

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

5846
651350
325

Spec 1951
written from classroom
No. 2618
Date of clipping says 12 mos
from March 1948; Arm-
strong says 6 mos for
windows. 3/8/48

City or Town Waco, State Texas.
Church Browning Library of Baylor University.
Donor and Address Correspondence with Dr. A.J. Armstrong.

Architect Wyatt C. Hedrick, Architect and Engineer, Quality of larger ones, \$5000 ea.;
Fort Worth, Texas. Glass \$44.69
Denomination and Minister Center window, \$3800 (\$58.46).

Footage 2 larger ones, 112' each; Center, 65' sight Sizes, full

Ventilators _____ Set by _____

Position in Church 3 front windows.

Height from floor _____ Protec- Groove Stone
tion Glass Rabbet Wood

Points of compass South west
Quality of light _____

Inscription See below.

Design wanted none Staging _____

Shipping address _____ Blue-prints _____
Received _____

Bill to _____ Templets _____

Photos of Cartoons Mailed _____

General Information "Rabbi Ben Ezra" and "Saul" - \$5000 each. Center window
which is shorter, to have "Abt Vogler"

Inscription: (1) Saul: HONORING
My Beloved Wife
Fredrica Gross Dudley
and
In Memory of Our Sons
Ray Lofton Dudley Jr.
and
Bayard Turner Gross Dudley
by
Ray Lofton Dudley (See letter of 6/29/45)

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

Nov.18. Dr. Armstrong wrote: Re: Abt Vogler window: "The one stipulation is that somewhere on the window the man would like to have in addition to the statement that is in memory of his

All
Not
Who
When

Mr. Connick dictated to EEB, Dec. 23, 1945: "My idea is to have the Palace of Sound take on the character of the Baroque Architecture and Troto will notice also the kind of heraldry I intend to carry out through Browning's various editions, - Bells and Pomegranates. (Saul starts out in Collection in Bells and Pomegranates, published in 1845 - enlarged in Men and Women 1855 -) and he wants small heraldic devices. Beauty of this book is that it has notes and very accurate recordings of all the Browning editions, and those noted are the best that I know of."

Saul
Dudley Window

Abt Vogler
(Short wd.)
(Outside)

Rabbi Ben Ezra
Wanted first - Gift
of Mr. and Mrs. John Leddy Jones.

Inscription: "Rabbi Ben Ezra" - The Gift
of

~~Erin Bain and John Leddy Jones (see letter 8/20/45)~~

~~or~~

~~John Leddy and Erin Bain Jones (Letter, Oct. 13, 1945).~~

Dr. Armstrong wrote: "We might add a verse from the poem to Mr. and Mrs. Jones and thus make them balance."

Oct. 25, 1945. C.J.C. wrote Dr. Armstrong: "As to the use of bells and pomegranates, I quite agree with you that they are most significant types of ornament, especially when they belong. For example, I am planning to use bells and pomegranates for the early part of the design for "Saul", since the first nine verses were published in that series. The rest of the poem occurred in "Men and Women"; and I should also use a heraldic sort of device to signify that publication. In other words, since there are so many windows to consider, my idea would be to make each window as characteristic as possible. This is what I did in the Princeton windows and in those of the Pittsburgh University Chapel."

C.J.C. has material Dr. Armstrong sent about Abt Vogler (pictures and seal). (These to be returned to Dr. Armstrong).

Inscription for Scott Window, "Abt Vogler" ² Have in 3 lines instead of 2. (10/6/49)
→ "In Memoriam ~~to~~ Mary Lynn Scott
³ → by her husband Floyd L. Scott." -

Also use her favorite lines:

All we have willed or hoped or dreamed
of good shall exist;
Not its semblance, but itself; no beauty,
nor good, nor power
Whose voice has gone forth, but each survives
for the melodist

When eternity affirms the conception of hour. (Donor is Mr. F.L. Scott
La Porte, Texas.)

Abt Vogler.

2618

March 5, 1946

A. J. Armstrong, Ph.D., Litt.D.
Baylor University
Waco, Texas

Dear Dr. Armstrong:

We are happy to tell you that we have completed the development of Mr. Connick's plan for the three dominant windows in the foyer of your new Browning Library building. We are eager to share them with you at once and they will go forward to you today.

We are all immensely pleased with their colorful significance and we visualize how beautifully they can be developed in the brilliant medium of stained glass. As with all of Mr. Connick's designs, they are planned to suggest color and light in action. All the exquisite detail of line and form will be carried out in the full-size drawings and the actual glass, as you have seen it in other Connick windows.

We are especially pleased with the remarkable sense of balance and movement which so effectively unites the entire group without, in any way, detracting from the identity and individuality of the themes.

As you will see, the conception involves great medallions outlined and defined by growing decorative vine forms interlacing *and* enclosing a multitude of significant symbolism related to each central theme. Blue may be said to be the dominant color note, as in most distinguished windows, although it is well foiled with fine pure ruby, lovely passages of green and violet, and threads of gold and silver woven throughout the pattern, like the sturdy supporting structure of black, playing an important part in harmonizing and accenting the value of pure color.

You will find the bells and pomegranates suggested in significant positions. The foliated vine is fruitful with ruby pomegranates and the blue bells are especially in evidence in the dark red field around Abt Vogler, "an alternation of poetry and thought."

I think you can gain the best interpretation of the detail of symbolism from the cover sheet.

The theme of "Rabbi Ben Ezra" symbolized in the first window (the Leddy Jones window) at the left,

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is well expressed in three sections - power, strife, and love.

The lower medallion has a divided composition, "youth shows but half." In the upper part, aspiring Youth sighs: "Which rose make ours,
Which lily leave and then as best recall!
Not that, admiring stars,
It yearned 'Nor Jove, nor Mars;
Mine be some figured flame which
blends, transcends them all!"

In the lower half sits "Age" - "Grow old along with me! The best is yet to be!" He contemplates the Cup of Life. Lilies and roses develop the symbolism, and significant border symbols are indicated on the cover sheet.

The knight in armor, battling a monster amid storm and strife, dominates the central medallion, "Then welcome each rebuff."

The upper panel symbolizes God as the "Potter." He holds the Cup, "Perfect the cup as planned!" At either side are the figures of Age and the Potter's Wheel.

The central window (The Scott Memorial) devoted to Abt Vogler is in two sections. The lower medallion represents Abt Vogler robed as a Jesuit, extemporizing upon the instrument of his own invention. Below is his seal and the text from the tenth verse. Still lower are the "broken arcs." At the sides are musical angels and bells.

At the top is the symbol of the Palace of Sound and the "Perfect Round" - "Rampired walls of gold as transparent as glass." Within stands the figure in silvery white symbolizing creative music. The radiant gold star on a field of blue is the symbol of harmony, "That out of three sounds he frame, not a fourth sound, but a star." Again musical angels dominate the corners.

The window devoted to Saul (The Dudley Memorial) beautifully balances the opposite composition, with David before Saul, Saul battling the Philistines, and Christ the Redeemer.

In the lower, David kneels and plays the tune "for which quails on the cornland will each leave his mate" and also the "Help-tune." Looking down on

Dr. A. J. Armstrong

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March 5, 1948

is well expressed in three sections - power, strife
and love.

The lower medallion has a divided composition
"youth shows but half." In the upper part, a young
youth sighed "Which rose make ours, which lily leave
and then as best recall!"

Description

David is the dark figure of Saul "erect as that tent-prop, both arms stretch out wide" with flashes of light across his body from "a sunbeam that burst thro' the tent roof." Nearby are the quail, the sheep, and the jerboa.

The center medallion shows Saul in "manhood's prime vigour." "When he trusted thee forth with the armies, for glorious reward." Rays of light from the Hand of God fall toward Saul signifying heavenly approval of his early deeds. Above is the symbol of a city, "a people is thine."

In the upper medallion the radiant figure of Christ as the Redeemer stands between the Gates of Heaven, "See the Christ stand."

While conceived in full color, the design is carefully planned to admit an abundance of illumination to the foyer, and to glorify that interior in sparkling color and light.