

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

Aug 15 is Feast of Assumption

City or Town Cambridge, State Mass. No. 2011
Chapel of Saint Mary the Mother of God. Date of 3 petals, Mar. 15.
Church Conventual Church, Monastery of Saint Mary Completion Rest by July 10, or
Donor and Mrs. Thomas. and Saint John. earlier.
Address 3-lancets

Architect Cram and Ferguson. Quality of \$1200 (\$48. per ft)
Glass \$1600. (\$37. per foot.
Denomination Cowley Fathers. Very Rev. Spence Burton, S.S.J.E., 980 Memorial
and Minister Drive, Cambridge. Father Banner in charge while Fr. Burton and Da
23' in 3 lancets. are away. sight
Footage 43 feet. in rose. Sizes, full

Ventilators None. Windows stationary. Set by

Position in Church Rose over entrance. and Three Lancets Under Rose.

Lancets 11 feet. Protection Glass Groove Stone
Height from floor Rose, 20' Rabbet Wood

Points of compass
Quality of light West. 1 1/2

Inscription None.

*2 3
4 3
6 6*

Design wanted Staging

Shipping address Blue-prints Received

*baton to Rose
for sheet*

Bill to Templets

Photos of Cartoons Mailed

General Information Note in Chapel, July 7, 1937: 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."

Chapel interior is very cool and lovely, rather large in scale - granite -
with a very generous use of warm mortar. It gives a very gracious effect
that ought to be kept - even emphasized - by the windows.

From Father Burton's list of subjects: Rose, Crowned Monogram M.E.
Symbols of Our Lady.

IMPORTANT: We are to make 3 petals by Mar. 15, 1938, and the rest by July 1
or earlier if possible.

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

Center: Coronation of Blessed Virgin. Reading outward from that in the petals, the rose and lily alternate. Beyond that are Seraphim and Cherubim. At the top is Saint Michael and flaming sword; at bottom, Saint Gabriel with lilies; at left, Raphael with Pilgrim's staff; and on the right is Uriel, Archangel of the Sun. In the outer medallions in the petals, are Angels of Prayer and Praise (Four Angels of Praise above, and four angels of Prayer below.)

May 12, 1938. Mr. Connick went to the Conventual Church in Cambridge and saw Father Burton - and the three rose petals.

"I talked with Father Burton, and I want this note put with the sketch and kept with it:

First: There should be more sapphire blue, of a quality to deepen and compliment the color of the walls. For example, the wide bands, instead of growing so deep as they do in spots; should be kept more sapphire in tone, with depth given (inside the extreme outer lead by patterns of black, rather larger in area than those used in the sample petals.)

Second: Also the harsh yellow greens are to be taken out, and cool greens and sapphire greens substituted for them. These harsh yellow-greens are especially evident in the center petal.

Third: Also the red wings of the archangel are too strongly magenta. Possibly all they need is two little slivers of white - one on the outside of each wing. The idea being to preserve the orange color, even though there are small areas of the magenta still in evidence.

Fourth: Note that the sketch emphasizes bits of blue and sapphire blue in the spaces now given over to the green leaves. We want to return more to the character of the sketch, both in form and color. Leaf-forms, where they are used, should not be so evident."

CJC/rmh

July 1938. See Father Dale's note about preserving the present glass, when our new glass is installed. July 23 - Father Banner will be in charge while Father Burton and Father Dale are away. We can store the old glass in the organ loft.

The Western Rose and Three Panels Below, Chapel of Saint Mary the Mother
of God, Cambridge, Massachusetts.

This entire group of windows is designed as a great Hymn of Praise in Color and Light, to honor Our Lady.

The dominant note is blue - that glorious color in glass - traditionally identified with the Blessed Virgin, and symbolizing divine wisdom and contemplation. In contrast are notes of pure ruby, the color of heavenly love, of passionate devotion, martyrdom and courage, interwoven with a thread of silvery white, the color of purity and serenity.

Accents of gold suggest in color symbolism heavenly achievement and the good life; and green, victory, hope and youth.

The Coronation of the Blessed Virgin is represented in the central member of the rose, with the figure of Our Lord and the Blessed Virgin in blue against a field of vermillion ruby.

The petals are enriched with a growing vine pattern outlining medallions, and flowering near the center in alternating rose and lily forms.

In the second circle of medallion shapes are represented seraphim and cherubim; four red-winged seraphim in the horizontal and vertical petals symbolize God's love, while the intermediate cherubim with blue wings stand for divine wisdom.

In the outer range of medallions are the four major archangels with an angelic chorus of praise and prayer.

At the top Saint Michael is represented with the flaming sword, and below is Saint Gabriel with the lilies. At the left Raphael with pilgrim's staff, balanced by Uriel, the Archangel of the Sun, at the right.

Angels of praise with trumpets are in the intervening upper medallions, while angels of prayer with censers occupy the lower petals.

The three panels below the rose are designed in medallions, with the figure of

the Blessed Virgin holding the Holy Child dominating the central opening. She is robed in blue, and the crescent moon at her feet, the golden rays and twelve stars relate her to that magnificent passage in Saint John's Revelation: "And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars." (Revelation 12:1)

The medallion below symbolizes the Nativity, while the panels at either side are devoted to the Shepherds and the Wisemen.

The medallions at the left represent the Angelic Annunciation to the Shepherds, Their Journey to Bethlehem, and Their Devotion to the Christ Child.

At the right are symbols of the Wisemen following the Star, Appearing before He and Worshipping the New Born King.

In the head of the panel a kneeling angel holds the open book as a symbol of Wisdom, and in the opposite opening the angel holds the chalice and cross as a symbol of Faith.

Near these are symbols of Our Lady, chosen from The Litany: the Tower of Ivory; the Gate of Heaven; the House of Gold; and the Tower of David.

Enriching the field and outlining the medallions, as in the rose above, are growing forms, flowering near the figure of the Blessed Virgin.