

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

*Anniversary date -
May 5 - 11
(12/3/46)*
No. **2616**

City or Town Worcester, State Mass.
Church Wesley M.E. Church. (114 Main Street) Date of Completion April 15, 1947. 7/18/45
Donor and Address Gleason MacCullough, Chairman; Edward F. Miner, Treasurer, Memorial Gifts Committee.

Architect Coolidge and Carlson, Boston. Quality of Glass \$20,000 (\$59.)
Denomination Methodist. Glass \$75.00 for design
and Minister George Albert Fallon, D.D. Minister.

Footage 335 feet. Sight Sizes, full

Ventilators Set by

Position in Church Chancel window.

Height from floor 19 feet Protection Glass Groove Rabbet Stone Wood
Points of compass
Quality of light West.

Inscription None

Design wanted Staging

Shipping address Blue-prints Received

Bill to Templets

Photos of Cartoons Mailed

General Information \$75.00 is for the Chancel Window design.
(This price to apply on the price of the window when it is ordered.)

WORK TO BE INSPECTED AND APPROVED BY MR. CARLSON FROM TIME TO TIME.
(See 2 preliminary designs).

To glorify Christ in the Te Deum.

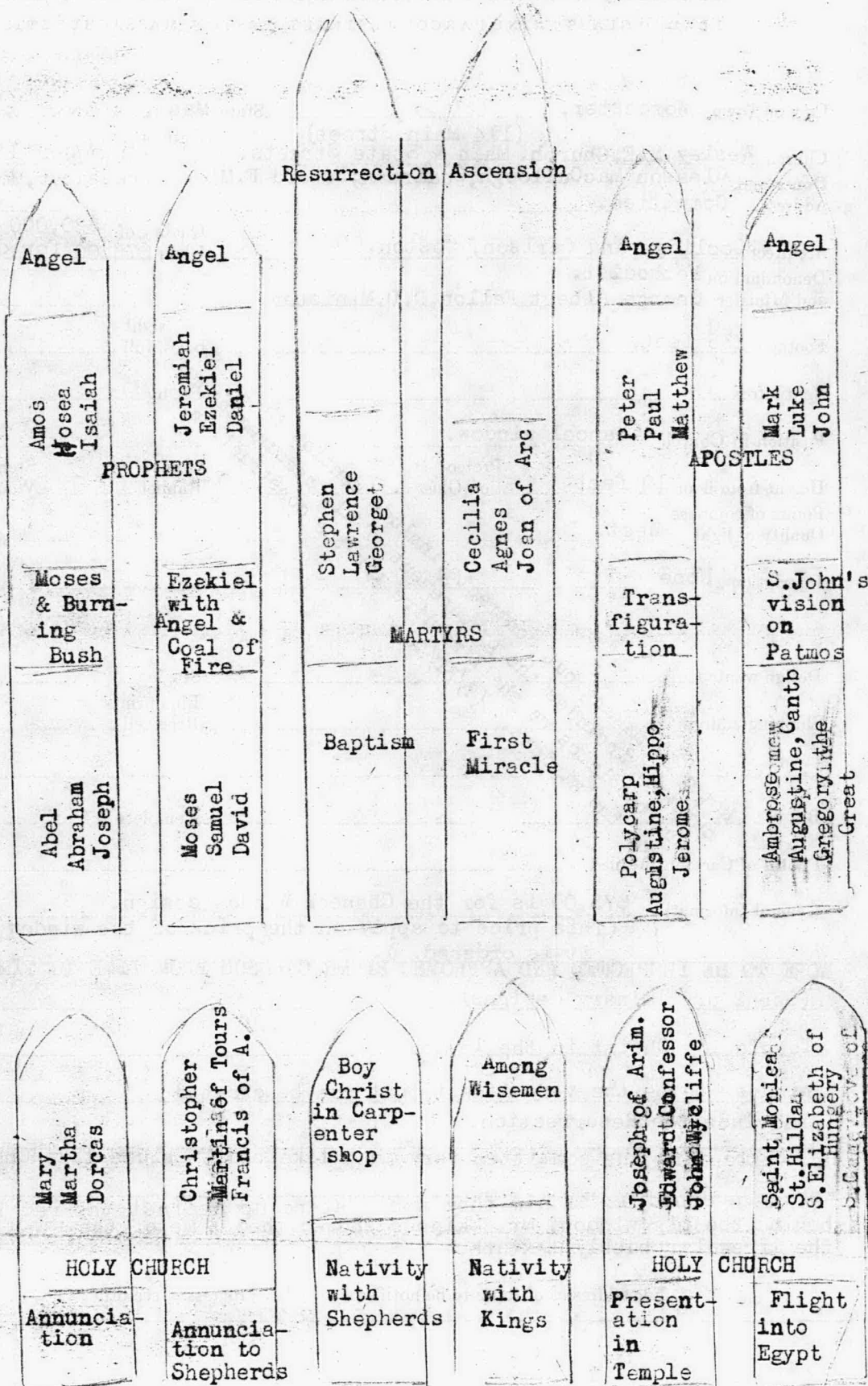
Window to be the very finest that can be created
In clude the Resurrection.

Dr. Fallon and the committee very much like blue - blues like Chartres, and were concerned as to how they would stand up against the red brick wall behind the big window. Mr. Skinner showed them some of the blue slabs with the irregular bubbly texture.

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

Note: in making out contracts, include mention that our work includes the procurement of all measurements and templates we shall require for the construction of the windows. (7/31/45)

7/18/45 - Mr. Carlson is to be consultant on all the work for this church. He should see the sketches and the glass in the studio before it is sent out.



See full description, & letter of Aug. 28, 1945

BB

The Great Chancel Window
Te Deum laudamus

Wesley Methodist Church
Worcester

The entire theological plan of fenestration finds its culmination in the great chancel window. Its inspiration is in the noble hymn of praise in color and light, "Te Deum laudamus" - heaven and earth meeting in one great anthem of Thanksgiving.

The whole conception is dominated by the desire to express deep-toned beauty, vivid and vital with light. While all the colors are kept in harmonious balance, a luminous pure blue is very much in evidence. The rich vibrant quality of this color is directly related to the blue of the famous mediaeval windows, and although the entire window is conceived in sympathy with the wonderful jewelled windows of that period, its detail of drawing and craftsmanship belongs to our own times.

Throughout it is a consistent decoration - every advantage being taken of significant and eloquent symbolism, one of our richest gifts from early Christian art. Emblems and devices are freely used to express, in a manner hallowed by tradition, great truths and attributes of Christian faith.

The dominant central position is given to radiant symbols of the Resurrection and the Ascension, "When thou hadst overcome the sharpness of death: thou didst open the Kingdom of Heaven to all believers."

The neighboring lancet heads and the tracery members above are devoted to the heavenly hosts, while the lancets below bear witness of Our Lord's divine spirit manifested through saintly lives recorded in the Old and New Testaments and in post-apostolic times.

Our Lord enthroned in glory is represented in the upper central tracery member, with the text, "Holy, Holy, Holy: Lord God of Sabaoth" below. Balancing this central figure are the two great Archangels - the militant Saint Michael with the flaming sword and scales of justice - and the messenger of peace, Saint Gabriel, with the lily of purity. The accompanying text reads, "To thee all Angels cry aloud: - the Heavens, and all the Powers therein."

The surrounding stars symbolize heavenly steadfastness, while decorative flames in the smaller tracery members symbolize religious zeal. The six- and five-pointed stars in the trefoils stand for the Old and the New Testaments. Twelve nimbed and descending doves in the lancet heads and lower portion of the tracery members suggest the Descent of divine grace and also the twelve Apostles.

Kneeling angels of praise and prayer, bearing trumpets and censers, are represented in four lancet heads.

The goodly fellowship of the Prophets are suggested in the upper portion of the two lancets at the left, through representations of Amos, bearing the prophetic scroll; Hosea; Isaiah, with his symbol of the tongs and purifying coal of fire; Jeremiah, with broken chains; Ezekiel, with the torch of inspiration; and Daniel with the symbol of the lion.

Balancing these are representatives of the glorious company of the Apostles: Saint Peter with his inverted cross; Saint Paul with the sword; Saint Matthew with his symbol of the three purses; Saint Mark and Saint Luke, both with their Evangelical symbols, the winged lion and the winged ox; and Saint John with the open book and pen.

The noble army of Martyrs are indicated below the central dominant

figures - three men steadfast in the Faith and three women - Saint Stephen with symbols of book and stones; Saint Lawrence with the grill; and Saint George in armor with the spear and the shield inscribed with the cross. Saint Cecilia holds a symbolic organ; Saint Agnes, the lamb; and Saint Joan of Arc, in armor, bears the sword.

Noble figures of all time are represented in the tier below under the text, "Heaven and earth are full of the Majesty of thy glory," - Old Testament leaders at the left and the fathers of the Church at the right. Abel bears the lamb of purity and mildness; Abraham, the knife of sacrifice; Joseph of Egypt; Moses with the tablets of the law; Samuel with the horn of anointment; and King David with the harp.

Balancing them, Polycarp with the symbol of the crown; Saint Augustine of Hippo with the heart pierced with arrows; Saint Jerome with the open book and pen, Saint Ambrose with the open book and staff; Saint Augustine of Cantersbury with the baptismal font; and Gregory the Great robed as bishop with the dove on his shoulder, also with the book as Doctor of the Church.

Accompanying these sainted groups are little figures of children of all time, adding their joyous note of praise to the host of witnesses. These can be identified in some instances - thus, the child near Abraham would represent Isaac; with Samuel, the young David whom he anointed; the child thurifer is near Saint Augustine of Hippo, and with Saint Augustine of Canterbury is a small child to recall his interest in children and the incident when he bought children in the Roman slave market and brought them back with him to be trained for the priesthood.

Medallions symbolizing significant incidents of the Old and New Testaments are designed between these two tiers of figures. In the two panels devoted entirely to the Old Testament are Moses kneeling before

the Burning Bush; the Angel pressing the purifying coal of fire to the lips of Isaiah; and in the balancing panels, devoted to the New Testament, are the Transfiguration, and Saint John's Vision of the Bride on the Island of Patmos.

The lower tier of larger figures is symbolical of the Holy Church throughout the world. In the first panel at the left are represented three biblical women - the sisters, Mary and Martha, the latter with the market basket of the home-maker; and Dorcas, the woman of good works with the distaff. Opposite them at the extreme right, are the three later saints, Monica, mother of Augustine of Hippo, Hilda of Whitby, abbess, with book and crozier; and Saint Elizabeth of Hungary with the symbolic roses.

The two remaining groups represent Saint Christopher bearing the Christ Child; Saint Martin of Tours in armor with the sword; Saint Francis with the birds; Joseph of Arimathea, with the spear and the Holy Grail covered with white samite; Edward the Confessor, with the ring and sceptre; and John Wycliffe, with the staff and book.

Across the base of the entire window is the story of Christ's advent. First, the Annunciation to Mary; second, the Annunciation to the Shepherds; then the visit of the shepherds to Mary and the Christ Child; balanced by the Wise Men bringing their gifts; the Presentation in the Temple, with the ancient Simeon holding the young Child; and finally, the Flight into Egypt.

The story is developed upward in the central panels, with the Boy Christ in the carpenter shop, Disputing with the Doctors in the Temple; - then the Baptism by Saint John the Baptist and the First Miracle at Cana, leading toward the final culmination represented in the dominant positions.

Two more significant passages from the Te Deum complete the

design. At the base of the upper central panels, accompanied by traditional monograms of Our Lord, "Thou art the King of Glory: O Christ. Thou art the everlasting Son: of the Father." And at the base of the lower central panels, "O Lord, let thy mercy be upon us: as our trust is in thee. O Lord, in thee have I trusted: let me never be confounded."

Note: Contract specifies that we are to "cut out the present leaded glass from the stonework of the window, leaving at the Church for its use all of the symbol panels, the remainder to become the property of Connick, Inc. We are to cover the reredos, altar and altar steps with heavy drop cloths and otherwise protect them from dropping material and tools. ...securely and neatly repair all damage to the church building and interior furnishings caused by the installation of the window....leave church in neat clean condition. Furnish condensation gutters with proper outlets at bottom of all lancets at both the transom and the lower level of the window."