



Newton Country Day School Chapel

In 1925, the Religious of the Sacred Heart transferred their Boston school for girls to the former Tudor-Revival style estate of Loren D. Towle in Newton, Massachusetts. The Boston architectural firm of Maginnis and Walsh (founded in 1898 as Maginnis, Walsh, and Sullivan) built the chapel and a four-story school wing between 1926 and 1928. The senior partner was Charles D. Maginnis (1867-1955), an immigrant from Londonderry, Ireland by way of Toronto, Canada. Maginnis' leadership revolutionized the architecture of Roman Catholic institutions in America.

In 1909, the firm won the competition to design Boston College and in the 1920s would build the library, chapel, and dining hall for the College of the Holy Cross, Worcester. The firm had then become highly honored; Boston College's Devlin Hall had received the J. Harleston Parker Gold Medal in 1925 and the Carmelite Convent in Carmel, California (1925) and Trinity College Chapel in Washington, DC (1927) both won the American Institute of Architects' Gold Medal. Maginnis was an admirer of the American Eclectic movement (1880s-1930s) which made use of a variety of historic expressions. The Newton Country Day School Chapel is English 15th-

century Gothic. Its style shows an admirably simple practicality, yet evokes warmth through the use of wood for side paneling and roof. In the center, for the students, the seats face the front and the altar. The outer seating, used by the Religious for community prayer, is set in a choir-stall structure, aligned with the sides of the chapel and equipped with seats that fold up when they are not being used. (adapted from the research of Milda B. Richardson)

Choir stalls, 1308-11; painted choir screens, 1332-40, Cologne Cathedral, Germany



Choir stalls, 1415, Abbey Church of Saint-Benoît-sur-Loire, France

Saint Teresa of Avila

Center

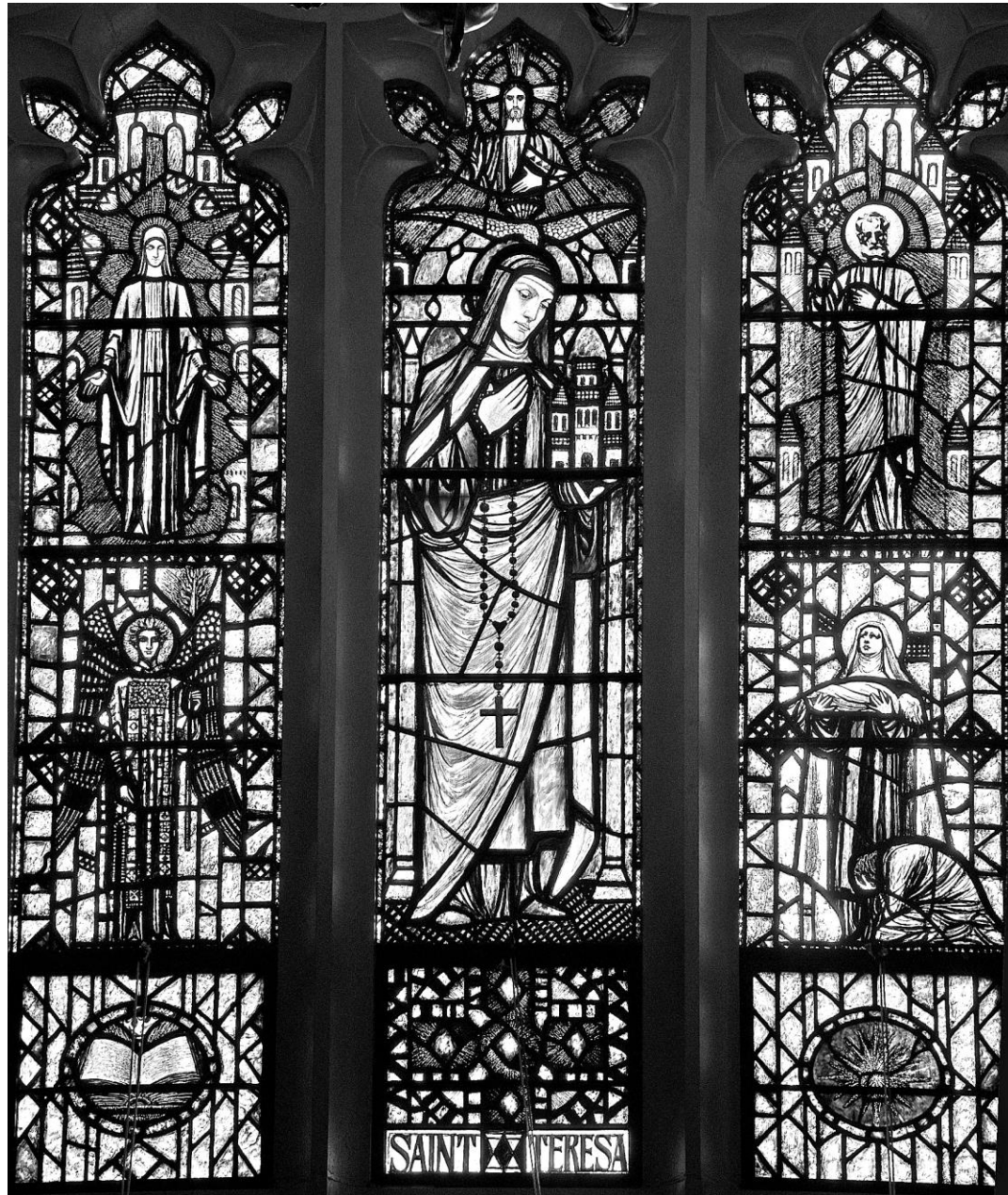
St. Teresa holds a rosary and a building, symbolic of the many Carmelite monasteries she founded.

The Virgin Mary .

The angel with the fiery dart of love who pierced her soul
The Life of Teresa of Jesus
(Ch 29: 16-19)

Book, symbol of Teresa's many written works such as *The Interior Castle*, *The Way of Perfection*, autobiography and letters

Tracery: (not shown)
Angels with symbols:
scepter, palm, lily, and globe



Center

Cross with five red points symbolizing the five wounds (hands, feet, and side) of Christ on which she meditated.

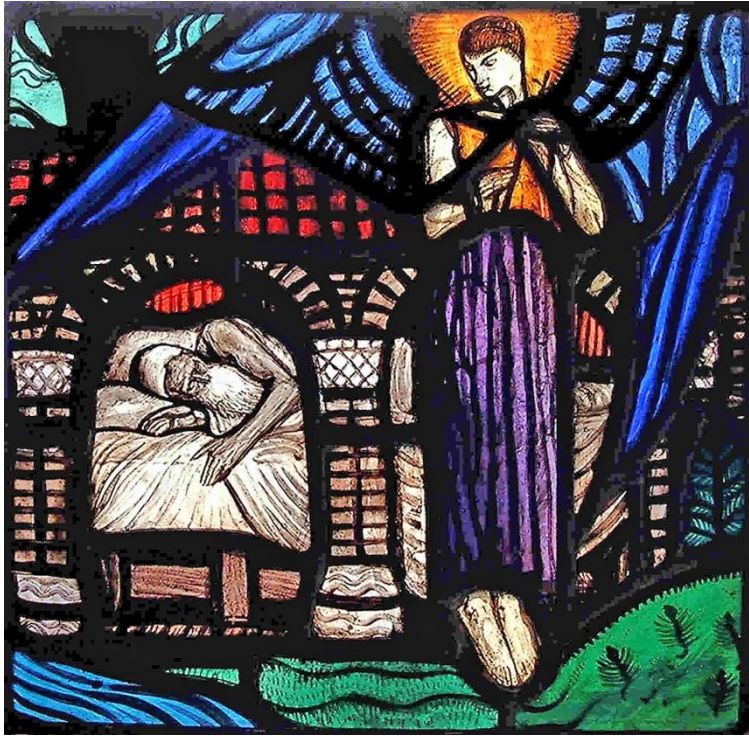
Center

Christ is at the top and below the Holy Spirit (dove) hovers over the Saint. "I saw over my head a dove." Her *Life*, (Ch 38:13) relates that this experience occurred on the Eve of Pentecost, when the Church celebrates the Descent of the Holy Spirit on the Apostles.

Saint Joseph
Teresa relates that she took Joseph as her patron (*Life*, Ch 6:9)

St. Teresa asks God to heal her nephew crushed by a falling wall. The distraught mother is kneeling.

Star, symbolic of the leadership that monasteries should provide



Wilhelmina Geddes, from 1912-1925 with An Túr Gloine
St. Joseph and the Angel, c. 1930
 The Stained Glass Museum Ely Cathedral: Photo Museum

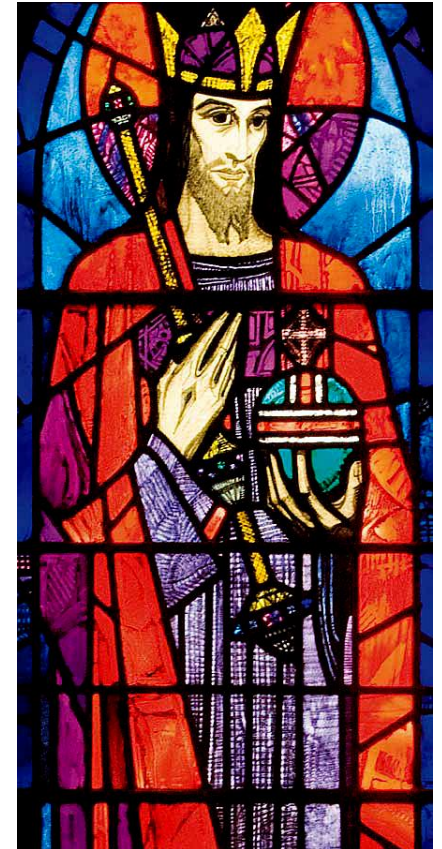
An Túr Gloine (Tower of Glass) at the Newton Country Day School of the Sacred Heart

Ireland witnessed a revival of glass painting that coincided with a resurgence of nationalism in the beginning of the 20th century. In 1901 Edwin Martyn, co-founder of the Irish Literary (later Abbey) Theater, asked Christopher Whall, a pioneer in English Arts & Crafts movement to establish a school in Dublin. Whall sent over his chief assistant Alfred Ernest Child. In 1903, Child worked with the painter Sarah Purser to establish *An Túr Gloine* (Tower of Glass), a cooperative stained glass workshop. The Tower of Glass executed many important commissions in Ireland and England. A number of commissions were made expressly for America. The Newton Country Day School houses one of the largest and most sophisticated; seven three-light windows and a rose installed by 1929. The artists include Michael Healy, Alfred Earnest Child, Catherine (Kitty) A. O'Brien, Kathleen Quigley, and Ethel Rhind.

Bold draftsmanship and subtle color

Throughout the program we see the vigor of the Irish collective. Artists kept their own approaches, supported by the encouragement of the collective to favor linear abstraction and an emphasis on planar composition. A comparison with work executed for Ireland demonstrates the shared aesthetic underlying the diverse expression.

In Newton Country Day School, each window contains a standing figure in the central light that incorporates deeply saturated colors. The framing lancets are lighter in value; most display several medallions pertaining to the life or the virtues embodied by the saint. The cool abstraction of essential shapes supports a remarkable clarity in the narrative as well as bringing considerable light into the interior. The application of the vitreous paint is visibly acute, never attempting to mimic an illusionistic fall of light on form. Invariably the design is constructed with intense black contours that parallel the size of the lead comes (the flexible links that connect the segments of glass). Thus, the visual graphic of black against intense color becomes a unifying motif. Arts & Crafts expression characterizes the painterly application of mat and trace visible in details of the faces. Techniques such as acid etching (the removal of a surface layer of glass of a different color with acid to create a design) also contribute to a jeweled effect.



Hubert McGoldrick
Christ the King, 1940
 Chapel of our Lady Help of Christians
 Swinford, County Mayo, Ireland
 Photo Heritage Office, Mayo County
 Council

English Arts & Crafts Windows in Boston

English Arts and Crafts stained glass artists, especially Christopher Whall and his circle, made a direct impression on America as well as Ireland. Whall, as he explained in his book *Stained Glass Work* of 1905 (now accessible on-line as a Project Gutenberg EBook) believed that the studio system must emphasize integrity from design to finish. The artist should "keep his hand of mastery over the whole work personally at all stages."

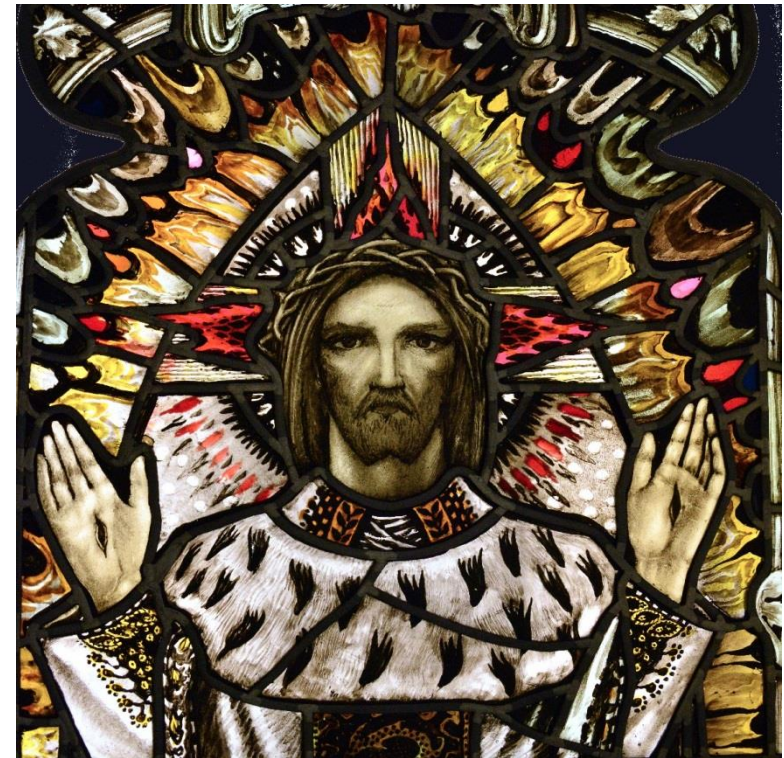
Examples of Whall's work that inspired *An Túr Gloine*, and the Newton Country Day School windows can be found in Boston. The window of *Christ in Glory* (or the *Risen Christ*) flanked by Saints Peter and John the Evangelist was installed in 1905 in All Saints, Ashmont.

The *Risen Christ* (illustrated right) shows Whall's immense freedom in painting. Color, matt, and trace blend harmoniously. Acid-etched segments, varying intensities of silver stain yellows and warm and cool hues of vitreous paints create a shimmering field. The artist constantly shifts his paint application to allow light to penetrate in an ever-varying pattern. Christ's mandorla, seemingly of flames and clouds, flickers. His ermine collar is depicted in a smooth matt, loosely brushed, and highlighted by thin, irregular streaks lifted off with a stick.

Whall's five figures of the *Church Fathers* (illustrated left) were installed in the clerestory of the Church of the Advent, Boston in 1910. They deeply influenced windows subsequently made by Charles Connick of Boston. Similar to windows at Newton, they demonstrate a skillful balance of uncolored glass and deeply saturated color. The figure appears as a commanding presence, avoiding illusionistic attempts of spatial recession.

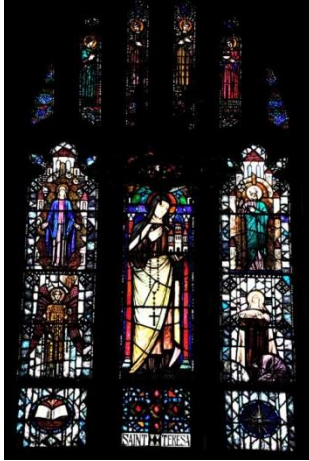
Further Reading:

Cormack, Peter. *Arts and Crafts Stained Glass*. New Haven: Yale University Press, 2015
Bowe, Nicola Gordon. *The Life and Work of Harry Clarke*. Dublin: Irish Academic Press, 1989
Bowe, Nicola Gordon, and Elizabeth Cumming. *The Arts and Crafts Movements in Dublin & Edinburgh: 1885-1925*. Ballsbridge, Dublin: Irish Academic Press, 1998

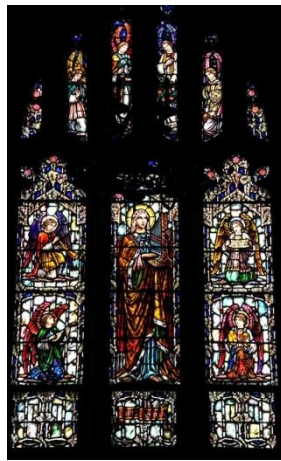


Stained Glass, 1929, *An Túr Gloine* (Tower of Glass), Dublin
Irish Arts and Crafts

St. Teresa of Avila
Michael Healy



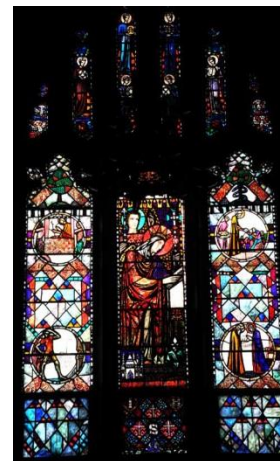
St. Cecilia
Alfred Earnest Child



St. Margaret Mary Alacoque
Hubert McGoldrick



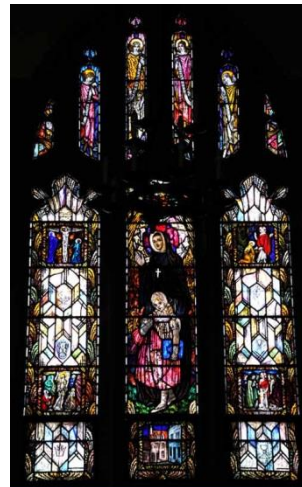
St. Helena
Michael Healy



© *Sacred Heart of Jesus and
Sacred Heart of Mary*
Hubert McGoldrick



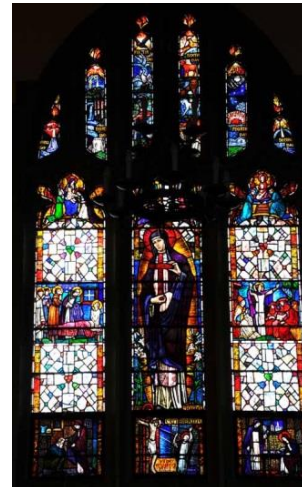
**Newton Country
Day School
of the
Sacred Heart**



St. Madeleine Sophie Barat
Kathleen Quigley



St. Catherine of Alexandria
Ethel Rhind



St. Catherine of Siena
Catherine A. O'Brien

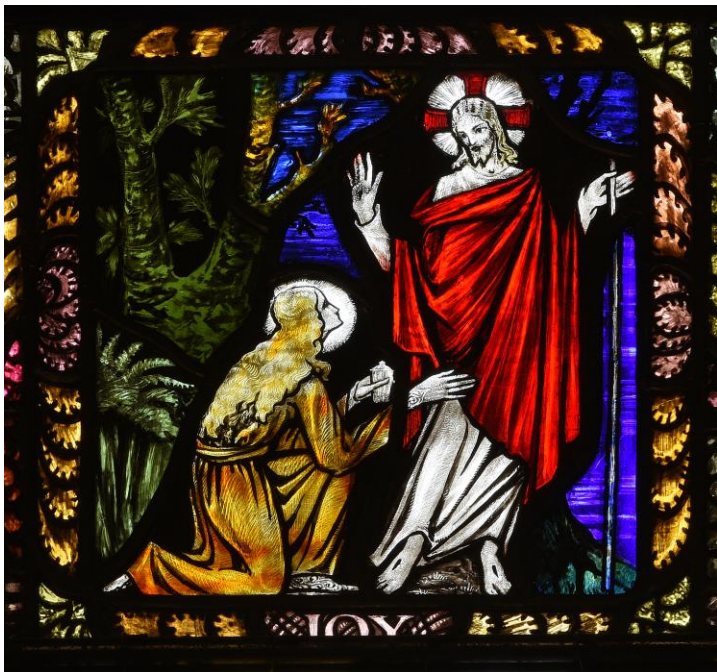
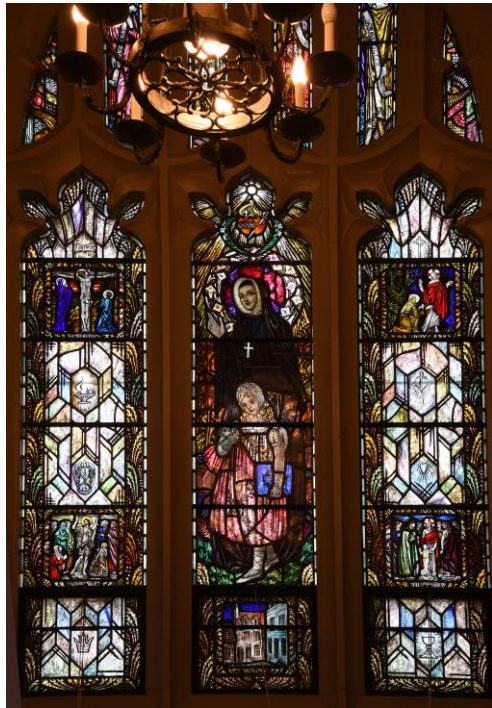
Saint Madeleine Sophie Barat

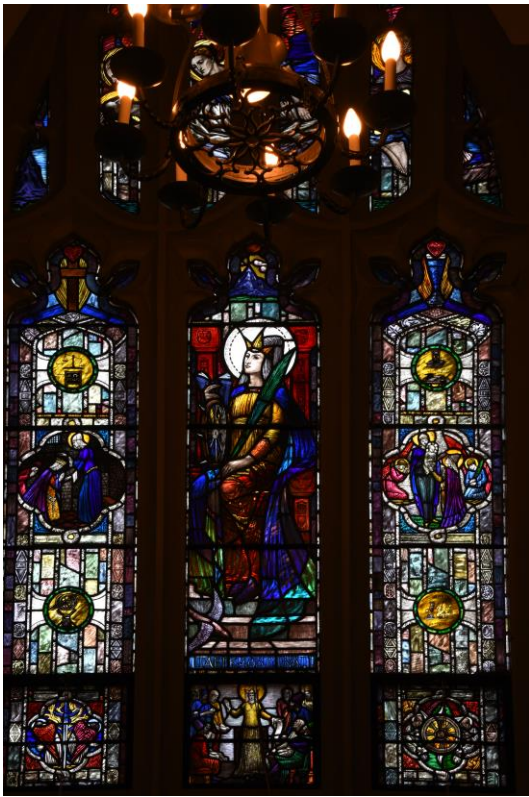
1779-1865

Artist: Kathleen Quigley

The founder of the Society of the Sacred Heart of Jesus was born in Joiny, France to a prosperous family. Her brother Louis, eleven years her senior, tutored her in Latin, Greek, Spanish, Italian, history and natural science. Destined for priesthood, Louis also fostered Madeleine Sophie's spiritual development. Religious vocations, however, were difficult after the French Revolution. Finally in 1800, Sofie and three companions began a new Order dedicated to teaching inspired by Jesuit models. St. Madeleine Sophie's exceptional education and determination fostered rapid growth. The Society of the Sacred Heart of Jesus became formally established in Europe and North America by 1818, and was recognized by Pope Leo XII in 1826. In 1925 Madeleine Sophie Barat was canonized by Pope Pius XI.

Kathleen Quigley based her image on the portraits of the saint, using soft shading to evoke life-like three-dimensionality. The saint's clothing is dark and subdued, calling attention away from her figure and toward the child standing before her, dressed in playful designs of bright pink. The eye is engaged by patterns from the diamond-shapes in her bonnet and gloves to the blush pink flowers in her billowed dress. In the hand of the girl is a bright blue book, demonstrating the profound effect that St. Madeleine Sophie had on the education of young women. Above the saint are the Sacred Hearts of Jesus and of Mary, and below her is a picture of houses of her birthplace, Joiny. The lancets contain four images from the Gospels labeled: Generosity, Courage, Joy, and Humility. On the upper right "Joy" is associated with the appearance of the resurrected Christ to Mary Magdalene. Madeleine Sophie drew inspiration from her name saint's close relationship with Jesus. The thick vegetation that crawls diagonally across the composition draws the eye from left to right as the somatic tension between Jesus and Mary Magdalene mounts. Jesus' sprawled hands communicate his rejection of her touch, and Mary Magdalene's hunched body and raised head depict awe and wonder at the risen savior. The angels of the tracery hold banderoles naming the religious vows of poverty, obedience, chastity, and stability.





Saint Catherine of Alexandria

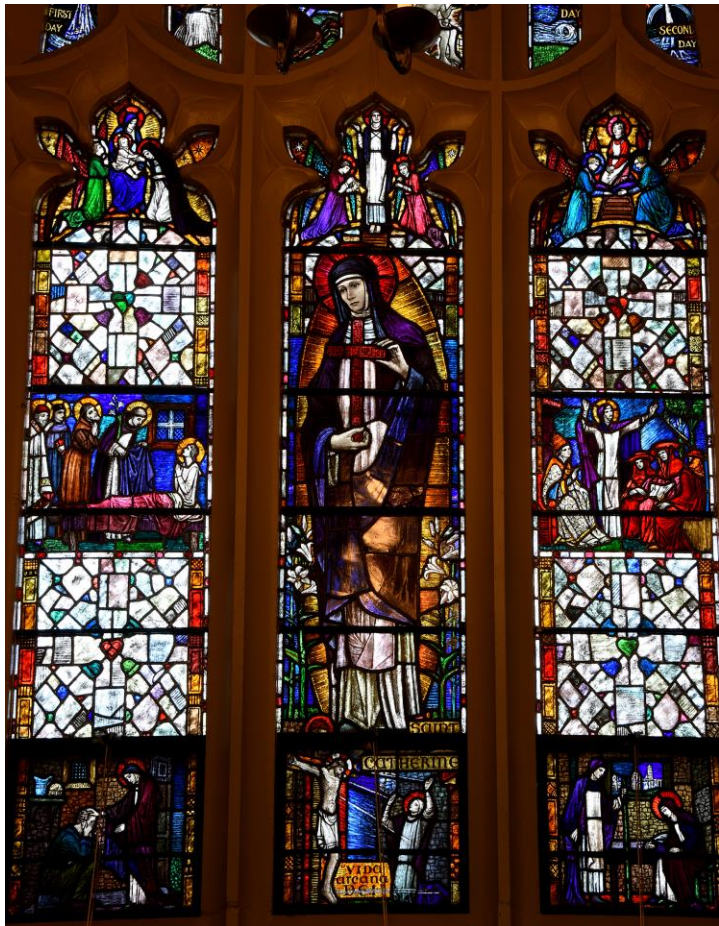
Early 4th century

Artist: Ethel Rhind

Tradition places Catherine's martyrdom in the early 4th century under the rule of Maximinus II, emperor of the Eastern Half of the Roman Empire. Although an Egyptian princess, St. Catherine devoted herself to piety and good works despite polytheistic opposition. She angered authorities by denouncing the persecution of Christians. In frustration, the Emperor summoned a group of philosophers to engage her in debate. St. Catherine's eloquence, however, ultimately converted the learned men. He then jailed St. Catherine, but during her imprisonment, the Empress visited to confess her faith to the saint, who blessed and comforted her. Catherine was then sentenced to execution on a spiked wheel, but angels intervened to destroy it. Finally she was beheaded. Legends recount that angels took her body to Mount Sinai, the future site of an influential monastery.



Ethel Rhind portrays the saint in brilliant color. Acid etching brings forth royally intricate designs in oranges, reds, and gold on Catherine's rich red fabric. Dramatic drapery pours down her figure in shades of blues and greens like flowing water, elegantly contouring the curves of her body. St. Catherine sits tall upon her throne, with a book in one hand (alluding to her love of philosophy), and a martyr's palm leaf in another. Her raised chin and sharp jaw line complement her soft eyes, demonstrating both her authority and her beauty. She holds a wheel, evoking the story of her rescue by angels who broke her torture device. Above her head is an image of Mount Sinai, site of her tomb. The image below shows St. Catherine converting the pagan philosophers. We feel a tangible polarization as the saint is engaged in lively debate with the men on either side of her. Clothed in soft yellow with a bright glowing halo around her head, she is portrayed as a ray of knowledge. Each philosopher turns toward St. Catherine, and her arms are outstretched as she proclaims God's word. Catherine's compositional centrality mirrors her centrality as an early defender of the faith. Her ability to argue her beliefs and ultimately change the beliefs of others makes her the "lawyer of the church," and a perfect role model for female education.



Saint Catherine of Siena

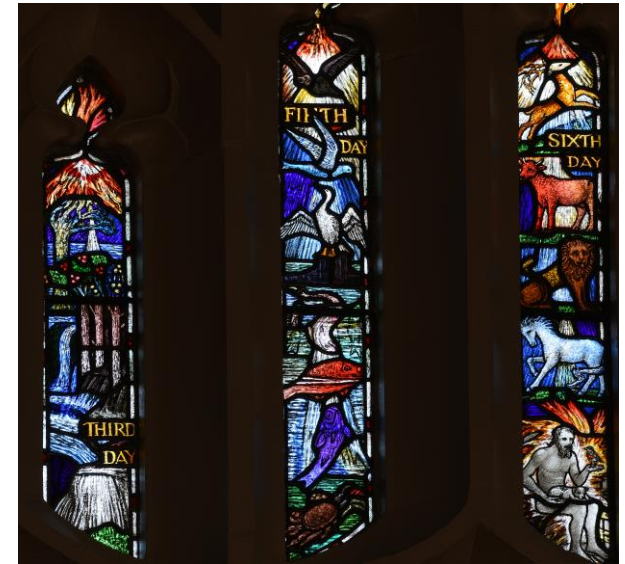
1347-1380

Artist: Catherine O'Brien

When she was twelve, St. Catherine's parents sought to arrange a marriage for her, but she begged them to permit her to follow a religious life. After years of waiting, she was allowed to join the Third Order of the Dominicans. Third Orders were ways that laypersons could engage in religious practices without formally committing to a religious life, such as a nun or a priest. During her visions of Christ, Catherine believed that Christ gave her a wedding band (thus marrying their souls) as well as the wounds of his stigmata. In addition to serving the poor and sick, St. Catherine sought to mediate Italian civil strife and conflict in the papacy. She wrote to Pope Gregory XI to demand various papal reforms to enforce pious behavior. For her works to heal the broken papacy of the 14th century, St. Catherine of Siena is known as a Doctor of the Church.

Catherine O'Brien depicts St. Catherine holding a large red cross, evoking the saint's veneration of Christ's suffering. A warm glow of light encapsulates the saint;

striated brush strokes pull the viewer's eye into her figure. The deep, rich purple of her robes cascade down to shift to white and gold hues, as white lilies, a symbol of purity, spring from the earth. Below, St. Catherine receives the stigmata. Beams of light extend from Christ's feet, hands, and side and we read her utterance *vidi arcana dei* (Latin: I have seen the secrets of God). The lancets on either side show both spiritual and political episodes of her life. On the left, center, Catherine experiences a vision of the founders of various religious orders calling her to them, including St. Francis and St. Dominic. To the center right, the saint is in Avignon, urging Pope Gregory XI to return the papacy to Rome and to reform the church by enforcing strict morals on the clergy. Although the pope and cardinals are the leaders of the church, they sit below the tall and authoritative St. Catherine, their colorful robes contrasting with her white garments. Catherine's outspread arms inject motion horizontally; the eye is carried from the ornate garments of the pope to the deep crimson of the cardinals as her arms rhythmically sweep across the composition. Images from the Seven Days of Creation appear in the tracery.



Saint Cecilia

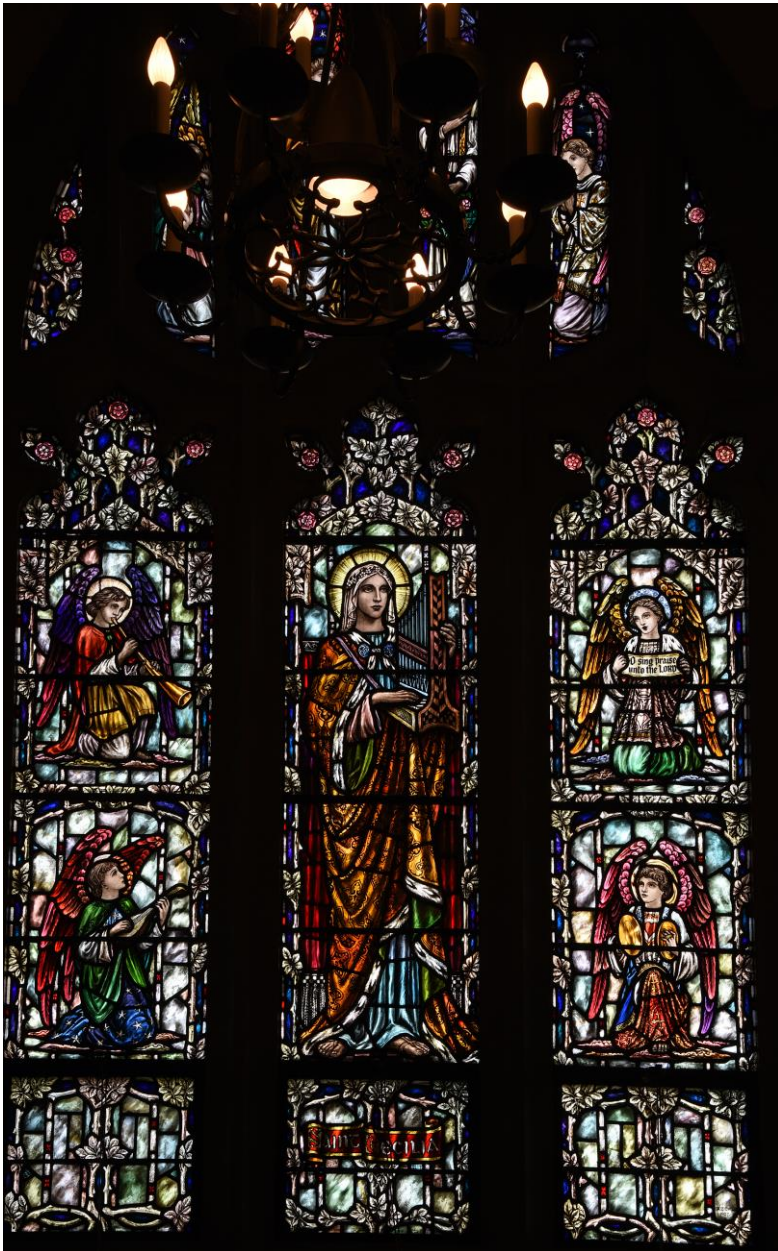
2nd century

Artist: Alfred E. Child

St. Cecilia, one of the most revered saints of Roman antiquity, is believed to have come from an aristocratic family. Although she became a Christian and had sworn herself to chastity, her parents forced her to marry a Valerian, a Roman nobleman. After their marriage, her husband was moved by Cecilia's religious passion, and committed himself to Christianity as well. At that time in Rome, however, Christianity was a crime punishable by death. Both St. Cecilia and her husband Valerian were reputed to be martyred in the 3rd century. Legend states that during her wedding to Valerian, St. Cecilia's saddened heart sang only to God. For this reason, she is considered the patron saint of musicians. As the presence of music has become central to Christian worship, the image of St. Cecilia in Christian art has grown.

Exuberant, life-like patterns of leaves and roses sprout from intertwined twigs that border each figure. St. Cecilia herself is clothed in an ermine-trimmed damask cloak, pointing to her nobility of birth. Curved contours with depth and texture create an effect of natural drapery that is pleasing and elegant. Flanking Cecilia are four angels, each with a different instrument. To her right an angel plays the lute, another plays the trumpet; to her left angels play the cymbals and sing. These images are evoked in the Bible: "And David and all Israel played before God with all their might with songs, harps, tambourines, cymbals, and trumpets." (1 Chronicles 13:8).

Alfred E. Child added texture to the window in the treatment of the background surrounding the angels. Pale color tones in the glass complement the rich reds, pinks, greens, and blues of the angels' bright wings and clothing. On the tunic of the angel with the lyre, flashed and acid-etched blue glass brings the design of stars to life, evoking the star-strewn kingdom of God. Our modern sensibilities respond to the selection of lute, trumpet, cymbals, and voice; they stand for the familiar sections of strings, brass, percussion, and voice of an orchestra and choir. Thus, this artist connects the legacy of St. Cecilia with today to bring this composition to life.



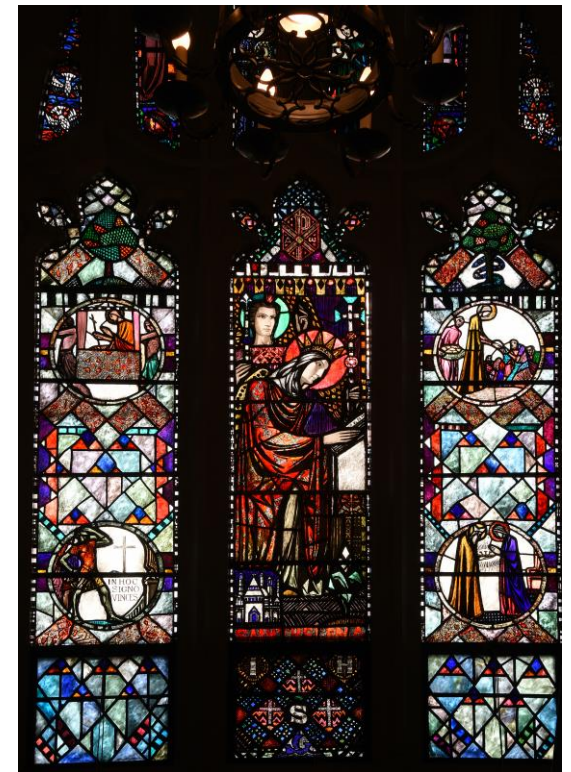
Saint Helena

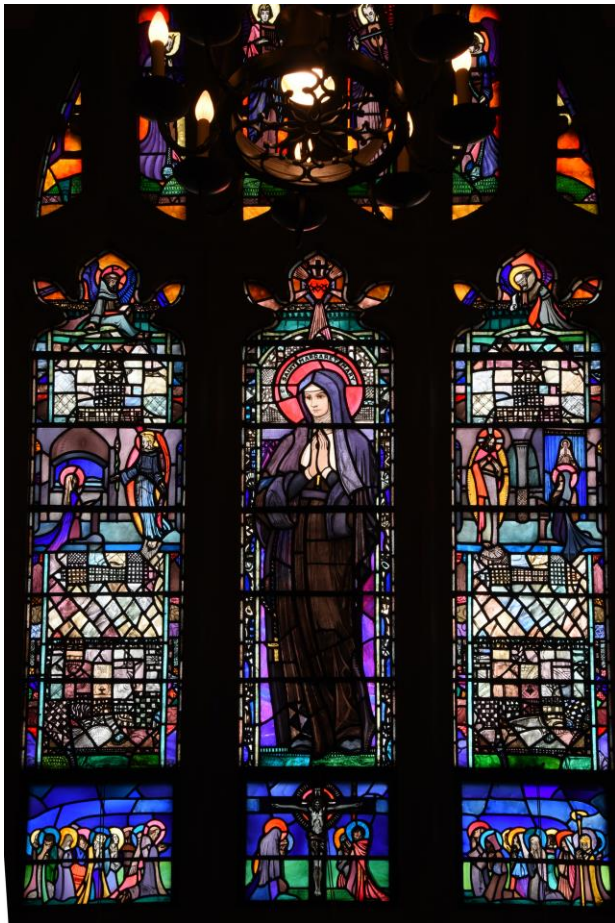
c. 250-c. 330

Artist: Michael Healey

St. Helena was the mother of Constantine the Great whose enactment of the Edict of Milan in 313 formally established Christianity as a tolerated religion in the Roman Empire. She was deeply honored by her son, who named her Empress. The historian Eusebius records that in 326-28 Helena undertook a voyage to Palestine where she built a church at Bethlehem and on the Mount of Olives where Christ ascended. Tradition from the later 4th century credits her with the discovery of the cross on which Jesus was crucified. She and Constantine are credited with constructing the Church of the Holy Sepulchre in Jerusalem honoring both the site of Christ's entombment and this sacred relic. Jerusalem thus became one of the most compelling sites of pilgrimage throughout the Middle Ages, and Helena one of the most revered of individuals.

As Empress of the Roman Empire, St. Helena is pictured in royal magnificence. Acid etching on her cloak conveys the delicate intricacy of lace; crimson robes envelope her stately figure. Michael Healey constructs the image as if it were cloisonné enamel, evoking the metalwork popular in the 4th century. The regal color tones and jeweled cross above her suggest the dignity of a sovereign, and her chiseled face conveys fortitude. Clothed in the graces of royalty, Helena still bows over the sacred text in reverence. Although she is mighty on earth, even the Empress of Rome is humble before God: the ultimate ruler. The angel behind her bears the same strength in his sculpted features. Fire erupts from the top of his head, signifying the power of God glowing within him. Starkly contrasted with the lavish robes of the central figure, the top image in the right lancet shows the Empress in muted amber tones feeding the poor. Here, it is the people receiving her mercy who are wearing the beautiful colors. Abstract silhouetted forms that minimize facial expression focus the viewer's eye on gesture. The expanse of empty space above the poor also brings the eye down to the figures and emphasizes the huddled mass at Helena's feet. Her generosity becomes a model for all rulers.





Saint Margaret Mary Alacoque

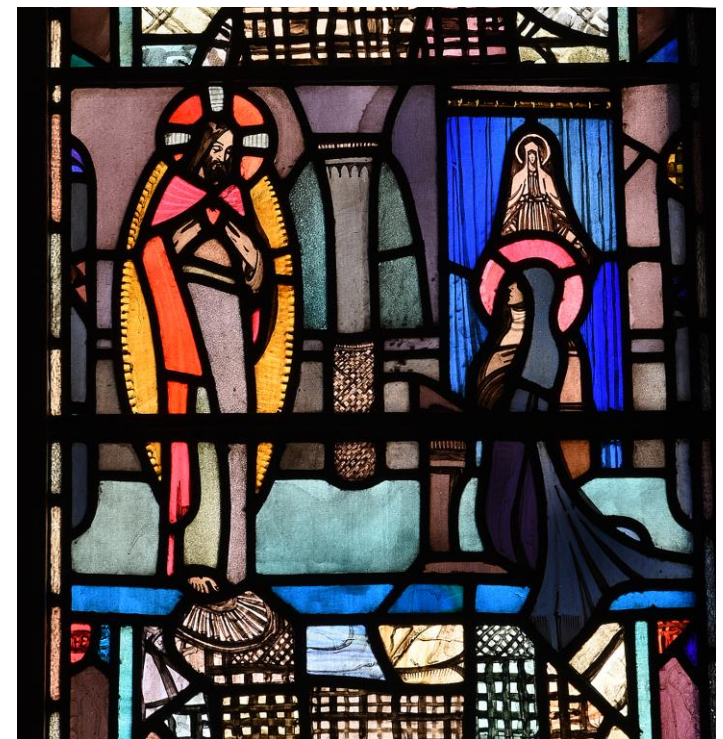
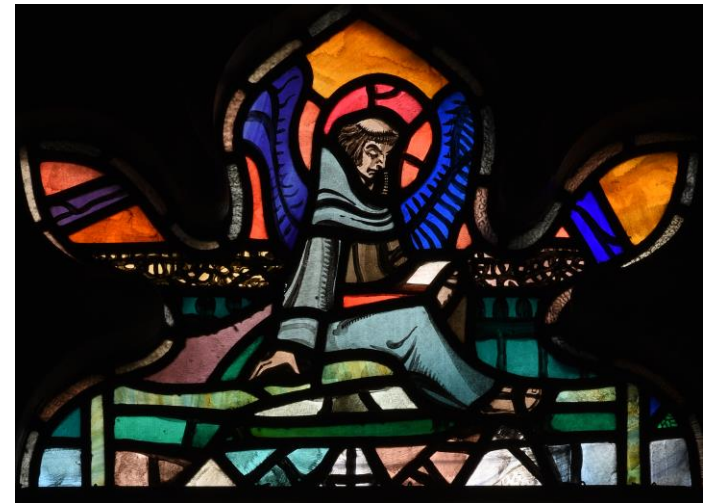
1647-1690

Artist: Hubert McGoldrick

Born in L'Hautecour, France, St. Margaret Mary grew up in a pious household where she developed great love for the Blessed Sacrament. Following her communion at age nine, she was stricken with illness and bedridden for four years. Moved by a religious vision she associated with her healing, she entered into the Visitation convent in Paray, France in 1671. The foundation of the Order was inspired by the biblical story in which the pregnant Mary visited her pregnant cousin Elizabeth, and the two shared great joy in their expectance. Once fully immersed in religious life, Margaret Mary told her superior that she experienced frequent visions in which she conversed with a thorn-crowned Christ. In one specific vision, Christ revealed his heart to her and encouraged her to spread the message to others. A Jesuit, St. Claude de la Columbière who was her confessor supported her beliefs. The devotion to the Sacred Heart of Jesus was officially recognized by Pope Clement XIII in 1765.

Hubert McGoldrick weaves the structural lead lines into a quilt-like background pattern that entrances the viewer with its

texture and clarity. A symphony of color flows seamlessly, from the burning orange in the angels and angelic monks above to the somber blue of Christ's passion below. From left to right, the viewer is shown the overarching concept of God's love. Gabriel's Annunciation to Mary, the incarnation of Christ as Man, appears on the left, followed, below, by Christ on the Cross, in bright blues, greens, yellows, and reds. Jesus' outstretched arms extend into a swath of color that draws the eye from the epicenter of the narrative (Jesus on the cross) to the devout on either side of him. The mourners represent Christianity throughout the ages, a king, a soldier, an African man, monks, and many women. On the right we find Jesus' revelation of his sacred heart to Margaret Mary. Jesus appears in warm yellows and reds, symbolizing the intensity of his love; Margaret Mary is surrounded by cool purples and blues indicative of her humility. The scene is intentionally off balance, with Jesus standing tall. Margaret Mary, however, kneels and looks up at him, her small body occupying less space. The space between these two visually communicates the infinite divide between earth and heaven.



Sacred Heart of Jesus and Sacred Heart of Mary

Artist: Hubert McGoldrick

The rose window above the altar displays the devotion that is at the core of the spiritual life of Religious of the Sacred Heart. Four peripheral medallions and one central medallion form a cross-like structure that radiates from two glowing hearts. The two hearts appear against a yellow radiance surrounded by a victor's wreath of greenery. On the left, a crown of thorns indicates Jesus' immense sacrifice on the cross for humankind. The image of Mary's heart is pierced by a sword, alluding to the prophecy made by Simeon when Mary and Joseph brought the infant to the Temple: "Behold, this Child is appointed for the fall and rise of many in Israel, and for a sign to be opposed—and a sword will pierce even your own soul—to the end that thoughts from many hearts may be revealed." (Luke 2: 34-36). Thus, the viewer is invited to meditate on the immense suffering of a woman as her only son was tortured and killed before her eyes.



A glowing color harmony emerges from the background of this window with stimulating mixtures of azure blue, magenta, and scarlet red. Hubert McGoldrick, also the artist of the St. Margaret Mary window, uses this interplay of effervescent hues to unify the composition and engage the eye. Quilt-like patterns throughout the design similar to those from St. Margaret Mary add texture. Such detail is transfixing in its intricacy. In each medallion, angels offer a service to God, including music, prayers, and gifts of incense. The elongated figures of the angels fill the composition and are expressively active. Their drapery falls in abstracted linear patterns that inject motion through repeated flat lines that contour the body to express movement. The large, curved wings of the angels sweep around the images to frame them, creating natural and cohesive intersections between medallions.



Saint Teresa of Avila

1515-1582

Artist: Michael Healey

St. Teresa and her nine siblings grew up in the strength of their mother and father's Catholic devotion. After her mother passed, Teresa, then 15, was sent to an Augustinian convent near her home in Avila, Spain for education and spiritual nurture. Embracing religious life, she joined the Carmelite Order in 1535. One year later she experienced significant illness, including partial paralysis. During her healing process, she meditated on Christ's passion and claimed to have various visions of him that cured her. Determined to seek a more perfect life, she campaigned to reform her Order to focus on simplicity of worship. After facing much opposition, she was ultimately successful and founded the convent of Discalced Carmelite Nuns of the Primitive Rule of Saint Joseph at Avila in 1562. Her influence extended to religious and secular leaders of her time; for this she was named a Doctor of the Church. In her widely read autobiography, *The Life of Teresa of Jesus*, she recorded her experiences of mysticism and prayer. One of her best known poems states: "Let nothing disturb you. Let nothing make you afraid. All things are passing. God alone never changes."

The saint's drapery is layered in languid curves that gather on her left side; drawing the viewer to the church she holds. The muted blacks, browns, and tans of her clothing evoke the modest religious life of the Carmelite Order that she championed. In the left lancet, at the top, we see the Virgin Mary surrounded by orange and yellow beams of light that pulsate from her figure. Below her is the angel with the fiery dart named in the

saint's autobiography: "With this he seemed to pierce my heart several times so that it penetrated to my entrails. . . . he left me completely afire with a great love for God." (Book XXIX). Intense impressionistic brush strokes depict the wild, blazing fire on the arrow's tip. Mosaic-like patterns in the angel are appealing in their predictability, yet commanding in their rigid fortitude. Healey seamlessly integrates the windows structural lead lines into his painted design, visible in background pattern as well as figure. Similarly, in the four great angels of the tracery lights, abstracted form is executed in thick, gestural lines.

