

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

City or Town San Francisco, State Cal. No. 2601

Church Grace Cathedral Date of Completion October 1, 1945.

Donor and Address Edwards

Architect Lewis P. Hobart, 525 Market St. S.F. Quality of Glass \$9,265.00 (\$39.09) \$100 extra for bronze*

Denomination Episcopal.

and Minister Rt. Rev. Karl M. Block, D.D.

Footage 237 feet. sight Sizes, full

Ventilators Set by

Position in Church Aisle, second from south transept.

Height from floor 17 feet Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass

Quality of light South.

Inscription In loving memory of

James W. Edwards

and

Frances C. Edwards

(See letter of August 2, 1945.)

Design wanted Staging

Shipping address Blue-prints Received

Bill to Templets

Photos of Cartoons Mailed

General Information *We are to use bronze bars and tees if War Production Board permits.

"Joy" - with dominating figures of Saint Catherine of Siena and Saint Francis.

See floor plan, and photograph of the Love window in place.

(St Catherine in place of St Cecilia)

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

The South Aisle window - Joy

The aisle windows have for their theme the Twelve Fruit of the Spirit. This theme has held a distinctive place in the expression of Christian ideals from a very early period. Developing from the fundamental Christian idea of inner struggle between Virtue and Vice, it found almost perfect expression in the art of the great Gothic cathedrals, notably at Paris, Chartres, and Amiens.

The category of Virtues, at first varying according to period and locality, eventually crystallized in the Twelve, called the Fruit of the Spirit: — Love, Joy, Peace, Patience, Gentleness, Goodness, Steadfastness, Meekness, Faith, Modesty, Temperance and Purity.

Each of the twelve windows is dedicated to one of these Virtues, announced by a symbolic figure in the upper dominating rose and reflected in the characters of two saintly figures in the lancets below. The spiritual quality of the Virtue is also suggested in the design itself, and expressed throughout in the significant use of symbolic color.

In this window - second from the crossing - the symbolic figure of Joy, as in the great rose window at Paris, holds the symbol of a white eagle, also repeated in the cusps. The spiritual quality of Joy is reflected throughout the composition in glowing whites, reds, and brilliant golds and greens, in the spirited character of the design, the background lily motif, and the singing angels accenting the borders.

The dominating figures represent Saint Catherine of Siena and Saint Francis of Assisi. Saint Catherine, robed in blue and white, bears the lily of purity. At her feet is the jewelled crown offered her in a vision and which she rejected, - while the crown of thorns that she gladly received encircles her traditional symbol above, the flaming heart surmounted

by the Cross.

The lower medallion symbolizes her vision of Christ enthroned, accompanied by Saint Peter, Saint Paul and Saint John the Evangelist. Beside her is her brother, Stefano, who recalled her to this world.

In the second medallion, Saint Catherine intercedes for the two robbers being taken forth to execution. So eloquent and persuasive were her words that their hearts were softened and they died repentent.

The upper medallion symbolizes her kindness toward the poor and afflicted, and especially toward one unfortunate woman to whom she ministered, carrying wood in her own arms to make a fire on a cold, winter night.

Saint Francis wears the Franciscan habit, the monastic grey expressed in soft blues and greens. About his figures of birds symbolize his love of God manifested in nature.

Symbols related to his reception of the Stigmata, appear above - the crown of thorns, Cross, and pierced hands. The first medallion represents the Renunciation of his inheritance. The replacing of his cast off finery with a simple cloak suggests the transformation of his spiritual character.

In the second medallion, Saint Francis sings the praises of God in company with a nightingale. His disciple, Leo, who was ashamed to join the chorus of praise, stands abashed.

The third medallion celebrates Saint Francis' kinship with all created things through the beautiful legend of his sermon to his friends, the birds.