

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

City or Town Boston, State Mass. No. 1867  
Church Cathedral of the Holy Cross. Date of Completion .....

Donor and Address .....

Architect ..... Quality of Glass \$15,000, \$15,000, or \$20,000  
See note of Aug. 1, 1935.

Denomination and Minister .....

Footage ..... Sight Sizes, full .....

Ventilators ..... Set by .....

Position in Church Rose window over entrance.

Height from floor .....	Protection Glass .....	Groove Rabbet .....	Stone Wood .....
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Points of compass .....

Quality of light .....

Inscription .....

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

..... Blue-prints .....

Shipping address ..... Received .....

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Bill to ..... Templets .....

Photos of Cartoons Mailed .....

General Information .....

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

Design for the Rose Window in the Cathedral of the Holy Cross, Boston.

The intriguing character of the architectural design has given me beautiful visions related to a color composition in glass whenever I have seen this rose window of the Cathedral of the Holy Cross.

I have long contemplated the designing and making of a rose window that would serve the city of Boston to which I am devoted, as I have been privileged to serve cities like New York, San Francisco and Paris.

The rose window has long held a supreme position in Christian art, and it is often related to the Blessed Virgin and the Christ Child and to musical traditions of praise and prayer.

This design has been made to express in the color and light of stained glass the profoundly beautiful symbolism related to Our Lady and the Christ Child in the center, surrounded by eight seraphim, the number of the New Order as set forth by Saint Augustine, and by six cherubim, the number of the Days of Creation.

Forming the great outer petals of the rose are twelve angels of praise and twelve angels of prayer - the latter suggesting the cruciform within the rose.

A design of this type is very much like a musical composition, and its chief value is related to the force with which it stirs the imagination. If it can suggest in its small scale to His Eminence, Cardinal O'Connell, the actual appearance of a great singing window in place in the Cathedral of the Holy Cross, it will have served its purpose.