

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

*on Sept 26, 1952, asked  
for additional times*

City or Town St. Paul, State Minn. No. 2149  
Date of Completion December 1, 1952.  
Church Cathedral of St. Paul.  
Donor and Address Rev. Lawrence F. Ryan, D.D., 239 Selby Av. For all 6 at one time -  
\$14.00 ea panel.  
Architect Maginnis and Walsh. Quality of Glass \$12.00 each panel.  
Denomination Roman Catholic. Glass \$72.00 for 6 (\$12. per ft.)  
and Minister Very Rev. John J. Cullinan, 239 Selby Av. St. Paul. Very Rev. George E. Ryan. Tel. Cedar 6563 \$37.00 for 6. \$53.56  
Footage 28 feet each. sight Prof. 1.162  
Set by 1360.70

Ventilators ..... Set by .....  
Position in Church Under the transepts.  
Height from floor 11 feet. Protec- Yes. We do not Groove Stone  
tion Glass supply. Rabbet Wood

Points of compass Epistle  
Quality of light 3 north, 3 south. Gospel (Transept. 45 West)

The center window in each group (The Christ figures) will be memorials to  
inscription Archbishop John Ireland and Bishop John Lawler, both former pastors  
of the Cathedral. Also include their episcopal crests in the center of the lower  
border. We are also to include the donor's name in an inconspicuous place in the  
lower part of the window (in addition to the memorial inscription to Bishop Lawler)

Design wanted See inscription above and 9/22/52. Staging .....  
Shipping address See inscription above and 9/22/52. Blue-prints .....  
Received .....

Bill to ..... Templets Larsen.  
Set by Mr. Bunde, Roe-James Glass Co.,  
Photos of Cartoons Mailed ..... 109 E. 9th St., St. Paul, Minn.

(IMPORTANT: When we have the donors' names, and the memorial inscriptions, we are to below  
send Father Ryan little sketches showing how they will work out.). 9/26/52. ve the  
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Subject scheme, given by Father Ryan, Nov. 25, 1951.

In a general way these windows are to relate to the Sacrament  
of Penance. "It occurs to me that, without sacrificing that  
intention, we can take the central window in each of these groups  
of three for a figure of Christ, making the Christo-centric theme.  
On the Gospel side we might have Christ giving the commission:  
"Whose sins you shall forgive, etc." and on the Epistle side Christ  
the Good Shepherd. No figure of Christ in the Cathedral at present  
portrays Christ in either of these roles.

The companion figures on the Gospel side might be St. John Vianney,  
Cure d'Ars and Saint Mary Magdalen; and on the Epistle side, St.  
John Nepomecene and St. Dismas, giving us a confessor and a penitent  
on either side."

These windows in the transepts are low in the walls and admit  
considerable light. Our type of church demands light to illumine  
its great space. The windows should be designed with this in mind  
and the colors selected so as not to exclude too much light.

I write this note today to say that the subjects for the windows  
ve the Confessionals have not all been definitely decided as yet.  
The tentative plan proposes to treat one side with subjects having  
to do with the administration of the Sacrament of Penance. The  
other side will deal with the effects of this Sacrament by way of  
anticipation of its institution - e.g. David who gave us the most  
eloquent example of penitential words as well as works, Mary  
Magdalen, and St. Dismas (the penitent Thief). The Confessors  
would be St. John Nepomucen (The martyr to the Seal of Confession)  
St. John Vianny (Cure d'Ars.) St. Francis de Sales (Brilliant  
Doctor of the Church and Master Director of Souls) I submit this  
list which should have reached you long ago but for vacation and  
very busy days ever since. Until you hear from me definitely about  
this list do not proceed with any study. This will be in a few days  
I hope.

When I have had more time to study carefully your detailed  
description of the transept Rose windows I shall write again. With  
every best wish, I am

Very sincerely yours,

Lawrence F. Ryan.

October 24, 1940 When C.J.C. visited Cathedral to see both rose windows in  
place is said - "Sun on south window, north window in surface  
light from lantern (stands it quite well) 11 A.M.  
South window responds well to sunlight which seems to diminish rather  
than increase the shadow of upright bar in outside glass."

We have now completed the color sketches for the second  
group of your transept windows, and are sending them to you  
herewith.

In the central panel we have represented Christ giving the  
commission, "Whose sins you shall forgive, they are forgiven them",  
with the text inscribed on the open book below.

At the left is Saint John Vianney, Cure d'Ars, "Be of good  
heart, thy sins are forgiven thee" (Saint Matthew 9:2); and at the  
right, Saint Mary Magdalene, "Mary called Magdalene, out of whom seven  
devils were gone forth" (Saint Luke 8:2).

A suggestion of surrounding architectural forms symbolize the  
confessional.

I write this note above the Confessionals. The tentative plan proposed to do with the administration other side will deal with anticipation of its inst eloquent example of penit Magdalen, and St. Dismas would be St. John Nepomuc St. John Vianny (Cure d' Doctor of the Church and list which should have reached you long ago but for vacation and very busy days ever since. Until you hear from me definitely about this list do not proceed with any study. This will be in a few days I hope.

Note: 1/29.52 - Father Ryan suggested the symbol of water at the feet of St. Nepomucene for his martyrdom.

Important: When we set the lunette balancing the one now in place, lighten the grisaille background of the latter, keeping the new one lighter. 1/29.52.

See floor plan of Cathedral on report of 1/29/52.

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A suggestion of surrounding architectural forms symbolize the confessional.

Father Ryan's Suggestions:  
SOUTH TRANSEPT:

S. John Vianney: I should like the figure to be more ascetic. I have been to Ars and have seen the miraculously preserved body of the Cure. He was a man of very slight build with lean features. The enclosed photo (with abate) of the statue in wood at our seminary chapel is somewhat in this spirit. However, actual photographs of the Cure are available in Abbe Trochu's "The Cure D'Ars." Since he is so much of our times it seems imperative that the likeness be photographic. You know, we have a priest (over 97 years of age) in our Archdiocese who, as a child, knew the Cure. (THE SCRIPTURE REFERENCE FOR S. JOHN VIANNEY IS MATT. 9:2 not 12).

Christ Giving the Commission: The book looks awkward. Can't it be moved into the crook of his arm and his posture changed a bit to accommodate the change? If you need color at that point (where the book is) let the ends of the sash with colored fringe provide it.

Saint Mary Magdalene: I am not so sure about that frivolous bit of drapery that swings in the breeze above her head! Try to suggest something else. To relieve her somewhat stilted gesture couldn't she be given the alabaster box of ointment and, to add a note of interest near her feet, let the cover fall. I presume some interesting vase-like treatment of the gox with a decorative top (somewhat like a reliquary or ciborium) would give us attractive light spots in the ensemble.

The monotony of the bottom panels - all in a row - looks uninteresting. Can some variation of the design of the vine be made so that each would have some indication of having been individually designed? There is a commercial feeling about the repetition of the same identical design so frequently in the same line of vision.

Father Ryan's suggestions:  
NORTH TRANSEPT:

S. John Nepomecene: We have already suggested the addition of the movement of the river at his feet to indicate the instrument of his martyrdom. We should like to change the text to: "Lord, set a guard upon my mouth, post a sentry before my lips." (Psalm 140:3. - Knox translation).

Good Shepherd: OK.

St. Dismas: Instead of what appears to be a bunch of grapes in his left hand, what about a purse with the coins falling from it? A kind of 'you can't take it with you' theme. What I had in mind was just a circular purse with a draw string around the top, Dismas holding to the edge of the circle and the purse completely open with the last coin just falling from it. This would put a spot of gold or copper into the blue field near his left leg or foot.

Same comment about the bottom panels. Try to vary the designs somewhat. See note of South Transept Sketch.

Rest on back

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**IMPORTANT:** We are to send photographs of cartoons to Father Ryan. Also, when the full size drawings for these windows are far enough along to definitely determine the positions of the principal bar lines, we are to send copies to Father Ryan to serve the local glass man in placing the division lines in the storm glass. 5/9/52

Copy of letter from Father Ryan, Cathedral of Saint Paul,  
Saint Paul, Minnesota, November 21, 1952.

....Enclosed herewith are the illustrations of the crests of Archbishop Ireland and Bishop Lawler. The Bishop Lawler window will be the center one in the north transept and the Archbishop Ireland memorial will be the center one in the south transept.

The inscriptions for these and the other windows are as follows:

**SOUTH TRANSEPT;**

**St. John Vianney:**

In Memory  
Patrick Butler  
Mary Anne Gaffney Butler

**Christ Giving the Commission:**

In Memory  
Archbishop John Ireland of St. Paul  
1838 - 1918  
Builder of This Cathedral - 1906-1918

**St. Mary Magdalene:**

In Memory  
William Patrick Kenney  
Margaret Fallon Kenney.

**NORTH TRANSEPT;**

**St. John Nepomecene:**

In Memory  
Martin Kennedy  
Susan O'Neill Kennedy

**Christ: Good Shepherd:**

In Memory  
Bishop John J. Lawler  
1862 - 1948  
Rector of the Cathedral 1896-1916  
Separate inscription - (Gift of Miss Minnie A. Bell).

**St. Dismas:**

In Memory  
Roger Sherman Kennedy  
Stella Hoeveler Kennedy

We are to send copy or photograph of arrangement for approval.