

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

City or Town Saint Paul, ✓ State Minn. No. 2130 ✓  
Church Cathedral of Saint Paul. ✓ Date of Completion September 1940.\*  
Donor and Address .....

Architect Maginnis and Walsh, Boston. ✓ Quality of \$39.68 per foot).  
Glass \$15,000 each.  
Denomination Roman Catholic. ✓ Tel: Dale 5532.  
and Minister Rev. Lawrence F. Ryan, D.D., 239 Selby Avenue, St. Paul.  
*Rev. John J. Cullinan, taking Fr. Ryan's place* sight  
Footage 378 feet each. ✓ Sizes, full .....

Ventilators ..... Set by ..... 1

Position in Church Transepts. ✓

Height from floor 40 feet. ✓ Protection Glass In Place. ✓ Groove Rabbet ..... Stone Iron Wood armature.. ✓

Points of compass North and South. (C.J.C. said, "In Cathedral, Feb. 24, 1940 at

4:30 P.M. South rose gets surface light from West, and North rose gets a slanting light.  
Inscription .....

Design wanted ..... Staging .....

Shipping address ..... Blue-prints  
Received .....

Bill to ..... Andreas R. Larsen, 3005 Hennepin Av. Minneapolis.  
Templets

Photos of Cartoons Mailed .....

(Note: Larsen says no balconies under these windows).  
General Information "On account of the armature we once discussed as themes for these windows: "The Christ of the Beatitudes" and "Our Lady of the Virtues", but I now feel that on account of the eight American Martyrs we should perhaps use the theme "Our Lady Queen of Martyrs". ✓

See photographs and plates of East Rose and other windows now in place.

\*Father Ryan wrote: "I find that there will be a saving of about \$300 by using the same scaffolding as the plasterers in mid-September 1940. The only question rests with you. If you are able to finish the first, or rather one, window and have it delivered for that time and the second two or three weeks later, it will be quite all right." C.J.C. replied: "I feel very sure that one window can be completed and delivered by the middle of September 1940 and the second one two or three weeks later."

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

See little red Novena book in honor of the only canonized saints of North America. by Rev. John J. Wynne, S.J. Also see Father Wynne's book "Our First North American Saints".

May 30. Rather Ryan wrote: "Mr. Maginnis spoke of the desirability of a significant purple note in both of these windows. I agree. There is of course the necessity of keeping a maximum of light consistent with good color."

Fr. Ryan wrote: "...you might do well to remember that below the Rose windows nine feet above the floor there are three windows above the Confessionals. These will be treated ultimately in keeping with the Rose windows, having as their subjects Saints and Martyrs closely associated with the Sacrament of Penance, and with the hearing of Confessions, e.g. St. John Nepomucen." *see 2149 Have asked Larsen for size, etc.*

July 1939 - When C.J.C. returned from Saint Paul, he said, "The figures for the rose windows are to be smaller, and we want to consider also the design of the three-lancet panels underneath each window."

2130

In February, 1940 - when C.J.C. returned from St. Paul, he said, "Both roses are now surrounded by rough wall. They are to be framed in cast plaster. Plastering should be done before windows are placed. But by beginning north or south instead or east, the present rose window may be placed sooner than was originally planned."



The South Transept Rose, in the Cathedral of Saint Paul,  
Saint Paul, Minnesota.

The great South Rose is designed as an expressive symbol in color and light of the Beatitudes, exemplified through devout and saintly New World characters whose lives offer significant interpretations of the great lessons which Our Lord so eloquently taught in His Sermon on the Mount.

The dominating central medallion presents a symbol of Our Lord - type of all the qualities set forth in His Sermon. He holds the eight-pointed cross of the Beatitudes, and is robed in ruby and white, traditionally the colors of Divine Love and Spiritual Purity. Small symbolical figures of listeners suggest all the races of man, and the Globe at His feet is a symbol of the dominance of Christ's teaching throughout the World. The border of pomegranate symbolizes the unity of the Church and the Universality of Christ's teaching.

The Dominican laybrother, Blessed Martin Porres, is an admirable exponent of the Poor in Spirit through his compassion for the poor and especially the slaves of Lima. The symbol of the Christ Child suggests his devoted love and care of children. His kindness of heart included stray cats and dogs, and even the rats and mice.

Saint Rose of Lima is a type of they that Suffer Persecution for Justice's Sake. She overcame persecution to suffer "the dark night of the Soul", symbolized by a demon with fiery darts (sickness), another with a scourge (penance), and a third who whispers in her ear (temptation). She experienced the consoling Vision of Our Lady and her Holy Son on Palm Sunday when, amidst the Tertiaries, she had been overlooked at the distribution of palms.

Saint Turibius, Archbishop of Lima, and protector of the Indians against the tyrannical Spaniards, represents the Peacemakers. After many years of unceasing labor, he brought them peace.

?  
Blessed Catherine Tekakwitha, "Lily of the Mohawks" symbolizes the Clean of

Heart. She founded an Indian Colony in which drunkenness and wife-changing were prohibited.

The Franciscan, Saint Francis Solano, called the "Wonder-worker of the New World", who braved pestilence at Granada to nurse the sick, represents the merciful. His courage and compassion were first proved when he baptized the negro slaves in the storm abandoned ship on his way to Lima.

Saint Frances Cabrini ably demonstrated her leadership among those who hunger and thirst after Justice through her tireless efforts to assist Italian immigrants. She organized schools and founded hospitals. She is responsible for the great Columbus Hospitals in New York and Chicago, and for foundations in Peru, Chili, Argentina, Brazil and Nicaragua.

Saint Peter Claver stands for they that Mourn. This Jesuit Apostle of the Negroes is shown meeting slaves. He offered them food and comfort to win their confidence. At his right is a symbol of a slave dealer, and fashionable women of Cartagena who accused him of indiscreet zeal in his treatment of the slaves.

The Blessed Meek are represented by the <sup>Blessed</sup> Venerable Philippine Duchesne, friend of Mother Sophie Barat, and pioneer of the Sisters of the Sacred Heart in Louisiana. Near her is a symbol of the first Convent at Saint Charles, and the Indians for whom she provided spiritual and physical comfort. Related symbols suggest Father Van Quickenbourne, the Jesuit missionary through whom she learned meekness; and a figure recalling the ravages of yellow fever, with the "yellow jack" flag of quarantine.

The deep ruby field around the medallions is decorated with clouds and stars of hope and heavenly glory, while the wide blue bands of the border are enriched with flames of religious zeal. The growing vine forming the border pattern symbolizes Christ and his loyal followers - "I am the vine; you are the branches." (Saint John 15:5).

Through the border are symbols of the eight Beatitudes related to the medallions nearby, each with flames of heavenly zeal. The doves symbolize the Poor in Spirit;

- 3 -

the sword and palm - They that Suffer Persecution; the olive branch - the Peacemakers; the lilies - the Clean of Heart; the broken sword - the Merciful; the sword and scales - they that Hunger and Thirst after Justice; the inverted torch - they that Mourn; and the lamb - for the Meek.

Eight nimbbed doves in the surrounding circles are also traditional symbols of the Beatitudes, as are eight-pointed stars and eight-clustered grapes that serve as accents throughout the design.



85.//  
COPY FOR MR. CARTWRIGHT FOR SKETCH MATERIAL.

CATHEDRAL OF ST. PAUL.

SEPTEMBER 12, 1939.

Dear Mr. Connick:

The designs for the two rose windows came Saturday. Let me say at once that they are all and even more than I anticipated. Please accept my best compliments. All who have seen them are enthusiastic.

The Beatitude window: "Christ of the Beatitudes"

Color: Purple overtones, and exquisite deep rubies in areas around smaller medallions should be glorious in the prevailing bright light of the south exposure. I should also have said that the green note in these areas is lovely. The wide border very pleasing. Could this border admit some points of white?

MEDALLIONS:

The figure of Christ dominates as it should and I feel that the halo and listening figures are fine. The Archbishop feels that St. Peter Claver should be substituted for St. Philip of Jesus. He could appropriately be represented preaching with outstretched arms to balance with the figure of Teckawitha. It will not be necessary to send sketch of this revision. Otherwise the subjects, symbols and spirit are admirable. The symbols in the border and in the surrounding circles fine.

LIGHT:

Will this window be darker than the east rose? Or will the light lines around all medallions and enclosing all borders to be silver white and intended to admit adequate light?

"Our Lady Queen of Martyrs" I should like always to designate the north rose window in this way. Your design is alive with color and spirit so that we do not need to fear the gray November light from the north. The overtones of martyr red are wonderfully executed. The wide border (or the three taken together for that matter) form one of the finest things I have ever seen for glass color and line. I do hope you can reproduce these areas just as they are. Somehow I do not feel that the figure of Our Lady is sufficiently dominant. Is it the wings of the angels XXXX XXXX XXXX done in luminous tones? Would angel figures with wings like the one (upper right) solve my question? I.E. reduce scale of these figures and at the same time reveal more of the lovely blue background? Would reducing the scale of the corn in surrounding border help?

The above are all questions which I am sure you will be able to answer without much difficulty.

Color: With the exception of the above observations I should like to see this window reproduced just as the design stands.

Medallions: Main medallion already discussed. The minor medallions delightfully done. No problem suggests itself. I am sure there is much new ground broken most happily in making these drawings. The symbolism is rich and eminently appropriate. The deep ruby note which is used to tie the medallions is charming but in the actual execution there will not

BB.  
COPY FOR CARTWRIGHT.

September 14, 1939.

Dear Dr. Ryan:

I am writing to thank you most cordially for the signed contract which came yesterday. ✓

.....

Your suggested change from Saint Philip of Jesus to Saint Peter Claver is an excellent one. In fact, I am rather chagrined to think that I neglected that remarkable great-hearted brother of unfortunate men. Also I am more than willing to eliminate the sinister little figure of Napoleon.

.....

P.S. Your splendid encouraging letter of September twelfth has just reached me, and I am adding this note to say that I shall answer it at length very soon after the designs reach me.....



2130

be that much space, which is regrettable, but I am confident that you will find a very satisfactory result somehow.

Light:

See south rose. Except the question whether it would be feasible to introduce points of both white and red light in the small border adjacent to the main medallion?

.....

In closing I may say that I wish you to put all text matter in English.

.... Lawrence F. Ryan.

*Black Book*  
*St Paul*

The North Transept Rose.

The north rose window, much warmer in key - in recognition of the light it receives - is devoted to the eight American Jesuit Martyrs.

At the center is Our Lady, Queen of Martyrs, surrounded by kneeling angels with the Palms of Martyrdom. At her feet is the Globe, with that portion of North America where these brave and courageous saints labored and gave their lives, colored red, to symbolize their supreme sacrifice.

The eight encircling medallions are symbols of the life and martyrdom of each of the Sainted Company.

Saint John de Brebeuf who baptized the first adult Indian, giving him the name of Peter, is represented at his martyrdom when boiling water was poured over his head, and red hatchet blades were hung around his neck. Near him is a symbol of the incident when the superstitious Indians made him paint the cross on his Church white to end the drought. After proving them to be wrong, he repainted it red and his prayer was rewarded by a thunderstorm.

His companion, Saint Gabriel Lalemont, who taught the Indian children to pray was martyred in like fashion.

Saint Noel Chabanel vowed before the Blessed Sacrament to devote all his life to the Indians - a promise which he faithfully kept, attaining martyrdom at the hand of a renegade Huron near the river's edge.

Saint Rene Goupil, laybrother and surgeon, was killed while accompanying Saint Isaac Jogues on a journey, because he taught the Sign of the Cross to Indian children.

Saint Charles Garnier attained martyrdom at the hands of the Iroquois as he baptized Indians of the village, set on fire by the hostile tribe. He is symbolized in the burning chapel which is surmounted by the cross.

Saint Anthony Daniel who started many schools for Indian children, suffered martyrdom in a like manner. He stayed with his people baptizing them in a body by aspersion. After receiving many arrow wounds, a gun was the final instrument of his martyrdom.

The young laybrother, Saint Jean de Lalande, was killed by an Indian of the Bear tribe while he crept from the house of a friendly Wolf tribesman, in an attempt to recover the body of the martyred Saint Isaac Jogues.

The final medallion is devoted to that noble character Saint Isaac Jogues who was treacherously murdered as he entered the Indian council house. The angels symbolize his dream of an angelic choir accompanying him at Mass. A fleeing Indian carries the Saint's black box containing his religious books and other precious possessions which <sup>were</sup> ~~was~~ thought to be bad magic.

The field around the medallions is enriched with the red rose of martyrdom. The small inner border is designed in a pattern of native corn and the outer border is patterned in pine branches and cones, familiar to the land in which these martyrs lived and died.

The native wild animals which were so often tribal symbols are represented through the border. At the top are the eagle and hawk, at the sides, the Bear and moose; below, the wolf, gopher, porcupine and turtle. In the outer circles are golden stars with red rays and doves with red halos, symbols of the spiritual riches inherited by devoted souls in martyrdom.