

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

City or Town Hartford, State Conn. No. 2379  
Church Our Lady of Sorrows, 85 New Park Avenue. Date of Completion Dec. 24, 1942.  
Donor and Address .....  
Architect ..... Quality of \$36.36 ~~\$12.12~~  
Denomination Roman Catholic. Glass \$1200 ~~to \$1400 each.~~  
and Minister Rev. Bernard Dillon, M.S. each (\$2400 for the 2).  
Footage 33' each. sight Sizes, full .....  
Ventilators ..... Set by .....  
Position in Church 2 narthex windows, one north; 1 south.  
Height from floor 4' Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass 1 north; 1 south.  
Quality of light .....  
Inscription .....  
Design wanted ..... Staging .....  
Shipping address ..... Blue-prints .....  
Received .....  
Bill to ..... Templets by Mullaney.  
Photos of Cartoons Mailed .....

General Information Father Dillon would like to keep these light. He likes the idea of devoting these windows to Charity and Service. They have a very strong Saint Vincent de Paul Society so one of the figures might well be devoted to him. A good idea to have the other window represent a female figure, - probably Saint Elizabeth of Hungary. We also mentioned Saint Theresa and Saint Francis Xavier - or as an alternative, Martha and Mary. Perhaps we should represent Mary and Martha in smaller medallions at either side of Saint Elizabeth of Hungary, and Saint Francis Xavier and someone else at either side of Saint Vincent de Paul - with an angel in the tracery member holding a symbol, and appropriate texts in the base of the middle lancet extolling Charity.

Father Riddle liked the Hinsdale vestibule windows with central angelic figures as the type for these windows. Probably a light painted texture would be appropriate here.

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

The background of the angels and diamond accents could be counter-changed with ruby to good purpose in some of the windows.

These windows are devoted to sainted men and women especially celebrated for their great gift of love and charity. Following tradition, the men are represented in the south side and the women in the north.

The dominating figure of the southerly window symbolizes Saint Vincent de Paul, Father of the poor, patron saint of all charitable societies, and best known for his charity among children.

The text below is taken from his own words, "What is done in charity is done for God."

In the tracery above, two kneeling children in attitudes of prayer symbolize the many that he presented to the Redeemer. The emblem of the Agnus Dei above suggests our Lord and His great love and sacrifice.

At the left is a small symbol of Saint Francis de Sales, writer of the celebrated treatise on the love of God. He holds his traditional symbol - the heart, surrounded by thorns.

Opposite is the kneeling figure of Saint Francis of Assisi, so profoundly devoted to all created things. He is surrounded by the birds he loved so well.

The light-tinted field below is enriched with foliated patterns suggesting earthly growth and development, while flames in the smaller tracery members symbolize heavenly zeal and aspiration.

The opposite window in the north bears, as the central character, the figure of Saint Elizabeth of Hungary, Mother of the poor. She is arrayed in queenly robes and crown, and holds the red and white roses - significant of the miraculous transformation from the loaves of bread which she took to the poor.

The text below is from the First Epistle of Saint John 4:21, "He who loveth God, love also his brother." *continue next page*

In the tracery above are Angels of praise and prayer with trumpet and censer, and at the top is the vase of red and white roses, - also a symbol of our Lady.

The medallion at the left symbolizes Saint Theresa, patroness of Spain, traditionally the mystic and spiritual type of charity. The dove of inspiration is represented coming to her as she is reading.

Opposite is Saint Catherine of Siena, noted for her practical charity

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Opposite is Saint Catherine of Siena, noted for her practical charity in visiting the poor, the sick, and the imprisoned. She is here represented instructing one imprisoned.