graham wrote: "I notice that your inscriptions in all the designs are to be placed under the window. In the Magnificat Mr. Connick has part of the inscription above the window. We believe there should be uniformity. It would be satisfactory with us to change the Magnificat inscription to the bottom. I believe the inscriptions should be kept as short as possible and the lettering large as possible."

2 illustrations attached to  
Lundgren's copy  
Also - Mr. Seeto's drawing  
for Statist Heater

"Gloria in Excelsis Deo".

Glory be to God on high, and on earth peace to men of good will.  
 We praise thee, we bless thee, we adore thee, we glorify thee.  
 We give thee thanks for thy great glory. O Lord God, King of  
 Heaven, God the Father Almighty. O Lord Jesus Christ the only  
 begotten Son. I Lord God, Lamb of God, Son of the Father. Thou  
 who takest away the sins of the world, have mercy on us. Thou  
 who takest away the sting of the world, receive our prayer. Thou  
 who sittest at the right hand of the Father, have mercy on us.  
 For thou only art Holy, thou only art Lord, thou only art Most  
 High, O Jesus Christ, with the Holy Ghost, in the glory of God  
 the Father. Amen

Note for Pat.

(Please attach to sketch material)

Re: Omaha, Nebraska.

St. Cecilia's Cathedral.

Clerestory windows.

*Letter from Mr. Steele:*  
Second window: Gloria in Excelsis Deo - "In reference to the scene of  
 the Nativity, it is the pastor's thought that the figures attendant  
 at the side of the Christ Child should not be those of the Blessed  
 Mother and St. Joseph, but rather the figures of a Jewish shepherd  
 and one of the Wise Men. The shepherd would be representative of the  
 Jewish race who, prior to the birth of Christ, fully believed that  
 the Saviour was for the Jews alone. The wise man would be  
 representative of the peoples of the world-at-large, pointing to the  
 universality of Christ. Fundamentally, in the eyes of the Church,  
 the purpose of the incarnation was to give glory to God through the  
 salvation of mankind. Therefore, it is suggested that the eyes and  
 arms of the infant be raised heavenward, as a gesture of praise to  
 the Heavenly Father. This action is identical to that performed by  
 the priest in the Mass when he intones the Gloria in Excelsis Deo."

Note: the first four ordered are - in this order:

"The Magnificat"

"Stabat Mater"

"Gloria in Excelsis Deo"

"Te Deum Laudamus".

Omaha, Nebraska. St. Cecilia's Cathedral.

Clerestory windows - subject suggestions.

#1. (nearest altar on Gospel side).

"The Magnificat" - design made. For description, see letter to Mr. Steele, October 30, 1945.

#2. (Second from altar on Gospel side).

"Gloria in Excelsis Deo"

"The Nativity" - with the Infant Jesus in the manger, with ~~Mary and Joseph~~ (with insert above, a symbol of "The Sermon on the Mount" - with 8 Beatitude Crosses surrounding the incident, for the eight Beatitudes, as an eloquent symbol of the life of Our Lord on Earth. *Insert Stephen's wisdom See note from Mr Steele.*

Inscription: (words sang at the birth of the Saviour by the Angels) -  
"Gloria in excelsis Deo (Glory to God in the highest  
et in terra pax hominibus and on earth peace to men of good will).  
bonae voluntatis." (Roman Missal P.7).

#3. (Third from altar on Gospel side).

"Stabat Mater"

"The Crucifixion" with Mary and Saint John. (Possibly the other two crucifixions - good and bad thief - soldiers with sponge and spear. (Perhaps have the 7-branched candlestick for the Seven Last Words, and the 7 swords for the Seven Dolours.

Inscription: "Stabat Mater dolorosa  
Juxta Crucem lacrymosa,  
Dum pendebat Filius."

(At the Cross her station keeping  
Stood the mournful Mother weeping  
Close to Jesus to the last.)  
(Hymns of the Breviary and  
Missal" P.132 - first three  
lines).

#4. (Fourth from altar on Gospel side).

"Victimae Paschali"

The Risen Christ. Below, sleeping soldiers) Perhaps also The Agnus Dei. Possibly Peter and John at the sides

Inscription: "Victimae Paschali  
laudes immolent Christiani".

(Christ the Lord is risen today  
Christians, haste your vows to  
pay.).  
(Hymns, P.141.

#5. (Fourth from altar on Epistle side).

"Veni Sancte Spiritus" (The Pentecostal invocation).

Whit Sunday - The coming down of the Holy Ghost on the Apostles, as promised by Christ. The Blessed Virgin, surrounded by the Twelve Apostles - tongues of fire above their heads - and the Dove of the Holy Ghost above.

Inscription: "Veni, Sancte Spiritus,  
Et emitte coelitus  
Lucis tuae radium."

(Holy Spirit, come and shine  
On our souls with beams divine).  
(Hymns - P.159 - first lines).

- #6. (Third from altar on Epistle side).  
"Pange Lingua" (a window of the Blessed Sacrament - Christ really present in the Holy Eucharist.).  
 Priest at offertory of Mass, giving Holy Communion - with small symbol of Last Supper, Institution of Blessed Sacrament).

Inscription: "Pange lingua gloriosi  
 Lauream certaminis,  
 Et super Crucis trophaeo  
 Dic triumphum nobilem".

(Sing, my tongue, the glorious  
 battle  
 Sing the last, the dread affray;  
 O'er the Cross, the victor's  
 trophy,  
 Sound the high triumphal lay.)  
 (Hymns. P.126 - first lines).

see P. 1042  
 Daily Missal

- #7. (Second from altar on Epistle side).  
"Dies Irae" (A symbol of the Last Judgment).  
 God seated as judge with the just on His right hand, and the condemned on His left hand (distinguished perhaps by color) - The Scales of Justice - or a small symbol of Dives and Lazarus for the Just and Unjust man.

Inscription: "Dies irae, dies illa,  
 Solvet saeculum in favilla"

(That day of wrath, that dreadful day.)  
 (Hymns P.202 - first lines).

- #8. (first window from altar on Epistle side).  
"Te Deum Laudamus" - Great paean of thanksgiving, the "grand finale."  
 A Te Deum group, Seated figure of Christ in Majesty, - above and at either side seraphim and cherubim (Christ surrounded by saints, etc.

Inscription: "Te Deum laudamus: te dom-  
 inum confitemur

...  
 Sanctus, Sanctus, Sanctus,  
 Dominus Deus Sabaoth."

(We praise Thee, O God; we  
 acknowledge Thee to be the Lord.

...  
 Holy, Holy, Holy, Lord God of  
 Sabaoth.).

(Hymns - P.44 - first and fifth  
 lines.)

Design for Clerestory Window - "Dies Irae"  
 Saint Cecilia's Cathedral,  
 Omaha, Nebraska.

The seventh window in the clerestory, "Dies Irae" - symbol of the Last Judgment, represents God in judgment, with the just on His right and the condemned on His left, distinguished by significant color.

Saint Michael is in charge of the just, and Satan the condemned. These small figures suggest Dives and Lazarus.

Above, the symbolic crowns of Victory and Doom, upright and reversed; and the lily of purity flowers at the center. The scales of justice form a significant symbol over the central panel.

Design for Clerestory Window -  
 "Te Deum laudamus",  
 Saint Cecilia's Cathedral,  
 Omaha, Nebraska.

The "Te Deum laudamus" - hymn of Thanksgiving - completes the series of clerestory windows.

The seated figure of God the Father in Majesty and Splendor is surrounded by figures of the Old Testament, patriarchs and prophets (distinguished by the broken rays of light rather than by halos) and the apostles and saints, representatives of the glorious company of worshippers.

They, in turn, are flanked by Seraphim, the dominant member of this choir above.

Aug. 9, 1946. to Fr. Graham: "We have been devoting much earnest thought to the presentation of the great hymns of the Church in their fullest and clearest significance, and would like to share with you our rough sketches suggesting the general arrangement and themes as we have them in mind. We have experimented with the introduction of a great deal more material, elaborating the themes and perhaps adding considerable literary significance, but every time we come back to simple and direct presentations that can be easily understood by all who will see the windows.

The plan has of course been very well established in the design for the first window - The Magnificat. The second (in order of position in the Church) "Gloria in Excelsis Deo" is dominated by the central figure of the Christ Child, amid the descending rays of the Star of Bethlehem, with arms upraised in a gesture of praise to the Heavenly Father.

Beneath the thatched roof, suggesting His humble birth, the figures of the shepherd and the wise men kneel before the Holy Child. Eight stars suggest the Beatitudes which Christ gave to mankind as the way of true Christian living, exemplified by His own life.

Angels of Praise again are represented at either side and other small members of the angelic host kneel beside the scrolls which would be inscribed with the text of the theme.

It seemed to us that the figure of Christ should be elevated in the third window (the second one ordered) and we are eager to know how you like this idea. The composition would include Our Lady and the Beloved St. John with angels of Prayer bearing censers at either side. The text would be on the scroll below, and would perhaps have to be a little shorter to insure legibility.

The fourth window, "Victimae Paschali" works out very well, I think, with the sleeping soldiers and the radiant angel balancing the Cruciform banner. This would complete the Gospel side. The Pentecostal window would start the Epistle side. Our Lady is surrounded by the twelve Apostles and their twelve Flames are ranged in line below the symbol of the Descending Dove of the Holy Ghost.

The sixth, the Blessed Sacrament window, presents the priest giving Holy Communion, with a small symbol of the Last Supper above the communicant.

The seventh, "Dies Irae" - symbol of the Last Judgment - represents God in judgment, with the just on His right and the condemned on His left, distinguished by significant color. St. Michael is in charge of the just and Satan, the condemned. These small figures might well suggest Dives and Lazarus. Above are the symbolic crowns of Victory and Doom, upright and reversed; and the lily of purity flowers at the center. The scales of justice form a significant symbol over the central panel.

The "Te Deum laudamus" - hymn of Thanksgiving - completes the series. The seated figure of Our Lord in the brilliant aureole is surrounded by figures of the Old Testament, patriarchs and prophets (distinguished by the broken rays of light rather than by halos) and the Apostles and saints, representatives of the glorious company of worshippers. They in turn are flanked by Seraphim, the dominant member of this choir above. In the finished design, I think we could introduce the Cherubim. Perhaps at the top, or in alternating ones at the sides. ..."

Feb. 12, 1947. "As planned, the Gloria in Excelsis Deo theme is dominated by the radiant central figure of the Christ Child, with arms upraised in a gesture of praise, amid the descending rays of the Star of Bethlehem. Beneath the thatched roof, suggesting His humble birth, the figures of the shepherd and the King kneel before the Holy Child. Above, are the tables of the law on Mt. Sinai, to typify Moses as a prototype of Our Lord and His Sermon on the Mount (a suggestion from the Sistine Chapel frescoes). Around this symbol are eight-pointed stars of the Beatitudes, which Christ gave to mankind as the way of true Christian life. Angels of praise and prayer are designed at either side, and other members of the angelic host kneel beside the scroll bearing the significant text. (INSTEAD OF TABLES OF LAW, use combination of the traditional symbols of the God the Father and the Holy Ghost, which, with the Christ Child below, would complete the Trinity.)

"The Blessed Virgin is the dominant character in the Stabat Mater window, with her hands extended over figures suggesting the rank and file of the church militant. The Crucifixion is represented at the left, balanced by the gates of Jerusalem, recalling the scene of Our Lord's Passion. The coronation of the Virgin above is suggested by the last few lines of the Hymn, "Victory's crown in Mary's hand". The accompanying angels further imply the heavenly attainment."