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

City or Town New York City,  Church Church of St. Vincent Ferrer. Date of Completion May 1, or June 1, Donor and Susan Miles.  Room 2211, 570 Lexington Avenue.  Room 2211, 570 Lexington Avenue.  Room 2211, 570 Lexington Avenue.  Architect Ellictt L. Chicling, N. C.  Class 25,000.00 (e41.per Denomination Romen Catholic.  and Minister Very Rev. J. A. Nowlen, O.F. 863 Lexington Avenue. (at 66th St.)  sight Footage 600 feet	1.	War Varia City	a. Ny y 2056
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For addresses of those to be notified as window progresses, see other side.

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

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 Smint 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 04, 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 Massias is shown as a clerical member of the Order whereas he was a Lay-Brother. The scapular should, of course, be black. No Cappra 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 Rosery. This color is symbolic of suffering and sorrow but "red" is symbolic of passionate devotion, self-secrifice, etc. Red symbolizes martyrdom and so is most appropriate for the second part of the Rosery 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 Bastile, 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, oul Bestae Catherine virginization et patienties second privilegie decorates, malignantium spirituum certamin, vincere. tribuisti...". (O God Who has given to Blesses Catherine adorned by the special privilege of virginity and patience, to conquer in the strife with the evil spirits etc.).
- (4) The Cappra is draped about St. John of Cologno 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 Alvaraz.

I have detailed verbatim the criticism as it was received. As regards the WEST ROSE WINDOW, Numbers 1 and 3 certainly need correction; Number 7, 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 Nowlon:

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 violat, representing the Sorrowful Mysteries of the Rosery, 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 Gologne, and of Saint Raymond and Blessed Alvarez, we appreciate, were somewhat exaggerated in the design. This correction shall be made.