

St. Mary's Basilica

Phoenix, Arizona

The Church of the Immaculate Conception of the Blessed Virgin Mary

HISTORY AND SACRED ART



St. Mary's Basilica

History and Sacred Art ©

Compiled by
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06 June 2005

FOREWORD

In 2002 St. Mary's Basilica expressed a desire to promote the historic significance and beauty of the church. A call went out for volunteers to conduct tours of the Basilica. It was felt tours were the best process in the promotion of St. Mary's Basilica. I expressed interest in the project and started to develop the scope of such tours. The following is my study document developed in support of this effort. It was developed as a reference guide to the person conducting the tour and contains more information than would be presented during a tour of the facility. I have discovered that it does not answer all the questions that visitors may present. I must admit that while preparing this reference, I greatly improved my understanding of the traditions and beauty of "the" Church. My efforts have only raised more questions than developing answers.

Under no circumstance is this to be considered original work. It is a cut and paste of many publications available in the church library, internet, and the provinces of Sacred Heart and Saint Barbara. The principle source was the publication celebrating the first 100 years of the Basilica, "100 Years the Franciscans and St. Mary's Basilica." The early days of the Basilica were extracted from the many publications by the Province of The Sacred Heart web sites and publications. These are recognized under the "SOURCES" section .

I have included photographs of each art subject. These are included to assist others when conducting tours. The picture quality is amateurish as I found photographing of glass windows to be very difficult.

Special recognition is to:

The Altar Society of St. Mary's. Text from many publications and pamphlets developed by the Society has been incorporated.

Fr. Evan Howard, O.F.M., St. Mary's Church. When I was on switchboard volunteer duty, he always had a few minutes to answer my many questions on tradition and doctrine.

Fr. Alfonso de Blas, O.F.M., St. Mary's Church. He always had time to answer my inquiries and he has never heard a stupid question. Many times though, he responded with, "Look It Up."

Fr. Warren J. Rouse, O.F.M., Serra Retreat, Malibu, California who provided editing and corrected erroneous data. His tenure as Pasture is recognized as a principle in the beauty and history of the church.

I have no pride of authorship and welcome comments, critique and modifications to improve the purpose of the document. The study document is under constant revision as corrections and additional information becomes available. As a study document, it acts as a starting point for study and conducting tours. Detailed study should include those publications noted under SOURCES and the many documents in the Church, Diocese and Franciscan Retreat libraries.

Otis E. Burnett
06 June 2005

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St. Mary's Basilica

Phoenix, Arizona

HISTORICAL PERSPECTIVE

One cannot appreciate the art, architecture, and history of St. Mary's without first looking at the development of the Sacred Heart Province which provided early leadership to the church. The Franciscans of the Province of the Sacred Heart trace their roots from the Province of the Holy Cross, Padersborn, Westphalia, Germany (Saxony Province.)¹ In 1858, at the invitation of the Bishop Henry Damian Juncker of the Diocese of Alton, Illinois, nine friars were sent to minister to the German-speaking immigrants settling in the Midwest region. The German Friars assumed charge of St. Francis of Assisi Parish in Teutopolis, Illinois on October 3, 1858 and thus established the basis for the Sacred Heart Province. The friars from Holy Cross continued to come to Teutopolis with the major arrivals in 1875 and 1876 through the expulsion by Prince Bismarck (Kulturkampf).² By 1879, there were 202 friars that made up the Province of the Sacred Heart. The year 1896 saw the friaries of Sacred Heart Province located in the Far West organized into a dependent commissariat. In 1915, the friaries of Sacred Heart Province on the west coast and in Arizona were canonically established in the Province of Saint Barbara. St. Boniface Friary in San Francisco was chosen as the provincial headquarters of the Province.³

The Church of the Immaculate Conception of the Blessed Virgin Mary (St. Mary's Basilica) is the oldest Catholic parish in Phoenix and was the only Catholic parish in Phoenix until 1924. It is the second oldest church in Phoenix with the First Presbyterian Church, organized in 1879, being the oldest. The beginnings of St. Mary's looked to the private residence of Mr. Jesus Otero located at First Avenue and Washington Street. From 1872 until 1881 priests from Florence, Arizona traveled by buggy every three months, to conduct the Catholic liturgy.⁴

Construction of a church on the present site of Third and Monroe Streets began in 1880 under the supervision of Rev. Edouard Gerard. Rev. Gerard was the first priest ordained (February 2, 1877) in Arizona. The church was built of adobe, 60' x 40', with a steeple pitched, shingled roof. With its completion, the church was dedicated by Bishop Salpointe on June 24, 1881. Rev. Joseph Bloise, the first resident priest, came in 1882⁵. His successor, Rev. Francois X. Jouvenceau, came in 1887. Fr. Jouvenceau invited the Sisters of Mercy to assist in the founding of a school in August 1882. Additional Sisters were requested of the Mother Superior in 1895 to open a hospital.

In December 1895, at the invitation of Bishop Peter Bourgade, the Franciscan Friars agreed to accept responsibility for the church the arrangement was signed by Rev. Michael Richardt, Provincial of the Sacred Heart Province headquartered in St. Louis. Rome insured Franciscan permanence in Phoenix by granting the *Beneplacitum Apostolicum* (papal approval) on January 7, 1896:⁶ The first friars arrived on January 12, 1896.

¹ Heralds of the King,

² Catholic Encyclopedia on CD-ROM

³ Heralds of the King

⁴ 100 Years, The Franciscans and St. Mary's Basilica

⁵ Ibid

⁶ 100 years, The Franciscans and St. Mary's Basilica

Official documents reflect the title of the parish as: Parish of the Immaculate Heart of Mary.

From the Holy Audience Granted on January 7, 1896

Out Most Reverend Lord Leo the Thirteenth, by the grace of God the Supreme Pontiff, in regards to a rescript of the Sacred Congregation of the Propagation of the Faith: Reverend Father and Lord Peter Bourgade, titular Bishop of Thaumacorun, Vicar Apostolic of the territory of Arizona, gives and concedes faculties in perpetuity to the religious brothers of the Order of Minors of St. Francis, regular observance, of the province of St. Louis for the administration of the parish of the Immaculate Heart of Mary of Phoenix within the confines of the Vicariate.

He also gives faculties for the care of souls to the friars, who are to take special care to obey Canon Law and the prescribed apostolic constitutions.

Anything to the contrary not withstands. Given at Rome, from the offices of the Sacred Congregation for the Propagation of the Faith, on the date given above.

During 1896-1897 Bros. Adrian, Ildephonse, and Eugene, from the Sacred Heart Province, completed repairs and renovation to the adobe church⁸. Preliminary planning for the temporary basement church began in August, 1901 with Father Novatus traveling to Los Angeles to confer with Brother Leonard Darscheid about plans and construction costs.

Father Novatus received permission from his superiors to proceed:

I approve the construction and the design for the building of the church in Phoenix only under one condition, that Phoenix does this without any outside help.

[Brother Leonard] should design a front and side view, and maybe also a longitudinal and diagonal view along the transept, so that the people could see how it would look after the church is finished. The basement, with its blueprints, should be designed in such a way that it can be used to celebrate Mass....since there is not enough money to begin the whole project, for too much money has to be borrowed. After the basement is finished, we will see how much is needed to continue with the construction of the church⁹.

By 1902 the adobe church was in need of major repairs and enlargement. Fr. Novatus had the old adobe church torn down to make way for the construction of the basement of the present structure according to the design plans of Br. Leonard Darscheid, O.F.M.

Architect for the church was Br. Adrian Wewer, O.F.M. and worked closely with his associate Br. Leonard Darscheid on many Sacred Heart projects. Br. Adrian came to the Sacred Heart Province from Germany in 1862 and soon established himself as the provincial architect. He was soon followed by several skilled Franciscans who came to the Sacred Heart province from Germany during their expulsion by Prince Bismarck in the 1870s (Kulturkampf). He built more than 100 churches in 14 states ranging from New York to Washington, Oregon and California. Although all of the buildings have the imprint of Brother Adrian on them, each church is a little different from the. He simply did not take the plans from one church and use them in another place! His church design was predominately of the neo-Gothic style. He built several churches in the Saint Barbara province including St. Mary's in Phoenix, St. Boniface in San Francisco, and St. Francis in Sacramento. Churches following his plans were constructed in such a way that the walls were not supporting the ceiling. This allowed the walls to be designed with large openings and artists filled these openings with stained glass. The structure was built in two phases and the local architects were R.A. Gray and George Gallagher. The "basement church" (now the social hall) was dedicated on February 11, 1903,

⁷ 100 Years, the Franciscans and St. Mary's Basilica and Heralds of the King.

⁸ Heralds of the King and Sacred Heart Province, Archives, Bro. Adrian Wewer, O.S.F.

⁹ 100 Years, The Franciscans and St. Mary's Basilica, pp 16.

under the patronage of the Immaculate Conception of the Blessed Virgin Mary, by Henri Granjon, Bishop of Tucson.¹⁰

Franciscan labors were not confined to Phoenix. In fact they extended the entire Maricopa County. To the west of Phoenix, the friars attended Wickenburg, Buckeye, Glendale, Tolleson, Avondale, and Gila Bend. To the east they served Tempe, Mesa, Chandler, Guadalupe, Casaba and Ft. McDowell. Most of these places are now independent parishes in charge of the secular clergy.¹¹

With the rapid growth of St. Joseph's Hospital, the Sisters of Mercy relinquished the school in the spring of 1923 to the care of the Sisters of the Precious Blood, then headquartered in Ohio. Mother Emma Nunlist, C.P.P.S. And three companions arrived in Phoenix in May 1903.

It was in July of 1913 that the arrangements were completed and the second phase work was begun. The contract was awarded to W. J. Rifley. The original gothic plans were laid aside in favor of the present Mission Revival style, of which St. Mary's is considered to be an outstanding example. The interior is in the Romanesque style. The upper church was completed in just 18 months on New Year's Eve, 1914. The dedication was on February 11, 1915, with Bishop Granjon as the principal celebrant. After the dedication in 1915 a reporter had described the church,

"The building is one of the finest in the Southwest. Massive simplicity and the dignity of the keynotes of the entire interior and every detail show painstaking skilled thought and care."

In January 1916, the parish was entrusted to the newly created Franciscan Province of Santa Barbara.

The church interior is laid out in cruciform, in honor of its crucified Lord. The head of the cross is at the main altar, and in tradition which goes back to the third century, a dome stands in the ceiling above it. The arms are formed by the east and west transepts, each marked by a large stained glass window depicting the victory of eternal life over death. The Monroe street entrance (south entrance) marks the foot of the cross. The fonts at each transept entrance door and the baptismal font at the main entrance contain holy water blessed by a priest. The church measures 160' x 90' x 60' and is of brick construction. Following early church architecture, the north wall of the Sanctuary is of parabolic design to project the voice of the altar speaker to the rear of the church.

Correspondence concerning the stained glass windows dates between 1913 and 1914. Emil Frei of the Emil Frei Art Glass Co. in St. Louis, Mo. was the designer of the windows. Mr. Frei was known to be a student of the Munich School of Art and established his company in St Louis in 1900. It is unclear whether the windows came directly from St. Louis or were sub-contracted to Franz Zettler Company in Munich. All available correspondence was with Emil Frei Art Glass Company. Art work from the Emil Frei Art Glass Co. is also displayed in churches of Bisbee and Globe, Arizona.

Another feature of the furnishings worthy of special mention is the Stations of the Cross which extend around the walls between the upper windows. These are not painted according to the general usage but are cast in high relief on a gold background. The stations and the Last Supper panel at the base of the high altar are in relief and are from the studios of the Andrew Kaletta Company of St. Louis.

The altars, chancel rail, confessional, pulpit and pedestal were built in 1910 by under the supervision Brother Eugene Obert. All other woodwork of the furnishings and pews as well as the fixtures in the vestries is of solid oak in an antique finish. The entire contract for the woodwork was placed with one firm, that of Theodore Kunts of Cleveland, Ohio.

¹⁰ 100 Years, The Franciscans and St. Mary's Basilica and Heralds of the King.

¹¹ Heralds of the King, Province of .The Sacred Heart, pp 257*258

One can only wonder and continually be amazed at the genius of the Franciscan craftsmen and architects.

In 1958 Father Victor Bucher, along with Br. Cajetan Baumann of the Holy Name Province, began perhaps most controversial project, the remodeling of the sanctuary. The renovation was completed in time to celebrate the centennial of the Apparitions of Our Lady of Lourdes. Two plaques in the vestibule memorialize this.

The high altar was trimmed considerably and the echo organ behind it was permanently removed. The altar was moved closer to the wall. The rounded columns in the walls and entablature of the apse were taken down and the tile floor was covered with linoleum. The pulpit was moved a bit to the west, allowing a clearer view of the sanctuary. The altar rail was also lowered to floor level. Metal doors replace the oak originals. . . Decorations which were considered to be superfluous were removed from the church. Additionally, all of the wood work in the church was painted gray while the walls were done in varying shades of blue. The organ was reconditioned and the wind chests repositioned to provide a cleared view of the circular stained glass Creation window.

On September 6, 1976, St. Mary's was named an historic site by the Arizona Historical Society. And of October 17, 1977, the church was added to the State Inventory of Historic Places of Arizona. On January 20, 1978, the recommendation that the church be nominated to the National Register of Historic Places under the jurisdiction of the United States Department of the Interior was made by the State of Arizona Historic Preservation Officer. St Mary's was placed on the National Register of Historic Places on November 29, 1978.

In 1978, Father Howard Hall thinking ahead to the 100th anniversary of the church began to explore renovation to support the changes brought about by Vatican II. Fr. Howard Hall began a fund-raising program for the renovation of the church. With the death of Bishop James S. Rausch and the transfer of Fr. Howard, the project came to a standstill.

Some of the proposed alterations included relocating the tabernacle to a chapel, moving the main altar forward under the dome, redesigning the lighting scheme, placing a group of presidential chairs near the present altar location, moving the baptismal font to the entry foyer, eliminating the communion railing, removing the auxiliary electric organ from the nave, adding communion stations, revising the seating arrangement, removing the confessionals and the Stations of the Cross, adding a roof and atrium over the front porch, and putting in a new pulpit. Additionally, the architect proposed a substantial amount of repairing, repainting, and refinishing to existing objects. Finances and transfers put this renovation on hold.

August 30, 1982, saw the appointment of Fr. Warren J. Rouse, O.F.M., (born and raised in Arizona and himself baptized in St. Mary's) as pastor of St. Mary's. Fr. Warren. After reviewing the architect's plans for renovation and discussing the project with the diocesan architect, Father Warren could tell that the earlier proposed project would cost nearly \$1.5 million, and more seriously, would disturb the historical integrity of the church. He opted for restoration instead of renovation. Under Fr. Warren's leadership, the interior has been restored to its original beauty at a cost of about \$1.4 million¹². With the generosity of past and present parishioners, the restoration continues today. Restoration work is expensive and time-consuming. Donations paid for the stripping and refinishing of the pews and woodwork of the paint applied during the 1950s remodeling. Father Nevin Ford O.F.M., the Provincial artist, transformed three of the four confessionals into shrines. One confessional was preserved for posterity and remains in use today. Father Nevin also crafted the statues of the four evangelists which adorn the pulpit. The Ecclesiastical Art Studios repaired and

¹² Telephone call with Fr. Warren, 03/08/05

repainted all of the statues throughout the church. Kneeling pads were installed and the metal front doors were replaced with wood ones.¹³

Deterioration of the pipe organ had taken its toll and restoration was cost prohibitive and with no guarantee. Under the supervision of Fr. Warren J. Rouse, the pipe organ was replaced with an Allen Digital Computer organ in 1984. The new organ was placed on the main floor near the statue of St. Joseph, but later moved to the choir loft. The speakers with enhanced sound are located behind the ornamental pipes. Part of the restoration effort is to again hear the pipe organ in St. Mary's.

The original 1888 bell cracked in September 1932. It was replaced on December 24, 1932, with four new bells. The biggest of the bells weighed 1888 pounds and was dedicated to the Sacred Heart of Jesus. The rest of the bells weighed 841 pounds, 583 pounds, and 232 pounds were dedicated to the Blessed Virgin Mary, to St. Joseph, and to St. Francis of Assisi respectively. Today they no longer sound; however, the goal is to restore the bells to their original stature and requires engineering and repair to the bell tower.

In May 1983 through the generosity of Mr. Elias Romley a Mass-Rowe carillon rang on the hour from 8:00 am to 9:00 p.m. A new CD system which is computer programmable now activated the carillons for the hymns at 8:00 a.m., 12:00 p.m. and 6:00 p.m.

Restoration and repair to the stained glass windows was initiated. It was not until 2004 that the last major stained glass window was re-leaded and the wooded frames replaced with metal. The Glassart Studio of Scottsdale and Joe Lupkin of Mesa have been responsible for the repairs. The windows have been protected with plate glass mounted on the exterior.

During the restoration period of the church in the 1980's, the Altar Society agreed to help raise funds to change the old friars' choir adjacent to the sanctuary into a chapel, with its own climate control system, which could be used for daily Mass. It was named the "Blessed Sacrament Chapel."¹⁴ A new tabernacle was purchased in 1986. The restored Baptismal Font which was once in the alcove of the chapel now stands in the main aisle of the church nave. In October 1993, the frosted window panes were replaced with stained glass windows to enhance the chapel and carry the theme of spiritual elegance from the main basilica into the chapel.

In the days of Bishop Edward A. McCarthy, the first bishop of Phoenix, there was interest in having the church declared a minor basilica. The deaths of Bishop Rausch and Br. Laurence Hogan, O.F.M., who had done the preliminary research, temporarily halted the process. In 1984, Fr. Warren approached Bishop Thomas J. O'Brien who was agreeable. With Sr. Virginia Hebbeler, C.P.P.S., the pastoral associate, the editing and preparation of historical materials was completed and forwarded to the proper authorities. One requirement was that the church had to be a consecrated church. This was done by Bishop Thomas J. O'Brien, assisted by Fr. Warren Rouse and Fr. Blaise Cronin, at the 11:00 Mass on February 6, 1985. This is signified with the four crosses, two mounted in the transepts and two in the nave.¹⁵

All Catholic churches have been dedicated, but a consecrated church can never be used for anything but divine worship. The status is indicated by the four crosses set on the walls of the East and West transepts and naves. The twelve candles lining the east and west walls symbolize the twelve apostles present at the Last Supper, when the Holy Mass was instituted.

On September 2, 1985, His Holiness Pope John Paul II solemnly proclaimed the church of the Immaculate Conception of the Blessed Virgin Mary to be a Minor Basilica. The official designation said, in part:

¹³ 100 Years, The Franciscans and St. Mary's

¹⁴ 100 Years the Franciscans and St Mary's Basilica, pp71

¹⁵ 100 Years, The Franciscans and St. Mary's

“We (Pope John Paul II), in virtue of our apostolic jurisdiction and the authority of this document, decree and declare that the parish church of the Immaculate Conception of the Blessed Virgin Mary in the diocese of Phoenix be legitimately elevated to the rank and honor of a minor basilica and be awarded all the rights and privileges proper to the other churches throughout the world that have been enriched with the same title.”

The public ceremony was in the form of a Vesper Service held on Sunday, December 8, 1985, the patronal feast of the church. Presiding was the metropolitan Archbishop, Robert Sanchez of Santa Fe, assisted by Bishops Thomas O’Brien, Francis Green, Ernest Primeau and William Gomes. The ceremonial umbrella and the bell with papal coat of arms arrived and were unpacked just in time to be carried up the center aisle before the final blessing. For historical, cultural, artistic, and spiritual reasons, St. Mary’s became the 32nd basilica in the United States. According to the code of Canon Law promulgated in 1917, “no church can be honored with the title of “basilica” except by apostolic permission or immemorial custom.”

And while on his American visit, His Holiness John Paul II visited St. Mary’s kneeling in prayer in the center aisle and speaking to the crowd from the balcony on September 14, 1987. The people of Phoenix voted it as a “Point of Pride” in the city in 1993

While the “Mother Church in the Valley of the Sun” is no longer a parish in the traditional sense, neither does it merely stand as a monument to the past. St. Mary’s lives in the present and looks to the future.

Many of the church’s decorative elements are symbolic representations of concepts deeply important to Christian worship. The Trinity is frequently symbolized by triangle and trefoils (three leafed plants), and many elements are presented in threes, as for example the white doves in the visitation window. The grouping of three ears of wheat, three bunches of grapes, and three grape leaves function as emblems both of the Trinity and of the Holy Eucharist. But not all threes are Trinitarian. The triple-headed fleur-de-lis is the traditional symbol of Mary, and the three knots on the cords of the Franciscan saints stand for their vows of poverty, chastity, and obedience. Though non-verbal, these symbols speak very eloquently of the faith of the Church in Christ’s presence among us.

MAIN ALTAR AREA

The focus of the basilica is the sanctuary with its main High Altar. The Majestic altar of solid wood and intricate carvings is enhanced with gold. The beauty is amplified through the works of Fr. Nevin Ford's skills during the interior restoration. Above the tabernacle the main image displayed is the Crucifixion with statues of: (left to right) St. Paschal Baylon, St. Mary, the Mother of God, Christ on the Cross, St. John the Evangelist, and St. Francis of Assisi.



St. Paschal Baylon (1540-1592): Called the Saint of the Holy Eucharist for his sacramental devotion, St. Paschal was a poor Spanish shepherd. He entered the Franciscan order in 1564 as a lay brother, deliberately embracing the humble occupation of porter. He was especially kind to the poor who came to the monastery. Famous for his continuous adoration of the Eucharist, he practiced austerities cheerfully and was credited with visions and miracles in his lifetime. The miracles increased after his death, and he was canonized in 1690. The memory of his mystical prayer before the tabernacle led to his designation as patron of Eucharistic societies in 1897.

St. Mary, the Mother of Jesus, to whom the basilica is dedicated, is the greatest saint of the Roman Catholic Church. The New Testament presents her as the willing vessel of God through whom salvation came to the world. She is shown here as the Mater Dolorosa, the Sorrowful Mother, at the foot of the cross of her son.

St. John the Evangelist, the beloved disciple, was the only apostle present at the Crucifixion. Regarded as the author of the Gospel of St. John, the three Epistles of John, and the Book of Revelations, he was also present at the Transfiguration with Peter and James. He lived to be a very old man, and some early Christians believed that he would not die before the second coming. His is considered the most theologically sophisticated of the four Gospels. From the cross the dying Jesus gave his Mother into the care of St. John.

St. Francis of Assisi, (1181-1226). Francis founded the Franciscan Order, which has guided St. Mary's Basilica since 1896. Born in Assisi, Italy, of wealth parents, Francis heard a mysterious voice bidding him to repair a derelict church. His interpretation of the call deepened from the physical repair of a tumble-down church to the reform of Catholicism. He dramatically cast off his rich clothes and embraced "My Lady Poverty" as the surest way to Christ. He attracted a following which refused to own property or make provision for the morrow, and whose members lived by begging. In 1210 Rome recognized the Franciscan Order, which still defends the poor and the outcast.

The altar is the most sacred part of the Basilica because it holds the Tabernacle, in which the body of the risen Christ is reserved in the form of consecrated Hosts. The tabernacle is lighted by candles symbolic of the angelic presence which attends Him. The small angels above the tabernacle are reminders that the heavenly host adores the Lord.

At the base of the main altar is a polychrome bas-relief carving of the Last Supper.



On the small altar to the west side of the sanctuary stands the images of St. Roche (west), the Sacred Heart (center), and St. Anthony (east). This altar is also made of wood and gold accenting.

Off to the west of the main altar is the Pulpit. Made of wood and enhanced with gold, the pulpit exhibits images of the four evangelists – Matthew, Mark, Luke, and John. These statues replaced the originals in 1994 and were the work of Fr. Nevin Ford, OFM.

To the east of the main altar is the small altar displaying the images St. Rose of Lima (west), Mary Queen of Heaven (center) and St. Elizabeth of Hungary (east). The wooden altar is also enhanced with gold.

MAIN ALTAR AREA



Because St. Mary's is a Minor Basilica, several objects are displayed near the Altar as a mark of its special status.

On the left is a papal pavilion of red and gold silk, the colors of the papal government and once the colors of the ancient Roman Senate. It is called an ombrellino or canopeum, symbolic of the papal office because once used as shade for outdoor audiences;

on the right is a tintinabolo, a bell surmounted by the papal coat of arms, the keys of St. Peter, which can be carried in procession.

Above the windows that open onto Our Lady of Guadalupe Chapel are two half-moon windows. The Franciscan emblem of the crossed arms of Christ and St. Francis is flanked by the Alpha and Omega, Greek letters used in the Book of Revelation to signify that Christ is the First and the Last, the beginning and the end. On the right is a portrayal of St. Francis' ecstatic vision of the risen Christ. The almond shaped halo surrounding Christ, the mandorla, is always a mark of resurrection..



AMBO STATUES

Matthew, Mark, Luke, and John, the Four Evangelists, or “proclaimers of the good news” (Gospel), are the writers of the first four books of the New Testament. Each Gospel writer has traditionally been identified by a symbol emblematic of the aspect of the person and nature of Our Lord Jesus Christ to which the writer gives special prominence in his book. Matthew is identified with a man, Mark with a lion, Luke with a calf, and John with an eagle. St. Itaneus says, “The lion signifies the royalty of Christ, the calf his priestly office, the man his incarnation and the eagle the grace of the Holy Spirit.”

These statues, carved in wood and enhanced with gold, replaced the plaster originals in 1994. They are the original creations of Fr. Nevin Ford, O.F.M. and designed specifically for this pulpit.



Matthew - Angel,



John - Eagle



Mark -Lion,



Luke - Ox



SACRED HEART ALTAR (West Altar)

From left to right: St. Roche, Sacred Heart of Jesus, St. Anthony.



St. Roche (St. Roch, St. Rock), (d. 1378?). Few details are known about St. Roche's life apart from the traditions of his miraculous healing during the Black Death, which were effected when he made the Sign of the Cross. On pilgrimage (denoted by the scallop shell on his cloak), he contracted plague while caring for the sick and crawled off to die. He was kept alive by a dog that daily brought him a loaf of bread. He shows the sores of plague on his thigh. Known for his voluntary poverty he is venerated as a great healer, especially in times of pestilence. Franciscans have traditionally claimed him as a member of the third order; in 1694 his cult approved for Franciscan Observants.

Sacred Heart of Jesus. Adoration of the physical heart of Jesus – as the symbol of fusion of human and divine love – took root after the apparition of Our Lord to St. Margaret Mary Alacoque, a Visitation Nun, in 1673. All iconography follows her visions. The roots of the devotion, however, reach back to scriptural reference to the heart as the seat of innermost being, and to the wound in Jesus' side at Calvary.

St. Anthony of Padua, (b. 1193 – d. 1231). Born to a wealthy and powerful family in Lisbon, Portugal, and a contemporary of St. Francis, St. Anthony was captivated by the Franciscan ideal when several Franciscans underwent martyrdom for witnessing in Islamic Morocco. Thwarted in his own plans for martyrdom, he became the greatest preacher of his age, known as “the Hammer of the Heretics” for his mass conversions of lapsed Catholics. It is said that when the people would not listen, he went to the seashore and preached to the attentive school of fish.

ALTAR OF THE BLESSED VIRGIN MARY (East Altar)

From left to right: St. Rose of Lima, Mary Queen of Heaven, St. Elizabeth of Hungary



St. Rose of Lima. (1586 – 1617). Born in Lima, Peru, St. Rose is the Patroness of South America. The first saint born in the Western Hemisphere, she vowed herself to virginity as a young girl, and at twenty became a Dominican tertiary. She spent her remaining eleven years in the service of the poor and exploited, especially Indians and slaves, all the while emulating the heroic mortifications of St. Catherine of Siena. Her devotion to Jesus found expression in her love of the despised. She is considered the founding mother of Peruvian social work.

Mary Queen of Heaven. Mary has been identified as a Queen from earliest times because her Son was the Royal Messiah of Israel. She is Queen in Heaven not only because of her motherhood, but also because of her participation in the work of redemption. In heaven she serves as the instrument through which divine grace is transmitted to mankind. Therefore the humble Jewish woman who gave birth to Jesus is shown crowned

and standing above the moon (once the symbol of a pagan goddess). The snake beneath her feet marks her as the second Eve, through whom sin is vanquished. Pius XII consecrated the world to the Immaculate Heart of Mary, in 1942, Carved at the base of this altar is he emblem of the Immaculate Heart:

St. Elizabeth of Hungary. (b. 1207 – d. 1231). Daughter of Alexander II, King of Hungary, Elizabeth was betrothed as a child and lived in the household of her future husband, Louis of Thuringia, from the age of four. Married at fourteen she had a pious and extremely happy marriage that produced three children. She became renowned for her charity, distributing food to the poor. According to legend she was accosted by her disapproving husband, who demanded to know what she carried in her cloak. “Roses,” she answered, and the hidden food that she had been carrying to the poor turned into roses that cascaded to the ground when she opened her mantle.

Her happy life collapsed when her husband died of plague while on crusade. Se was nearly deranged with grief, crying, “the world is dead for me.” She was ejected from the castle when her brother-in-law usurped the throne and in 1228 she became a Franciscan tertiary, founded another hospital, and devoted herself to caring for the sick. Her spiritual director, overly concerned that pride would awaken in her heart, imposed sever disciplines which shortened her life. To these she added voluntary privations, and died of them at 23. Miracles were reported after her death, and her spiritual director, repented, testified to her saintliness. She was canonized in 1235.

THE STAINED GLASS WINDOWS OF ST. MARY’S

Correspondence concerning the stained glass windows dates between 1913 and 1914. Emil Frei of Emil Frei Art Glass Co. in St. Louis, Mo. was the designer of the windows. Mr. Frei was known to be a student of the Munich School of Art. Herr Frei’s attention to detail and the beauty of the faces show his great artistic ability. It is unclear whether the windows came directly from St. Louis or sub-contracted from Munich via St. Louis.

The style of glass is distinct for its detailed painting on glass, coalesced in Munich, and is called the Munich School of glass. Emile Frei came from Munich and brought that style with him to St/ Louis.

Unlike earlier stained glass, which is more of a mosaic of tiny bits of colored glass, the Munich School work tended to be composed of larger panes of glass with details painted on them. The “psint” is really a variety of metal oxide that fuses with the glass when heated and becomes part of the actual structure of the glass. It cannot be scraped off.

The figures painted on the glass combine the look of Gothic art with that of Art Nouveau, with graceful faces and long, flowing hair. You can sees that when you look at St. Elizabeth .

The choices at St. Mary’s were made by Father Benzing, and made with conviction. It was his project.

Restoration of the windows became a priority during a story in 1982, when wind blew out one of the tower windows. The glass was still good, but the wooden frames and the leading were starting to deteriorate. The restoration continues and the repair and restoration of the major windows was completed in 2004.¹⁶

Each of the major windows is protected with plate glass mounted on the church exterior.

This church is dedicated to St. Mary, the greatest of saints. As you study the windows note that Mary is present in all upper windows.

¹⁶ Windows on Heaven, The Arizona Republic, Section E, November 8,2002

THE GREAT WINDOWS

East Transept

The Death of St. Joseph

“Precious in the eyes of the Lord are the deaths of his saints.” This is the model of a happy Christian death; St. Joseph, at the hour of his passing, is comforted by Mary and Jesus, as his guardian angel also attends him. Above, Joseph appears as the patron saint of the universal church. The guardian of the Holy Family continues his work in Heaven.

According to the apocryphal, his age at death was by one author to be 111 years and another to be 90 years of age. In truth we do not know when St. Joseph died, it is most unlikely that he attained the ripe old age spoken in apocryphal. The probability is that he died and was buried at Nazareth.



Choir Loft

Vision of the Messiah in Paradise

This highly symbolic scene is set in the Garden of Eden where Adam and Eve have fallen into sin. The serpent is in green and twined around the fatal tree of knowledge of good and evil. But implicit in man's Fall is the Redemption, symbolized by Mary, pregnant with Jesus. Mankind, though sinning, was never forsaken by God, but was destined from the first to become a child and heir of the Highest. The Trinity is symbolized by the Hand of God, the dove, and the unborn Christ. The head-and-wings figures surrounding Mary are emblems of the Seraphim, the Passion of Christ, while the small white anemones signify both Christ's death and the Human death brought into the world by Man's sin. This and other two Great Windows proclaim that death shall be swallowed up in victory.



WEST TRANSCRIPT

Assumption of the Blessed Virgin Mary

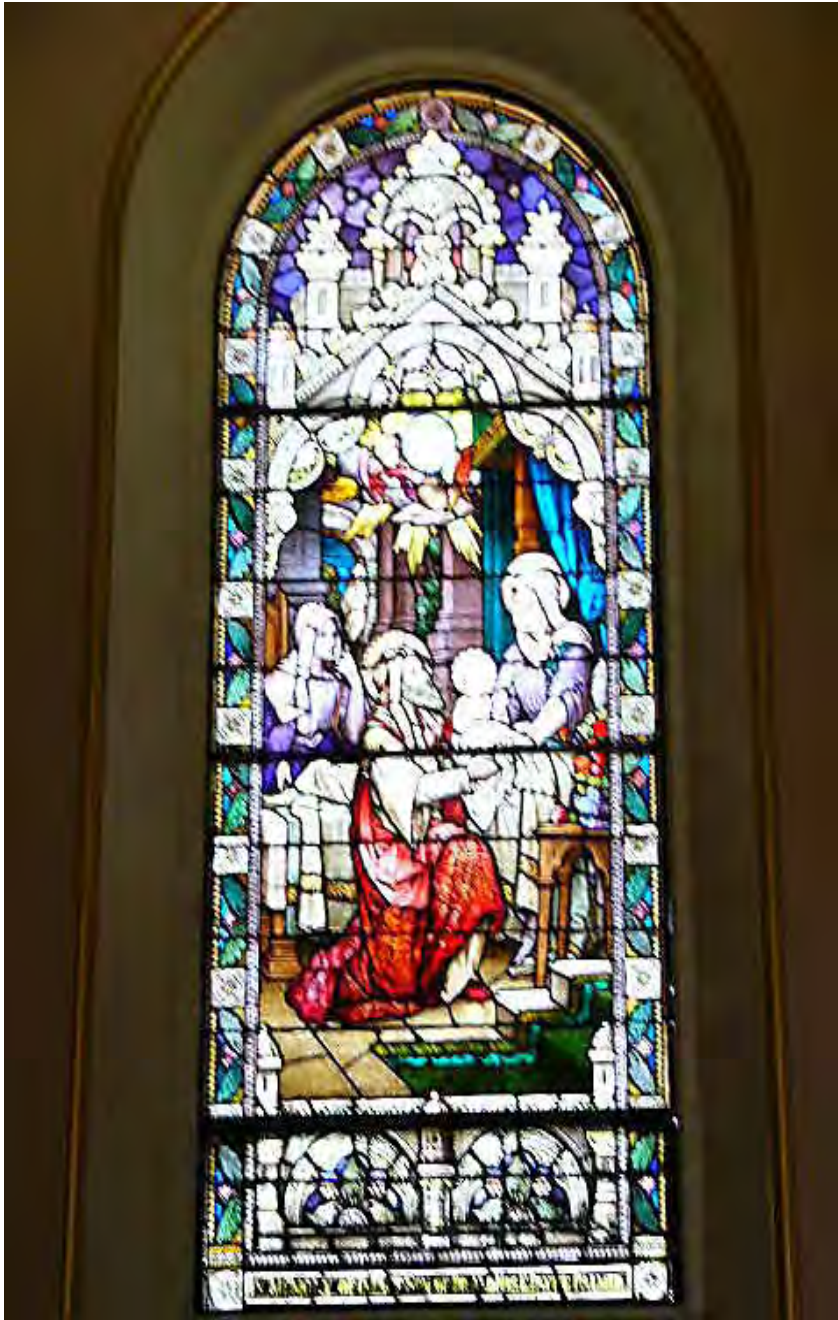
“Blessed Mother, Inviolable Virgin, glorious Queen of the World, intercede for us with the Lord.” The Church teaches that Mary’s body, having experienced the unique grace of carrying Our Lord, never saw corruption. She was assumed bodily into Heaven where she reigns as Queen. This Queen is utterly obedient to her Son’s will, and her greatness flows from her obedience. The Assumption of Mary dates back to the third century and was generally accepted by the Roman and Eastern church by the seventh century. The theory became dogma by Pope Pius XII in 1950. This scene represents the final chapter in the story of the Blessed Virgin, which is told in the upper tier windows.



UPPER NAVE WINDOWS – East Side

The ten upper nave windows show the life of Mary from birth to her return from Calvary. Her early years are found in the Apocrypha, especially the Gospel of James. In viewing these ten windows, note that the events occur under a canopy of a shrine indicating a holy event.

Nativity of Mary



The Virgin Mary is born to Anne and Joachim. The blue circle containing the monogram “M” above the infant symbolizes the immaculate Conception. The Church teaches that Mary was born free of the stain of Original Sin, so that she might be the fitting mother of God’s Son. From her first moment she was integral to God’s plan for human salvation.

The place of birth is divided between three traditions. First is the event in Bethlehem, the second places it to be Sephoris, and the third and most probable is Jerusalem.

Presentation of Mary in the Temple



According to ancient tradition , all the Hebrew first born male children had to be presented in the Temple. Such a law would lead pious Jewish parents to observe the same religious rite with regard to other favorite children. This inclines one to believe that Joachim and Anna presented in the Temple their child, which they had obtained by their long, fervent prayers. As recorded in the (apocryphal) second century Gospel of James, Mary's parents committed her rearing to the Temple priests at Jerusalem, further preparing her for her unique role ad Mother of God.

Espousal of Mary and Joseph



This is no ordinary wedding, but rather the union of two great saints who will be called upon to sacrifice their personal desires for the sake of raising the Savior. The (apocryphal) Gospel of the Birth of Mary relates that the High Priest arranged her betrothal at twelve. The staffs of the unmarried men of the House of David were left in the Temple courtyard overnight; in the morning Joseph's staff had sprouted a blossom, upon which God's Spirit sat in the likeness of a dove.

Jewish maidens were considered marriageable at the age of twelve years and six months. The marriage was preceded by the betrothal, after which the bride legally belonged to the bridegroom, though she did not live with him till about a year later, when the marriage used to be celebrated. All this agrees well with the language of the Evangelists, St. Luke and St. Matthew.

The Annunciation



The Evangelist tells us that in the sixth month after the conception of St John the Baptist by Elizabeth, The angel Gabriel was sent from God to the Virgin Mary, at Nazareth.

The Angel Gabriel (the angel of mercy, salutes Mary, saying, "Hail, full of Grace, the Lord is with thee, blessed art thou among women," (Douay Reims). With her Fiat the process of salvation has begun on earth.

The Annunciation is the beginning of Jesus in His human nature. Through His mother He is a member of the human race.

The Visitation



Mary, pregnant with Jesus, goes to aid her older cousin Elizabeth, herself pregnant with John the Baptist. Mary's act of compassion is recollected as the Rosary's second Joyful Mystery. Luke's gospel tells us that John leaped for joy in his mother's womb at the approach of the unborn savior, while Elizabeth declared, "Blessed art thou among women, and blessed is the fruit of thy womb." The white doves symbolize the Holy Spirit and Trinity.

Two points may be drawn from the visit.

Elizabeth begins her greeting with the words with which the angel had finished his salutation, thus showing that both spoke in the same Holy Spirit.

Elizabeth is the first to call Mary by her most honorable title "Mother of God."

UPPER NAVE WINDOWS – West Side

The Nativity of Jesus



The Virgin has brought forth her Son, and God's greatest miracle, His life among us, has begun. Mary and Joseph greet him with love and devotion. Shepherds, the humblest of God's poor, kneel in adoration.

After bringing forth her Son, Mary "wrapped Him up in swaddling clothes, and laid Him in a manger, a sign that she did not suffer from the pain and weakness of childbirth.

The Presentation of Christ in the Temple



In obedience to the Law of Moses, the Jewish mother of a male child had to present herself forty days after his birth for legal purification and the first born son had to be presented on the same occasion. Jesus has been brought to the Temple in Jerusalem to be dedicated to the Lord. Joseph carries two doves as an offering. Anna, a holy woman, rejoices to see the deliverance of Israel, while Simeon prophesies that his eyes have seen Salvation. He warns Mary, "Thy own heart, a sword shall pierce."

Finding Jesus In The Temple



Now twelve years old, Jesus has remained behind in Jerusalem while His parents, thinking Him in the caravan, have departed for Nazareth. After three days of frantic searching, they find Him in the Temple disputing with elders who are astounded at His Understanding. Puzzled, Jesus asks his parents, “Did you not know that I must be about my Father’s business?”

According to the opinion of some writers, the Child did not give any sign of His Divinity during the years of His infancy, so as to increase the merits of Joseph’s and Mary’s faith based on what they had seen and heard at the time of the Incarnation and the birth of Jesus. Jewish Doctors of the Law maintained that a boy become a son of the law at the age of twelve years and one day, after that he was bound by the legal precepts.

The Evangelists supplies us with the information that, “when he was twelve years old, they going up into Jerusalem, according to the custom of the feast...”

The Holy Family at Nazareth



The life of the Holy Family in Nazareth was that of the ordinary poor tradesman. According to Matthew, the townsfolk asked “Is not this the carpenter’s son?”

This panel, showing Jesus, Mary, and Joseph at home, is based on Luke 2:51, which states that after the Temple incident, “he went down with them, and came to Nazareth, and was subject unto them.” “Ora et Labora” translates “pray and work”, the motto of the Benedictine Order.

The Return From Calvary



Mary, supported in her darkest hour by St. John and a holy woman (St. John's Gospel mentions both Mary Magdalene and Mary, wife of Cleophas, the sister of St. Mary). Jesus' earthly mission seems to have collapsed in darkest infamy, and Mary's heart has been pierced with grief, as Simeon had one prophesied. But his words from the cross, "Woman, behold your son;" son, church, and all generations have called her blessed.

LOWER NAVE WINDOWS – East Transept

St Paschal



“Saint of the Holy Eucharist” - Called the Saint of the Holy Eucharist for his sacramental devotion, St. Paschal was a poor Spanish shepherd. He entered the Franciscan order in 1564 as a lay brother, deliberately embracing the humble occupation of porter. He was especially kind to the poor who came to the monastery. Famous for his continuous adoration of the Eucharist, he practiced austerities cheerfully and was credited with visions and miracles in his lifetime. The miracles increased after his death, and he was canonized in 1690. The memory of his mystical prayer before the tabernacle led to his designation as patron of Eucharistic societies in 1897.

St. Anthony of Padua



“Blessed are the Clean in Heart” Born to a wealthy and powerful family in Lisbon, Portugal, and a contemporary of St. Francis, St. Anthony was captivated by the Franciscan ideal when several Franciscans underwent martyrdom for witnessing in Islamic Morocco. Thwarted in his own plans for martyrdom, he became the greatest preacher of his age, known as “the Hammer of the Heretics” for his mass conversions of lapsed Catholics. It is said that when the people would not listen, he went to the seashore and preached to the attentive school of fish.

St. Francis of Assisi



“Blessed are the Poor in Spirit” (1181-1226). Francis founded the Franciscan Order, which has guided St. Mary’s Basilica since 1896. Born in Assisi, Italy, of wealth parents, Francis heard a mysterious voice bidding him to repair a derelict church. His interpretation of the call deepened from the physical repair of a tumble-down church to the reform of Catholicism. He dramatically cast off his rich clothes and embraced “My Lady Poverty” as the surest way to Christ. He attracted a following which refused to own property or make provision for the morrow, and whose members lived by begging. In 1210 Rome recognized the Franciscan Order, which still defends the poor and the outcast.

He died at age 44 and two years before death, he received the Stigma. The stigma is detailed in this window showing the nail wounds to the feet and hands. The side round is not shown.

LOWER NAVE WINDOWS – East Wall

St. Augustine



Perhaps the greatest doctor (teacher) of the Church, Augustine repudiated Christianity as a youth and lived as a Manichaean for fifteen years while maintaining a dearly beloved mistress by whom he had a child. Converted by St. Ambrose in 386, he became in succession a celibate, a priest, and a bishop. He is perhaps the most influential Christian writer outside the Bible, and crucial shaper of Western Culture. His *Confessions* is the greatest description of an intellectual's conversion ever written, while his *City of God* is the first purely Christian history, a pioneering effort to explain God's actions in terms of human affairs, in this case the fall of the newly Christianized Roman Empire to pagan invaders. He wrote that Christ answers the questions of philosophy that the classical Greeks could only formulate; his insights into the Holy Trinity have never been surpassed. He lived and died defending the faith from pagan attack.

St Monica

The mother of St. Augustine is known primarily through her son's writings, where she looms large as the agent of his salvation. She is a model of patience and forbearance, having through prayer and unwavering love converted first her unbelieving husband, and then her apostate son. She was present when Augustine experienced his final conversion in Milan.



LOWER WINDOWS: West Transept

St. Clare



“Heroine of Voluntary Poverty.” (1194-1253) Founder of the Poor Clares (Second Order of St. Francis). Born to a rich family, Clare Offreduccio at the age of 18 heard St. Francis speak, and immediately renounced earthly ambitions to join him at Protivincula. In 1215 he appointed her Abbess of a woman’s order living under the Franciscan Rule. Her nuns lived in absolute poverty, ate no meat, and survived on alms. Clare herself wore a hair shirt, took only bread and water during lent, confined herself to her convent, and led a life of prayer, penance, and joyful service to Assisi and the Order.

St. Margaret of Cortona



“Penance! Solace for Sinners.” (1247-1297) In the youth Margaret lived a thoughtless life as a nobleman’s mistress, living in his castle (although he refused to marry her), and luxuriating in fine clothes while despising the poor. When her lover was murdered she was shocked into an awareness of sin. Her father refused to take her back into his house, but Franciscan friars befriended her and she became a tertiary (Third Order of St. Francis, otherwise known as Secular Franciscans.) Tortured by the memory of her past, she spent her final 29 years in penance; at first her practices were so extreme that her sanity was questioned, but later she devoted herself to caring for the sick. Even then she habitually deprived herself of sleep and wore a hair shirt in place of the fineries she one had flaunted. As her prayer life deepened she was credited with miracles that attracted visitors from all over Italy. She was canonized in 1728. Her incorrupt body remains in Cortona..

St. Elizabeth of Hungary



(1207–1231) “Fortitude in Affliction”

Daughter of Alexander II, King of Hungary, Elizabeth was betrothed as a child and lived in the household of her future husband, Louis of Thuringia, from the age of four. Married at fourteen she had a pious and extremely happy marriage that produced three children. She became renowned for her charity, distributing food to the poor. According to legend she was accosted by her disapproving husband, who demanded to know what she carried in her cloak. “Roses,” she answered, and the hidden food that she had been carrying to the poor turned into roses that cascaded to the ground when she opened her mantle.

Her happy life collapsed when her husband died of plague while on crusade. She was nearly deranged with grief, crying, “the world is dead for me.” She was ejected from the castle when her brother-in-law usurped the throne and in 1228 she became a Franciscan tertiary, founded another hospital, and devoted herself to caring for the sick. Her spiritual director, overly concerned that pride would awaken in her heart, imposed severe disciplines which shortened her life. To these she added voluntary privations, and died of them at 23. Miracles were reported after her death, and her spiritual director, repented, testified to her saintliness. She was canonized in 1235.

LOWER NAVE WINDOWS – WEST SIDE

St. Lucy



(d. 304?) St. Lucy was born in Skyracuse Sicily, and was martyred by the sword under the Diocletian persecution. Little is know of her beyond the tradition of her martyrdom, which is associated with her faithfulness to a vow of virginity.

It was in the year 303, during the fierce persecution of Diocletian. She was first of all condemned to suffer the shame of prostitution, but in the strength of God she stood immovable, so that they could not drag her away to the place of shame. Bundles of wood were then heaped about her and set on fire, and attain God saved her. Finally, she met her death by the sword.. So, strengthened with the Bread of Life, she won her crown of virginity and martyrdom.

She is depicted carrying her eyes upon a plate: according to one tradition she gouged them out after a suitor admired their beauty, but God restored them: according to another, she was blinded by the sword.

She is one of those few female saints whose names occur in the cannon of St. Gregory, and there are special prayers and antiphons for her in his "Ssaramentary" and "Antiphonary". She is also commemorated in the ancient Roman Martyr logy. St. Aldheim is the first writer who uses her Acts to give full account of her life and death.

Her feast day is 13 Dec.¹⁷

¹⁷ <http://www.newadvent.org/cathen/09414a.htm>

St. Rita



Patroness of impossible causes (1381-1457) Born in Spoleto, Italy, she was forced to marry despite her desire for the convent. She lovingly endured her husband's mistreatment and unbelief, and he repented in response to her prayers as he lay dying of stab wounds. She entered a convent after her sons also died, and lived a life of exemplary obedience, charity, and devotion to Christ's Passion. She carries the crown of thorns because one day, as she prayed to share His pain, a thorn from a crucifix struck her on the head. The painful wound never healed.

St. Patrick



Patrick was responsible for the conversion of the Irish people, and is known as the Apostle of Ireland. A Romanized Briton, he was captured by Irish raiders and spent many years as a slave in Ireland tending livestock. He escaped to Britain, where he was ordained to the priesthood. He returned to Ireland where he personally converted thousands, including many royal families, while overcoming the influence of the Druids. In 442 Pope Leo the Great made him Bishop. He prayed, "may Christ be with us, Christ in us, Christ over us. May thy salvation, O Lord, be always ours this day and evermore."

St. Henry



(972-1024) King of Germany and Holy Roman Emperor. A model of royal piety in the Middle Ages, he was a great builder and restorer of churches, a sincere believer who also provided hospitals and relief for the poor. He founded the See of Bamberg, built a cathedral there, and used it as a base for the conversions of the Slavs.

He made vast land donations to the church and lived a life of (decidedly royal) piety.

A strong supporter of the Papacy, he was canonized in 1146. He is usually depicted holding a cathedral.

St. Genevieve



Patroness of Paris (d. 500") A virgin, Genevieve is one of the most popular of French saints; she was also one of the most remarkable women of the Middle Ages. She joined a convent at 15, but her cloistered state could not conceal her sanctity, and Paris turned to her in times of crises. She helped lead a successful resistance to a Frankish siege, and later led the prayers that were credited with turning aside Attila the Hun's march on Paris. She was buried at Sts. Peter and Paul, where miracles made the site a point of pilgrimage. It is now the Pantheon.

St Genevieve is still invoked by the French in times of crises. She is often shown with a candle in memory of an incident in which she attributed an extinguished candle to a prank of the devil.

St. Roche



(St. Roch, St. Rock), (d. 1378?).

Few details are known about St. Roche's life apart from the traditions of his miraculous healing during the Black Death, which were effected when he made the Sign of the Cross. On pilgrimage (denoted by the scallop shell on his cloak), he contracted plague while caring for the sick and crawled off to die. He was kept alive by a dog that daily brought him a loaf of bread. He shows the sores of plague on his thigh. Known for his voluntary poverty he is venerated as a great healer, especially in times of pestilence. Franciscans have traditionally claimed him as a member of the third order; in 1694 his cult approved for Franciscan Observants.

St. Agatha



An early Roman martyr who suffered at Catania in 251, during the Decian persecution, for refusing the advances of a Roman senator. The pincers, her traditional emblem, refers to her martyrdom; the flesh was torn from her body. According to legend an earthquake interrupted her tortures; hence she is invoked against earthquakes. The palm frond in her hand is the universal emblem of martyrdom. The palm was the prize awarded to a victor, and martyrs had triumphed over fear and death.

St. Agnes



Little is known of this Roman martyr beyond the fact of her martyrdom. Highly venerated from ancient times, she was very young, 12 or 13 when she died for the Faith. A church was build over the cemetery that held her grave; this was succeeded by a basilica. What is believed to be her head was disinterred and transferred Rome, where it remains in the Church of Sst. Agnes. She is depicted with a lamb, symbolic of her devotion to Christ, and apun on her name, since in Latin *Agnus* means lamb.

St. Michael, Archangel



Michael, the angel of judgment, is one of three archangels named in the Bible, (the others are Gabriel and Rafael) his name means "who is like God" The Old Testament presents him as Israel's protector, while in the Apocrypha he intercedes for humanity. In Revelations he drives Satan and the rebellious angels out of Heaven and in the Epistle of Jude he disputes the body of Moses with Satan. In all cases he is a preeminent servant of God. Usually identified as the captain of the Heavenly Host, he stands upon or slays dragon (Satan)

Guardian Angels

According to Butler's Lives of the Saints, "Angels are pure spirits, persons, but bodiless, created by God with more acute intelligence and greater power than have human beings." Their existence is known by faith and scripture. Guardian Angels, of whom there are millions, protect but do not rule individuals, groups, and nations. Jesus said, "See that you do not despise one of these little ones, for I tell you that their angels in Heaven behold my Father's face."



THE STATUES OF ST. MARY'S

West Transept

In the west transept are statues of St. Therese (Little Flower) and St. Pius the Tenth. Also on the west side of the basilica near the entrance is a statue of The Infant of Prague.

St. Pius X



Pope Pius X was born Giuseppe Melchiorre Sarto in Rieti, Italy, of peasant origins. He died while the present Basilica was under construction, in the first month of World War I. Pius was a conservative Pope, a deeply spiritual man who was widely credited with miraculous powers in his lifetime, including healing and foreknowledge. His Papal motto, inscribed in Latin on the scroll he carries, was "To restore all things in Christ." His reign was noteworthy for the restoration of Gregorian chant as the model of Church music, the encouragement of frequent communion, and the revision of canon law. He also attacked Modernism in the Church, declaring it the "synthesis of all heresies." His sanctity was never questioned, and the case for his canonization began in 1923. He was beatified in 1951 and canonized in 1954.

St. Therese of Lisieux



Though she lived in obscurity and died when she was only 24, Therese's autobiography describing her "little Way" of simple love for Jesus and Mary became a world-wide sensation. She is called "Little Flower" in part because her striking comparison of souls to flowers; some like the rose are great and beautiful, others like the daisy more modest, but all equally pleasing to their Creator, who asks only that they be themselves. Granted one vision of the Virgin as a child, she spent her life in steadfast devotion, but never experienced another. Gravely ill in the last years of a short, cloistered life, she cheerfully accepted suffering as the Way of the Cross. She died affirming her faith that she would see Mary in Heaven. One of the most popular of the modern saints, venerated world-wide, she is often portrayed with roses. She is said to have declared, "I will spend my Heaven doing Good on Earth."

Nave West Wall

Infant of Prague



This is a replica of an 18 inch wooden statue that has resided the Church of Our Lady of Prague since 1628; the original statue came to Prague from Spain some decades earlier than that, so its actual age is unknown. It appears to be of Spanish origin. Crowned by Prague's bishop in 1655, it has become a popular image of devotion, combining Christ's Kingliness with His extreme vulnerability in the Incarnation. In many churches statues of the Infant of Prague wear elaborate robes, usually made by the women of the parish.

East Transept

The east transept statues are St. Jude, St Anthony.

St. Jude

(a.k.a. Thaddaeus of Judas – not Judas Iscariot) Jude is one of the most obscure of the twelve apostles and little is known of his life. He appears in the New Testament only in passing. It is believed that he was martyred, perhaps in Armenia, sometime after 60 A.D. He is one of the most powerful and popular of the saints, frequently invoked seemingly hopeless causes, especially involving health. He and St. Simon Zelotes are the joint patrons of Saints Simon and Jude churches. Simon Zelotes is not to be confused with Simon Peter.

He is depicted with a flame above his head. The flame represents the Holy Spirit who came to the Apostles as tongues of fire at Pentecost



St. Anthony

As this is a Franciscan church, Anthony, like St. Francis, is honored more than once.

Born to a wealthy and powerful family in Lisbon, Portugal, and a contemporary of St. Francis, St. Anthony was captivated by the Franciscan ideal when several Franciscans underwent martyrdom for witnessing in Islamic Morocco. Thwarted in his own plans for martyrdom, he became the greatest preacher of his age, known as “the Hammer of the Heretics” for his mass conversions of lapsed Catholics. It is said that when the people would not listen, he went to the seashore and preached to the attentive school of fish.



Nave

Along the east side of the basilica are small shrines housing the statues of St. Joseph, St. Francis, and the Crucifix, St. Anne De Beaupre, and the Pieta (*a general term applied to representations of the dead Christ in art*).

St. Joseph

Husband of Mary and foster-father of Jesus, Joseph has become the exemplar of family men and working men. His willingness to accept Mary's Child made him the protector of the Holy Family. Called a just man by the New Testament, he is now the patron of a happy death (with Jesus and Mary beside him). His death is the subject of the Great window on the East Transept.



St Francis and the Crucifix

After a painting by Murillo, (1618-1682), this depicts St. Francis' devotion to and identification with Christ's Passion. The stigmata became a sign of this passion in Francis' own flesh. The Franciscans brought this statue with them in 1896.



St. Anne

St. Anne is the mother of Mary, who was conceived without the effect of original sin. Anne is depicted holding Mary, and is the model of the influence of a godly mother. Her child has the great task of bearing a son who will be the Savior of the World. Commitment to the possibilities inherent in each life is the mark of Christian parenthood.



Pieta

This rendering, after Michelangelo's Pieta (he did four in marble from 1498 to 1500), depicts the supreme moment of sorrow when the Mother holds her dead Son. Jesus has already passed beyond the world's power to torture Him. If there were Resurrection, this would rank as one of the most poignant works of human art, a mother weeping for her child. Inconsolable; but the message would be one of despair at the human condition. Because of the Resurrection, the Pieta represents the momentary ascendancy of evil, not its permanent triumph. One of the major themes of Christian are, it lends itself to the exploration of Faith confronting radical wickedness.



VESTIBULE

In the vestibule, are on the east wall: John the Baptist and on the west wall: St. Peter. Peter is juxtaposed to St. John the Baptist because he represents the beginning of the age of the Church, just as John represents the end of Old Testament prophesy.

John the Baptist



East Wall: John the Baptist was the son of Elizabeth and cousin of Jesus. He was Christ's forerunner, "The voice of one crying in the wilderness," "prepare the way of the Lord". His theme as "Repent, for the Kingdom of God is at hand." He predicted that one would come after him whose sandals he was unfit to loosen. When he first recognized Jesus he declared, "Behold the Lamb of God who takes away the sin of the world." He baptized Jesus in the River Jordan where a Voice from Heaven announced, "This is my beloved Son."

St. Peter



Also known as the Fisherman from his occupation before Jesus called him to discipleship, Peter was the chief of the apostles and the first Pope. He was originally named Cephus until the Lord himself renamed him, saying, "Upon the rock (petra) I shall build my church, and the gates of hell shall not prevail against it."

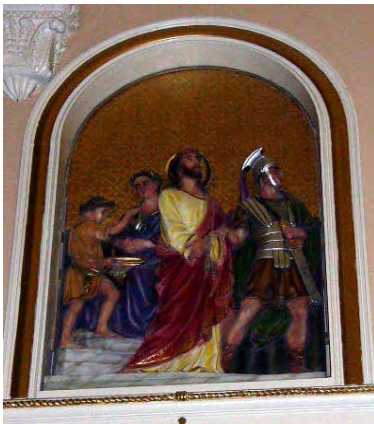
STATIONS OF THE CROSS

The stations are used to signify either a series of pictures or tableaus representing certain scenes in the Passion of Christ, each corresponding to a particular incident, or the special form of devotion connected with such representations.

The erection and use of the Stations did not become at all general before the end of the seventeenth century, but they are not to be found in almost every church. Formerly their numbers varied considerably (9 to 31) in different places but fourteen are now prescribed by authority.

1st Station

JESUS BEFORE PILATE



2nd Station

JESUS IS LADEN WITH THE CROSS



3rd Station

**JESUS FALL UNDER THE WEIGHT
OF THE CROSS**



4th Station

**JESUS MEETS HIS BLESSED
MOTHER**



5TH Station

**SIMON OF CYRENE HELPS JESUS
TO CARRY HIS CROSS**



7th Station

JESUS FALLS THE SECOND TIME



9th Station

JESUS FALLS THE THIRD TIME



6th Station

**A HOLY WOMAN WIPES THE FACE
OF JESUS**



8th Station

**JESUS CONSOLES THE WOMEN
OF JERUSALEM**



10th Station

**JESUS IS STRIPPED OF HIS
GARMENTS**



11th Station

JESUS IS NAILED TO THE CROSS



12th Station

JESUS DIES ON THE CROSS



13th Station

**JESUS IS TAKEN DOWN FROM
THE CROSS AND PLACED IN HIS
MOTHERS ARMS**



14th Station

**JESUS IS LAID IN THE TOMB AND
ON THE THIRD DAY
HE RISES AGAIN**



RESTORATION vs. RENOVATION

After the dedication in 1915 a reporter had described the church: “The building is one of the finest in the Southwest. Massive simplicity and the dignity of the keystones of the entire interior and every detail shows painstaking skilled thought and care.”

In 1958 Father Victor began his perhaps most controversial project, the remodeling of the sanctuary.

The high altar was trimmed considerably and the echo organ behind it was permanently removed. The altar was moved closed to the wall. The rounded columns in the walls and entablature of the apse were taken down and the tile floor was covered with linoleum. The pulpit was moved a bit to the west, allowing a clearer view of the sanctuary, and the sounding board was removed. The altar rail was also lowered to floor level. Metal doors replace the oak originals. Additionally, all of the wood work in the church was painted gray while the walls were done in varying shades of blue. The organ was reconditioned and the wind chests repositioned to provide a cleared view of the circular stained glass Creation window.¹⁸

In 1978, Father Howard Hall began to explore renovation to support the changes brought about by Vatican II. Some of the proposed alterations included relocating the tabernacle to a chapel, moving the main altar forward under the dome, redesigning the lighting scheme, placing a group of presidential chairs near the present altar location, moving the baptismal font to the entry foyer, eliminating the communion railing, removing the auxiliary electric organ from the nave, adding communion stations, revising the seating arrangement, removing the confessionals and the Stations of the Cross, adding a roof and atrium over the front porch, and putting in a new pulpit. Additionally, the architect proposed a substantial amount of repairing, repainting, and refinishing to existing objects. Finances and transfers put this renovation on hold.¹⁹

In 1982 Father Warren Rouse O.F.M. arrived as the new pastor of St. Mary’s and served for the following twelve years. After reviewing the architect’s plans and discussing the project with the diocesan architect, Father Warren could tell that the earlier proposed project would cost nearly \$1.5 million, and more seriously, would disturb the historical integrity of the church. He opted for restoration instead of renovation.

Restoration work is expensive and time-consuming. Donations paid for the stripping and refinishing of the pews and woodwork of the paint applied during the 1950s remodeling. Father Nevin Ford O.F.M., the Province artist, transformed three of the four confessions into shrines. One confessional was preserved for posterity. Father Nevin also crafted the statues of the four evangelists which adorn the pulpit. The Ecclesiastical Art Studios repaired and repainted all of the statues throughout the church. Kneeling pads were installed and wood doors replaced the metal front doors.²⁰

Restoration and repair to the stained glass windows was initiated. It was not until 2004 that major stained glass windows had been re-leaded and the wooded frames replaced with metal. The Glassart Studio of Scottsdale and Joe Lupkin of Mesa have been responsible for the repairs . The windows have been protected with plate glass mounted on the exterior.

¹⁸ 100 Years the Franciscans and St. Mary’s Basilica, pp 59-60

¹⁹ Ibid, pp 67-38

²⁰ Ibid, pp 71-73

BLESSED SACRAMENT CHAPEL

During the restoration period of the church in the 1980's, the Altar Society agreed to help raise funds to change the old friars' choir adjacent to the sanctuary into a chapel, with its own climate control system, which could be used for daily Mass. It was named the "Blessed Sacrament Chapel."²¹.. A new tabernacle was purchased in 1986. The restored Baptismal Font which was once in the alcove of the chapel now stands in the main aisle of the church nave. In October 1993, the chapel underwent additional renovation and the frosted window panes were replaced with stained glass windows to enhance the chapel and carry the theme of spiritual elegance from the main basilica into the chapel.

THE MUSIC OF ST. MARY'S

The pipe organ, which had 1337 pipes in 22 ranks, was built in 1921 by the Estey Organ Corporation of Brattleboro, Vermont. It was one of the early electrically powered organs. The electrical connection between the console and the wind chest is believed to have been one of the first such systems by the company.

Deterioration of the pipe organ had taken its toll and restoration was cost prohibitive and with no guarantee. Under the supervision of Fr. Warren J. Rouse, the pipe organ was replaced with an Allen Digital Computer organ in 1984. The new organ was placed on the main floor near the statue of St. Joseph, but later moved to the choir loft. The speakers with enhanced sound are located behind the ornamental pipes.

THE BELLS OF ST. MARY'S

The original 1888 bell cracked in September 1932. It was replaced on December 24, 1932, with four new bells. The biggest of the bells weighed 1888 pounds and was dedicated to the Sacred Heart of Jesus. The rest of the bells weighed 841 pounds, 583 pounds, and 232 pounds were dedicated to the Blessed Virgin Mary, to St. Joseph, and to St. Francis of Assisi respectively. Today they no longer sound; however, our goal is to restore the bells to their original stature. Engineering of the bell tower is completed and we are in the fund raising stage of the bell tower restoration.

In May 1983 through the generosity of Mr. Elias Romley a Mass-Rowe carillon rings on the four from 8:00 am to 9:00 p.m. A new CD system which is computer programmable now activated the carillons for the hymns at 8:00 a.m., 12:00 p.m. and 6:00 p.m.

²¹ 100 Years the Franciscans and St Mary's Basilica, pp71

THE PASTORS OF ST. MARY'S

1881 - Edouard Gerard
1883 – Joseph Blose
1886 - F.X. Jouvenceau
1895 - Seraphim Lampe, O.F.M.
1896 - Novatus Benzig, O.F.M
1903 - Mathias Rechsteiner, O.F.M
1904 - Novatus Benzing, O.F.M
1910 - Severin Westhoff, O.F.M
1911 - Alban Schwartz, O.F.M
1912 Novatus Benzing, O.F.M
1922 - Ferdinand Ortiz, O.F.M
1924 - Novatus Benzing, O.F.M
1928 - Martin Knauff, O.F.M
1940 - Louis Schoen, O.F.M
1948 - Victor G. Bucher, O.F.M
1964 - Ronald Colloty, O.F.M
1969 - Linus Hohendorf, O.F.M.
1974 - Howard Hall, O.F.M
1982 - Warren J. Rouse, O.F.M
1994 - Evan Howard, O.F.M
2003 - Vincent J. Mesi, O.F.M.

PATRON SAINTS

Because Catholics believe that the living and dead are in communion through Christ, it has long been believed that the Saints have an interest in the lives of the living and that they unite their prayers with ours in asking God's help in our lives. Saints are sometime designated Patrons of countries, churches, trades and people with affliction's, thus St. Joseph, a carpenter, is the Patron Saint of Woodworkers. Sometime the connection between the Saint and the cause seem farfetched or strange, but it almost always relates to some even of the saint's life or martyrdom.

The Saints depicted in the sacred art of St. Mary's Basilica are patrons of many causes.

- St. Francis:** ecologist, merchants, animals and Italy
- St. Matthew** tax collectors, accountants & bookkeepers
- St. Mark** notaries
- St. Luke** artist, butchers & glassworkers
- St John** Asia Minor; invoked against poison & snakebite
- St. Roche** physicians and invalids; invoked against plague and infectious diseases
- St. Anthony of Padua** of barren women, the poor and travelers; invoked to find lost objects
- St. Elizabeth of Hungary** bakers, nursing services
- St. Jude** desperate causes, also hospitals and Peru
- St. Joseph** the Universal Church, carpenters, fathers of families, social justice, workers, Belgium, China and Peru
- St. Anne** housewives, cabinetmakers and Canada
- St Augustine of Hippo** theologians and brewers
- St. Monica** mothers and married women
- St. Lucy** eye doctors and writers
- St. Rita** impossible causes
- St. Agatha** bellringers, wet-nurses and jewelers
- St. Agnes** maidens; invoked for chastity
- St. Michael the Archangel** grocers and the sick
- St. Clare** television

St. Therese of Lisieux

missionaries, aviators, florists, France and Russia

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DEFINITIONS

Aisle space between rows of pews (main aisle and side aisles)

Alms Bason large plate into which offerings plates are placed

Altar focal point of the Christian Church where worship is conducted and Holy Communion administered.

Altar Cross Antependium

Apse Semicircular polygonal termination to the choir or nave of a church, in which the altar is placed

Ambo Elevated pulpit with a flight of stairs on each side, from which the Epistles and Gospels were read and sermon preached in the early Church

Angels (Latin *angelus*; Greek *aggelos*; from the Hebrew for “one going” or “one sent”; messenger). The word is used in Hebrew to denote indifferently either a divine or human messenger. The Septuagint renders it by *aggelos* which also has both significant meanings. The Latin version, however, distinguishes the divine or spirit messenger from the human, rendering the original in the one case by *angelus* and the other by *legatus* or more generally by *munitus*. In a few passages the Latin version is misleading, the word *angelus* being used where *munitus* would have better expressed the meaning.

There are nine orders of angels, viz., Angels, Archangels, Virtues, Powers, Principalities, Dominations, Throne, Cherubim and Seraphim.

Applique An embroidered ornament (symbol) applied to paraments

Archangel Of the seven archangels which appear in the angelology of post-Exile Judaism, only three, Gabriel, Michael and Raphael, are mentioned in the canonical Scriptures. The others, according to the Book of Enoch are Uriel, Raguel, Sariel, and Jerahmeel, while from other apocryphal sources, we get the variant name Izidkie, Hanael, and Kepharel instead of the last three in the other list.

Bracket (Sanctuary Bracket): shelf in sanctuary on epistle side for holding alms plate and offering plates

Basilica A lengthy oblong religious edifice, rectangular in shape with an apse at one end. The width of a basilica is never greater than one half of its length. The altar is placed within or before the apse arching from the nave and opening into the transept, or cross hall.

To this class belong primarily those four great churches of Rome

St Peter's

St. John Lateran

St. Mary Major and

St Paul without the walls.

Basilica, Minor A title given by the Pope to certain churches, remarkable for antiquity, historical associations, or importance as centers of worship yet not qualifying as major basilicas.

Cathedral The official church of a bishop, where his permanent Episcopal throne is erected.

Chalice The cup shaped vessel or goblet used at Mass to contain the Precious Blood of Christ.

Chancel That part of the choir near the altar of a church, where the clergy officiate in liturgical ceremonies.

Ciborium A covered container used to hold the consecrated small Hosts. It is similar to a chalice, but covered and larger, used for small Communion of the faithful.

Corporal Square cloth of linen which is placed upon the fair linen. Sacramental vessels are placed upon the corporal for Holy Communion.

Dossal or Reredos Latin for back. A hanging parament attached to the wall behind the altar.

Flagon A pitcher like vessel in which the wine is placed for use in celebrating the Holy Communion.

Frontlet (Super frontal) an altar vestment covering the top of the altar but falling a short distance below the front edge

Frontal An altar paramount which covers the entire front of the altar

Gradine Latin for “step”. The retable of shelf at back of altar on which cross and candle sticks are placed.

I.N.R.I. “*Jesus Nazarenus Rex Indaeorum*” Jesus of Nazareth, King of the Jew

Lavabo Small bowl containing water for the ministration to wash hands.

Lectern Latin for “to read”. A desk or stand opposite the pulpit for the Bible from which the lessons are read

Kulturkampf The name given to the political struggle for the rights and self-government of the Catholic Church, carried out chiefly in Prussia and afterwards in Baden, Hess, and Bavaria. (1871-1891)

Manichaeism a dualistic religion that combined Zoroastran, Christian, Gnostic, and other beliefs in a theology of cosmic struggle between Good and Evil

Mensa Latin for “table”. The top surface of the altar

Missal the altar service book containing the liturgy of the church.

Missal Stand the small book rest on the altar.

Mystical Stigmata History tells us that many ecstasies bear on hands, feet, side, or brow the marks of the Passion of Christ with corresponding and intense sufferings. These are called visible stigmata. Others only have the sufferings, without any outward marks, and these phenomena are called invisible stigmata.

Nave Latin for “ship”. Area that extends from narthex to chancel. This area contains pews for worshipers.

Narthex The vestibule usually across the entire west end of the church containing the main entrance.

Predella Top step on which altar stands.

Pall a square of white linen stiffened with cardboard which is placed over the chalice. It symbolizes the linen in which the body of Christ was enshrouded. A funeral pall is a large violet or black cloth which covers the closed casket while it is in the church

Parament An ecclesiastical vestment or hanging.

Paten Latin for “dish.” A shallow plate or dish for the bread of Holy Communion.

Pulpit Latin for “raised platform.” Place from which the sermon is delivered

Purificator the linen cloth of napkin size used to cleanse the rim of the chalice during administration of Holy Communion.

Rose Window A circular window, with mullions and tracery, usually radiating from the center, filled with stained glass. Characteristic of Gothic architecture, it went through various stages of development, finally becoming the center of a vast composition in a tier of lower windows.

Sacramental Linens Linens used at Holy Communion – the corporal, pall and veil.

Sacramental Vessels vessels used at Holy Communion – the chalice, paten, ciborium and flagon.

Sacristy A room attached to a church, usually near the altar, where the clergy vest for ecclesiastical functions. The sacristy affords storage for sacred vessels, vestments, and other articles needed for liturgical use

Sanctuary The part of a church containing the altar

Sanctuary Lamp Lamp suspended from ceiling in sanctuary which burns continually

Sedilia Seats for the clergy officiating at worship service

Transept A division of a church building which crosses the main part at right angles and includes the lofty structural part just in front of the apse.

Veil the cloth that covers the sacramental vessels before and after Holy Communion

Vestibule Commonly applied to the anteroom of a church between the outer doors and the church edifice proper. In Catholic churches the vestibule is fairly spacious, depending on the size of the building, and provides room for book or pamphlet racks, bulletin boards, and often the holy water fonts.

