

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

City or Town Catonsville, State Maryland. No. 2535  
Date of ~~Sept. 1944, or as seen as~~  
Church Saint Charles College Chapel. Completion convenient  
Donor and Very Rev. George A. Gleason, S.S. Rector. June 1, 1945.  
Address Murphy and Locraft, Architects, 1413 H. Street, N.W. Quality of \$1806.30 ea. \$5419.00 for 3  
Architect Washington, D.C. Glass \$30 per foot.  
Denomination Roman Catholic  
and Minister Very Rev. George A. Gleason, S.S.  
Footage 60.21 each sight  
Sizes, full  
Ventilators Set by  
Position in Church 1 over entrance, 1 in each transept.  
Height from floor 29 feet Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass  
Quality of light 1 south by east; 1 north by west; 1 east by north.  
Inscription  
Design wanted Staging  
Blue-prints  
Shipping address Received  
Bill to Templets  
Photos of Cartoons Mailed

General Information The Chapel faces eastward, with the sanctuary apse slightly north of due west. East, south and west exposures are unobstructed. Off the north transept there is a sacristy building and connecting link to the college which rises the height of the side aisles. The college building is about 50 feet distant and rises 3 stories. In the center of this connecting link are foundations of a tower, on the transept axis, which would rise past the north rose window less than 20 feet away, were it ever built. The interior of the chapel is late Italian Renaissance in style, is rich with fine marbles and mosaic inlays, while the vault is decorated with terra-cotta and plaster ornament in fairly high relief. The Chapel is for students of the Priesthood. "As to color, our thought is that strong blue in the aisles would unite the piers, while a rich burst of color in the upper part of the church would extend the decorative quality into the vaults and overcome a present tendency for the design to stop below the spring line."

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

East Rose Window (Over the Organ Loft)

Window dedicated to Mary, Queen of the Clergy.

In panels

St. Patrick (for the Irish)  
St. Boniface (for the Germans)  
St. Augustine of Canterbury (for the English)  
Sts. Cyril and Methodius (for the Slavs)  
St. Remy (for the French)  
St. James the Greater (for the Spanish and Portuguese)  
St. Anscar (for the Scandinavians)

North Rose Window (Facing the Administration Building)

Window dedicated to Mary, S edes Sapientiae (See 3 photos sent by Pres. Gleason, May 11.)

In panels

St. Augustine	St. John Chrysostom
St. Gregory	St. Gregory Nazianzen
St. Jerome	St. Basil
St. Ambrose	St. Athanasius.

South Rose Window (Facing the Science Hall)

Window dedicated to Mary, Queen of Martyrs.

In panels

Eight Sulpician Martyrs. (See card with illustration sent by May 11, 1944. by President Gleason).

Catonsville - Rose windows.

W-6 #3  
Committee's report -

In general: The members of the committee are not enthusiastic about the use of symbols instead of figures of the saints represented. They would like to ask if it is possible.

- (a) to use figures of the saints in place of the symbols, or (as second choice)
- (b) to retain the symbols but replace the angels by figures of the saints, so that each symbol would be accompanied in the next petal by a representation of the saint.

The committee realizes that the motif of angels is dominant; but it fears that the mere symbols will not mean much, especially to young boys. If, however, Mr. Connick feels that such alteration would be a real artistic detraction from the glory of his windows, the committee readily accepts his decision.

\* In particular.

The South Rose window: "Queen of Martyrs."

If Mr. Connick decides that the angels ought to be retained in the rose windows, the committee feels that the "angels of prayer and praise" in this particular window ought to be replaced by angels bearing symbols of martyrdom. These latter representations would be more in harmony with the ideas of the angels used in the other rose windows, where the angelic figures bear symbols illustrative of the main theme of the whole window.

Rousseau, the arms of Paris and the flaming torch, symbol of the Moralist and Leader; Michael Guerin, the arms of La Rochelle and the martyr's palm; and Henricus Luzan de la Hulconiere, the arms of Nantes and the cross of Faith.

The arms of the French cities are represented on shields, although if desired, they might equally well be designed in circular cartouches.

A heavenly host of angels of Praise and Prayer, with trumpets and censers, enrich the intersmediate panels.

North  
Rose

The north rose window is devoted to the theme of Our Lady, Seat of Wisdom. Her representation in the central circle is inspired by the beautiful statue in the temporary sacristy of Saint Mary's Seminary, Roland Park. At either side are adoring angels, members of the choir of Cherubim, whose attributes are heavenly wisdom.

Symbols of the four great Eastern and four Western Doctors of the early Church are designed in eight of the surrounding petals, - the flaming heart surmounted by the Cross for Saint Augustine; the Bible between two columns, Saint Athanasius; Papal cross and book for Saint Gregory; the lion with the open book, Saint Jerome; the flaming column for Saint Basil; the open book for Saint Gregory Nazianzen; the beehive for Saint Ambrose; and the chalice and book for Saint John Chrysostom.

Angels with pen and scroll, and angels with books are designed in the intersmediate petals.

for the English - the baptism of King Ethelbert; Saint James the Greater for the Spanish and Portuguese - the pilgrim's hat and staff; Saint Basilius for the French - dove and chrisam; Saint Cyril and Saint Methodius for the Slavs - the philosopher's book and sceptre, and the scales of the last judgment.

Interposed with these are figures of angels bearing symbols of the steps toward priesthood.

They are the Scissors for the Tonsure, Keys for the Porter, Missal for the Lector, Devil in chains for the Exorcist, the Candlestick for the Acolyte, Humeral Veil for the Sub-deacon, Chalice and Crust for the Deacon, and Ciborium for the Priest.

Again the vine pattern enriches the fields enclosing medallions and flasks of religious seal.

The south rose window is devoted to Our Lady, Queen of Martyrs. She is represented at the center bearing the palm of martyrdom, - while the Salpician martyrs are symbolized in the petals by the arms of the cities from whence they came, with additional symbols in further suggestion of their notable virtues.

Thus, the arms of Toulouse stand for Bernardus de Cucnac, while the book and sceptre suggest his devotion to Philosophy; Jacobus Gabriel Gallais is represented by the arms of Angers and the mediæval symbol of Rhetoric or Oratory - the trumpet; Stephanus Hourier by the arms of Amiens and the basket of food for Charity or Love; Petrus Gauguin, the arms of Tours and the open book inscribed with the Cross in recognition of his capacity as Librarian and Professor of Sacred Scripture; Petrus Nicolaus Paelmon, the arms of Rouen and the sheep, ancient symbol of Charity; Claudius

South  
Rose

See note  
#3

Large  
Rose  
Windows

See note  
#3

Main  
Rose

See note  
dated April 28, 1945

The three rose windows are designed to celebrate in a united symphony, of color and light, the devotion of Our Blessed Mother. Since Saint Charles' College Chapel is primarily for clerical aspirants, the east rose window over the organ loft is dedicated to Our Lady, Queen of the Clergy.

The central member of this main rose window symbolizes Mary, Queen of the Clergy. Her protecting figure is surrounded by the group of eight saints who were the Apostles of the Western peoples.

Thus are represented the symbols of Saint Patrick for the Irish - the pastoral staff and shamrocks; Saint Anskar for the Scandinavians - the bell (first to introduce bells in Scandinavian churches); Saint Boniface for the Germans - book pierced by the sword; Saint Augustine of Canterbury

April 28, 1945

The Committee's criticism of the cartoons.

Rose window: Queen of the Clergy.

The committee feels that the central figure of Our Lady with its large crown and prominent coil is a bit too theatrical. While they like the main outlines of the figure and the attendant priests on each side of it, they would much prefer to see the figure depicted somewhat less glamorously.

C.J.C. REPLIED: "We all smiled at your words of the tiny figure of the Blessed Virgin, Queen of the Clergy, enthroned and crowned, for in glass at the distance its position will have from the eye, all that theatrical glamour will dissolve into an eloquent sort of silhouette.

WE POSSIBLY WE WILL SUGGEST MORE CLEARLY THE ACTUAL APPEARANCE OF THE BLESSED VIRGIN, QUEEN OF THE CLERGY and send you a photograph.

Texts for Aisle Windows, Chapel of Saint Charles'  
College, Catonsville, Maryland.

1. Aspirant to Priesthood Speak, Lord, for thy servant heareth - that I may hear the voice of Thy Praise.  
~~"That I may hear the voice of Thy praise, and tell of all Thy wondrous works."~~
2. Tonsure Window  
"This is the generation of them that seek The Lord; The Lord is the portion of my inheritance."
3. Porter Window  
"That they may be diligent in the care of the house of God."
4. Lector Window  
"Be ye dispensers of the Word of God".
5. Exorcist Window  
"That they may have power to subdue unclean spirits."
6. Acolyte Window  
"Let your light shine before men." *that they may see your good works.*
7. Subdeacon Window  
"May the Lord clothe thee with the tunic of sweetness and the garment of Joy."
8. Deacon Window  
"Receive the Holy Ghost that you may have strength."
9. Priesthood Window  
"Receive the priestly vestments by which charity is signified."
10. Bishopric Window  
"That in the correction of evil you may be lovingly severe."