

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

City or Town Middletown, State N.Y. No. 2271
Date of September 30, 1941. Completion
Church First Presbyterian Church.
Donor and G. Spencer Cowley, Vice Pres. & Trust Officer, Orange County Trust Co.,
Address Middletown, N.Y. Executor for Estate of the Late Frederick C. Royce.
Architect
Denomination and Minister
Footage 42 feet. *71.4 x 3*
Ventilators Yes. *42/2300* *2/4* *42/1600* *2/4* *42/1400* *2/4* *42/1200* *2/4*
Position in Church Chancel
Height from floor About 12' Protection Glass Groove Stone we include
Rabbit Wood
Points of compass
Quality of light Artificial, we include.
Inscription 1st lancet: Given by
Doctor Frederick C. Royce
Middle: In Memory of his Parents
Doctor and Mrs. Thomas C. Royce
Last: And his Sister Staging
Elizabeth A. Royce Blue-prints
Shipping address Carpenter Contractor 206 Received
Electrical Equip. 75
Installation 50
Armeture 60
Bill to 4390 400 Templets
Photos of Cartoons Mailed

General Information Iron armature inside wooden frame.

Idea based on the first sketch for the big window in the Mass. Gen. Hosp. Chapel - later abandoned - sort of Jesse Tree window - growing vine, with small figure of Christ centered near the top, probably a Light of the World - something like the Jamaica Plain window. Or Mr. Regen rather likes the idea of both hands down spread, making more of the emanating rays. Then in the branches at either side related symbols of Christ's manifestations and activities in the world. Perhaps little figures or symbols - if this is not too expensive. Mr. Regen suggests Christ's Compassion - possibly by the Good Samaritan, The Calling of the Disciples, Christ the Teacher, Christ the Healer, and things of that

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

sort, or it might be more directly related to the Sermon on the Mount and the Beatitudes.

Windows should be light and brilliant in consideration of the artificial light.
(Neon tubes).

Estimate from R.Y. Matthews, 117 North Street, Middletown, for electrical fixtures: \$68.00 "for furnishing and installing three Fluorescent fixtures and bulbs complete". (Voltage 60 cycle, 120 alternating current.

Estimate of iron armature from Phila. Metal Wd. Frames Co. \$52.50, f.o.b. Phila. Contractor's figure around \$206 - probably more.

The present windows are all glazed in simple opalescent pattern, light amber field, wide light pink border, browns and greens; some blue in background of scrolls at top. Brick, Interior cream, chancel tan.

Design for Chancel Window,

The Royce Memorial,

First Presbyterian Church, Middletown.

This window is designed to symbolize, in color and light, the ever present power of Christ's influence throughout the world. The intention is to suggest His Divine presence through earthly manifestations - such as teaching, healing, and the everyday human contacts of Christian Life. All these are most significantly presented in Our Lord's Sermon on the Mount - when He taught the way of true Christian Life through the Beatitudes.

The window is designed in what may be termed colorful grisaille. Patterns of growing forms suggest the Parable of the Vine and its related symbol, the Tree of Life. They also recall Issiah's vision of the genealogy of Christ. The Jesse Tree is a symbol perhaps devised, or at least greatly developed, by the devout Churchman and builder, Abbe Suger of Saint Denis. His magnificent conception became one of the most popular themes in mediaeval Christian Art. It suggests a spiritual relationship through the ages, of all worthy Christian Souls. It is the subject of one of the glorious windows in the western facade of Chartres Cathedral, designed in glass of the twelfth century.

In this window the Prophets and the Kings of Judah are replaced by figures bearing symbols of the Beatitudes and culminating, as in the Jesse Tree, with the figure of Christ, their author who, through His own life, demonstrated their power and effectiveness. He is seated and is robed in ruby and white - traditional colors of Divine Love and Purity, and His hands are held out to welcome all who come unto Him.

Little eight-pointed crosses at left and right are symbolical of the Beatitudes, and the kneeling angels at either side bear scrolls inscribed with

the names of the Evangelists who related the Sermon on the Mount - Saint Matthew and Saint Luke.

The Angel below the figure of Christ bears a scroll with the text from St. Matthew 7:29, "He taught them as one having authority."

The kneeling figures at the left hold: the Heavenly Crown - Blessed are the seekers after righteousness; the Lamb - Blessed are the Meek; inverted torch - Blessed are they that Mourn; and doves - the Poor in Spirit.

At the right, the Sword and Palm - Blessed are the Persecuted; the Descending Dove - the Peacemakers; the Lily - the Pure in Heart; and the Olive Branch - the Merciful.

~~The lower central Angel bears the memorial inscription:~~
The lower Angel bears the text: "This is My Beloved Son, Hear Him!" ~~in the~~
~~one of the lower angels bears the inscription: "This is My Beloved Son, Hear Him", and the~~
~~lower one: "He taught them as one having authority."~~

From rich spiritual regions of the Middle Ages we have inherited a symbolism of color that is still recognized in our workaday world. The red cross of devotion and sacrifice carries its message around a stricken world now to remind us that in the twelfth century, pure red was the color of Divine Love, of passionate devotion, of self-sacrifice, courage and martyrdom. The Seraphim, nearest the throne of God, symbols of Divine Love and Adoration, have wings of purest red.

Blue immediately glows before us as the graciously supporting color of red, so we acquiesce with those wise colorists who said that blue is the contemplative color, the color of Divine Wisdom as announced by the blue winged Cherubim, who join the Seraphim around the Throne of God. Blue also symbolizes eternity, Heaven itself, and the steadfastness of enduring loyalty that in our speech of today we call "True Blue".

- 3 -

Green, the color of hope, springtime, youth and victory, -

Gold, which we characterize in the expression "Good as Gold", the mediaeval masters said symbolizes spiritual treasures, worthy achievement, the good life, while -

Violet, a combination of blue and red, symbolizes justice, mystery, pain and penitence. It forms in some ancient windows a beautiful background for shimmering silvery white, the symbol of faith, of the light of truth, of peace and serenity, - a radiant and significant symbol that is most beautifully expressive in the words:

"But if we walk in the light
as he is in the light, we
have fellowship one with another."

- First Epistle of Saint John I:7.