

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

1696

City or Town LaCrosse, State Wis. No. 1696
Date of Oct. 13, Dedication Date.
Church Christ Church. (High Episcopal). Completion Aug. 1, 1933. Cont. Date.
Donor and Mrs. Frank P. Hixon, Rosemary Road, Lake Forest, Illinois.
Address

Architect Quality of \$8,500
Glass \$32.70 per foot.
Denomination (Father Vinter).
and Minister Rev. Robert D. Vinter, 1220 King Street, LaCrosse, Wisconsin.

Footage 260' sight
Sizes, full

3 Bottom- Ventilators Yes (12/19/32) supporting bars.** Set by
See note about vents ***

Position in Church North Transept Window.
Height from floor 3' Protec- We are to supply Groove stair Wood**
tion Glass Yes (12/19/32) Rabbet Work Frame.

Points of compass
Quality of light North. House left, trees - not much obscurity.

Inscription In Memory of Frank Pennell Hixon MDCCLXII. - MCMXXXI. (See description of 2/15/1933.)

Design wanted Staging
Blue-prints
Shipping address Received

Bill to Templets Larsen of Minneapolis.

Photos of Cartoons Mailed

General Information The window in the opposite transept is a very pale one made by Tiffany many years ago, Soft golds with blue tracery, spots of orange, dove,* Mrs. Hixon is a friend of Mrs. Stimson and Mrs. Bullitt of Seattle.

The subject of the window is to be the Sermon on the Mount - the Beatitudes.

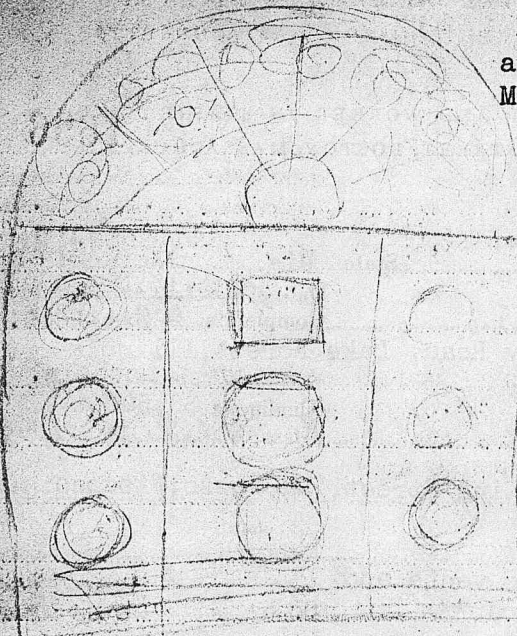
*cherubs, figure between 5 $\frac{1}{2}$ and 6, head four feet or so from top.
{Low clerestory - 4 bays, 2 painted windows in chancel Saint John St. Thomas -
Rose Window, four Evangelists - monograms XP - INS - Romanesque.

Carpenter - Lewis Knudson, 616 Main Street.

**Jan. 13, 1933. Mr. Larsen wrote that the woodwork is in good condition. He also sent

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

a diagram showing the ventilator in the window, and also showing the size of the ventilator in the opposite window.



Beatitudes in Medallions
See C.J.C.'s sketch in folder
dated December 19, 1932.

Feb. 17, 1933. When C.J.C. sent the sketch he wrote: "This design expresses in symbolic form and color the message of Our Lord's Sermon on the Mount.

Its central theme, the Beatitudes, is reflected in significant subjects from the Gospels. "The Poor in Spirit" are symbolized by the Nativity (Luke II:7) "They that Mourn", by Christ weeping over Jerusalem (Matthew XXIII:37) "The Meek", by the triumphal entry into Jerusalem (Matthew XXI:8); "They that Hunger and Thirst after Righteousness" by Nicodemus' visit to Christ (John II:1); "The Merciful," by Christ and the Woman taken in Adultery (John VIII:7); "The Pure in Heart", by Christ blessing the little children (Mark X:14); "The Peacemakers" by the healing of Malchus' ear" (Luke XXII:51); and "They Which are Persecuted for Righteousness' Sake" by the flagellation of Christ (Mark XV:19).

The upper central medallion presents the figure of Christ preaching from the mountain, with the opening verses from the fifth chapter of Matthew, "And he went up into a mountain.. and taught them, saying -".

Above, a Seraph, Cherubim, and five-pointed stars symbolizing the New Dispensation surround an angel of prayer with a cense; In the semi-circle of medallions angel figure

bear symbols of the Eight Beatitudes: The Poor in Spirit, a dove; They that Mourn, an inverted torch; the Meek, a lamb; They that Hunger and Thirst after Righteousness, a sword and book; the Merciful, a broken sword; the Pure in Heart, a lily; the Peacemakers, an olive branch; the Persecuted for Righteousness' Sake, a martyr's palm and crown.

In the border design the grapevine motif symbolizes the growth and fruitfulness of the Gospel.

The inscription at the base reads, "In Memory of Frank Pennell Hixon, MDCCCLXII - MCMXXXI.

Throughout the composition symbolic color reflects the theme. Red, dominating the medallions, is the color of divine love and sacrifice. Blue is the color of spiritual truth and wisdom. White symbolizes faith and purity, gold is for spiritual riches, and green is the color of youth, hope, and the renewal of life."

***Re: Ventilators: "This section is a fraction over sixteen inches high and the ventilators would be made the full length of the openings, which is about fifty-four inches." (3/20/33).

Re: LaCrosse. (Copy for Cartwright).

Letter from Father Vinter to Mrs. Hixon.

"I can't tell you how excited were all are over the window. We had the sketch at the Church Sunday before last, and it drew a chorus of "Ah!" and "Oh!" that would have done your heart good. It is a wonderful piece of artistry and symbolism, and of course its teaching and inspirational value will be immense. Just now it is up at Eau Claire; Bishop and Mrs. Wilson begged to see it -- they have both made a hobby of stained glass windows, and she has written several very interesting articles in "The Witness" about Continental windows.

There are two or three things that I am venturing to suggest--and going it with the certainty almost, that it is a case of angels rushing in

The first is in connection with the text references. Those who know their

Re: LaCrosse. (Copy for Cartwright).

1696 (cont.)

Letter from Father Vinter to Mrs. Hixon.

"I can't tell you how excited were all are over the window. We had the sketch at the Church Sunday before last, and it drew a chorus of "Ah!" and "Oh!" that would have done your heart good. It is a wonderful piece of artistry and symbolism, and of course its teaching and inspirational value will be immense. Just now it is up at Eau Claire: Bishop and Mrs. Wilson begged to see it -- they have both made a hobby of stained glass windows, and she has written several very interesting articles in "The Witness" about Continental windows.

There are two or three things that I am venturing to suggest--and going it with the certainty almost, that it is a case of angels rushing in

The first is in connection with the text references. Those who know their Bibles know where to find the Beatitudes, or at least that they are grouped together somewhere. But by placing the reference to the incident represented in the pictures, in such close contact with the Beatitude, it might appear to the ordinary person that the reference is to the Beatitude. Two alternatives suggest themselves; either omit the reference entirely (which I think would be the better), or tie it up with the picture in some way. ~~XXIII~~ In the latter case it might be put in very small letters at one corner of the picture.

The reason I would suggest that the text references (by which I mean "St. John 5:21" "St. Mark 12:6" -- these are not the actual ones: not having the sketch here I can't give them) be omitted entirely is that they really serve no purpose. The only people who would want them, could and should get them elsewhere; a preacher or teacher, for example, who wanted to use the window for his purpose should have the requisite knowledge, or at least know where to get it, without needing to locate the proper passage by consulting the window.

The other matter has to do with the position of our Lord's knees. If you will sit in that position you will find it quite unnatural. Of course a great deal of allowance must always be made for conventionalizing in a window of this type; but I wonder whether a better effect would not be obtained by bringing the knees closed together, and (possibly) advancing one foot a little.

No one else has noticed this; perhaps the reason it "hit" me is that back in my Nashotah days one of the professors sat that way, and sometimes unregenerate students would "take him off".

When Mrs. Hixon sent us the above letter she said: "....I think I agree with him about the texts. Not having the same appreciation that he has as to the position of our Lord, I had not noticed it, but I presume you can correct that quite easily."

C.J.C. wrote Mrs. Hixon, Mar. 30: "..when the design comes I shall consider Father Vinter's suggestions very carefully. I feel very sure however, that they may be followed without difficulty."