

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

2812
1350
4763

City or Town Cambridge, State Mass. No. 2488
Chapel of The Blessed Virgin Mary, The Mother of Church Christ, Conventual Church and Monastery, Date of Sept. 1, 1944.
Donor and Society of S. John Evangelist. Completion
Address

Architect Cram and Ferguson, Boston. Quality of \$2813.00
Denomination Anglican. Glass (\$5125 for group of 5 * (\$50 per foot) \$45.37
and Minister Rev. Granville M. Williams, S.S.J.E., 980 Memorial Drive, Corresponded.

Footage 12 1/2 each - Total in 5, 62'. sight Sizes, full

Ventilators Yes, may need to be changed to suit design, see note of July 12, 1937. Set by
Position in Church 5 windows in Saint Mary's Chapel.

Height from floor 8 feet Protec- Groove Stone
tion Glass Rabet Wood
Points of compass
Quality of light 4 north, 1 west.

Inscription

Design wanted Staging

Shipping address Blue-prints Received

Bill to Templets

Photos of Cartoons Mailed

General Information *This price is given for single windows. If the group should be ordered at one time, a deduction of 10% will be made. (This would make the group of five cost \$2813 - \$45.37 per foot).

Note by C.J.C. in Chapel in 1937, July: "Present light is surprisingly kind to the beautiful (Sapphire) walls. All color schemes in glass should be studied with this in mind. All windows - especially clerestory - should have areas of "slab" whites."

These windows are to be devoted to the Mysteries of the Rosary. C.J.C. sent Father Williams photographs of the 5 windows in St. Mary of Redford, Detroit, and said, "note that the medallions in the Detroit windows are 35" in diameter. I mention this because in your Lady Chapel windows the medallions will be less than half that diameter - say about 15". While this will, of course mean a studied simplification, the spirit of each design may be retained."

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

See rough sketch already made, to include 3 medallions in each window - 1 Joyful Mystery, 1 Sorrowful Mystery, and 1 Glorious Mystery.

Father Williams' pencil notes of suggestions about the windows say -
"See photographs of the Detroit Series -

Window I. Resurrection - Eliminate angels. Agony - Eliminate disciples. Annunciation, O.K.

Window II. Ascension - Show Our Lord - SS. Peter & John only. Scourging, O.K. Visitation - Eliminate two subsidiary figures.

Window III. Pentecost - Our Lady SS. Peter and John only - Tongues of fire - Mocking - Our Lord standing blindfold - Roman soldiers striking him. Nativity - Our Lord in cradle, center, Mary adoring, Joseph standing - or Our Lady with child in her lap and St. Joseph.

Window IV. Assumption - two angels only. Bearing Cross - Our Lord and B.V.M. only - Presentation - Simeon holding child, B.V.M. and St. Joseph on other side.

Window V - Coronation O.K. Simplify background. Crucifixion O.K. Finding in Temple Eliminate the Priests."

(For verification of the above, see original pencil notes in folder).

Also see Father Dale's pencil notes on yellow sheet with design material.

C.J.C.'s report of July 1943 said, "I have a pretty good suggestion in the rough sketch, with little symbols of the Blessed Virgin in the shapes between the medallions from the Litany, and roses and lilies - and stars and clouds in the border."

Upon seeing the designs, Mr. Cleveland's only comment was that we should keep in mind the early style of architecture and reflect it in the windows as much as possible. Hoyle felt that the windows should admit an abundance of light. They both liked the idea of warm and more brilliant colors than the blue of the rose window.

DESCRIPTION: In accordance with the plan to devote the five windows of the Lady Chapel to the Mysteries of the Rosary, this design is conceived to celebrate in color and light the first of the Joyful, Sorrowful, and Glorious Mysteries. The lower medallion symbolizes the Annunciation, with Our Lady kneeling before the Archangel Gabriel who bears the lily symbol of purity. The central medallion is devoted to the first of the Sorrowful Mysteries - Christ's Agony in the Garden of Gethsemane. He kneels before the Angel holding the Chalice. Above is the first of the Glorious Mysteries, - Christ Risen from the Tomb, surrounded by an aureole of light, with the sleeping guards at either side. Growing vine forms enrich the ruby field and outline the principal medallions of pure limpid blue, as well as smaller intermediate symbols of the Descending Dove of the Holy Spirit and the Phoenix rising from the flames. Other symbols woven into the foliated pattern are chosen from the Litany of Our Lady and suggest the Gate of Heaven, The Tower of David, Mystical Rose, and Queen of Angels.

**Rough Sketches of the Windows for the Lady Chapel
Conventual Church of Saint John the Evangelist, Cambridge**

This color sketch suggests the development of the designs for four windows, following the general plan established in the typical design for the first of the group of five.

The pattern is simply presented to suggest the alternation of color - ruby and blue - through the fields, medallions, and borders.

The window indicated as Number 2 is devoted to the second of the Joyful, Sorrowful, and Glorious Mysteries, with the Visitation in the lower position, symbolizing the meeting of the Blessed Virgin and Saint Elizabeth.

In the center is the Scourging and at the top is the Ascension, with figures of Saint Peter and Saint John at either side of Our Lord.

Intermediate medallions bear symbols of the Agnus Dei and the Lamp of Truth and Divine Inspiration, - while the smaller symbols of Our Lady, woven into the foliated pattern, represent the Mirror of Justice, the Seat of Wisdom, the Crowned Monogram MR; and the Heart pierced with Seven Swords.

The medallions of window Number 3 symbolize the Nativity; the Crowning of Thorns; and Pentecost, with Our Lady seated beneath the Dove of the Holy Spirit and accompanied by kneeling figures of Saint Peter and Saint John with a suggestion of the rest of the Apostolic College, each with the Tongue of Fire at his forehead.

The intermediate medallions symbolize the Chalice and Host of the Holy Eucharist and the Anchor of Hope, - while the smaller symbols suggest the Sun and the Moon, the Winged Heart of Divine Love, and the Morning Star.

The panel numbered 4 bears symbols of the Presentation, with Simeon holding the Christ Child in his arms; Christ Bearing the Cross, with Our Lady kneeling before Him; and the Assumption of the Blessed Virgin Mary.

The intermediate medallions represent the Ship of the Church or the Barque

Sorrowful, and Glorious Mysteries, with the Visitation in the lower position, symbolizing the meeting of the Blessed Virgin and Saint Elizabeth.

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Intermediate medallions bear symbols of the Agnus Dei and the Lamp of Truth and Divine Inspiration, - while the smaller symbols of Our Lady, woven into the foliated pattern, represent the Mirror of Justice, the Seat of Wisdom, the Crowned Monogram MR; and the Heart pierced with Seven Swords.

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The intermediate medallions symbolize the Chalice and Host of the Holy Eucharist and the Anchor of Hope, - while the smaller symbols suggest the Sun and the Moon, the Winged Heart of Divine Love, and the Morning Star.

The panel numbered 4 bears symbols of the Presentation, with Simeon holding the Christ Child in his arms; Christ Bearing the Cross, with Our Lady kneeling before Him; and the Assumption of the Blessed Virgin Mary.

The intermediate medallions represent the Ship of the Church or the Barque of Peter, and the Flaming Heart of Divine Love, - while those in the field suggest

Singular Vessel of Devotion, the Ark of the Covenant, the Tower of Ivory, and the Spiritual Vessel.

The fifth window is devoted to the last of the Mysteries; - the Finding of the Young Christ in the Temple, the Crucifixion, and the Coronation of the Blessed Virgin.

The intermediate medallions symbolize the Hand of God from the clouds and the Globe surmounted by the Cross. The smaller symbols represent the Vessel of Honor, the House of Gold, the Enclosed Garden, and the Fountain of Gardens.