

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

City or Town Catonsville, State Maryland. No. 2537  
Church St. Charles' College Chapel. Date of ~~Sept. 44, or soon as~~  
Completion convenient.  
June 1, 1945.  
Donor and Address ..... \$1116.30 ea.  
Architect Murphy and Locraft, Washington, D.C. Quality of ~~1170~~ ea. \$13,395.00 for  
Glass 30 per foot 12.  
Denomination Roman Catholic.  
and Minister Very Rev. George A. Gleason, S.S.  
Footage 37.21 each ((447' in 12).) sight  
Sizes, full .....  
Ventilators Hinged vents. Set by .....  
Position in Church Clerestory (10 in nave, 2 in sanctuary - 6 ea. side).  
Height from floor 18 feet. Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass  
Quality of light 6 south by east; 6 north by west.

Inscription .....  
Design wanted ..... Staging .....  
Shipping address ..... Blue-prints .....  
Received .....  
Bill to ..... Templets .....  
Photos of Cartoons Mailed .....  
General Information See general notes on #2555.

Jan. 6, 1944. C.J.C. wrote Father Gleason: "My idea would be to make one-inch scale sketches of 2 typical clerestory windows, and two of typical aisle windows to show adequately the alternate color schemes; and then to represent the saintly figures in color sketches with immediate backgrounds only, - also one-inch in scale - and later to send you photographs of the cartoons as they are completed."

Upper windows over the Sanctuary

Gospel side

Fruit - Mildness  
Saints - Blessed Virgin Mary  
S. John the Evangelist

Text: - "When Jesus therefore had seen his mother and the disciple standing whom he loved, he saith to his mother; Woman, behold thy son." (Saint John 19:26).

sent 12 X

Epistle side

Fruit - Modesty  
Saints - S. Joseph (IMPORTANT)  
S. John Baptist (IMPORTANT: Make younger, See Fr. Gleason's letter)

Text: - "And the Word was made flesh, and dwelt among us, (and we saw his glory, the glory as it were of the only begotten of the Father,) full of grace and truth." (Saint John 1:14).

sent 1 X

Nave clerestory, Epistle side, Beginning at North Transept:

Fruit - Goodness  
Saints - Bl. Grignon de Montfort  
St. Aloysius Gonzaga

Text: - "For the fruit of the light is in all goodness, and justice, and truth" (Ephesians IV, 32).

2

V, 9

Fruit - Joy  
Saints - St. Philip Neri  
St. Francis of Assisi

Text: - "In the simplicity of my heart I have joyfully offered all these things" (I Paral. XXIX, 17)

see note #2 X

Fruit - Patience  
Saints - Saint Francis Xavier  
St. Charles Borromeo

Text: - "And patience hath a perfect work; that you may be perfect and entire, failing in nothing." (James I, 4).

4

Fruit - Peace  
Saints - St. John Bosco  
St. John Baptist de la Salle

Text: - "These things I have spoken to you, that in me you may have peace" (John XVI, 33)

5

Fruit - Continency  
Saints - St. Dominic  
St. Ignatius of Loyola

Text: - "Know ye that the Lord will hear your prayers, if you continue with perseverance in fastings and prayers in the sight of the Lord" (Judith IV, 11).

6

(South, near-est entrance)

Fruit - Faith  
Saints - Saint Peter  
Saint Paul.

Text: - "Whilst you have the light, believe in the light, that you may be the children of light" (John XII, 36).

7

Designs for Figures and Symbols of the Clerestory windows, -  
St. Charles' College Chapel, Catonsville, Maryland.

Following the original plan, this entire group of windows is designed to celebrate in color and light, profound Christian virtues, especially as they are related to Sulpician devotion.

As in the typical designs, the significant theme of the fruitful vine will enrich the fields throughout the group, uniting it in threads of gold and silver and maturing in the twelve virtues, or Fruit of the Spirit, as set forth by St. Paul in his Epistle to the Galatians. Each of the 12 windows is devoted to one of the virtues, or fruit, and each window is given added significance through an appropriate text chosen from the Douay-Rheims translation of the Bible.

The clerestory window on the Gospel side of the Sanctuary (opposite the one for which a typical design has been submitted) is devoted to Mildness, symbolized by S. John the Evangelist and the Blessed Virgin Mary. St. John is robed in garments of white and ruby, traditional color symbols of purity and divine love, and bears the evangelical symbols of the book and pen. Below is his apostolic symbol of the chalice and serpent. Our Lady, also robed in ruby and white, holds the Christ Child. Below is her symbol of the vase of roses. The text will be, "When Jesus therefore had seen his mother and the disciple standing whom he loved, he saith to his mother; "Woman, behold thy son." (S. John 19:26).

The first window on the Epistle side (north) is devoted to Goodness and represents Blessed Grignon de Montfort and St. Aloysius Gonzaga. The Dominican Apostle of the Holy Rosary is distinguished by the rosary he carries, which again appears as his symbol below. St. Aloysius Gonzaga is robed in the black habit of the Jesuits (indication of color suggests the glass craftsman's usual convention). He holds his lily symbol, while the emblem of the crucifix is designed in the medallion below.

Text: "For the fruit of the light is in all goodness, and justice, and truth." (Ephesians IV:32).

The second window of the nave has been represented in a typical design.

The third window, symbolizing Patience, is devoted to St. Francis Xavier and St. Charles Borromeo. St. Francis bears the typical crossed-staff which is again suggested in the symbol below together with the rosary. St. Charles, in robe and cotta, holds the cross. Below, is his symbol of the Cardinal's hat.

Text: "And patience hath a perfect work; that you may be perfect and entire, failing in nothing." (James 1:4).

The next window is dedicated to Peace, with the representation of S. John Bosco and St. John Baptist de la Salle. St. John Bosco holds the seal of the Salesian Order and his educational work among the children is symbolized in the medallion below. The book held by St. John Baptist de la Salle suggests his mission as founder of many schools and the open book below bears the title of his principal writing for his spiritual children, "Conduite des Ecoles."

Text: "These things I have spoken to you, that in me you may have peace." (John 16:27, 33)

Continency is represented by St. Dominic who holds the crossed-staff and is distinguished by the star over his head, and the lily in the medallion below; - and St. Ignatius Loyola whose open book is inscribed with the sacred monogram. Below is his symbol of the crowned heart.

Text: "Know ye that the Lord will hear your prayers, if you continue with perseverance in fastings and prayers in the sight of the Lord." (Judith 4:11).

Opposite, on the Gospel side of the nave, the virtue of Faith is personified by St. Paul and St. Peter. St. Paul bears his symbols of the sword and book, with the three traditional fountains below; and St. Peter carries the keys, while the symbol of the crowing cock is indicated in the medallion.

Text: "Whilst you have the light, believe in the light, that you may be children of light." (John 12:36).

St. Benedict and St. Thomas Aquinas stand for Chastity. St. Benedict has the pastoral staff and mitre and the symbol of the raven with the bread below; and St. Thomas bears the radiant symbol of the flaming sun and the chalice and host in the medallion.

Text: "O how beautiful is the chaste generation with glory: for the memory thereof is immortal: because it is known both with God and with men." (Wisdom 4:1).

The window devoted to Longanimity sets forth representations of St. Lawrence and St. Stephen. St. Lawrence holds his symbol of the gridiron with the palm and cross below; while St. Stephen bears the book and stones. The latter are represented below together with the palms.

Text: "Do ye manfully, and let your heart be strengthened, all ye that hope in the Lord." (Psalms 30:25).

St. John Vianney and St. Vincent de Paul are represented in the window devoted to Charity. St. John Vianney holds the rosary and the sheaf of wheat is represented in the medallion below. St. Vincent de Paul holds a little child and the medallion is inscribed with the symbol of the flaming rose.

Text: "The charity of God is poured forth in our hearts, by the Holy Ghost, who is given to us." (Romans 5:5).

April 17, 1945.

RE: Clerestory Windows. The Committee's criticisms of the designs:

First window, Epistle side (north) represents Blessed Louis Marie Grignon de Montfort in the habit of a Dominican. He was indeed what is known as a Dominican tertiary, but never wore the white habit of the Dominicans. Actually towards the end of his life he founded an order which wore a simple black cassock and a cincture consisting of a double cord (black) the ends of which had black tassels. He promoted devotion to the Rosary and to the Blessed Sacrament.

The third window - St. Francis Xavier and St. Charles Borromeo. St. Francis Xavier seems to be carrying the same sort of cross-staff as St. Dominic in #5. I wonder if it might not be advisable to substitute another symbol in one or the other of these designs. (May 22-"...substitute a casket or reliquary for the cross held by St. Charles Borromeo; and for St. Francis Xavier... substitute a bell in place of the rosary) \*

In #4. St. John Bosco appears to have the double white collar or "bib" (if we may call it by this name) which is part of the habit of the Christian Brothers founded by St. John Baptist de la Salle. And St. John Baptist de la Salle has a peculiar single white bib attached to the collar, which is not ordinarily worn by clerics, as far as I know. St. John Bosco wore a simple Roman collar - as shown on the enclosed card. St. John Baptist de la Salle probably wore the bib which you have put on St. John Bosco.

It is noted also that both St. Paul and St. Martin of Tours are portrayed as holding identical swords in the same position. We realize that the sword is an appropriate symbol for both these saints - but wonder if there might not be some change, either in symbol, or position of symbol, to vary the designs.

May 2, 1945 - we replied. "...I have corrected the costume of Blessed Louis Marie Grignon de Montfort to the simple black cassock with cincture.

I have also substituted the lily and the scroll inscribed with the significant text "Satis est Domine satis est," for the cross-staff of St. Francis Xavier. (both designs returned to Father Gleason for approval).

The double white collar is easily added to St. John Baptist de la Salle's costume, together with the simple Roman collar for Saint John Bosco.

I have substituted the book inscribed with crossed swords as St. Paul's symbol to avoid the similarity to St. Martin of Tours, and I am confident that you will agree with this. "

NOTE #2  
#3 North: Clerestory window, "Joy".

Committee's comment: Oct.7,1944 -

"St. Philip Neri and St. Francis of Assisi are depicted, not in vestments, but in their habits. Yet the predominating color is a sort of blue-gray, with some green and a dash of red. Is this coloring of habits done in accord with principals of the art of stained-glass? Again the committee merely asks a question about something beyond the member's knowledge."

(See C.J.C.'s reply about this same question in regard to the aisle windows.).

2nd from ent. n south	Fruit	-	Chastity
	Saints	-	Saint Thomas Aquinas St. Benedict
	Text:	-	"O how beautiful is the chaste generation with glory: for the memory thereof is immortal: because it is known both with God and with men." (Wisdom IV,1).
	Fruit	-	Longanimity
	Saints	-	St. Stephen St. Lawrence of Rome
	Text:	-	"Do ye manfully, and let your heart be strengthened, all ye that hope in the Lord." (Psalms XXX,25).
	Fruit	-	Charity
	Saints	-	St. Vincent de Paul St. John Vianney
	Text	-	"The charity of God is poured forth in our hearts, by the Holy Ghost, who is given to us." (Romans V,5).
Gospel side, arest S.Trans)	Fruit	-	Benignity
	Saints	-	St. Francis de Sales St. Martin of Tours
	Text:	-	"He can have compassion on them that are ignorant and that err." (Hebrews V,3)

This entire group of windows is designed to celebrate in color and light, profound Christian virtues, especially as they are related to Sulpician devotion and priestly ordination.

Running throughout the fenestration and uniting it in threads of gold and silver, is the significant theme of the fruitful vine maturing in the twelve virtues, or Fruit of the Spirit, as set forth by Saint Paul in his epistle to the Galatians.

This theme is most directly expressed in the clerestory windows of the nave and sanctuary. Each of the twelve windows is devoted to one of the virtues, or fruit, arranged in such a way as to relate to the <sup>rite</sup> right of ordination symbolized in the aisle windows below. Each window is given added significance through an appropriate text chosen from the Douay-Rheims translation of the Bible.

The clerestory windows in the sanctuary - one at either side of the altar - are devoted to the virtues of Mildness, illustrated by Our Lady and Saint John the Evangelist; and Modesty, symbolized by Saint Joseph and Saint John the Baptist. Thus, together with the Precursor, the three greatest patrons of Saint Sulpice take their place close to the altar, where all four focus attention on the central mystery of the priesthood.

The typical design for the north window symbolizing Modesty, has central figures, Saint Joseph, with his traditional flowering staff; John the Baptist with his rustic cross-staff and shell of baptism.

Other well-known symbols are designed in the cartouches above - the carpenter's square and flowering staff for Saint Joseph, and the Lamb of God for Saint John the Baptist.

Medallions below represent the Nativity of Our Lord and His Baptism. The text is from Saint John's first chapter, fourteenth verse,

"And the Word was made flesh, and dwelt among us, and we saw his glory, the glory as it were of the only begotten of the Father, full of grace and truth."

Above are descending doves while the fleur-de-lis symbol of Our Lady appears below. In the tracery circle a member of the angelic choir bears a pomegranate, symbol of the Fruit of the Spirit.

Growing vine forms enrich the field and outline the medallions, and a band of conventional cloud pattern, enriched with stars of heavenly faith, borders each panel.

Continuing through the nave are saints who serve as models for aspirants to the holy priesthood, arranged in a manner to emphasize their well-known characteristics and virtues symbolized in each window.

Thus, Goodness is exemplified by Blessed Grignon de Montfort and Saint Aloysius Gonzaga; Joy, by Saint Philip Neri and Saint Francis of Assisi; Patience, by Saint Francis Xavier and Saint Charles Borromeo; Peace by Saint John Bosco and Saint John Baptist de la Salle; Continuity, by Saint Dominic and Saint Ignatius of Loyola; Faith, by Saint Peter and Saint Paul; Chastity, by Saint Thomas Aquinas and Saint Benedict; Longanimity, by Saint Stephen and Saint Lawrence of Rome; Charity, by Saint Vincent de Paul and Saint John Vianney; and Benignity, by Saint Francis de Sales and Saint Martin of Tours.

The typical design for the nave clerestory window suggests a counterchanged color scheme, the alternation with the arrangement indicated in the design for the sanctuary windows offering a pleasant variation throughout the group.

Catonsville - Notes, October 7, 1944.

Note 1. The texts under the two panels of the TONSURE window ought to be reversed so that the one reading "The Lord is the portion of my inheritance" would be placed under the figure of the cleric. These are the words recited by the cleric at the moment of his being tonsured.

The reference Pontifical and the number nine (9), used after the texts ought to be omitted. In fact, the committee feels that, while the references to the Scriptural texts used in the clerestory windows are entirely appropriate, there should be no reference used in connection with the texts in the lower windows. All the quotations used in the lower windows have been drawn from the rite of ordination or from psalms that have been incorporated into the rite.

The figure of David could be improved upon:

- (1) It is a bit over-feminine. Perhaps the position of the left hand contributed to the effect.
- (2) There seems to be a nimbus around his head, which makes the figure seem like one of Our Lord or of St. John the Baptist.

The figure of the cleric calls for some modification.

- (1) The corona tonsure is objectionable for several reasons:
  - (a) it is no longer worn and so is entirely unfamiliar to modern boys, while the idea in these "ordination" panels is to try to appeal to the boys in terms and figures of their own day;
  - (b) It was originally worn only by monks, not by the secular clergy; and monks wore surplices only at the moment of their being tonsured, not at other times. For these reasons the committee suggests that the corona tonsure be done away with and be replaced by the head of a modern-day seminarian.
- (2) The surplice worn by the cleric is not good.
  - (a) No surplice has sleeves tied or made tight at the wrists.
  - (b) The surplice depicted is not full enough in the body. It seems to cling to the figure, while, from its very origin the surplice was ample.
  - (c) The surplice has always had wide, loose-flowing sleeves.
  - (d) The surplice is finished in a wide band of lace, one of the things we have long tried to get rid of. The surplice should be plain.



The dominant figures symbolize Saint Philip Neri and Saint Francis of Assisi. Their symbols below are the Rosary and the Stigmata. Above are kneeling angels of the heavenly choir, with musical instruments.

The inscription reads: "In the simplicity of my heart, I have joyfully offered all these things." (I Paralipomenon XXIX:17)