

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

City or Town Omaha, ✓ State Neb. ✓ No. 2321
Date of Completion July 1, 1942.
Church St. Cecilia's Cathedral, 701 N. 40th St.
Donor and Address Mr. William L. Steele, Kimball, Steele and Sandham, City of Omaha, Mo. \$5000
Architect Architects, 2236 St. Mary's Av. Omaha. Glass \$41.70 per ft.
Denomination Roman Catholic.
and Minister Rt. Rev. Msgr. E. J. Hunkeler, ✓
Footage 120 feet. sight Sizes, full _____
Ventilators _____ Set by _____
Position in Church Rose over entrance. ✓
Height from floor Approx. 50' Protec- tion Glass Yes ✓ Groove Stone Iron frame
Rabbit Wood in place.
Points of compass _____
Quality of light West. ✓
Inscription _____
Design wanted _____ Staging _____
Shipping address _____ Blue-prints _____
Received _____
_____ Omaha Mirror & Art Glass Co.
Bill to _____ Templets _____
Photos of Cartoons Mailed _____
General Information Saint Cecilia.
She is the Patron Saint of this church and of music. The same family gave
the great organ. The Most Reverend Bishop definitely does not like the
conventional symbol of a small organ in St. Cecilia's hand or arm.
These will be the first windows installed in the cathedral proper. Three
windows purchased from the Hearst Collection were donated to the Cathedral
and permanently installed in Our Lady's Chapel.
We have sent the architect photographs of the St. Cecilia window in the
Holy Redeemer Church, Detroit, and the Music window in St. Vincent Ferrers
and quite a group of other windows.

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

Use representation of the organ in one of the secondary small medallions, identifying the central figure more definitely through the introduction of wreaths of red and white roses and the lily.

Monsignor Hunkeler wrote, "The larger scale designs seemed more appropriate, since the windows are far removed from the normal observer."

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Texts: (held by St. Cecilia) - "At the sound of musical instruments the virgin Cecilia sang to God in her heart". (First response at matins. - Daily Missal, Page 1762.)

(Below): "Let every spirit praise the Lord". (From Psalm 150 - Manual of Prayer).

This window is designed as a great Song of Praise, in color and light, to Saint Cecilia, Virgin-Martyr, who sang to God.

Her radiant figure, in garments of ruby and gold, dominates the composition. Crowned with the traditional red and white roses, she holds an open Psalter inscribed with the verse of Thanksgiving after communion, "Let every spirit praise the Lord." - from the One Hundred and Fiftieth Psalm. Near her are children of the earthly choir - and angels of the heavenly choir who sang with her. At her feet is the text from First Response at Matins, "At the sound of musical instruments, the Virgin Cecilia sang to God in her heart."

The medallion below symbolizes Saint Cecilia as patroness of church music; and in the medallion above, angels crown her with roses of red and white.

The significant rose theme is continued throughout the enrichment of the field in growing vine forms which outline medallions devoted to a heavenly choir of angels bearing musical instruments - violes, harps, psalterions, and chimes of bells - with Cherubim and Seraphim of the Heavenly Host in smaller medallions. The ruby-winged Seraphim symbolize Divine Love, while the blue-winged Cherubim suggest Heavenly Contemplation.

At intervals, the fleur-de-lis of Purity, symbolical of Saint Cecilia, is introduced through the vine pattern and the outer blue border of cloud forms is accented with heavenly stars.

Notes made by Miss Allen

Saint Cecilia - Virgin Martyr - Roman, of noble parentage,

Lily of Heaven - Caxton

Excelling in music, she turned her gift to the praise and glory of God. Angels descended from heaven to listen and join in the hymns she composed. Played all instruments, invented the organ, consecrating it to the Service of God.

Betrothed at sixteen. She converted her husband Valerian to a life of chastity, & Christianity. Coming to her chamber after receiving baptism he hears the heavenly music and beholds her guardian angel with flaming wings, bearing two wreaths or crowns of roses, (roses and lilies, - Baring Gould), gathered in Paradise, immortal in their freshness and perfume. Roses red and white. -

She is richly dressed, sometimes wearing white turban when she does not wear the wreath of roses. Can hold the palm and music. Or sometimes shown playing the viol, instead of the organ. - Jameson.

Patroness of Church music. Organ given as an attribute during 14th and 15th centuries - Catholic Dictionary.

While musician played at her nuptials, she sang in her heart to God only, (*cantantibus organisilla in corde suo soli domino decantabat*) possibly *cantantibus organis* was ^{erroneously} interpreted as St. Cecilia herself as the organist. In this way the Saint was brought into closer relation with music.

Jameson.

The legend of St. Cecilia can be traced back to the 3rd century, the time when she is believed to have lived. It is impossible to separate the actual story of her life from the poetic and marvellous incidents which have been added to it, but it is true, beyond a reasonable doubt, that she lived in Rome, in the time of Alexander Severus, and was reared in the Christian faith from her infancy. She made a vow of celibacy and service to Christ; she excelled in music, wrote hymns, invented the organ, and sang with so heavenly a voice and manner, that it was said that angels were fain to listen to her and to sing with her.

Mrs. Clement.