

*Billed*

No 3632

Place.....New York City, New York.....

Building S.....Patrick's Cathedral.....

Date of Completion August 15, 1955..

Persons Interested Most Rev. Joseph F. Flannelly, Price: \$42,000.00 (\$28.92 per foot)  
Bishop (His Excellency), 460 Madison Avenue, N.Y.C. \$7000. each.  
Thomas A. Kelly, Archdiocesan Building, 451 Madison Av. N.Y.C. *Lead .07 1/2*  
*\$3182.00.*

Minister Most Rev. Joseph F. Flannelly, Bishop, 460 Madison Avenue, New York City. Denomination R.C.

Architect.....

Vents.....

Position in Church ~~242' each~~ 6 north clerestory windows

Height from floor 72 1/2' Protection Glass Groove Rabbet Metal Stone Wood

Exposure North Footage 242' each.

Inscription.....

Design wanted..... Staging.....

To be installed by George Durhan and Son.  
Templates He will supply galvanized bars and Tremco. 10/19/55 Blueprints.....

General Information Note: Bishop Flannelly likes Turquoise blue. He likes the colors around the rose; that is, on side of the circle. Dislikes Orange Red. Gifts perfecting man by strengthening him against evil. (Reading from chancel to entrance on north side).

- 1. Patience - S. John of the Cross ..... S. Frances of Rome.....
- 2. Longanimity- Bishop Francis X. Ford, M.M. S. Juliana F.  
(See booklet).....
- 3. Mildness - S. Benedict, Abbot ..... S. Clare
- 4. Faith - S. John Besse ..... S. Genevieve
- 5. Modesty - S. Aloysius Gonzaga ..... S. Bernadette
- 6. Continency - S. Francis Borgia ..... S. Vincent Lopez.

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

See 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 these to Bishop Flannelly.

March 27, 1954.

O.E.S. report of his visit with Bishop Flannelly,  
re: New York, St. Patrick's Cathedral.

I saw Bishop Flannelly. He liked the sketches for the 6 north windows very much. Kept them to show to the Cardinal and the donor.

There are a few minor items:

✓ Bishop Ford should have the purple skull cap, and the garment at his neck should be white cloth. I think he will write us about that.

✓ He would like to have the crozier as another symbol of Bishop Ford in the lower central tracery member, where there is now one of the stars. Should be represented at an angle with the base pointing toward Ford.

✓ He still is not satisfied with the upper symbol of Manual Training for John Bosco. I think he will ask some of the Bosco people about this.

✓ We can leave out "Mother" with Blessed Vicenta.

✓ He liked the photographs of Saint Martin and Pope Pius X, but he thought the Pope could look a little younger and kinder.

✓ He made special comment about silhouetting all the figures against their backgrounds, especially those on red did not seem to stand out like the others.

✓ He is eager to have the southern group in this summer, and certainly before the fifth of October, when they are celebrating the 75th Anniversary of the Cathedral.

I shall plan to get the north sketches back later.

Safway's address is - Safway Steel Scaffolds Supply Corporation,  
42-39 10th Street, Long Island City.

He will sign and return the contracts.

OES/rmh.

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

**PATIENCE, S. John of the Cross.**  
 Since he was a Carmelite, the scapular of Our Lady could well be introduced some place. Of course he should wear the full Carmelite habit. In addition to the cross, pen and manuscript should be in the window because of his writing.  
 St. Frances of Rome. Symbol, rays from a monstrance to her heart.

**LONGANIMITY, Bishop Ford.**  
 I think it would be proper to have him dressed in full Mass vestments, without Miter. Color of vestments should be red. (Martyrdom; style Roman (as in picture of Cardinal Spellman.)).  
 I don't think in the mission fields he ever wore the academic dress, namely, black cassock and purple feriola. Is it in this window that you have a miter and crozier somewhere in the upper part? Bishop Ford and his forebears were very staunch Irishmen. Therefore, I think the shamrock might very properly be introduced. Perhaps he could stand above a harp with shamrocks around it. (See attached picture of Cardinal Spellman, with group).

**LONGANIMITY, St. Juliana.**  
 White host on her heart.

**MILDNESS St. Clare.**  
 Monstrance in her hand.

**MILDNESS St. Benedict.**  
 I enclose cuts of St. Benedict and the symbols used by the order. I think that the one on the outside cover of the booklet is excellent. Namely: book with background of shovel, scythe, thurible. The other which I have checked are the two sides of the St. Benedict medal. (See booklet "The Benedictines"; Picture of St. Benedict with caption "Our Holy Patriarch"; booklet "The Medal or Cross of St. Benedict" with St. Benedict Seal at top; Card with emblem - crown of thorns with letter PAX in center, and title "Peace of Soul through Mortification";

**MODESTY, St. Aloysius.**  
 Reminder St. Aloysius always shown wearing a surplice.

**CONTINENCY, Mother Vicenta Maria Lopez y Vicuna.**  
 Foundress of the Institute of Mary Immaculate for the protection of young domestics. I enclose a booklet which I have received from Madrid. It has picture of the Blessed and also Coat of arms of the religious institute on page 47 of the booklet. You will of course note in the picture that the Immaculate Conception was Vicenta Maria's great inspiration. (See booklet called "La Beata Madre Vicenta Maria Lopez y Vicuna".

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

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

Designed by Charles J. Connick Associates.

*see report of 3/27/54 re:  
Museum  
Cleaning*

Completing the theme of the Fruit of the Holy Spirit begun in the south windows, those in the north clerestory are devoted to the Gifts perfecting man by strengthening him against evil.

In harmony with the opposite group, they 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.

1 (CONT.)

Patience

Again, reading from the transept toward the entrance, the first window is devoted to Patience, symbolized by the Yoke featured in the tracery.

Below, the Virtue is personified by Saint John of the Cross and Saint Frances of Rome. Saint John is represented in Carmelite habit, and the Crucifix is his principal symbol. The pen and scroll above suggest his writings; while in the trefoil, Our Lady is symbolized with the Scapular which she gave to Saint Simon Stock.

Saint Frances of Rome looks toward the Monstrance from whence rays are directed to her heart. The angel, who was her constant attendant, is represented nearby.

The symbol in the lower tracery member is the book of the Office of the

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Virgin inscribed with her monogram, which she recited daily; and the basket of bread in the trellis symbolizes her charity to the poor.

Longevity

The second window is devoted to Longevity, symbolized in the tracery by the passion flower and heavenly crown for longsuffering and spiritual reward.

The dominant figures represent Bishop Francis X. Ford, and Saint Juliana Falconieri. At the right, Bishop Ford is robed in full Mass vestments of red for martyrdom. At his feet is the Irish harp and shamrocks.

Nearby is the representation of his grave-stone in Korea, and above, the Maryknoll symbol and the Bishop's mitre. *Juliana's crown in memory - see note 3/27/54*

Saint Juliana Falconieri holds the cross, and over her heart is the Host with emanating rays of light, recalling the miracle of her last illness. The bread and pitcher of water symbolize her charity; while the scourges

above suggest her self-mortifications.

*St. Ford  
St. Juliana  
Passion flower  
Heavenly crown  
Crown of thorns  
Crown of nails  
Crown of spikes  
Crown of reeds  
Crown of iron  
Crown of lead  
Crown of copper  
Crown of silver  
Crown of gold  
Crown of diamonds  
Crown of pearls  
Crown of rubies  
Crown of sapphires  
Crown of emeralds  
Crown of amethysts  
Crown of garnets  
Crown of tourmalines  
Crown of opals  
Crown of pearls  
Crown of diamonds  
Crown of rubies  
Crown of sapphires  
Crown of emeralds  
Crown of amethysts  
Crown of garnets  
Crown of tourmalines  
Crown of opals*

2 (CONT.)

Mildness

The third window celebrates Mildness, with the symbol of the lamb in the tracery.

The dominant figures represent Saint Benedict and Saint Clare. Saint Benedict holds the abbot's miter and distinctive crozier piercing the devil at his feet. At the right is one of the symbols of the Order, the open book with the shovel, scythe and thurible.

Above is his traditional raven, while the symbol of the book and broken

cup recall the incident of his attempted poisoning.

Saint Clare of Assisi holds the ciborium, recalling the sparing of her monastery in the attack of the army of Frederick II. At the left is the central portion of the emblem of the Sisters of Saint Clare, and above is her circlet as Abbess. In the rose is her Testament which she left to her nuns, with the palm, not as the martyr's symbol, but as the emblem of victory over suffering, persecution and temptation, recalling the incident on Palm Sunday when the Bishop came to her just before her dedication to the Rule of Saint Francis.



3 (CONT.)

Faith

The fourth is devoted to Faith, with the cross of Faith prominent in the design of the tracery, and flames of divine steadfastness in the smaller members. Saint John Bosco holds the open book, suggesting his writings. Beside him is the Seal of the Salesian Order; while in the tracery are implements suggesting his wonderful work among boys, - the carpenter's square and hammer for manual training, and bells for musical training. These symbols also mark his work as a builder of churches. Also in the tracery, to further symbolize John Bosco's work is an altar boy with a censer, at the left; a student with book at the\* Saint Genevieve's cloak is decorated with the fleur-de-lys of France.

As Patroness of Paris, she bears a shield inscribed with the arms of the City (a ship below a chief of fleur-de-lys). The symbol at the left is based on the story of how the devil and the angel contended to blow out and relight her candle as she went to Chapel on a windy night.

Above, the symbol of the shepherd's crook and sheep recalls her childhood as a shepherdess.

\*bottom; and a mechanic boy with a tool at the right.

In the fifth window, Modesty is symbolized by the dove at the center of the tracery rose, and the violet in four surrounding trefoils. Below are the figures of Saint Aloysius Gonzaga, and Saint Bernadette. Saint Aloysius bears the cross and the lily, while the symbol of the Jesuit Order is represented on the open book to suggest his scholarly attainments. The Rosary in the tracery recalls his habit of reciting a Hail Mary at every step of stairs.

Near Saint Bernadette is the symbol of the Apparition at Lourdes; with the miraculous spring in the tracery.

4 (CONT.)

Continency

The sixth and last window has for its symbol of Continency, the flaming sun in the central quatrefoil of the rose.

The scales, held by Saint Francis Borgia suggest his striving for justice in the government. At the right is the seal of the Jesuit Order. The scroll of music above marks him as one of the chief restorers of sacred music before entering the clergy. The lamps and book symbolize his learning and teaching to which he devoted much of his life.

✧ Blessed Mother Vicenta Lopez is robed in the habit of the Congregation of Mary Immaculate, and the seal of the Order which she founded is represented at the left.

Above are brooms suggesting the duties of domestic servants, and the symbol of Murillo's painting of the Blessed Virgin with the crescent moon at her feet.

✧ leave out "whether" in name at base