

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

City or Town New York City. State N.Y. No. 2056  
Church Church of St. Vincent Ferrer. Date of Completion May 1, or June 1, 1939.  
Donor and Address Susan Miles.  
Room 2211, 370 Lexington Avenue. Quality of Glass \$25,000.00 (\$41. per ft.)  
Architect Elliott L. Chisling, N.Y.C. Denomination Roman Catholic.  
and Minister Very Rev. J. A. Nowlen, O.F.S. 869 Lexington Avenue. (at 66th St.)  
Footage 600 feet sight Sizes, full  
Jan. 9, 1939. Father Nowlen wrote: "...now there are 2 ventilators in the  
Ventilators second and fourth lancets of the window" Set by  
Position in Church Window over entrance.  
3 feet from Gallery floor; about Protec- 11/10/58 Groove Stone  
Height from floor 20' from Fl. Glass None Rabbet Wood  
Points of compass of Church.  
Quality of light West.  
Inscription "Susan Miles" (small lettering similar to the "x" in the East Window)

Design wanted Chesebro, Whitman Co. Inc., 38-21 12th St. Long Island City, N.Y.  
Shipping address Blue-prints Received from Mr. Chisling

Bill to Templets James Mullaney

Photos of Cartoons Mailed

General Information Nine Choirs of Angels - all brilliant colors in the small center circles of each large unit, with small figures of Dominican Saints chosen in relation to the angel in the center circle.  
For lancets, design incorporating the Mysteries of the Rosary - possibly with figures of the Blessed Virgin and Saint Dominic.

*See other side*

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

The idea is to have the central theme of the rose window, The Nine Choirs of Angels, represented in small symbolic figures throughout the rose and the two side tracery pieces, while small saintly figures of famous Dominicans would serve as the representatives on earth of the distinctive spiritual qualities symbolized by the various members of the Angelic Choir.

Beginning with the dominant Seraphim, would follow the Cherubim and Thrones, then the Dominations, Virtues, Powers, then the Principalities, Archangels and Angels.

The latter two figures, being those nearest mortals, would be in the two tracery pieces, and somewhat smaller than the rest; while the Seraphim would occupy the center tracery piece.

With this conception for the rose, Father Nowlen and I agreed that the lancets could well be used for the Mysteries of the Rosary - possibly with small but somewhat dominant figures of Our Lady and Saint Dominic.

See full description on back of design.

BE SURE TO REFER TO PHOTOGRAPHS AND PLATES OF WINDOWS ALREADY IN PLACE.

Copy for Cartwright  
Copy for Troto

St. Vincent Ferrer Priory,  
869 Lexington Avenue,  
New York.

January 24, 1979.

Mr. Charles J. Connick,  
9 Harcourt Street,  
Boston, Massachusetts.

Dear Mr. Connick:

I have received the following criticism of the Windows from an interested party and mutual friend.

WEST ROSE WINDOW: (1) In the design for the lancet at the extreme right Blessed John Massius is shown as a clerical member of the Order whereas he was a Lay-Brother. The scapular should, of course, be black. No Cappa should be worn and thus you would avoid too much black.

(2) In the central lancet, the Blessed Virgin holds a chaplet of roses. Five of them are violet as representing the sorrowful mysteries of the Rosary. This color is symbolic of suffering and sorrow but "red" is symbolic of passionate devotion, self-sacrifice, etc. Red symbolizes martyrdom and so is most appropriate for the second part of the Rosary and it is what people are accustomed to.

(3) Would it not be more appropriate to have St. Catherine of Siena in the medallion in which Mr. Connick puts Blessed Alvarez of Cordova, "Confessor to the King of Castile, who so ably assisted his King in the government of his country, by wise counsels."? She advised, and even directed, a Pope who by his office is protector of all mankind. Mr. Connick considers the "Powers holding chained evils as protectors of mankind". In the prayer for the Feast of St. Catherine, we have: "Deus, cui Beatæ Catherine virginis et patientis speciali privilegio decorata, malignantium spirituum certamina vincere..tribuisti...". (O God Who has given to Blessed Catherine adorned by the special privilege of virginity and patience, to conquer in the strife with the evil spirits etc.).

(4) The Cappa is draped about St. John of Cologne in a way that would be very unlikely, to say the least. Note the solid mass in front, and the white under the left arm. There seems to be something wrong also in the arrangement of the cappas of St. Raymond and Blessed Alvarez.

I have detailed verbatim the criticism as it was received. As regards the WEST ROSE WINDOW, Numbers 1 and 2 certainly need correction; Number 3, I would first prefer to have your viewpoint on the subject and as to Number 4, I have not the drawing or a photograph and thus have no way of checking up.

Dear Father Nowlen:

Your letter of January twenty-fourth is most interesting and helpful. In fact, we are extremely grateful both to you and to your correspondent for all the criticisms and suggestions.

Copy to  
Troto and  
Cartwright

Beginning with the West Rose Window, we appreciate that Blessed John Massias should wear the costume of a lay brother with a black scapular and no cappa.

(2) We also agree that the color, red, could well be substituted for violet, representing the Sorrowful Mysteries of the Rosary, not only in the chaplet, but also in the borders of the middle medallions.

(3) We also like the idea of substituting Saint Catherine of Siena for Blessed Alvarez of Cordova.

(4) The design of the cappa about Saint John of Cologne, and of Saint Raymond and Blessed Alvarez, we appreciate, were somewhat exaggerated in the design. This correction shall be made.