

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

City or Town Plymouth, State N.H. No. 2076

Church Holderness School Chapel. Date of Completion May 1, 1939.

Donor and Address Reverend Edric A. Weld, Holderness School, Plymouth, N.H.

Architect Quality of Glass \$4000 including frame.

Denomination and Minister

Chancel window 51 feet. Footage sight Sizes, full

Ventilators None there now. Set by

Position in Church Chancel.

Height from floor 10 or 12' Protection Glass Groove Rabbet WOOD McDonald.

Points of compass Quality of light East.

Inscription In Memory of Edward Morgan Mackey 1877-1937.
(See contract for verification).

Design wanted Staging

Shipping address Blue-prints Received

Bill to Templets Chipman McDonald.

Photos of Cartoons Mailed

General Information See floor plan and suggestions of window shapes with exposures, etc. in folder. Also footages of other windows. (June 24, 1938). Gave Rev. Weld tentative estimate for chancel window including new frame as follows: "...the type of design I have in mind, which is similar to the medallion windows for the Pittsburgh Chapel is \$4000 set in place complete, including the new frame also set and painted. For the smaller windows of the Chapel, my estimate for the sort of grisaille that I think those windows should have is one thousand, six hundred fifty dollars complete, including 12 ventilators - the number now in place."

Note: McDonald's price is \$630 for new frame for the 3-lancet window - which includes \$30 for scaffolding and 2 coats of paint, and complete installation.

There are 10 small aisle windows, 5 north and 5 south; and 2 taller lancets in

the west end. For addresses of those to be notified as window progresses, see other side.
The man in charge of crafts there is to send us a sectional drawing of actual frame.

There are just two memorial windows in there - in the west, - perhaps 1880 J.&R Lamb - terrible looking things.
C.J.C. said, "My idea for this east window is the "Sermon on the Mount", with the figure of Christ in the upper tracery piece, surrounded by small groups of listeners to fill out the rose idea. - See pencil suggestion in sketch book sheets."
(Note, C.J.C. Says the other windows are "low enough and far enough away, and have a deep enough reveal, so that they will not greatly influence the big window.)
This window is designed as an interpretation, in color and light, of

the Beatitudes exemplified through symbols from the life of Christ.

The dominating rose at the top is devoted to a presentation of the Sermon on the Mount - Our Lord, surrounded by small symbolical figures of listeners. Around the figure of Christ is the significant text: "Whatsoever ye would that men should do to you, do ye even so to them". (Saint Matthew VII:12).
At the top of each outer lancet are symbols of the significant Parable with which Christ concluded His Sermon - The House built on Rock and the House built on Sand. (Saint Matthew VII:24).

At the head of the central lancet below, Saint Matthew is presented as the recorder and narrator of the profound philosophy of Christ.
A growing vine outlines the medallions and enriches the field in flowering symbols of the fleur de lys, forming smaller medallion shapes for beginning at the lower left with the Poor in Spirit symbolized by the Cherubim and Seraphim in the central panel.

Presentation in the Temple. Saint Joseph and the Blessed Virgin kneel beside the ancient Simeon who holds the Christ Child in his arms. (Saint Luke II:22).
The outer border of blue is enriched with six and five pointed stars of the Old and New Testament.

Above this, Jesus lamenting over Jerusalem symbolizes "They that mourn" and in the upper medallion, Christ before Caiaphas (with the menacing soldier) is a symbol of the Meek (Saint John XVIII:22). *see change in medal*
see Luke 1:26-35
see Luke 1:27 + 26, 1938

In the central lancet, Nicodemus' visit to Christ symbolizes "They which do Hunger and Thirst after Righteousness". The little symbol of the brazen serpent - prototype of the Crucifixion - recalls Christ's admonition to Nicodemus. (Saint John III:2).
In the Middle Ages blue was recognized as the color of divine wisdom, of enduring friendship and loyalty, of meditation and contemplation, of the serenity we feel in great depths of sky, and of heaven itself. It is the color that we acknowledge today when we use the expression "true blue".

Mary anointing the Feet of Christ and His defense of her represents Merciful. (Saint John XII:3-7).
Red is the color of divine love, of passionate devotion, of the courage and sacrifices related to martyrdom; and gold, the color of spiritual achievement.
Christ Blessing Little Children is a symbol of the Pure in Heart (Saint Matthew 18:10) as in heaven, of the good life with green for hope and victory.
for Christ stilling the Tempest is symbolical of the Peacemakers (Saint Matthew 5:9)

(as: III)

