

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

City or Town Omaha, State Nebraska. No. 2875
Church St. Cecilia's Cathedral. Date of Completion Apr. 1, 1949
Donor and Address
Architect Steele, Sandham, and Steele, Omaha. Quality of Glass \$5000 ea (\$26.88).
Denomination Roman Catholic. and Minister Rev. Ernest G. Graham, Rector. (Magr) Profit .359
Footage 186' feet each Sizes, full \$ 2586.87
Ventilators 3 vents in bottom Set by
Position in Church 2 clerestory windows, fourth from chancel on north; and nearest
the chancel on south. Stone Iron frame in
Height from floor 44 1/2 feet inches Protection Glass Yes. see note Rabbet Wood place.
Points of compass of 1/15/46.
Quality of light 1 north, and one south - see below.
Inscription None in glass.
Design wanted Staging
Shipping address Blue-prints
Received
Bill to Templets
Photos of Cartoons Mailed shipped
General Information Two clerestory windows, fourth from chancel on north side,
"Victimae Paschali"; and nearest the chancel on south side, "Veni Sancte
Spiritus" - "Te Deum laudamus".
"Victimae Paschali".
This hymn, - a prayer to the Holy Spirit to come and abide in the souls
of all Christians, - is symbolized by the dominant dove of the Holy
Spirit, with emanating rays descending into the hearts of all the members
of the church, clergy and laity alike, represented by figures of a Pope,
a nun, a priest, a father and mother, and their children.
At either side are angels of praise and at the base is the text,
"Veni, Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium."

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

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Victimae Paschali - This significant theme is symbolized through the Trumphant Risen Christ, with a radiant angel balancing the Cruciform Banner of Victory, which He bears; and the sleeping soldiers below.

Above is the Lamb of God again bearing the Cruciform Banner. Angels of praise and adoring members of the Angelic Choir complete the composition with the text below: (Angels hold Harps or Psaltery)

"Victimae Paschali
Laudes immolent Christiani."

*Te Deum laudamus - Hymn of Thanksgiving - completing the series of eight windows. The seated figure of Our Lord in the brilliant aureole is surrounded by figures of the Old Testament, patriarchs and prophets (distinguished by the broken rays of light rather than by halos) and the Apostles and saints representatives of the glorious company of worshippers. They in turn are flanked by Seraphim, the dominant member of this choir above. In the finished design, introduce Cherubim - perhaps at the top, or in the alternating ones at the sides. (Note: should represent God the Father in Majesty and Splendor, instead of Christ in Majesty, since the hymn is addressed primarily to the first Person of the Blessed Trinity. Be certain to make the necessary change in the symbols.

* Latest notes sent in letter to Mr. Steele, Sept. 19, 1947 - The Te Deum laudamus represents God the Father in Majesty and Splendor holding the orb of dominion over the world surrounded by prophets and patriarchs, - Isaiah with the traditional tongs and coal of fire, Jeremiah with the wand and Ezekiel with the turreted gateway. Saint Peter bears the key, Saint Mark, the first bishop of Alexandria is distinguished by his evangelical lion, and Evodius, the first bishop of Antioch, by the great chalice.

Feb. 15, 1949: Monsignor Graham wrote: "What color tone are you planning to use in the Victimae Paschali window? I think it should contrast with the Stabat Mater window, since there is such a marked contrast now between the Gloria and the other two windows."

We replied: "Our plan for the Victimae Paschali Window is to use much the same color scheme as in the Gloria, and in this way we should achieve a nice balance of color."

*Angels with Harps
or Psalteries*

*Evodius, first bishop of Antioch
Mark, first bishop of Alexandria*

Ezekiel

Peter

Patriarchs