

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

May 1 1951
East

City or Town Waco, State Texas, No. 2692
 Church Browning Library, Baylor University. Date of Dedication May 8, 1950
 Donor and Address Wyatt C. Hedrick, Architect and Engineer. Completion Contract May 1, 1950.
 Architect (Miss E. Koeppe), Fort Worth, Tex. 11 windows in Treasure Rm: \$24,000
 Denomination and Minister Quality of \$2000 each window
 Footage 38' each. # Glass except #6 (Grammarian) which is 3500 ~~2500~~ ~~3000~~ ~~3500~~
 Ventilators Three front windows in the Treasure Room, #1, 2, 3, on the chart (we do not
 Position in Church 5 side ones, Nos. 4, 5, 6, 7, 8; and 3 on back, Nos. 9, 10, if find).
 Height from floor 5 1/2' Protection Glass 3500 Groove Stone Rabbet Wood
 Points of compass 5 side ones VW; ~~2961~~ ~~2500~~ ~~#2988~~
 Quality of light 5 side ones VW; sight #1 - April 2500 Sizes, full See letter 3/31/47
 Inscription See inscriptions on other side.

Design wanted _____ Staging _____
 Shipping address _____ Blue-prints _____
 _____ Received _____
 Bill to _____ Templets _____
 Photos of Cartoons Mailed Floor Plan on Sheet #2690

General Information Dr. Armstrong wrote: Oct. 18, 1945: "...You did such marvelous work at Princeton in the Epics that I thought for the Treasure Room I would choose the idea of the Epic. There are twelve books but you need re-read only four: - Book I, The Introduction, then the books headed Pompelia, Caponsacchi, and the Pope. I would not want any of the murder or the sordidness depicted. Of course, at our figure \$2,000 each window, we would have nothing so elaborate as the Princeton windows, but for our clientele it would be just as well not to be too symbolic, and not to have too many figures in each window. The three front windows, numbered above 1, 2, 3, are as follows:

PRELIMINARY SUGGESTIONS

1. Dedicated to Mrs. Nannie E. Boggess - could be founded on these lines from Pompelia. "The light I saw shine through her eyes was her soul."
 (C.J.C. has questioned this subject.)

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

2. Earl B. Smith, a gentleman blameless in soul - a Sir Galahad in life. These lines from the very end of Pompelia seemed most appropriate, especially the last two and a half.

"So, let him wait God's instant men call years:
Meantime hold hard by truth and his great soul,
Do out the duty! Through such souls alone
God stooping shows sufficient of his light
For us i' the dark to rise by."

(Donor is Mrs. Rosalind K. Smythe).

3. The third, I am not so sure: The lady whose children are dedicating this window is very prominent, still living, and the family may be hard to please. It should be taken from the Pope section.

All the windows of the Treasure Hall have been conceived as a single harmonious group, and each has been designed in direct relation to the others. This is not only true of the general composition, but in color relation each complements its neighbor and depends upon it for a portion of its success.

If you will study the designs in groups, that is the five in the long facade and the two groups of three each, you will readily see how beautifully this inter-relation has been worked out, - much like the movements of a symphony. It would be disastrous to omit or

break into the arrangement.

Following the sequence of numbers you had suggested, let us begin with the three windows at the far end of the Treasure Hall. These are designated from left to right, 1, *1. "My Last Duchess"*; 2, "At the 'Mermaid'"; 3, "At the 'Mermaid'".
- 1/25/47

1 and 3 are beautifully balanced and contrasted with the central composition, 2, - with an interesting counter-change of color, ruby and blue, throughout the borders and medallions; the central one in more static composition.

Significant motifs are introduced in the foliated borders related to each theme.

This same plan of color counterchange and motif is continued through the entire group, with pleasant variations.

An outline of the subject-material is inscribed on the tracing-paper cover-sheet over each design, but you will readily recognize the significance of each window.

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1. "My Last Duchess"

In Number 1, ~~"My Last Duchess"~~, Fra Pandolf, the white mule and the cherry orchard are indicated in the principal medallion with the curtains drawn aside from the dominant painting of the Duchess. The angelic figures of the smaller medallions below bear the fortress and lion symbols of fortitude which are repeated through the cherry blossom border. The significant text is taken from the first lines of the poem -

"That's my last duchess painted on the wall,
Looking as if she were alive; I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands."

Number 2, the central window, is devoted to symbols of Michal, Constance, and Elizabeth Barrett Browning.

The dominant central figure of Mrs. Browning is accompanied by birds and angelic wings to suggest the theme, "Half angel and half bird". She bears the symbol of the ring and book.

Constance is indicated in a balcony and she holds a rose, while the vine near Michael suggests "drooping vines their grapes bow down". At their feet are the flowering roses, and the angelic figures below again hold roses.

The border of orange blossoms, symbol of purity is enriched with figures of singing angels and birds. The text is from the Ring and Book -

"O lyric love, half angel and half bird

And all a wonder and a wild desire

Boldest of hearts that ever braved the sun

Look sanctuary within the holier blue."

In Number 3, the dominant figure of Shakespeare plucks a rose under the sign of the Mermaid, while his contemporaries are represented at table nearby. The angel figures hold symbols of Brother Sun and Sister Moon, and through the Morning Glory motif in the border are related symbols - sunrise, the anchor of hope, and the barred portal.

The text for this window symbolizing optimism is from the twelfth stanza of "At the Mermaid":

"I find earth not grim but rosy,

Heaven not grim but fair of hue.

Do I stoop? I pluck a posy.

Do I stand and stare? All's blue."

Proceeding down the length of the room from right to left, window Number 4, is devoted to Glean surrounded by his achievements and confined by the dark clouds of an incomplete pagan philosophy through which breaks "Painful" the dawn of Christianity. The angels with crystal balls below symbolize the future. The lily border - "lily on lily, that o'erlaced the sea" - is interspersed with symbols of painting, music and sculpture at the top; the "rose-blood flower", fountains, the Sun God, and Zeus, at the bottom.

The text reads -

"I dare at times imagine to my need

Some future state revealed to us by Zeus,

Unlimited in capability

For joy, as this is in desire for joy."

Window Number 5, is a glowing warm symbol of "The Sonnets from the Portuguese" - the immortality of love.

Above the significant figures in blue, suggesting the lines "When our two souls stand up erect and strong" is the six-winged seraph of divine love, with the flaming and by the many symbols through the border of red roses and the lilies.

The text reads -

"But love we for love's sake, that evermore
Thou mayst love on, through love's eternity."

The dominant central note of the wall, and in fact of the entire room, is window Number 6 devoted to the magnificent theme of "A Grammarian's Funeral". The choir of disciples bears the body of their master to the appropriate burial place, the attached on the

highest mountain peak, amid a rain of meteors, lightning and circling stars.

Jan 11, 1947

We are sending you the revised design for the Grammarian window to which a great deal of interesting material has been added.

over
side

The features and detail of the design have been developed as much as we feel possible in this small scale. If you feel that visual evidence of the ultimate development of detail in the actual glass is necessary, we suggest that you show photographs of other windows of ours, such as those we are enclosing.

In place of the books of the Liberal Arts which had been supported by the Tree of Knowledge enriching the field, we have designed four studious young people, and have introduced Arithmetic, Geometry, Rhetoric and Dislectic on scrolls held by kneeling figures in the four corners of the window.

The Tree of Knowledge flowers in lovely little rosettes in which we plan to use sparkling nuggets of old Sandwich Glass, made down on Cape Cod over a hundred years ago. These fragments are some of the few we have left of the treasure we dug from the sand at the site of the old Sandwich Glass factory years ago. They are very precious, and will add a tremendous amount of charm in the actual window.

The rest of the story you have in our earlier description and on the cover sheet.

~~in flames, and the peacock.~~

In sharp contrast, window Number 8 is devoted to Pippa. Her joyful figure is surrounded by symbols of morning, noon, evening and night. At morning below the crowing cock are Sebald and Ottima, the noonday sun shines on Jules and Phene, the evening bell tolls over Luigi and Mother, and the stars of night encircle Monsignor and Intendant.

Below are the angels of justice and goodness.

At the top, in the border of spring flowers, is the hand of God from heaven. In the corners are scales of justice and equality, and at either side are significant symbols of the central story.

* In the branches of the tree are little figures of reading and writing. One holds a scroll and pen; the other a book bearing the shield of Shakespeare inscribed with the spear in recognition of the donor's attainments.

At the four corners of the foliated border, studious children bear books. At the top is the lash, traditional symbol of grammar, and at the sides are the first letters of the alphabet. They include, DE, the HOTI, and OUN, all inscribed on open books. The text reads -

"Stars come and go! Let joy break with the storm,
Peace let the dew send!
Lofty designs must close in like effects:
Loftily lying,
Leave him - still loftier than the world suspects,
Living and dying."

The next window, Number 7, is the significant representation, ~~Prospect~~, with its central dark kneeling figure looking upward past the Wormwood Star of death toward the radiant symbol of angels bearing the soul to the gate of heaven. Below are angels of immortality, with lilies, and through the never-fading amaranth border are symbols of resurrection and immortality, the phoenix ~~in flames, and the peacock.~~ * beneath darker square)

The familiar text is indicated -

"The year's at the spring
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in his heaven -
All's right with the world!"

You had not definitely designated a subject for window Number 9, but it is so obvious that The Pope should be the subject of the first of this group of three windows devoted to The King and the Book, that we have gone ahead with this design suppressing most of the direct papal references to the Pope. We have represented the militant Saint Michael as the dominant figure overcoming the "reluctant dragon".

A little insert symbolises prayer through the kneeling figure surrounded by the censor, and the Pope is suggested above under the coat of arms of Innocent III (three golden jugs on a black field). The lower two militant angels bear shields and spears.

Through the border are kneeling angels of praise, the crossed keys of authority, and the scales and sword of justice. The text reads,

"Everywhere
I see in the world the intellect of man:
Everywhere; but they make not up, I think,
The marvel of a soul like thine, earth's flower
She holds up to the softened gaze of God!"

(For verification, see Dr. Armstrong's letter of
February 17, 1949.)

The central window of this group, number 10, is most appropriately devoted to Caponsacchi. Again the "reluctant dragon" is subjugated at his feet. He holds the golden rose, symbol of meritorious service, and rays of divine grace from the "God" symbol descend upon him. The arms of the Caponsacchi family are placed in the border above.

Beside him are the angelic figures of "truth" and "duty". Angels of the Choir of Virtues are designed below.

At the four corners of the border of oak leaf and acorn pattern, are lions of courage, and at either side are guardian angels and the flaming heart of compassion.

The verse that adorned the east apse is taken

from Pompilia:

2692

"So, let him wait God's instant men call years;
Meantime hold hard by truth and his great soul,
Do out the duty! Through such souls alone
God stooping shows sufficient of His light
For us i' the dark to rise by. And I rise."

The group is completed with a lovely symbol of Pompilia, like a madonna of sorrows, "Framed in its black square length, with lamp in hand". The angels below bear symbols of patience and purity - "Yet if in purity and patience, In faith held fast despite the plucking fiend,"

At the top is the golden ship ornament, and through the white rose border are significant symbols of Pompilia - the tree - "Why is it you are turned a sort of tree?"; the lamb, the red cross of faith, Saint Michael, the fawn "tired to death in the thicket", Pompilia and her child, the carriage, and the dome of Saint Peter's in Rome.

The significant verse is from The Pope -

"My flower,
My rose, I gather for the breast of God
This I praise most in thee, where all I praise,
That having been obedient to the end
According to the light allotted, last
Prescribed thy life, still tried, still standing test,-"

I am confident that you will now see clearly that the design suggested by the color sketch you sent us on November twenty-fifth, would have no place in a great comprehensive plan such as this.

In any case, that sketch is entirely lacking in character and distinction, and has nothing to recommend it to the medium of stained glass. We wonder if it was made by the person who signs her name at the bottom, - Lyn Kingswell. We have never heard of her, nor has she ever worked with Mr. Connick.

As indicated above, you had designated this window - Number 3 on the plan - for the theme, "At the 'Mermaid'". I think you will agree that we have followed that suggestion most effectively. We can very easily incorporate the class symbols in the field through the lower part of this design in such a way that the members of the class will be

Inscriptions: (See contract)

- 2 ~~#~~ - "Aprile" - #2987 In Memoriam (List rec'd July 5, 1949)
John Edward Hoehn
1896-1947
- 1 ~~#~~ - "Michal" - Gift of (List rec'd July 5, 1949)
Delta Alpha Pi
- #3 - "At the Mermaid" - LOUISE HIGGINBOTHAM NASH AND ELIHU REUEL NASH JR.
Honoring their Children
ALICE LOUISE MOSLEY HORACE REUEL NASH
RUTH MITCHELL PORTER RUFUS WILSON NASH
ELEANOR FRANCES REEVES
- #4 "Cleon" GIFT OF
FREDERICK W. SCHUMACHER
- #5 "Sonnets from the Portuguese" DEDICATED TO
MARY ANN KOKERNOT LACY
- #6. "A Grammarian's Funeral" #2988 IN MEMORIAM
CHARLES WILLIAM WALLACE 1865 - 1932
Distinguished Scholar and Author
- #7. "Prospice" IN MEMORIAM
MAE CAGLE SNOW 1891 - 1924
WILLIAM RILEY SNOW JR. 1924 - 1942
- #8 "Pippa Passes". In Memoriam (List rec'd July 5, 1949)
Oswald Bowman Perot
- #9. "The Pope" IN HONOR OF
ETHEL LATTIMORE HIGGINBOTHAM
- #10. "Caponsacchi" In Memoriam (List rec'd July 5, 1949)
Earl Brooks Smyth
Baylor 1911
Member Baylor Board of Trustees 1928-1943
- #11 "Pompilia" IN MEMORIAM
NANNIE E. BOGCESS 1853 - 1945
WIFE OF PROFESSOR ALBERT BOGCESS 1839 - 1891

Des Line
#2458

Re: Grammarian's Funeral - (to be \$3000 window - see letter from Dr. Armstrong Feb.25,1947) - Use Sandwich Glass to enrich. Heads in processional to be developed. (See letter to Dr. Armstrong, March 5,1947)

Window #1 "The character I want is Aprile in the first two books of Paracelsus ...to be as lovely as possible. It is for a young man who was killed recently in an airplane accident. "I would like very much for the character, the woman as you have it here, to be replaced by a young man, if possible, with red, golden hair, suggestive of beauty, success and hope. The young man was at the height of earthly prosperity, in a small town way to be sure, and his death came as a tremendous shock to his family. The family are exceedingly high-brow, and I have selected for the words as follows:

"Truth is within ourselves: and to know
Consists in opening out a way
Whence the imprisoned splendor may
escape."

.\$2000 window.

(Letter of Feb.25,1947 from Dr. Armstrong.).

Aprile (4/24/47) - "Although it balances with the others, we have put considerably more work into it than the regular \$2000 windows, notably in the detail of little medallions through the border, the amount of patterning in the border itself and in additional color spots to enrich the field. The subject material is pretty well indicated on the cover sheet. The dominant medallion is devoted to Aprile's appearance to Paracelsus, when near the end of their conversation, he points upward and says, " Is He, the King you seek."

#2500
#2987