

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

Loa - 3652.12
3355 .087

City or Town... New York City, State... N.Y. No. ~~1852~~
Date of Aug. 15, 1954. 6 south Wds
Completion... ~~Before Oct 5, 1954~~
Church St... Patrick's Cathedral
Donor and Also in correspondence with Thomas A. Kelly, Archdiocesan Building
Address Com... 451 Madison Av., New York 22.

Architect... Quality of Glass \$7000 each total (\$28.92) (42,000 total)
Denomination Roman Catholic. Most Rev. Joseph F. Flannelly, Bishop (His Excellency) and Minister 460 Madison Avenue, New York City.
Monsignor Kellenberg.
Footage 242' each. sight Sizes, full

Ventilators... Set by
Position in Church Clerestory windows. (~~6 north~~; 6 south).
Height from floor 72 1/2 feet. Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light 6 south; ~~6 north~~ (chancel is East)

Inscription

Design wanted
Shipping address

Note: Bishop Flannelly likes turquoise blue. He likes the colors around the rose, that is, outside of the circle.
Stage
Blue-prints
Received

Bill to... Templets
Photos of Cartoons Mailed

General Information We are to make two designs first, for the first group on the south, showing the Bishop what we can do, in rough color sketches, for \$6000 and \$7000, so that he can see the difference and decide which plan to follow. (Then we shall probably develop the first two on each side, or possibly the first three on each side, nearest the transepts).

Follow the plan of the Fruit of the Spirit. These clerestory windows are to be kept luminous, and somewhat simpler than the side transepts, with two central figures and symbols or medallions at either side, and considerable grisaille.

The Bishop also questioned the possibility of getting in American saints. We might consider this idea, but doubt if it will work out. We have sent him photographs of the Omaha, St. Cecilia's clerestories.

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

June 14, 1954.

Re: New York City, St. Patrick's Cathedral.

✓
Monsignor Flannelly came to the studio to see progress on the windows.

✓
He saw the Saint Thomas More and Saint Cecilia window complete - the Blessed Martin de Porres panel complete - with tracery for both. (These were in the exhibition hall).

✓
In the painting department he saw John Vianney, Mother Catherine McAulay, Gabrielle Possenti, and Maria Goretti.

His criticisms: Darken the red tracery, but don't get it orange red. He dislikes the orange red.

The Martin de Porres panel: hold background down a bit. The lancet to the right of Martin - green seems thin - looks almost white - make greens deeper - a little more toward the St. Thomas More green. Strengthen the color around the Dominican shield.

John Vianney mouth - perhaps make more pleasant.

Saint Pius X - soften face - soften lines of features. Make more like the newspaper photograph.

How about orange behind head of S. Martin de Porres - probably all right.

✓
Bishop Flannelly leaves July 12, and will return on August 14th - that is, he will be back then.

✓
Late in June the Cardinal is going to be in Boston to perform a wedding ceremony.

rmh.

3355

O.E.S. report of his visit to New York, St. Patrick's Cathedral,
January 22, 1954.

We are to include the names of all the figures at the bottom of all the windows. ✓

South:

1. Charity The Bishop would like Saint Martin more active in cutting the cloak. Also have him looking down at what he is doing.

2. Joy Omit the helm on Saint Thomas More's arms.

5. Goodness. The Bishop would like to get in some reference to music for Pope Pius X. He would like 4 staves of music of 4 lines each - 3 spaces - plain chant - square notes, in the tracery pieces now occupied by the 4 red foliated designs. We should have a full halo on the Pope as he is soon to be sainted.

6. Chastity. The Crucifix should be considerably smaller on Saint Gabriel Possenti, to show the Passionist sign on his breast over his heart. The one on his cloak would be farther around on his shoulder so that it would hardly show. I brought back a drawing of the Passionist symbol, and ~~this~~ this should be very closely followed.

North:

2. Lovingkindness. Be sure to have the Bishop's ring on Ford's finger. Are we sure about the colors of his costume? How about the Bishop's mitre somewhere? Perhaps in one of the trefoils, if we could also get another symbol for Juliana, - perhaps the lilies? She should be like the picture, holding the cross instead of lilies. (Bishop thinks we are going pretty heavy on lilies.).

3. Mildness. He thinks we should represent the arms or seal of Saint Benedict in place of the cup and book. Then put that symbol above. If we can get another symbol for Clare, have it and Saint Benedict's in place of the two lower lambs; that is, three symbols for each. He thinks the lambs are too long-legged - look more like dogs. Saint Benedict should be piercing a devil with his staff. Be sure to keep the raven. Put him on top of the staff, if necessary, but would rather have him where he is (if we can get that other symbol for Clare). We should be sure to include the Crown of Thorns on Clare's Franciscan Badge.

4. Faith. The Bishop doesn't like the Caduceus for John Bosco. It should be some symbol of mechanics or manual training. The Bishop will try to get something for this.

Very important notes received from Bishop Flannelly, with letter dated February 16, 1954. Re: Saint Patrick's Cathedral.

In the case of Pope Pius X who will be canonized on May 29th and Bishop Ford I would like that they appear not in academic dress, but in vestments worn in the sanctuary. I hope this can be done conveniently. I am sure it will be much more effective.

GOODNESS Pope Pius X. I would prefer to see him in the Pontifical vestments, Alb, Stole and Great Papal Cope. Enclosed also is a photograph of Pope Pius XII, clothed in the Papal Cope. From photograph you will get more of details of embellishment of Cope. Reminder: two scrolls of plain chant in upper part of window.
(See 3 black and white photographs, and 1 in color.)

CHARITY St. Martin of Tours. Recalling our conversation, more action in the dividing of the cloak is desirable

PEACE Martin de Porres. A very pleasant facial expression. He was very much the man of peace because of the charities he performed. *Included broom of Martin de Porres.*

BENIGNITY S. John Vianney. Kindly and fatherly expression.

Be sure to make Maria Garette younger
Bishop Flannelly likes the way the figures are brought out and silhouetted by the light background in the blue schemes, and wants us to lighten the red background of the other scheme, and silhouette the figures more distinctly. This is especially true in the Pius X and the Sophie Basil window.

Thinks we have overdone censers. Introduced other symbols of Divine Grace such as the Descending Dove in some places. Introduced other symbols of some of the Saints - broom for Martin de Porres, etc

BB

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5. Modesty Aloysius Gonzaga's cross should be smaller, and make less of the lilies - perhaps just a single one. Bernadette should look a little younger, and should be in the attitude of praying. Her beads and cross should be made a little smaller. The Vision of the Blessed Virgin should also have a rosary. Have the violet for modesty in four tracery members.

The Bishop is very eager to have the first six, south, in August. The north windows can go until next year. Left contracts with him. Monsignor Kellenberg will make them out. Kelly is under him. I think we should make out new contracts, sign and date them, and send them to the Bishop.

CSS, rnh

December 11, 1953.

O.E.S. report of his visit to New York, Saint Patrick's Cathedral.

Brought back the six sketches.

We agreed to lowering the figures, as he suggested.

He also wants principal symbols of each saint in the outer panels, half way down or nearer the bottom, with secondary symbols in the little kite shapes, where we now have symbols.

We should change at least two or three of the sketches and show them to him, and try to enter into a contract at that time.

CHARITY

He wants Saint Martin of Tours in place of Paul. He should be represented in a red cloak dividing it with his sword. His principal symbol would be the mitre; and the crozier would be the secondary one.

For Saint Mary Magdalene, the ship would be the principal symbol; and the skull the secondary one.

More's books should not be labelled "Utopia", but "Comfort". His secondary symbol would be the crown of thorns.

Cecilia would have the caldron as her main symbol, and the palm as secondary.

He would like Saint Martin de Porres not to look so sad. The Arms of the Dominicans should be used for both him and Saint Catherine as the principal symbols. The broom as the secondary symbol for Saint Martin; and the Stigmata for Catherine; that is, rays coming to the marks on the hands and feet.

For the John Vianney, Cure d'Ars, - he doesn't like the Confessional for his symbol, so we should represent a crowned kneeling figure at the confessional, balanced by a figure of a student, perhaps reading at a desk, for the companion figure. Secondary symbol for Saint John would be the chalice; and the Mercy symbol of her order for the secondary symbol for the companion figure.

Saint Pius should look more benign. His Arms would be the principal symbol; and some symbol of Communion secondary - not the chalice or ciborium.

Madeleine Sophie Barat's cross should not be so large, - make like the photograph. The Badge of their Order would be her principal symbol, and the Lamp of Learning, the secondary.

The dominant crown in the tracery should be further accented with rays of light.

For Saint Gabriel Possenti, the Passionist Badge should be the principal symbol, and the spiked chains, the secondary.

Saint Maria Goretti should be made to look younger, and her principal symbol would be the martyr's crown, with the flaming heart in the

- 2 -

tracery, as the secondary. It is suggested that we try to find a better symbol than the flaming heart for her, - something suggesting youth and innocence and purity.

Bishop Flannelly has Husenbeth as his reference for the saints and their symbols.

We should get after the sketches for the other six windows.

Saint Aloysius is Aloysius Gonzaga, and Saint Benedict is the Abbott.

There are two pictures of Madeleine Sophie Barat - a picture of the tomb with the window above it, and a detail of the tomb of Saint Madeleine Sophie Barat; and the little folder called Mission (November and December 1953), containing a clipping about Bishop Ford's grave, and an illustration in the booklet of the grave. Return to these Bishop Flannelly.

CES/rmh.

Primer

OES sent back from my on Feb 13, 1952

pls cut in all wds

The 'Active' gifts perfecting man by enabling him to practice good.

(Reading from chancel to entrance on south side)

Shipped
Shipped
Shipped
Shipped
Shipped
Shipped

Charity	—	St. Paul the Apostle <i>Marie Thérèse</i>	St. Mary Magdalen	<i>shipped 2nd</i>
Joy	—	St. Thomas More <i>see east of altar</i>	St. Cecilia	<i>shipped 1st complete</i>
Peace	—	St. Martin de Porres <i>see booklet</i>	St. Catherine of Siena	<i>shipped 2nd Marian complete 1/2 w/ann book</i>
Benignity	—	St. John Baptist Vianney	Mother Catherine McAuley	<i>2 figs complete</i>
Goodness	—	Blessed <i>SAINT</i> Plus X	St. Madeleine Sophie Barat	<i>Blaze</i>
Chastity	—	St. Gabriel <i>POSSENTI</i>	St. Maria Corfetti	<i>2 figs complete</i>

Gifts perfecting man by strengthening him against evil.

(Reading from chancel to entrance on north side).

Patience	St. John of the Cross	St. Frances of Rome
Longanimity	Bishop Francis X. Ford, M.M.	St. Juliana F
Mildness	St. Benedict	St. Clare
Faith	St. John Bosco	St. Genevieve
Modesty	St. Aloysius	St. Bernadette
Continency	St. Francis <i>Blessed</i> St. Francis Borgia	St. Margaret of Scotland <i>Blessed</i> <i>Vincentia Lopez</i>

South Windows, Saint Patrick's Cathedral.

Saint Martin of Tours
Saint Mary Magdalen

Saint Thomas More
Saint Cecilia

Saint Martin de Porres
Saint Catherine of Siena

Saint John Baptist Vianney
Mother Catherine McAuley

Saint Pius X
Saint Madeleine Sophie Barat

Blessed Gabriel Possenti
Saint Maria Goretti

March 2, 1954.

Bishop Ford - Show without miter and crozier
Dressed as Cardinal Spellman in picture -
Should wear red vestment, and red tunic and stole.
The color of his alb is rich purple
This should show through the white lace (use flashed glass).
Should wear red gloves, embroidered with white - ring worn
over gloves.
Note that the sleeves of the tunic have a deeper red border.
Note also that the sleeves of the alb are white lace, with
the red showing through.

March 2. Pope Pius IX should have white skullcap.
The cord at the waist does not hang in two strings and tassels
on one side, but is looped at the center, and the ends
separated, so that there is a tassel at each side.

White silk slippers, gold embroidered, o.k.

Neck of Pope as shown in sketch - perhaps a brooch, and
the "morse" - jewelled embroidery on cope.

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tracery, as the secondary. It is suggested that we try to find a better symbol than the flaming heart for her, - something suggesting youth and innocence and purity.

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OES/rmh.

Designs for the South Clerestory Windows,
Saint Patrick's Cathedral, New York City.

Most Reverend Joseph F. Flannelly, D.D.
Administrator

Designed by Charles J. Connick Associates

Following the plan to devote the clerestory windows to the Fruit of the Holy Spirit, the "active" gifts perfecting man by enabling him to practice good are symbolized on the south side (reading from the transept toward the entrance).

The windows are designed in alternating color schemes and patterns. The first, in growing foliated vine forms, is predominantly blue, while the second is warmer, with the accent on rubies and golds, flowering in the white lily of purity.

The first window is devoted to Love or Charity, symbolized by the flaming roses in the tracery.

Below, the Virtue is personified by Saint Martin of Tours and Saint Mary Magdalen. Saint Martin, in armor and surcoat, divides his cloak with his great sword, suggesting his compassion toward the beggar with whom he shared his garment. Saint Mary Magdalen, with long golden hair, holds the vase of precious ointment.

In the outer lancets and tracery members above are traditional symbols of each saint, - the Mitre and Crosier for Saint Martin, recalling his later elevation; for Saint Mary Magdalen, the ship, suggesting her missionary journeys, and the skull, symbolizing her discipline in the desert.

In the outer trefoils are censers of prayer, while the pomegranate symbol of the richness of Divine Grace enhances the trefoils of the rose; with flames of religious zeal in smaller tracery members.

List of subjects for Clerestory windows, Saint Patrick's Cathedral,
New York City.

(We are to follow the more elaborate scheme - B)

The 'Active' Gifts perfecting man by enabling him to practice good.
(Reading from chancel to entrance on south side).

1. Charity - ~~St. Paul~~ ^{St. Martin of Tours} the Apostle S. Mary Magdalen
2. Joy - St. Thomas More (See coat of arms) St. Cecilia
3. Peace - Martin de Porres (see booklet) St. Catherine of Siena.
4. Benignity - St. John Baptist Vianney Mother Catherine McAuley
5. Goodness - Blessed Pius X St. Madeleine Sophie Barat
6. Chastity - Gabriel Possenti St. Maria Goretti

Gifts perfecting man by strengthening him against evil

(Reading from chancel to entrance on north side).

1. Patience - St. John of the Cross St. Frances of Rome
2. Longanimity - Bishop Francis X. Ford, M.M. (see booklet) St. Juliana F
3. Mildness - St. Benedict ^{abbot} St. Clare
4. Faith - St. John Bosco St. Genevieve
5. Modesty - St. Aloysius ^{Gonzaga} St. Bernadette
6. Continency - St. Francis Borgia St. Vincenta Lopez.

Thomas A. Kelly
Archdiocesan Building
451 Madison Ave.

The second window is devoted to Joy, symbolised in the central tracery figure of the singing angel with bells of joy, occurring again in lower tracery members. The pomegranate again appears in the trefoils; while smaller trefoils are inscribed with the cross of faith.

The dominant figures represent Saint Thomas More and Saint Cecilia. Saint Thomas More bears the pen and book inscribed with the title of one of his most significant writings, beginning "Comfort". His arms are represented in the side lancet, with the crown of thorns in the tracery member above.

Saint Cecilia, crowned with roses, bears her traditional organ. The caldron over the fire is represented as her principal symbol, while the martyr's palm is designed in the tracery above.

The third symbolises Peace, with the dove and olive branch in the upper tracery member, and stars of heavenly steadfastness in the smaller trefoils.

The dominant figures represent Blessed Martin de Porres holding the cross, and Saint Catherine of Siena with her white lilies.

Other identifying symbols are represented in the larger tracery members with the dove; - at the left, the mortar and pestle, suggesting Blessed Martin de Porres' training as a physician, which he used so well in helping the poor, and the traditional heart and cross symbol of Saint Catherine.

Each are further identified by symbols, - in the smaller tracery members, the broom and a mouse for Saint Martin, and the Stigmata for Saint Catherine. The arms of the Dominican order are represented at either side.

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The fourth is devoted to Emignty, with the star as the dominant symbol in the tracery, accompanied by suggestions of the white lily of purity, the pomegranate, and the cross.

Saint John Baptist Vianny and Mother Catherine McAuley are represented; with accompanying symbols, the crowned kneeling figure at the confessional and the student reading at a desk.

Secondary symbols are the chalice and the emblem of the Sisters of Mercy.

The next window, symbolizing Goodness, represented by the heavenly crown, is symbolised by ^{Saint} Blessed Pius X and Saint Madelaine Sophie Barst; with the arms of the Pope in the lancet nearby, and the emblem of the Society of the Sacred Heart near Saint Madelaine Sophie Barst.

In the tracery are the wheat and grape of Communion for ^{Saint} Blessed Pius X; and the lamp of learning for Madelaine Sophie Barst.

The final window, devoted to Chastity, symbolised by the unicorn, represents Saint Gabriel Possenti in Passionist habit, with the Passionist emblem at the left, and his symbol of the pointed chains above; and Saint Marie Goretti, with her lilies and the symbol of the martyr's starry crown and the daisy symbol of youth, innocence and purity.

Symbols and Color	New York, St. Patrick's Cathedral.		
Love or Charity	Tabitha S. Paul	<u>Mary Magdalene</u> St. Martin of Tours.	S. John Vianney <u>S. Vincent de Paul</u>
Joy	<u>S. Francis of Assisi</u>	Scholastica S. Philip Neri	<u>S. Catherine of Siena</u>
Peace	<u>Genevieve</u> S. Barbara	<u>Ignatius</u> Giles St. John Bosco.	Elizabeth of Portugal S. John Baptist de la Salle
Patience	<u>John Chrysostom</u> St. Francis Xavier	<u>Theresa</u> St. Charles Borromeo	
Benignity	<u>Barbara</u> Dorothea	<u>Francis de Sales</u> Martin of Tours	
Goodness	S. John	St. John Baptist.	<u>St. Stephen</u> <u>Tabitha</u>
Longanimity	<u>Athanasius</u> Lawrence	John Baptist Stephen	Elizabeth
Mildness	<u>Margaret</u>	<u>Francis Xavier</u> Our Lady	St. John Evangelist.
Faith	<u>Dominic</u>	Peter Paul	Martha Tekakwitha or Monica
Modesty	<u>Agnes</u>	<u>Aloysius</u>	St. Joseph John Baptist.
Continency	<u>Benedict</u>	<u>Lucy</u>	Dominic Ignatius Loyola
Chastity	Lucy	<u>Cecilia</u>	<u>Thomas Aquinas</u> Benedict

~~Typical~~ Designs for Clerestory Windows
Saint Patrick's Cathedral, New York City.

Charles J. Connick Associates

Following the plan to devote the clerestory windows to the Twelve Fruit of the Holy Spirit, this first one from the transept on the south is devoted to Love or Charity, with representations of Mary Magdalene and Saint Vincent de Paul to personify that virtue.

Saint Mary Magdalene bears the vase of precious ointment, while Saint Vincent de Paul holds a child in his arms, and also bears the symbolic cross with the other hand.

In the tracery members nearby are other symbols of these saints, - the ship for Saint Mary Magdalene, and the model of an orphanage or hospital for Saint Vincent de Paul.

In other tracery members are five flaming roses of charity, surrounded by pomegranates, symbolic of the unity of the Church. The outer trefoils are enriched with censers of prayer, while flames of religious zeal are designed in the triangular members of the tracery.

The fields are enriched with growing foliated vine patterns.

An alternate design in warmer tones, with more emphasis on ruby and gold, presents figures symbolic of the second of the Twelve Fruit, - Joy.

These represent Saint Francis of Assisi, surrounded by his beloved birds, and Saint Catherine of Siena, with the lily symbol of purity.

In the heads of the outer lancets are traditional symbols of Saint Francis, the cross and crossed hands; and the flaming heart surmounted by the cross for Saint Catherine.

See later

In neighboring members of the tracery, bells signify Joy, occurring again in the central quatrefoil, where they are held by the angelic figure.

The pomegranate is again the symbol of the unity of the Church; the cross, the symbol of faith; censers suggesting prayer; flames for religious zeal; and stars for heavenly steadfastness.

The decorative foliated patterns of the fields flower in the white lily of purity and the passion flower of suffering.