

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

City or Town New York City, State N.Y. No. 1760
Date of Sept. 1, 1935 or sooner.
Church Cathedral of St. John the Divine. Completion

Donor and
Address

Architect Cram and Ferguson. Quality of \$14,000 *
Glass (\$51. per ft.)

Denomination Episcopal.
and Minister

Footage 275' (Cram's estimate). sight
Sizes, full

Ventilators Set by

(Second on North, from entrance.)
Position in Church Aisle. No. 14, in Bay No. 3 - 2 lancets and a rose.

Height from floor Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass
Quality of light North

Inscription

Design wanted Staging

Shipping address Blue-prints
Received

Bill to Templets

Photos of Cartoons Mailed
General Bronze Co. for armature.

General Information *This price includes the bronze armatures, the placing of a
sample section to be seen in the Cathedral, and the complete installation.
(We shall also perhaps compare samples of the windows here as we did with
the Pittsburgh samples).

The aisle windows are to be of the general type of design of the two aisle
windows already in position in the building.

The above price also includes not only the glass, which is to be of the
highest quality, but the bronze armatures, the necessary staging, the removal
of existing glass, and the complete erection of the windows.
A large sample of the glass for each window is to be erected in position
for inspection and criticism, or approval before the balance of the work
proceeds.

Be sure a water test is made - see note in contract about a guarantee.

All the windows are to be as shown on architects' drawing No. 388.
For addresses of those to be notified as window progresses, see other side.

lives and works of great artists and in great communal works of art and throughout history. ip

The Rose:

The theme is announced in the rose, with the figure of Saint Dunstan, patron of artists and craftsman, at his forge. A small figure suggests the legend of the tempting devil whom he repulsed with his tongs.

The encircling cusps celebrate the so-called minor arts and crafts - stone-carving, manuscript illumination, embroidery, stained glass, metal-working, and wood-working, symbolized by monastic figures at work.

In the two side tracery panels figures with a harp and bells symbolize the music of praise.

The Lancets:

In the two lancets eight major medallions symbolize the major arts, architecture, sculpture, painting, poetry and music. Smaller lateral medallions also symbolize worship through the works of the great creative imaginations.

Left Lancet:

Architecture, the traditional mother of the arts, is symbolized by David and Solomon planning the Temple of Jehovah.

Sculpture is celebrated by Michelangelo carving his heroic figure of David.

Dante's immortal epic of spiritual imagery is symbolized in the Mystic Rose from the Divina Comedia, with small figures of the Blessed Virgin and Saint Bernard.

The music of divine praise is suggested by the Magdalen choristers saluting the May morning from Magdalen Tower at Oxford.

The smaller medallions commemorate the spirit of other great creative geniuses: Iktinos, architect of the Parthenon; Sir Christopher Wren, the great English Architect of the seventeenth and eighteenth centuries; Phidias, representing the golden age Greek sculpture, with a model of his Athene Parthenos; Donatello and his Saint John the Baptist; Homer, the father of all epic poets; Shakespeare, typifying the poetry of the drama; Merbeck, the sixteenth century musician who composed the first music for the English Liturgy; Palestrina, "Father of Harmony", beloved chapel-master and composer.

Right Lancet:

Early Christian architecture is symbolized by figures of the Emperor Justinian and the architects, Anthemius of Tralles and Isidorus of Miletus planning the great basilica of Hagia Sophia in Constantinople.

Painting is symbolized by the festival procession which carried Duccio's "Madonna della Majestas" through the streets of Siena.

The profound inspiration of Durer's engravings is reflected in the suggestion of his "Apocalypse".

The upper medallion celebrates a triumph of Gothic architecture in England, Alan of Walsingham's octagon tower for the crossing of Ely Cathedral.

The smaller medallions include similarly related figures: Giotto, architect, sculptor and father of modern painting; Fra Angelico, devout and inspired painter-monk; l'abbe Suger, architect, student, patron of the arts, with a model of the abbey of Saint-Denis; Rembrandt, as painter and profound interpreter of subjects from the Gospel in his matchless engravings; William Blake, mystic, poet, painter and engraver; William of Wykeham, bishop and master-builder of Winchester, first exponent of perpendicular Gothic in England. Brunelleschi, with his great dome for the Cathedral of Florence typifying the adventurous spirit and boundless vitality of the Italian Renaissance.

The entire design is united and enriched by a vigorous growing form, suggesting the growth and fruition of creative impulse. In the borders it blossoms into bell-like flower forms, reflecting the theme of music and praise in the tracery panels.

The quest for truth through created beauty is appropriately symbolized in the blue of the medallion backgrounds - the symbolic color of divine truth and insight. Red, the color of sacrifice and devotion, white for faith and purity, gold for spiritual attainment, and green for youth and hope enrich and balance the design.

The inscription is from Saint Paul's Epistle to the Philippians 4:8, "Whatever things are true, whatsoever things are honest, whatsoever things are just, .. pure..lovely..of good report: if there be any virtue, and if there be any praise, think on these things."

LETTER FROM CRAM'S OFFICE, Mar. 27, 1935. "We have a letter from Dean Gates saying that he wishes to have Berruguete in the Arts window (No. 14, aisle) to represent wood carving. This will mean remaking one of the minor medallions."

This window is dedicated to the spirit of worship that has manifested

1760

Re: Cathedral of St. John the Divine, New York.

March 27, 1935.

"We all hope that the windows now under way for the Cathedral will be such a success that the authorities will be encouraged to go on with additional glass there. In any event, it will be necessary for each glass maker to keep a sufficient record of his first windows so that he might produce in future another which would harmonize exactly in tone, colour, and technique. We believe that the sketches and cartoons are not enough for this purpose, and that each studio must prepare and keep finished records in glass of all the typical parts of the various windows, sufficiently complete so that a fac-simile of the window in question might be produced if necessary. In this way we can know exactly what has been installed and avoid much of the expensive experimentation which has been necessary in the case of this first installation."

Signed: A. E. Hoyle.

Copy given
Troto
Henry
Hansen

group and, while the sketch does indicate considerable ruby in the first and fourth windows, I think you will not feel this as strongly in the actual glass. It will be kept down somewhat subordinate to the fine pure blue......The appearance of solidity of background color in the sketches will be decidedly broken and will not present a solid color - simply enough to indicate and main the integrity of the larger design units.....In developing the full sized drawings, I shall keep in mind the possible introduction of other insertions of design, which will further relieve any tendency in this direction. (Mr. Duncan mentioned the possibility of inserting figures or symbols in the background of some of the panels where such insertions are not already shown.)"

Third Window. Related to the Gospel of Saint Luke who emphasized Christ's Priesthood. (Symbol, the Winged Ox).

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|---|-------------------|
| 1. Sermon on the Mount. | St. Luke VI:20-47 |
| 2. Sabbath Discourse in Wheatfields | VI:1-5 |
| 3. Parable of the Prodigal Son. | XV:11-32 |
| 4. Parable of the Good Samaritan. | X:25-37 |
| 5. Visit to Mary and Martha. | X:38-42 |
| 6. Pharisee and Publican - or - Zaccheus. | XVIII:9-14 |
| 7. Triumphal Entry. | XIX:29-38 |
| 8. Cleansing the Temple. | XIX:45-43 |

~~Fourth Window. Related to the Gospel of St. John whose symbol, the Eagle suggests his flights of spiritual inspiration. St. John emphasized the spiritual qualities of Christ.~~

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| 1. Light of the World (Blindness cured). | St. John IX:5 |
| 2. Christ washes Disciples (feet) (symbol of Last supper). | XIII:1 |
| 3. Betrayal | XVIII:1-18 |
| 4. Pilate seeks to release Jesus - or Christ before Pilate. | XVIII:28-38 - XIX:4-16 |
| 5. St. John and St. Mary at foot of the cross. "Woman behold thy Son". | XVIX:16-27. |
| 6. Peter and John at the Tomb. | XX:24-27 |
| 7. Appearance to Disciples and St. Thomas. | XX:24-29 |
| 8. Christ's Charge to Peter, "Feed my lambs. Feed my sheep - Follow Me". | XXI:15-19 |

