

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

City or Town Chicago State Illinois No. 1203  
Date of Install early in autumn  
Church The Bond Chapel, University of Chicago Completion After C.J.C. returns.  
Donor and Mrs. Joseph Bond, 370 West Bellevue Drive,  
Address Pasadena, California.  
Architect ..... Quality of Glass \$7500.00  
Denomination and Minister .....  
Footage 222' - 9 - 6 square feet. sight Sizes, full .....  
Ventilators 23 in bottom tier of panes 2nd tier Set by .....  
Position in Church Chancel.  
Height from floor 12' 8" Protec- tion Glass none Groove Rabbet Stone Stone  
Points of compass .....  
Quality of light West.  
Inscription .....  
Design wanted ..... Staging .....  
Shipping address ..... Blue-prints Received Yes.  
Bill to ..... Templets .....  
Photos of Cartoons Mailed .....  
General Information Four-story buildings across the drive from it which affects  
the light - the upper parts receives strong afternoon sun.  
Goodspeed likes the wonderful grey and blue tones of the slide of the  
Chartres Window - wants to proceed with window at once.

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

Chicago  
-  
descriptions

**A Description of the Symbolism of the Chancel Window in  
The Bond Chapel, Theology Group, University of Chicago.**

This window is designed as an expression of Christ's Ministry on Earth, and of His spiritual power in Heaven.

In a pattern of grisaille distinguished by whites, reds, and blues, and touches of gold, are grouped the symbols of Christ's friends and followers. With them in the three center lights of the lower tier, are the Prophet Elijah, Saint John the Baptist, Saint Elizabeth and Saint Zacharias.

In the tracery pieces at the top are small figures of the Nine Choirs of Angels, surrounding the symbol, Agnus Dei (the most significant symbol of Christ the Savior) in the center, the symbol of the Blessed Virgin on the left, and of Saint Joseph on the right. The Nine Choirs of Angels represent the Heavenly Hosts arranged in Choirs, - the Seraphim (Love), Cherubim (Wisdom), Thrones (Sustaining the Seat of the Most High), The Dominations, Virtues, and Powers (The Regents of Stars and Elements), Princedoms, Archangels, and Angels (Protectors of Great Countries on Earth, Announcers and Executors of the Will of God). The Archangels as being most often associated with the children of earth are shown in the upper parts of the four outside larger panels.

In the outside lights of the lower tier (left) are the Apostles Saint Thomas and Philip, Saint Andrew and Saint James the Less. In the right lights are the Apostles Saint Simon, Saint Matthias, Saint Bartholomew and Saint Jude.

In the three upper center lights are Saint Paul, Saint Peter and Saint James Major. Below them are Saint Mary of Bethany, Saint Lazarus, who arose from the dead, and Saint Martha.

In the outside lights (left) are Matthew and Mark, (right) Luke and John, the Evangelists.

In small diamond shapes throughout the grisaille are introduced as ornament, significant forms of the Cross in use throughout centuries.

Grisaille is a type of work introduced late in the Thirteenth Century, when interiors were being made too dark by the rich medallion windows. It is a type particularly suitable for an interior like the one under consideration,

as it preserves a small, delicate scale, and at the same time suggests power and brilliance in the vitality of the whites and color. The use of symbols and small figures, instead of groups of great figures is also related to smallness of scale and delicacy of suggestion.

First Alternative Suggestion for the Windows in  
The Chapel of the University of Chicago.

This plan carries out an idea related to the development of religion and the aspiring human spirit through the ages.

First  
Nave  
Window.

Beginning with the East Clerestory window nearest the entrance, the Orient may be represented by Zoroaster Ikhnaton and Hammurabi, - and the Oriental contributions to spiritual consciousness presented and developed in medallions underneath.

Second  
Nave  
Window.

In the second window the Greek contribution may be symbolized by Homer, Plato and Aristotle, or by Homer, Aristotle and Pericles, - their significance also developed by medallions.

Third  
Nave  
Window.

The window devoted to Judaism may include the Prophets of the New Dispensation, Amos, Isaiah and Hosea, with medallions to develop the Preparation theme.

Fourth  
Window  
(nearest  
entrance  
on West).

The window nearest the entrance on the west may represent the Ancient Church with Saint Chrysostom, Saint Augustine and Saint Athanasius (or Saint Jerome), with medallions to suggest the developing forces of the Middle Ages.

Fifth  
Window  
(second  
from  
Entrance  
on West).

The Middle Ages may be represented by Charlemagne, Saint Thomas Aquinas and Saint Francis of Assisi, with medallions of the Liberal Arts.

Sixth  
Window.

The Renaissance and the Reformation may be symbolized by Dante, Erasmus and Luther, with related medallions that may suggest the coming of the Modern Church

Seventh  
Window.

The Modern Church may be symbolized in the west transept window by figures of Milton, Bunyan and Penn (or Washington) or by Wesley, Bunyan and Penn - with medallions to imply the development of science, industry and education - and to include pioneer