

In his book *How to Read Churches*, Dr. Denis McNamara, foremost author on church architecture, teaches readers how to walk through churches and understand what they are seeing, what the forms and features symbolize, and how they are connected to our faith. So, with a nod to Dr. McNamara, we bring you...

## ***How to Read the Renovation of Seton Parish***

### **Seton Parish Renovation Prayer**

O God all-powerful Father, in Your infinite wisdom you have created a natural world that reflects Your own beauty. We thank You for Your generous love, which You shared with us through Your only Son. Through the power of the Spirit, You make us Your sons and daughters and build us into one Church to worship You and sing Your praises.

We ask You now to send this same Spirit into our hearts and minds. Make us truly grateful for the blessings we have received, especially the gift of Faith.

With the wisdom and humility of Mother Seton, may we see clearly Your vision for our faith community. With her courage and patience, may we form a plan and see it through to completion. With the eloquence of St. Paul, may we preach Your Gospel by our deeds and sacrifice what is required for us to become One Body in Christ, a Temple for the Spirit. Through the intercession of Mother Seton, Our Patroness, may You bring to successful completion the good work we have begun.

We ask this through Christ our Lord. Amen.

## **Background**

On March 26, 2012, a newly formed Renovation Steering Committee first convened to address the reasons to consider the issue of renovation at St. Elizabeth Ann Seton Parish. Every meeting opened with prayer asking for the intercession of our patroness in the endeavor. Obvious concerns and definite needs were named, including aging HVAC, large cracks in the floor, leaks in the roof, a divided sanctuary platform, deteriorating pews, and lack of a clear axis among tabernacle, altar, and baptismal font in addition to other issues. The intention of the Committee was to remain in keeping with the teaching of the *Catechism of the Catholic Church (CCC) ¶1180* to create a space that reflects the sacred nature of the Mass and Eucharist. “Christians construct buildings for divine worship. These visible churches are not simply gathering places but signify and make visible the Church living in this place, the dwelling of God with men.” The space needs to surround people so that they can pray with their eyes and connect with the sacred.

Vatican II directed that liturgical art and architecture be composed of “signs and symbols of heavenly realities” as cited in the *Sacrosanctum Concilium*, which is the Constitution on the Sacred Liturgy. The committee determined that the renovation decisions would be guided by the document *Built of Living Stones: Art, Architecture, and Worship (BLS)* published by the United States Conference of Catholic Bishops. This document is the instruction of the bishops about how to design places of worship that are dignified, beautiful, and “suited to sacred celebrations.” The bishops teach that the art and architecture of the building should “become the joint work of the Holy Spirit and the local community, in preparing a place to receive God’s Word and to enter more fully

into communion with him.” Our participation in the sacramental liturgy is earthly participation in the fullness of the heavenly reality. Through the earthly liturgy we get a foretaste of the heavenly liturgy. Participation in the realities of heaven in the sacred liturgy conforms us to heaven itself; hence full, active, conscious, fruitful participation in the liturgy is the aim (*Catholic Church Architecture*, 32).

For the first year, the committee studied not only this text (*BLS*) but also a book called *Catholic Church Architecture and the Spirit of the Liturgy (CCA)* by Dr. Denis McNamara, who is a leading expert on sacred architecture. Ever vigilant to the necessity of responsible stewardship, the committee decided to keep most of the current exterior footprint rather than change it, but to reconfigure the interior. A Eucharistic chapel would be added, and the west entrance would be redesigned because of roof issues and axis establishment among the tabernacle, the altar, and the baptismal font. The stonework wall in the original space thematically represented living stones. Stonework, then, would be important in the new space to continue that vision.



The committee interviewed three architects, and in 2013 selected David Meleca. The next two years sorted out input from the architect, the parish surveys, the Feasibility Study through the Diocese, needs assessment feedback, and an open meeting with the parishioners in May 2013. The second congregational meeting held in January 2015 presented renderings, which garnered positive reception for the church and chapel. From late spring into summer 2015, fund raising commenced for the 2.8 million dollars necessary, with the HVAC update and roof replacement outside the budget. May 2016 began the construction. The project was dedicated on January 4, 2017, the feast of our patroness St. Elizabeth Ann Seton, and delivered within budget. This is the story behind the work.

## Architectural Forms

In order for the design to speak of heaven and earth and salvation, major design components in the renovation include four forms.

1. Circles have no beginning and no end; hence, they represent God, eternity, and heaven.



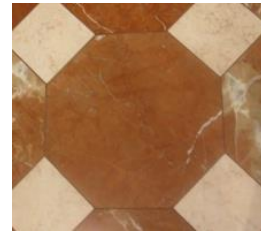
2. Squares signify stability and immobility and thus earth or man. Pilasters here are rectangular columns projecting from the walls.



3. Ionic columns acknowledge St. Elizabeth Ann Seton, our patroness. Classical Greek architecture characterized femininity in the Ionic column. Its slender proportions refer to the female figure. The capital, the top piece of the column, is scrolled and refers to the curls of a woman's hair.



4. Octagons mediate between a circle (Divinity) and a square (humanity). The octagon symbolizes Christ, who is both fully divine and fully human. The octagon has eight sides. Christ's resurrection occurred on the eighth day. God created the world in 7 days; the 8<sup>th</sup> day is a new beginning. 8 on its side is  $\infty$  infinity. The church itself, the Eucharistic chapel, the floor tiles, the stations in chapel, and the baptismal font are octagons.



# Salvation History

To begin, the imagery of the church building conveys the message of our salvation and the story of that journey throughout time. To reflect on the images provided in the design, we must consider the story of salvation history. In the Garden of Eden, God had created all things with perfection, order and right relationship with Him. When sin entered the world, disorder came to into being, and humanity's relationship with God was broken. "The quest to reestablish a properly ordered relationship with God is at the heart of the salvific mission of Christ, and the Church building is meant to use art and architecture to give us a foretaste of what this ordered unity with God and all of creation might be like" (*CCA*, 25). In the church building then, we should find representations of both the orderliness of the garden as well as the disorder of the present world. However, within the nave and the sanctuary, we should see the ordered images of the heavenly reality, for it is through the sacrifice of Christ that God set about reestablishing order and repairing humanity's broken relationship with God.

## Theology of the Art and Architecture for Church Buildings

Architecture is the built form of ideas, so church architecture is the built form of theology (*CCA*, 3). Church art and architecture form the very symbolic image of the heavenly Jerusalem, the place where God dwells and acts with his people. The Heavenly City, the New Jerusalem, is described in the Book of Revelation 21:2, "I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride dressed for her husband." Mt. 17:1-3 speaks of Jesus' transfiguration wherein Peter, James, and John experienced a foretaste of the heavenly reality, and Paul in 1 Cor 2:9 tells us we cannot conceive of what God has ready for those who love him. Why is the church a symbolic image of the heavenly Jerusalem? Let us trace it.

The Old Testament tells us of people and events and things preparing us for the coming of Jesus. God gave the Law to teach us how to live; then he gave instructions on how to worship in Exodus 25-39 (*CCA*, 36). The New Testament shows us how all of the promises are fulfilled in Jesus, but it also shows us that the work is not complete, and we groan for the time when God is "all in all."

The Book of Revelation gives us insight into future realities of heaven and earth at the end of time (*CCA*, xii). A church presents "images," which help us on earth now to participate in the heavenly realities (*CCA*, 32). St. John Paul II called the Mass "heaven on earth" (Scott Hahn—*The Lamb's Supper*, 3). Christianity has always been about the coming down to earth of heaven and the going up to heaven of earth (Levia-Merikakis--*Fire of Mercy Vol II*, 639). The church is the place where we touch on the mystery of God's time: we recall the past (Last Supper and Calvary) and look to the future (heavenly banquet) --all of this during the present time in our lives. The art and architecture thus support anamnesis in the Mass, which is recalling or representing before God an event of the past so that it becomes present and operative. It pulls the past forward and the future backward for our sanctification now (*CCA*, 40).

The art and architecture allow us to see the presence of the angels, the saints, and even the Trinity itself at an altar that is the very image of the heavenly banqueting table. Churches presenting these images "capture the qualities of heaven itself, a radiant place filled with the presence of the Trinity and heavenly beings into which we are allowed to

enter and pray participating in the divine life of the Trinity and our destiny to praise God forever” as in Revelation 4:8-11 (CCA, 5).

The church building, with its liturgical art, tells us in a way that nothing else can, what heaven looks like, who is there, and what the redeemed creation might be like (CCA, xii). We build beautiful churches to glorify God and grow toward salvation. Buildings and what we put in them signify our attitudes: This place is not unimportant. We know God doesn't need this: WE do. Every church is intended to be a sacramental building and an image of the heavenly Jerusalem (CCA, xii).

“The truth of the liturgy is clarified and amplified in beautiful liturgical architecture; the building is a sacramental image of our glorified future, where Christ the Bridegroom is united to His Bride the Church. This symbolic imagery refers to God's entire mission of salvation, in which God becomes “all in all,” completely restoring His creations through the Mission of Jesus Christ” (CCA, 20). 1 Cor 15:28 “When everything is subjected to him, then the Son himself will [also] be subjected to the one who subjected everything to him, so that God may be all in all.”

When we look at our roots, where we came from and how our faith evolved from them, we see the importance of both the synagogue and the temple in ancient Jerusalem (CCA, 5). But these were distinctly separate places, and there was a tension between the focus of synagogue and temple in the Old Testament. Synagogue was a place for venerable prayer, reverent reading, and discussion of Sacred Scripture. Psalm 50, Isaiah 1:11 and 1 Samuel 15:22 teach that God has no need for bullocks and the flesh of animals. Instead, the essentials that please him are obedience and an upright heart. On the other hand, temple was the place of sacrifice and encounter with the presence of God in a restricted, limited way. The books Exodus, Leviticus, and Kings are heavily detailed on the requirements of sacrifice.

Christ resolves the tension because Christ is the union of both of these. Our worship space includes both of these united: prayer and sacrifice. Christ is the Word Made Flesh. He is the Word and the sacrificial Victim together in one, so the Eucharistic prayer spoken at every Mass is in fact a sacrifice of praise by people of upright hearts offering the sacrifice of Christ to the Father (CCA, 31-32). The temple was built atop Mount Moriah in the center of Jerusalem, the site where Abraham was willing to offer Isaac as sacrifice, the place where the waters of Noah's flood representing chaos and evil welled up, and the spot where Jacob's dream showed the ladder by which angels traveled between heaven and earth, making the things of heaven knowable to humanity (CCA, 44).

Solomon built *the* temple in Jerusalem and ordered all smaller temples to be destroyed. What was once one temple among many became the central and royal temple prefiguring Christ. Recall that Jesus spoke of the temple of his body that would be destroyed, and he would rebuild it in three days (John 2:19-21). His body would be revealed as the new, true temple. Solomon's order to eliminate smaller temples can now be read as God's method of bringing the many together as one, the scattered back to the one chosen city as Jesus Christ is One (CCA, 40).

Building churches and images in them is not an unnecessary clinging to things of worship before Christ's time. Because architecture is the built form of ideas, it recalls the

buildings and events of the Old Testament, but presents them in a totally transformed way (*CCA*, 55). We well recognize that Christ's Incarnation was to form a Christian community into a temple of "living stones," his Mystical Body, apart from any building; however, a building that signifies the "dwelling of God with men reconciled and united with Christ" refers to a heavenly future where restoration will be completed (*CCA*, 37). Early Christians saw both tabernacle and temple as biblical "types" foreshadowing the Christian Church. The Church at worship includes the great cloud of witnesses, where the Church on earth (the Church Militant), in heaven (the Church Triumphant), and in purgatory (the Church Suffering), all gather in communion (*CCA*, x). The church building is the place where we conduct our earthly liturgies designed to remind us that we are earthly, fallen beings who are living with the grace available now in the time of "image" (helping us on earth now to participate in the heavenly realities) and to give us a foretaste of our heavenly future (*CCA*, 40).

We experience this foretaste through our senses, which is fitting, for God made us that way. We taste of heavenly food in the Eucharist; we see the world restored and radiant through liturgical art and architecture; we hear order and harmony of heaven in liturgical music; we hear and think through listening to Scripture and homily; we smell of restoration of the world and prayer of heaven through flowers and incense; we touch of a world restored and glorified through gold, silk, marble, stone, and hand of neighbor; we see the very activity of Christ through the priest acting in persona Christi (*CCA*, 39).

So, the architecture of a house of God deserves to be more exalted than that of secular buildings. Scripture tells us so. David builds himself a house as recounted in 2 Samuel and then remembers God's dwelling in the Ark is still kept in a tent. David decides to build a temple, but God lets David know it will not be his job. God makes other arrangements (2 Sam 5:11; 7:1; 7:5-6; Haggai 1:4) (*CCA*, 43-44).

God's temple plan is quite specific as we see in 1 Kings and 2 Chronicles (*CCA*, 44). The temple space was divided into three parts: the porch, which represented the world; the Holy Place, which represented the garden; and the Holy of Holies, representing heaven. That three-part division remains today in the sacramental images in church spaces we call narthex, nave, and sanctuary. The temple is not simply a now-defunct building of the Old Testament, but a window into how a loving God desired—and we might even say required—a theology in built form (*CCA*, 44-45). Let us begin in the first division, our narthex, from its Old Testament temple counterpart, the porch.

## Narthex of the Church // Porch of the Temple

The first section of the temple space was the *porch*. Attached to the original temple of Solomon was "the porch of judgment" where people gathered to hear King Solomon make judgments and exercise justice. Solomon's temple was destroyed by the Babylonians. Herod the Great rebuilt the temple of the New Testament, including the porch on the original foundation, which is the only remnant structure the Babylonians had left. It was here that the Levites resided and the doctors of the law met to hear and answer questions. Solomon's Porch was a special place for Jesus on the temple grounds but outside the temple proper. It was here that Jesus chose to speak and teach, and it served as a gathering space for the disciples to do likewise after Jesus' death.

The sacramental image of the temple's porch in a church building is the narthex. *Narthex* is a Greek word for the giant fennel plant. Its leaves were used to make boxes and became the term for a box-shaped area.

### Holy Family Sculpture

Designed by Jerzy S. Kenar of Chicago, the Holy Family wood sculpture portrays a unity of love reaching out to the world. The love and bonding of the Holy Family is shown by their holding hands. The figure of Joseph, reaching out, is an invitation to the parish, even to the world to be joined with the Holy Family in a universal union of love. Standing at the portico entrance to the church, this sculpture invites us all to unite ourselves to God and to each other, into the family of God.



***Meditation:*** Dear Lord Jesus, Blessed Mother, and St. Joseph, help us to honor and nurture our connections to our families and homes, our friends and neighbors, our community and our world. Help us to become Holy Families, too. Amen.

***Reflection:*** A scholar of the law asked Jesus, "Who is my neighbor?" A good question. What connections in our own lives does God want us to nurture more?



## Mother Seton Statue

The statue of Mother Seton is one of few pieces to have stood in all three permanent parish worship spaces. It was created by the local Columbus sculptor Gary Ross and has been part of the parish since February 1981. It links the old and new and serves as a sign of welcome to all who enter our doors. The statue of our patroness stands in the narthex to greet visitors to our church.

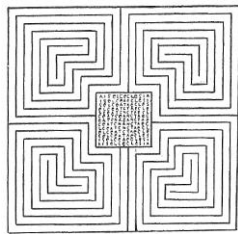


**Meditation:** *Lord God, you blessed Elizabeth Seton, our patroness, with gifts of grace as wife and mother, educator and foundress, so that she might spend her life in service to your people. Through the inspiration of her example and prayers, may we learn to express our love for you in our families and homes, our community and our world. We ask this through our Lord Jesus Christ, your Son, who lives and reigns with you and the Holy Spirit, God forever and ever. Amen.*

**Reflection:** *In what ways do God's saints inspire me?*

## Labyrinth Floor

The labyrinth of mythology was an elaborately cunning maze with confusing branches and dead ends designed to keep the monstrous, mythical Minotaur trapped inside. Labyrinths found in churches are specially designed mazes in which a person meditates and prays while walking a single path with one way in, representing birth, and one center, representing God. One may carry burdens and concerns to God in the center and then pray thanksgiving on the way back. The oldest evidence of Christian labyrinth is a mosaic in the floor of the ancient and oldest church in Africa, the Basilica of Reparatus, who was the bishop of the Roman citadel in northern Algeria from 465 to 475 AD.



Basilica of Reparatus



Cathedral in Chartres

In the Middle Ages, the Catholic Church adapted labyrinths within its cathedrals for its own purposes. The labyrinth at the Cathedral in Chartres, France, is perhaps the most famous. The labyrinth symbolizes several things: the hard and winding road to God that we enter at birth, a pilgrimage to Jerusalem for those who could not make the actual journey, or a path to travel into slowly while praying or meditating to reach God and then back out to our own lives.

The labyrinth is symbolic of confusion and chaos in our fallen world. It is akin to the world outside the Garden of Eden, which is a place of perfection and presence of God. Once fallen, however, access to perfection was out of reach, and humankind was subject to that confusion and chaos. Thus, in our church we move from an area symbolic of brokenness into the church proper, which is symbolic of the wholeness and perfection of heaven.

The labyrinth in the narthex here is laid out with Jerusalem stone from quarries in Israel, ancient earth from the lands where Jesus walked. The cross at the “center” of our labyrinth is a variation of an early medieval footed cross form particularly associated with crowns of monarchs in Christian countries.

Whether or not we ever walk this labyrinth to pray, recognizing that it is here under our feet can help us enter the church prayerfully, purposefully. We can begin our Mass prayers here as we enter the building before we even step across the threshold into the church, calling to mind the intentions for which we will offer our Mass. And as we leave the Church, we may cross it again in thanksgiving for what we have just heard, done, and received. In the diagram below, the entry begins in yellow between the doors.



***Meditation:*** *God our Father, as we travel the paths of our journey through this life, help us to be mindful that ultimately, we want to come home. The paths are not always straight, clear, or easy. Help us to keep you at the center of our lives each day so that we can find our way home to you. And may the cross at the center of this labyrinth in a style used by kings remind us you are the true King of heaven and earth.*

***Reflection:*** *Sometimes my will and my way lead me into dead ends. What do I need to do to find the path that leads certainly to God?*

## Nave of the Church // Holy Place of the Temple

The second section of the temple was the Holy Place, the *hekal*, which was the interior space. Recall that the nave and sanctuary represent the ordered images of the heavenly reality. In our church then, we leave the “confusion” of the labyrinth maze outside the doors in the narthex to enter into order found within the nave as the image of heaven.

The Holy Place represented a garden, replicating Eden, a place of order, peace, fertility, and right relationship with God. God had walked with Adam and Eve in the original garden wherein God and humanity met. The temple Holy Place was, by instruction of God, filled with carvings of flowers, trees, gourds, and other vegetation. Cherubim with flaming sword barred fallen Adam and Eve from returning to the original garden. In the Holy Place, cherubim were carved into olive wood doors through which humanity, represented by priests, could pass.

**Genesis 3:24** He expelled the man, stationing the cherubim and the fiery revolving sword east of the garden of Eden, to guard the way to the tree of life.

**1 Kings 6:18** The cedar in the interior of the house was carved in the form of gourds and open flowers; all was of cedar, and no stone was to be seen.

**29** The walls of the house on all sides of both the inner and the outer rooms had carved figures of cherubim, palm trees, and open flowers.

**32** The two doors were of pine, with carved figures of cherubim, palm trees, and open flowers. The doors were overlaid with gold, and the cherubim and the palm trees were also covered with beaten gold.

**35** and he carved cherubim, palm trees, and open flowers, and plated them with gold.

God gave Moses the pattern of the tabernacle and all its furniture (Exodus 25:9). Centuries later, God gave David the plan of the vestibule of the temple, and of its houses, its treasuries, its upper rooms, and its inner chambers, and of the room for the mercy seat (1 Chronicles 28:11). To the son of David, King Solomon, God also gave the right to call his temple the house of the Lord and the house of God (1 Chronicles 28:20-21) (CCA, x). God’s exacting and artistic commands about the structure and décor of the tabernacle and temple were an invitation for humanity to come back to the garden and therefore back into relationship with him (CCA, 49). Thus, we use flowers and plants in our church.

The sacramental image of the temple’s interior space in a church building is the nave. Just as Eden was the place where God and humans met, the nave is the place where God and his people meet today. The word *nave* derives from the Latin word for *ship*: *navis* and *navy*. The Catholic Church is sometimes referred to as the Barque of Peter. A barque is a type of ship. The term refers to Peter, the first pope, who was a fisherman before becoming an apostle of Jesus. The pope is often said to be steering the Barque of St. Peter.

**2 Chronicles 3:4-5** the front porch along the width of the house was also twenty cubits, and it was twenty cubits high. He covered its interior with pure gold. The nave he overlaid with cypress wood and overlaid that with fine gold, embossing on it palms and chains.

**2 Chronicles 3:13** The combined wingspread of the two cherubim was thus twenty cubits. They stood upon their own feet, facing toward the nave.

**17** He set up the columns to correspond with the nave, one for the right side and the other for the left, and he called the one to the right Jachin and the one to the left Boaz.

## Baptismal Font

The baptismal font is octagonal, symbolic of new life, new beginning. Old baptistries were separate buildings because the unbaptized, the uninitiated, were not permitted to enter into the sacred spaces in the church. This font is at the entry door, underscoring the first step necessary for entry into communion with the Church. It is located on the axis with the altar and tabernacle as the three are essentially connected in the life of the church.



Artwork in ancient catacombs and ruins contain images of John the Baptist using a scallop shell to pour water over Jesus to baptize him. The shell is a common symbol of baptism. Immersion in baptism represents dying to sin and rising in Christ. The waves in the font and in the railings indicate that this water is not stagnant. It is living water. Adults and children enter the pool through a gate, kneel, and water is poured over them. Infants are dipped into the font above. The water is heated to 85°.



**Mark 1:4** John [the] Baptist appeared in the desert proclaiming a baptism of repentance for the forgiveness of sins.

**8** I have baptized you with water; he will baptize you with the Holy Spirit.

**Matthew 3:11** I am baptizing you with water, for repentance, but the one who is coming after me is mightier than I. I am not worthy to carry his sandals. He will baptize you with the Holy Spirit and fire.

**Acts 2:38** Peter [said] to them, "Repent and be baptized every one of you, in the name of Jesus Christ for the forgiveness of your sins; and you will receive the gift of the Holy Spirit."

**Acts 10:48** He ordered them to be baptized in the name of Jesus Christ.

**Acts 13:24** John heralded his coming by proclaiming a baptism of repentance to all the people of Israel.

**Romans 6:4** We were indeed buried with him through baptism into death, so that, just as Christ was raised from the dead by the glory of the Father, we too might live in newness of life.

**1 Peter 3:21** This prefigured baptism, which saves you now. It is not a removal of dirt from the body but an appeal to God for a clear conscience, through the resurrection of Jesus Christ.

**Meditation:** *Thank you, Father, for the gift of baptism wherein we are reborn as your children freed from sin through life giving water. This gift is a gateway to life in the Spirit and the door that gives access to the other sacraments. We become members of Christ, are incorporated into the Church and made sharers in her mission. (CCC 1213)*

**Reflection:** *How does living water from your baptism flow through your life?*

## Crosses

The cross seen throughout the church is the *moline* cross. Its name derives from its shape, which resembles a millrind, the iron clamp that holds the upper millstone for grinding grain in place. *Moline* is the Old French for *mill*, thus it is sometimes called the Miller's Cross. John 6:35, 48-58: "Jesus said to them, I am the bread of life." The cross is thus related to Eucharist. The eight points on the cross can also remind us of the eight Beatitudes from the Sermon on the Mount in Matthew 5:3-11

*~Blessed are the poor in spirit, for theirs is the kingdom of heaven...*

*~Blessed are the Merciful, for they shall obtain mercy... and so on*

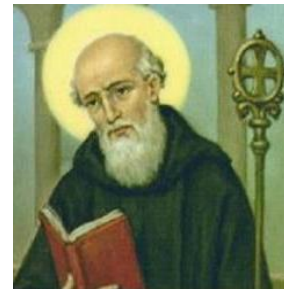
The *moline* cross is associated with St. Benedict of Nursia, founder of the Order of St. Benedict. Because of his love for, devotion to, and trust in the cross, he is invoked for protection against evil. Enemies poisoned his wine; Benedict blessed it with the sign of the cross before drinking it, and the cup shattered.



St. Benedict and the cup

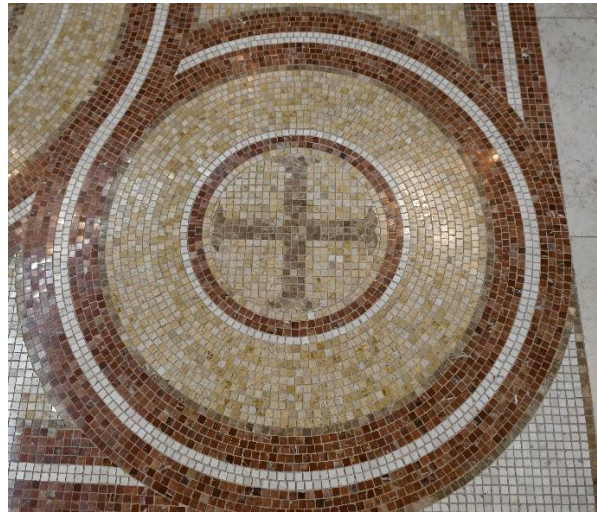


St. Benedict medal with moline cross



St. Benedict and moline cross

Moline crosses figure in the floor, on the font, on the pews, on the ambo, on the altar, and dedication crosses. 1 Corinthians 1:18 tells us “The message of the cross is foolishness to those who are perishing, but to us who are being saved it is the power of God.” We are surrounded by crosses wherever we are in the church. In any direction we can pray with our eyes.



**Matthew 10:38** ...and whoever does not take up his cross and follow after me is not worthy of me.

**16:24** Then Jesus said to his disciples, “Whoever wishes to come after me must deny himself, take up his cross, and follow me.

**Mark 8:34** He summoned the crowd with his disciples and said to them, “Whoever wishes to come after me must deny himself, take up his cross, and follow me.

**Luke 9:28** About eight days after he said this, he took Peter, John, and James and went up the mountain to pray.

**Ephesians 2:14-16** For he is our peace, he who made both [*Gentiles and Jews*] one and broke down the dividing wall of enmity, through his flesh, abolishing the law with its commandments and legal claims, that he might create in himself one new person in place of the two, thus establishing peace, and might reconcile both with God, in one body, through the cross, putting that enmity to death by it.

**Philippians 2:8** ...he humbled himself, becoming obedient to death, even death on a cross.

**1 Corinthians 1:17-18** For Christ did not send me to baptize but to preach the gospel, and not with the wisdom of human eloquence, so that the cross of Christ might not be emptied of its meaning. The message of the cross is foolishness to those who are perishing, but to us who are being saved it is the power of God.

**Galatians 5:11** As for me, brothers, if I am still preaching circumcision, why am I still being persecuted? In that case, the stumbling block of the cross has been abolished.

**Colossians 2:13-14** And even when you were dead [in] transgressions and the uncircumcision of your flesh, he brought you to life along with him, having forgiven us all our transgressions; obliterating the bond against us, with its legal claims, which was opposed to us, he also removed it from our midst, nailing it to the cross.

**1 Peter 2:24** He himself bore our sins in his body upon the cross, so that, free from sin, we might live for righteousness. By his wounds you have been healed.

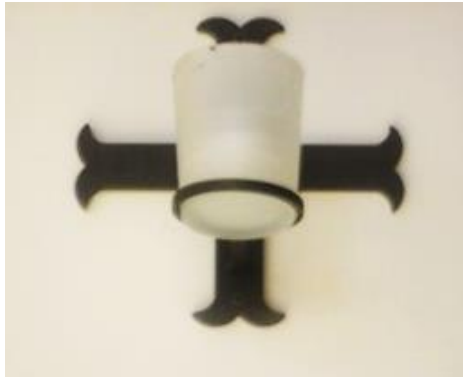
**Meditation:** *Lord Jesus, your faithful servant St. Benedict was devoted to and trusted in the cross. The moline crosses throughout our church, associated with millstones and thus the Eucharist, were powerful signs of protection against evil for Benedict. As we can see these moline crosses in any direction we look here, may we know we are surrounded by protection against evil. By your cross and resurrection, you have set us free. You are the savior of the world.*

**Reflection:** *Do I embrace the cross only to put it down when it gets heavy? What crosses am I carrying? How can I unite my cross with Christ?*

## **Dedication Crosses**

The rite of dedication for a church originates from the time of Constantine (272-337 A.D.) when Christians received the freedom of worship. The twelve dedication crosses, holding a candle in each, signify the twelve apostles, the primary “pillars of the Church” that the building symbolizes. The Creed says we are one, holy, catholic, and Apostolic church based on the teachings of Jesus and carried on by the Apostles, the direct predecessors of our bishops guided by the Holy Spirit.

The dedication crosses testify the church walls have been anointed and consecrated and are never to be removed. In some of the oldest churches in Europe, the crosses were painted on the walls and are still evident. In others, the crosses were placed on shields borne by the individual Apostles. The 12 moline crosses in our church are placed on pilasters projecting from the walls. The dedication crosses symbolize that the church is an image of the Holy City of Jerusalem where there are 12 gates into the new Jerusalem and 12 tribes of Israel. Anointing the walls via the crosses makes them symbols of Christ, the Anointed One. The Father anointed Jesus with the Holy Spirit, signifying the church is given over entirely and perpetually to the purpose of worship. In our rededication service for the renovation, these 12 crosses were individually blessed by priests who have served at Seton and priests who are sons of Seton Parish.



**Meditation:** *Father, may the twelve anointed and incensed crosses borne upon these walls always remind us that within these walls, we stand on holy ground. This is a holy place, consecrated forever for our worship of you.*

**Reflection:** *Do I ever hesitate to make the Sign of the Cross in public? What holds me back and what do I need to overcome this hesitation?*

## **Oils Ambry**

The word *ambry* means a place for keeping tools. The ambry in church contains some tools we use in administering the Sacraments: Oil of Catechumens, Oil of Chrism, and Oil of the Sick. The Oils of Catechumens and Chrism are used at Baptism, and they are kept nearby the font. The Chrism Oil is used at Confirmation, and the Oil of the Sick is used in the Sacrament of the Sick. In times past, the oils were locked behind bronze doors near the sacristy; Vatican II called the Church to open up our symbols again to make them visible signs of what we believe.





**Exodus 29:7** Then take the anointing oil and pour it on his head, and anoint him.

**31:6,11** I have also endowed all the experts with the necessary skill to make all the things I have commanded you: ...11 the anointing oil, and the fragrant incense for the sanctuary. According to all I have commanded you, so shall they do.

**Leviticus 8:10-12** Taking the anointing oil, Moses anointed and consecrated the tabernacle and all that was in it. Then he sprinkled some of the oil seven times on the altar, and anointed the altar, with all its utensils, and the laver, with its base, to consecrate them. He also poured some of the anointing oil on Aaron's head and anointed him, to consecrate him.

**Psalms 23:5** You anoint my head with oil

**45:8** Your God has anointed you with the oil of gladness

**92:11** You have poured rich oil upon me

**Ezekiel 16:9** Then I bathed you with water, washed away your blood, and anointed you with oil

**Luke 10:34** [The Samaritan] approached the victim, poured oil and wine over his wounds and bandaged them.

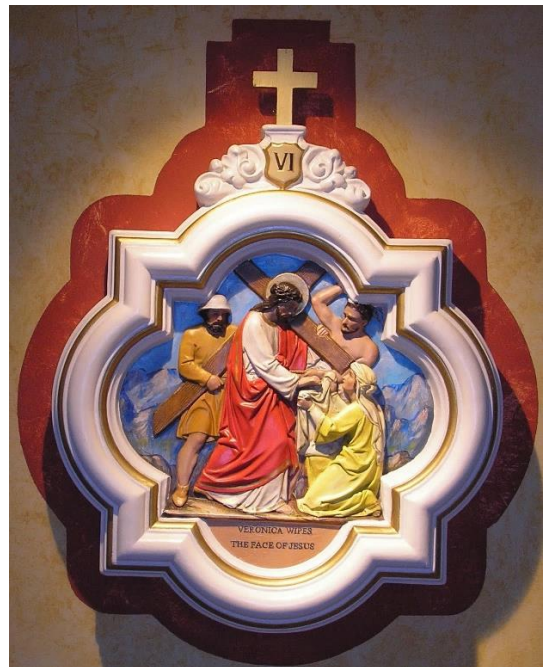
**James 5:14** Is anyone among you sick? He should summon the presbyters of the church, and they should pray over him and anoint [him] with oil in the name of the Lord

**Meditation:** *"If it be asked why chrism has been thus introduced into the functions of the church liturgy, a reason is found in its special fitness for this purpose by reason of its symbolical significance. For olive-oil, being of its own nature rich, diffusive, and abiding, is fitted to represent the copious outpouring of sacramental grace, while balsam, which gives forth most agreeable and fragrant odors, typifies the innate sweetness of Christian virtue. Oil also gives strength and suppleness to the limbs, while balsam preserves from corruption. Thus, anointing with chrism aptly signifies that fullness of grace and spiritual strength by which we are enabled to resist the contagion of sin and produce the sweet flowers of virtue. 'For we are the good odor of Christ unto God' (2 Corinthians 2:15)." (Catholic Encyclopedia)*

**Reflection:** *Find out the date of your baptism or confirmation or choose an annual date to celebrate having first received the sacraments and being anointed and sealed as a child of God. Do so for each member of your family. What strength have I drawn from this anointing?*

## Stations of the Cross

The Stations were reclaimed from St. Casimir parish in Youngstown, Ohio, which closed in 2012. They were cleaned, repaired, and repainted by Henninger's, a religious goods company near Cleveland. The Stations are likely more than 90 years old as the church was founded in 1906 and the building was constructed in 1926. St. Casimir parish was a Polish congregation, so the title of each Station was written in Polish and translated to English in the restoration.

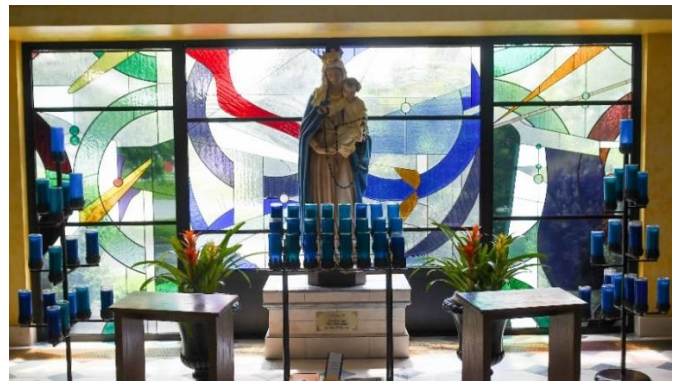
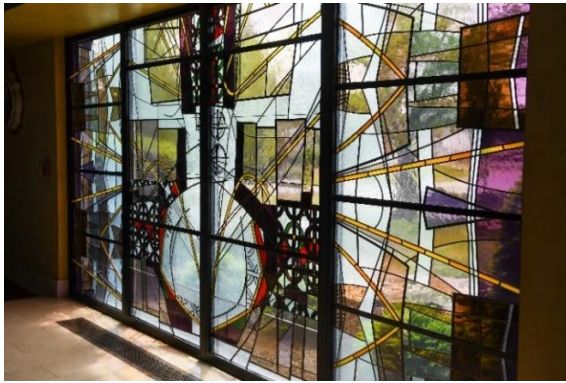


**Meditation:** *Lord Jesus, the Way of Sorrow you traveled to the cross walks us through your Passion and the price you paid for our salvation. Each station details your wondrous love. These fourteen stations were designed for and prayed by the faithful of a Polish community long ago. May they remind us of our connection to brothers and sisters throughout time and place.*

**Reflection:** *Who are those in my past who have provided that foundation of faith? How did they do it?*

## Stained Glass

Two glass walls are part of the space in the church. The glass from the former Eucharistic chapel came originally from an old Carmelite Community chapel on Noe Bixby Road and was given to Seton. For several years after the Community closed, four of the sisters from that order attended daily Mass at Seton in the front pew. That glass now graces the wall that can be seen from Rt. 256. Henninger's designed and made the complimentary side windows to fit this space. The glass dedicated to the memory of our second pastor, Fr. Steve Hawkins, is from the former position behind the statue of Mary and has been refitted in the new Marian chapel.



The twenty-one saints whose images grace the windows in the cupola in addition to the Resurrected Christ, Mary, and Joseph represent nationalities, cultures, and traditions that make up our parish family and the foundations of our Catholic heritage. The cupola seems a fitting place for them, for at every Mass the Communion of Saints is present and worships with us as from among the stars in the heavens. Clockwise from Mary, Jesus, and Joseph: (Descriptions are listed in the appendix.)

- |                         |                        |                        |
|-------------------------|------------------------|------------------------|
| St. Luke                | St. John               | St. Paul               |
| St. Elizabeth Ann Seton | St. John Newman        | St. Kateri Tekakwitha  |
| St. Francis Xavier      | St. Catherine of Siena | St. Vincent de Paul    |
| St. Josephine Bakhita   | St. Francis of Assisi  | St. Therese of Lisieux |
| St. Andrew Kim Taegon   | St. Cecilia            | St. Juan Diego         |
| St. Martin de Porres    | St. Katharine Drexel   | St. André Bessette     |
| St. Teresa of Calcutta  | St. Matthew            | St. Mark               |

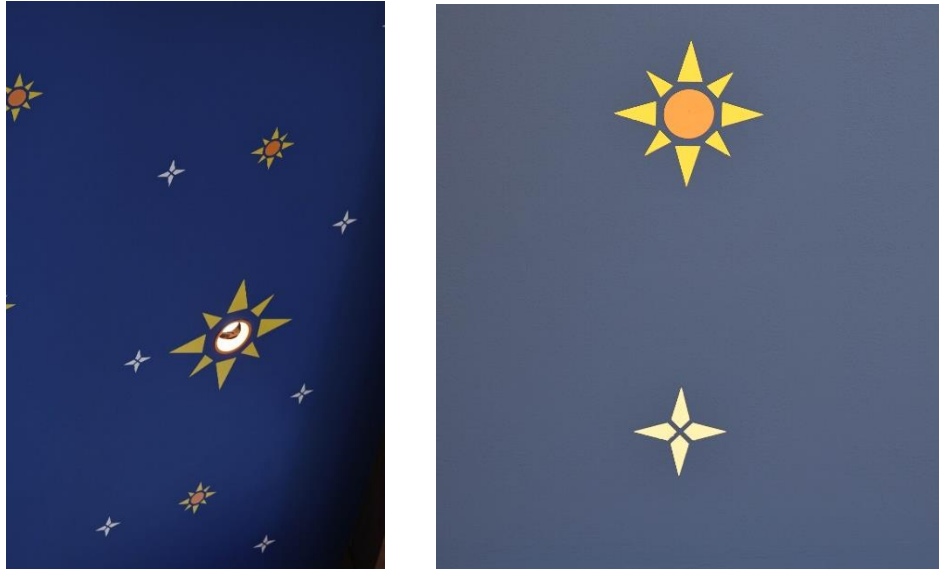


**Meditation:** *Lord God, we thank you for the beauty of stained glass, for the talent with which you have graced the artisans who design and make windows of it, and for all your gifts that enable us to bring beauty into your house. They have praised and glorified you and inspire those who view them. They remind us that the Communion of Saints always joins our worship.*

**Reflection:** *What gifts can I bring to God's house?*

## Heaven and Stars

The word *ceiling* shares its origins with the Latin word *caelum* for heaven or sky. The ceiling suggests stars above the heavenly City of Jerusalem and the beings of light who join them in glory. Note that the stars are perfectly formed and ordered as all will be in the perfection of heaven. Most of them bear eight points. In addition, there are 7 chandeliers, a number symbolizing fullness, completeness, perfection.



**Meditation:** *Lord God, the heavens are telling your glory, and all creation is shouting for joy! The stars in our ceiling suggest the stars above the heavenly City of Jerusalem, perfectly formed and ordered as all will be in the perfection of heaven.*

**Reflection:** *When did I last put aside my busyness to enjoy the stars and moon and celebrate God as Creator?*

## Floor –Blood and Water

Revelation 21.21 tells us of the heavenly Jerusalem, “...the street of the city was of pure gold...” The golden tones of Jerusalem stone in the floor and in the back wall present that image. The flooring is both red marble from Spain, representing Jesus’ blood shed for our redemption, and white Jerusalem stone, representing life-giving water.

In the temple where sacrifice was offered daily, blood flowed from the altar with water at hand to cleanse the area. When Jesus’ side was pierced, both blood and water flowed out from the wound. The Crucifix is positioned directly above the altar where the chalice is prepared. Jesus’ blood runs in rivulets from the altar down the steps into the mosaics that swirl the blood and water. The flow of blood and water continues throughout the church down the three aisle-ways to the baptismal font where we die to sin and rise to new life with Christ in the life-giving water of baptism. At Mass, the priest mixes water and wine in the chalice to remind us of the mystery of Jesus’ dual natures, both human and divine. The connection between the sacraments of Baptism and Eucharist is profound.



**Meditation:** *O, my Jesus, your love for us cost you everything. You paid a debt you did not owe because we owed a debt we could not pay. Water and precious blood poured out from your pierced side. St. John Chrysostom asked, "When you see the Lord immolated and lying upon the altar, and the priest bent over that sacrifice praying, and all the people empurpled by that precious blood, can you think that you are still among men and on earth? Or are you not lifted up to heaven?" May we never forget the commingling of redemptive blood and cleansing water.*

**Reflection:** *Ponder the prayer from the Mass as the priest mixes a bit of water into the chalice of wine before the consecration: "By the mystery of this water and wine, may we come to share in the divinity of Christ, who humbled himself to share in our humanity."*

## Dormer Medallions

The five stained glass medallions were removed, repaired, and cleaned. They have been repositioned as well. Jesus and the Children are above the Quieting Room. Jesus Healing the Paralytic is to the right of the font, near the ambry, holding Holy Oils for anointing the sick. Jesus with Loaves and Fish, foreshadowing the Eucharist, is on the axis with the baptismal font, altar, and tabernacle. Jesus' Five Wounds is left of the font, two in his hands, two in his feet. The fifth wound is the pierced side from which flowed blood and water, emphasizing the mixing of blood and water motif throughout Church floor. Jesus Teaching and Preaching is placed over Mary's chapel. The female figure reminds us that Jesus included women in his ministry.



**Meditation:** *These medallions depict you, Jesus, holding, walking, talking, healing, feeding, teaching, saving, and loving us. These are all representative of life in our parish activities, programs, and ministries. Scripture tells us you went about doing good. Do not let us settle for just going about.*

**Reflection:** *Where can I do likewise each day?*

## The Quieting Room

The quieting room provides a place for little ones and their families. At the back of the church off the entrance outside the nave in the former space, the quieting room afforded little intimate connection with the sanctuary. Relocated to be included within the nave, there is a view of the altar and ambo so that little ones may watch from early times what takes place at Mass. The inclusion speaks of the importance we place on children in our parish life.



**Meditation:** *Deuteronomy 6:6-7* And these words that I command you today shall be on your heart. You shall teach them diligently to your children, and shall talk of them when you sit in your house, and when you walk by the way, and when you lie down, and when you rise. **2 Timothy 3:14-15** But as for you, continue in what you have learned and have firmly believed, knowing from whom you learned it and how from childhood you have been acquainted with the sacred writings, which are able to make you wise for salvation through faith in Christ Jesus. **Matthew 19:14** Let the children come unto me.

**Reflection:** How has my faith grown since childhood? How have I shared with and taught others?

## Music Area

The document *Built of Living Stones* states that “Music is integral to the liturgy. It unifies those gathered to worship, supports the song of the congregation, highlights significant parts of the liturgical action, and helps to set the tone for each celebration” (§ 88).

The General Instruction of the Roman Missal in paragraph 103 states that “the *schola cantorum* or choir exercises its own liturgical function...fostering the active participation of the faithful through the singing.” Further in paragraph 393, the instruction states that “While the organ is to be accorded pride of place, other wind, stringed or percussion instruments may be used in liturgical services in the dioceses of the United States of America, according to longstanding local usage, provided they are truly apt for sacred use or can be rendered apt.”

The area in the nave to the left of the sanctuary is reserved for the choir and musicians from which the musical contributions to the liturgies come.



**Meditation:** *Psalm 96:1* - O sing unto the LORD a new song: sing unto the LORD, all the earth.

***Colossians 3:16*** - Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the LORD.

***Psalm 150:3-5*** Praise Him with trumpet sound; Praise Him with harp and lyre; Praise Him with timbrel and dancing; Praise Him with stringed instruments and pipes. Praise Him with loud cymbals.

**Reflection:** When I celebrate the liturgy, I celebrate in communion with my brothers and sisters together as the Body of Christ. Let us raise our voices as one. What song would I sing to the Lord today? Why?



## Our Lady of the Rosary Chapel

The statue of Our Lady of the Rosary stood in St. Hedwig Church, which closed in 2016 in Toledo, Ohio. The statue is at least 90-100 years old as the building was begun in 1891 and dedicated in 1893. The cleaning, restoration, and preservation was done by Henninger's where Joanne Abruzzino works as a restoration artist.



The floor stonework in the Marian shrine is a favorite symbol of Mary under her title of the Immaculate Conception from as early as the 15<sup>th</sup> century. It is based on the passage from Rev 12:1, "A great sign appeared in the sky, a woman clothed with the sun, with the moon under her feet..." The moon and a cross depicted the Christian victory gained by Mary's intercession in the sea battle at Lepanto in 1571 against the Ottoman

Turks. Every captain and sailor on each vessel attended Mass and knelt to say the rosary each day before the battle to stop Ottoman incursion into Europe. Blue is the color most often associated with the Virgin Mary.



Rosary means “crown of roses.” The wooden rosary the Infant holds is an antique, but its source to Seton is unknown. The Our Father beads are carved, the Hail Mary beads are oval tubes, and the connectors are bell-shaped. The heart-shaped medallion reads “Immaculate Heart of Mary, protect us” in French. Similar vintage rosaries are associated with Lourdes, France, and St. Anne de Beaupre in Quebec—hence the French.



The crucifix in this style is called a *mission crucifix* and given to a priest at the time he became a missionary. The mission crucifix carries the blessings of Pope Pius X and many graces. This crucifix style dates from the 1800s. The style was also used by nuns, called a *profession cross*, as they took their final vows. It may not be original to the rosary as it was often hung on a belt or worn around the neck. It is wood inlaid in metal with a crown of thorns on the back of the cross. It bears a skull and crossbones at the base on the front. There is lore about why the skull and crossbones are included on a crucifix and in some paintings of the crucifixion. One legend is that Calvary was the burial place of Adam. Scripture tells us that the sin of one man brought death while the sacrifice of another brings life, hence the juxtaposition of Adam and Jesus. In the Middle Ages, Western artists often painted a skull at the foot of Christ’s cross representing Adam’s mortality and death conquered by the Savior nailed above it. Another possibility offered is that at Golgotha, there is indeed a stone formation that

looks like a skull, hence “The place of the skull.” Yet another story is that when David killed Goliath and beheaded him, David took the head to Jerusalem, but because Goliath was a pagan and an enemy over whom righteousness had triumphed, David could not take the head into the holy city. Instead, he buried the head of the Philistine, Goliath of Gath, outside the city walls at a place that then became Golgotha, the place of the skull. Mount Calvary, in Latin, comes from the word *calvarium*, which means skull.



*The Crucifixion* Carlo Crivelli 1485

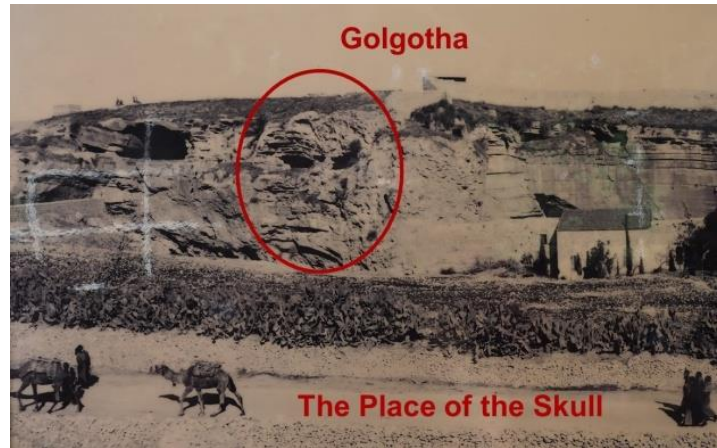


Photo late 1880s to 1900



Photo 2000s



*David with Goliath's Head* Caravaggio 1605

**Meditation:**

*Mary, Queen of heaven and earth, Mother of our Lord and Savior, we thank you for your fiat. You were ready, listening, and waiting. You humbly obeyed, and you changed the world. Help us to be ready, listening, and waiting, to humbly obey and with the help of your grace, change the things we are supposed to. Blessed Mother, just as this statue once stood in another church for close to a hundred years where others offered their praises and petitions, may our voices continue to add to theirs in our love and devotion to you.*

**Reflection:** “The Rosary is a fortress against evil. It is a sign to Satan that you belong to Our Lady.”  
~St. Dominic~

## St. Joseph Shrine



The statue of St. Joseph was designed by The Demetz Art Studio located in Ortisei, a small village nestled in the Dolomite Mountains in the Northern part of Italy in the heart of the Alps. The art form of carving was passed from father to son there for almost 400 years. These folks were farmers during summer and carvers at home in cold, snowy winter months. They started with smaller carvings of saints, little reliefs, wooden toys, and picture frames. By the 18th century their work was appreciated for its beauty all over Europe and all over world today. The artists now work in metal, fiberglass, and resin as well as wood. It is a blessing that the statue of the carpenter should have come from Ortisei.

***Meditation:*** *St. Joseph, earthly father and protector of Jesus and his Blessed Mother, we thank you for your true heart of courage, obedience, surrender, and trust. Help us to find courage, obedience, surrender, and trust that we may love, teach, guide, and protect as you did.*

***Reflection:*** *What can I learn from a man who spoke no words in Scripture but whose actions said everything?*

## Reconciliation Rooms

Two rooms along the wall to the left of St. Joseph are Reconciliation Rooms wherein the Sacrament of Reconciliation is offered. The rooms afford the penitent two options. One is to confess in anonymity, and the other is to confess face to face with the priest. Outside windows are covered with colorful film to allow light in but maintain privacy from the drive for those using the rooms.



**Meditation:** *Father, we know that we separate ourselves from you with each sin we commit and each failure to do what we ought to. We damage our relationships with both you and others. In your generosity and love, you have given us the means to set things right with you through the Sacrament of Reconciliation. With all of your tender mercies, you have provided a means for us to repair that damage. We know you do not see us as we see ourselves. You see us as the children you love, the children you want to be honest with themselves. Sometimes our pride gets in the way, and we fear to admit our sins. Please grant us the courage to do so, assured by your saving love and mercy. Jesus came to heal sinners. Let it begin here.*

**Reflection:** *New life in Christ is never more than a door away. Knock and it shall be opened. When will I next receive the healing of Christ's mercy and love in the Sacrament of Reconciliation? What's keeping me away?*

## Sanctuary // Holy of Holies

The third section of the temple was the Holy of Holies, called the *debir*, the innermost region where God chose to dwell with the people. The cube-shaped room held the Ark of the Covenant guarded by Cherubim.

The Holy of Holies in both the desert tabernacle and the temple was cube-shaped, perfect and trinitarian (ratio 1 x 1 x 1). John tells us in Revelation 21:9 that heaven will also be in the “shape of God” (CCA, 54). It was separated from the Holy Place by the veil, a thick, ornate tapestry that blocked the view between the two rooms and was clearly understood to represent everything that separated heaven and earth. It was intricately woven with symbolic color representing fire, earth, air, and sea. Eighty-two women made each of the two veils needed each year, a fresh one to hang while the other was washed because of the blood sprinkled on it. It was about 60 feet high, 30 feet wide, and four inches thick, 239 square yards of linen and wool and required 300 priests to immerse it.

The vestments of the high priest were similarly made and detailed. But when the high priest entered the Holy of Holies, he removed all outer vestments before crossing the veil and wore only white linen robes into the heavenly *debir*, leaving behind the created world. The white robes represented his purified ascent to a more heavenly state and the dress of angels as the high priest was deemed one of the heavenly entourage (CCA, 53). As the sanctuary is our image of the *debir*, our Holy of Holies, the priest, wearing a white robe beneath his veil-like ornamented vestments, walks through the nave, our *hekal* (Holy Place), to the sanctuary, crossing the symbolic ornamented veil. This is also why altar servers wear white as they enter the sanctuary (CCA, 53).

The sacramental image of the temple’s Holy of Holies in a church building is the sanctuary platform of the altar and tabernacle. There is no veil separating this sacred space from the nave because the temple veil was torn asunder from top to bottom at the death of Jesus, opening access to God and joining heaven and earth. Our view of the tabernacle where God dwells with us is no longer obscured.

**Exodus 26:33-34** Hang the veil from clasps. The ark of the covenant you shall bring inside, behind this veil which divides the holy place from the holy of holies. Set the cover on the ark of the covenant in the holy of holies.

**1 Kings 6:16** At the rear of the house a space of twenty cubits was set off by cedar panels from the floor to the ceiling, enclosing the inner sanctuary, the holy of holies.

**8:6** The priests brought the ark of the covenant of the LORD to its place, the inner sanctuary of the house, the holy of holies, beneath the wings of the cherubim.

**1 Chronicles 6:34** However, it was Aaron and his sons who made the sacrifice on the altar for burnt offerings and on the altar of incense; they alone had charge of the holy of holies and of making atonement for Israel, as Moses, the servant of God, had commanded.

**2 Chronicles 3:8-10** He also made the room of the holy of holies. Its length corresponded to the width of the house, twenty cubits, and its width was also twenty cubits. He overlaid it with fine gold to the amount of six hundred talents. The weight of the nails was fifty gold shekels. The upper chambers he likewise overlaid with gold. For the room of the holy of holies he made two cherubim of carved workmanship, which were then covered with gold.

**2 Chronicles 5:7** The priests brought the ark of the covenant of the LORD to its place: the inner sanctuary of the house, the holy of holies, beneath the wings of the cherubim.

**Hebrews 9:3** Behind the second veil was the tabernacle called the Holy of Holies

## Trinity Stained Glass

As we enter the sanctuary now, we have a trio of threes to ponder. The central floor mosaic is a triquetra, which symbolizes Trinity, Father, Son, and Holy Spirit. Three is a traditional number of steps acknowledging Trinity that elevate the altar platform, and above all are the Trinity windows.



**The Father**, in the center window, is depicted by his gracious, powerful, victorious, and providential hand over a circle, without beginning, without end. Notice the golden yellow “sparks” of light as though wrought by the Father’s creative hand.

**Isaiah 64:7** We are all the work of your hand.

**Psalms 89:13** Your arm is powerful; your hand is strong, your right hand victorious.

**Psalms 19:1** The heavens declare the glory of God; the sky displays his handiwork.

**Luke 23:46** Father, into your hands I commend my spirit.

**The Son**, “seated at the right hand of the Father” (our left as we view), is noted by a heart with a cross, which speaks of his boundless and unflagging love for us even unto death on that cross. Note the heart with the cross is the golden yellow as Jesus is the light of the world. The red glass is like a drop of blood dripping from it, shed for us.

**The Holy Spirit** is the dove. At the baptism of Jesus, John the Baptist tells us, “I saw the Spirit come down like a dove from the sky and remain upon him” (John 1:32). Note both yellow and red dotting the background: the Holy Spirit is the love of the Father and the Son.



These windows were exposed to the elements in the former sanctuary wall and damaged as a result. They have been restored and are now lit and protected by the Eucharistic Chapel on the other side of the wall.

**Meditation:** *Father, Son, and Holy Spirit, as we gaze upon the Sanctuary space, we cannot help but see Trinity in a trio of threes. The mosaic triquetra in the circle, the three steps to the altar platform, and the windows proclaim our belief in the Trinity. Father, we remember your creative, gracious, powerful, victorious, and providential right hand over a circle, without beginning, without end. Lord Jesus, seated at the right hand of the Father, we remember your pierced heart and your boundless and unflagging love for us even unto death on that cross. Sweet Holy Spirit, we remember your descent as a dove upon Jesus at his baptism in a tangible form for us to recognize. May we always be attuned to you, One God in three Divine Persons.*

**Reflection:** *It is taught that the Holy Spirit is the love that binds the Father and Son to each other. Imagine a love so powerful, intense, and pure as to be palpable, to be so real as to constitute a separate personhood of its own. Trinity: Father, Son, and their Holy Spirit.*

## **Ambo**

The ambo is an elevated pulpit from which the Sacred Scripture is read and the homily preached. It is elevated by tradition because prophets proclaimed the words of God from mountaintops, and our Lord did also. In the vision of the Prophet Ezekiel (1:1-21) in the Old Testament and repeated in Revelation (4:6-8) in the New Testament, we hear of the “four living creatures.” St. Irenaeus (140-202 AD) paralleled these creatures to the evangelists, noting the content of each Gospel focused on a different characteristic of Christ. Each depiction is winged, attributed to ethereal beings delivering winged (heavenly) messages. Here at the ambo, the Word is proclaimed. We still sing the ancient temple Psalms at Mass and worship God in his holy sanctuary as did Jesus, who attended both synagogue and temple, fulfilling the Law, not abolishing it. Prominent, too, on this ambo is the moline cross in series of threes.







Matthew



Mark



Luke



John

The **Winged Man**—St. Matthew traces the human lineage of Jesus. Matthew presents a family record of incarnation and birth, and his Jesus embodies the humble and meek man.

The **Winged Lion**--St. Mark begins his Gospel by describing St. John the Baptist, the voice crying out in the wilderness, akin to the roar of the lion. Jesus is sometimes referred to as the Lion of Judah. Lions signify royalty as well.

The **Winged Ox**--St. Luke describes the sacrifice of Christ. Calves were sacrificed on the temple altar. Luke's gospel opens with John the Baptist's father, the priest Zechariah, offering sacrifice. Luke also writes of the Prodigal Son where the fattened calf is slaughtered, foreshadowing the joyful reconciliation we receive through the sacrifice of a merciful Savior, Jesus, who as the Priest offered himself to redeem us.

The **Winged Eagle**—The soaring and lofty prose of St. John reveals the loving relationship between Father and Son. The gift of John's long discourses between Jesus and others like Nicodemus and the Samaritan woman in addition to the profound teachings on the Bread of Life and the Good Shepherd differentiates this Gospel from the other three. It also declares Jesus as "the way, the truth, and the life." Believers will rise to everlasting life with Jesus.

***Meditation:*** *Ambos are elevated by tradition as a visual reminder of the sublime nature of the words spoken and sung there. Lord God, your very word is proclaimed to us from the ambo. Saints Matthew, Mark, Luke, and John, thank you for capturing the life of Jesus in the gospels for us so that we may contemplate the depth and breadth of the incomprehensible love of God and use these words of good news to transform our lives.*

***Reflection:*** *What good news from the gospel stands out for me? Do I have a favorite story or Scripture verse? What does it mean to me?*

## Crucifix

This crucifix was also designed by The Demetz Art Studio in the Alps. Note that the nails are placed in Christ's wrists. They are often pictured in his hands, but that fleshy location would never have supported his weight. No, the Romans knew the exact place to drive the nails so as to miss the major blood vessels to keep Jesus from quickly bleeding out. The exact spot is likely to have been at the base of the palm at the wrist near the eight carpal bones to secure him to the cross. The median nerve, said to be one of the most sensitive nerves in the body, runs there, too. When the nerve is damaged (and causes excruciating pain—another word derived from the crucifix), the thumb curls in toward the palm. The index and middle fingers cannot bend although the ring and little fingers do. It is interesting that in the western church, what we see in the configuration of Christ's hands thus nailed to the cross is what is known as "the hand of blessing." Arms outstretched, Jesus' sacrifice brings salvation, redemption, and blessings to all humankind.



**Meditation:** *Look down upon me, good and gentle Jesus, while before Thy face I humbly kneel. And with burning soul, pray and beseech Thee, to fix deep in my heart, lively sentiments of faith, hope and charity, true contrition for my sins and a firm purpose of amendment while I contemplate with great love and tender pity thy five most precious wounds, pondering over them within me, and calling to mind the words that David, Thy prophet, said of Thee, my Jesus, "They have pierced My hands and feet. They have numbered all my bones."*

**Reflection:** *Jesus gave everything. Why is it so hard for me to give some things up?*

## The Altar

In the temple on the feast of Atonement, the high priest crossed through the veil into “heaven,” into the Holy of Holies. He alone had access to God. No one else was permitted in. He carried the blood of sacrificed animals to atone for his own sins and thereby make him worthy to act as intercessor for the people of Israel. The blood he carried was then made holy by having been in the presence of God, and it conferred holiness to the priest and people when the priest brought it back out and sprinkled it on them. Later Christians understood this mediator was a type of Christ, who was the true High Priest and whose own blood brought holiness and restored the relationship between God and humanity (CCA, 40-41). Hebrews 9:11-12, 24 tells us

*When Christ came as a high priest of the good things that have come, then through the greater and perfect tent, ...he entered once and for all into the Holy Place, not with the blood of goats and calves, but with his own blood, thus obtaining eternal redemption...For Christ did not enter a sanctuary made by human hands, a mere copy of the true one, but he entered into heaven itself, now to appear in the presence on our behalf (CCA, 55).*

When, in Mt. 27:51, the veil was torn top to bottom in the Temple as Jesus gave up his spirit upon the cross, a monumental change took place. We have access to our God. The high priest wore a white alb into the Holy of Holies. Our priests wear white albs under their vestments. The high priest alone was permitted access to the Holy of Holies. Our priests process to and enter the sanctuary in full view with access to our God.

The heavenly banquet is hosted by Christ whose body is simultaneously the “place” of offering (the altar), the offerer (the priest; he lay down his body), and that which is offered (the victim; lamb of God). There is an old expression “the altar is Christ;” the altar is simultaneously banquet table, altar, sarcophagus.





The mensa, from the Latin for *table*, is the flat red marble top of the altar, symbolizing the blood of Jesus' sacrifice and marked with five small engraved moline crosses representing the five wounds of his body.



The anamnesis during Mass is the memorial wherein we, in God's timelessness, participate in Christ's act of love on the cross at Calvary. We have just concluded the Consecration wherein we witness Christ's act of love to provide his body and blood to us through the Last Supper. The altar is both the place of sacrifice and banquet table.

**Meditation:** *Lord Jesus, you host the heavenly banquet for us. The symbolism is multi-layered as the altar is also the banquet table and the sarcophagus. Let us never forget who you are and what you have done.*

**Reflection:** *Ponder all that the altar represents. It is the whole story of salvation. How do I honor Jesus' sacrifice within my own life?*

## ̄̄ IC XC NIKA

A Christogram is a monogram or combination of letters to represent graphically an abbreviation of Christ's name and are often seen on both Greek and Russian icons. *Jesus Christ* in Greek is ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ. Using the first and last letters of each part of the name, we have ΙΣ ΧΣ. The Σ (sigma) was often represented using a lunate sigma, which looks like a C. Thus, we have IC XC, an abbreviation for Jesus Christ. The line above the letters is a marking called a *titlo* that indicates this is an abbreviated sacred name. *Nika* is Greek for *Conqueror*. Thus, we have *Jesus Christ Victor*.



**Meditation:** *Lord Jesus, the Greek Christogram on the altar says much in little. The top line is an abbreviation for your holy name, Jesus Christ. Nika is Greek for Conqueror. Thus, the altar perpetually proclaims you as “Jesus Christ Victor.” Help us to remember what you told your disciples, “In the world you will have trouble, but take courage, I have conquered the world.”*

**Reflection:** *There is an ironic story about Lucifer watching Jesus cleanse the Temple. Unlike the priests and Pharisees who took Jesus literally when he spoke of rebuilding the destroyed temple in three days, Lucifer was sure that Jesus was speaking about himself. But the matter of the three days baffled him. If Jesus meant he would come back from the dead three days after Lucifer succeeded at destroying him, he was wrong. Nobody ever came back from the tomb through his own power....*

## Laurel Leaves

In ancient Greece wreaths made of laurel leaves were awarded to victors, both in athletic competitions and in poetic meets. In Rome they were symbols of martial victory, crowning a successful commander during his triumph. They are here associated with Jesus Christ, the Victor. The laurel is a broadleaf aromatic that is evergreen. Jesus the Victor is sweet and timeless.



**Meditation:** *In second Corinthians, Paul proclaims, “Thanks be unto God, which causes us always to triumph in Christ Jesus.” Laurel leaves with all they represent accent the Christogram here.*

*To Jesus Christ, our Sov'reign King, Who is the world's salvation,  
All praise and homage do we bring, And thanks and adoration.*

*Christ Jesus Victor, Christ Jesus Ruler! Christ Jesus, Lord and Redeemer!*

*The hymn was written in 1941 by Fr. Martin Hellriegel, a German-American priest in St. Louis, born in Germany and came to the United States as a child. It was a direct response to the distressing things going on in his homeland under the Nazi regime. It reminded people where our true loyalties lie, and who actually is Victor, Ruler, and Lord. He wrote it to remind people that when the world starts to get really dark, Christ is the real King, the true power we need to look to; in the end, Christ reigns.*

**Reflection:** *Jesus' triumph over death and sin is once and for all time, never ending. What does Christ's victory over death mean to me? How do I witness to it?*

## **Relics**

The practice of placing relics under the altar was begun as a way to remind us that it was dangerous to say or attend Holy Mass early on for fear of the Jews and the Romans, so Mass was offered in catacombs on the graves of martyrs. It eventually became permissible to also honor the saints who are not martyrs by placing relics in an altar. Seton has three.





Mother Seton



Pope St. Pius X



St. Rose Philippine Duchesne

The first is of **St. Elizabeth Ann Seton**, 1774-1821, our patroness. A convert to Catholicism, she founded a religious order and the first Catholic school in America after the death of her husband. She was the mother of five children. Three points led her to conversion: belief in the Real Presence of Jesus in the Eucharist, devotion to the Blessed Mother, and conviction that the Catholic Church led back to the Apostles and to Christ. The first American-born to be beatified in 1963, she was canonized in 1975.

The second is of **Pope St. Pius X**, 1876-1958. Seton parish was born as an offshoot of Reynoldsburg St. Pius. He was actually the first ethnically Polish pope as both his mother and father were Polish immigrants to Italy. He rejected modernist interpretations of Catholic doctrine, was devoted to Mary, and adopted the first Code of Canon Law, which collected and published, for the first time, all the laws of the Church. St. Pius X was canonized in 1954.

The third is of **St. Rose Philippine Duchesne**, 1769-1852, who was born in France and survived the French Revolution when her monastery was closed and the nuns dispersed. She gladly consented to serve as a missionary when the Society of the Sacred Heart asked her come to America. At 49 years old and after ten weeks at sea to New Orleans and seven weeks journey up the Mississippi, she arrived in St. Louis, then on to St. Charles, Missouri. At 71, she opened a school for Native Americans. A woman of great courage, she focused on serving Native Americans and was canonized in 1988.

**Meditation:** *St. Elizabeth Ann Seton, our patroness, as a convert you were drawn by the Eucharist, struggled with your desire to enter the Church, and faced opposition from loved ones when you decided to become Catholic. You followed your heart and conscience.*

*Pope St. Pius X, the inscription on your tomb in St. Peter's Basilica reads, "Born poor and humble of heart, Undaunted champion of the Catholic faith, Zealous to restore all things in Christ, Crowned a holy life with a holy death." You are an exemplar of saintly virtues.*

*St. Rose Philippine Duchesne, you were sent to America from France to serve God. You opened a school for Native Americans, who came to call you "the woman who is always praying." You were courageous and unselfish in frontier conditions.*

*Holy saints of God, may we always look to the virtues you practiced, putting love into action in service to God and others as you did.*

**Reflection:** *Our altars contain relics of saints in remembrance of some of the heroes of God. When we attend Mass, we are in the presence of the Communion of Saints as well. What saints come to my mind? What do I appreciate most about them? What do I ask of them in intercession today?*

## Prayer Cross

On July 10, 2016, parishioners at Seton were given an opportunity to write their prayers, intentions, and petitions on paper and to place them in a wooden cross-shaped box in the foyer of the Worship Center. In a ceremony after the last Mass on that Sunday afternoon, the cross was processed from the Worship Center to the yet unfinished church and placed in the gravel under what would become the platform for the sanctuary. Thus, when the platform was poured, the prayers of the congregation were sealed in the space on which the altar now sits, a constant offering of our hearts in remembrance to our God.



**Meditation:** *In Romans 8, Paul teaches, “In the same way, the Spirit too comes to the aid of our weakness; for we do not know how to pray as we ought, but the Spirit itself intercedes with inexpressible groanings. And the one who searches hearts knows what is the intention of the Spirit, because it intercedes for the holy ones according to God’s will.” Holy Spirit, we pray you take our prayers placed beneath the altar to the throne of God in heaven.*

**Reflection:** *Let me recall what I placed inside or contemplate what I would have written if I could have.*

## Tabernacle

The Ark of the Covenant was kept in the most holy place in the temple, the Holy of Holies, the sole piece of furniture there. It was a sacred box, constructed of acacia wood, covered with gold, containing three items: stone tablets on which God had written the Ten Commandments; Aaron’s rod that had blossomed to reveal his tribe, the Levites, as called to the priesthood; and a pot of manna, the bread provided by God in desert.

The box lid was called the "mercy seat" (Exodus 25:17-21), the throne of God and his almighty presence. Above the seat was the shining glory of the Lord, radiating



between two cherubim, the guardian angels, on either end of the Ark. Indeed, one of God's names is "the one enthroned between the cherubim" (Isaiah 37:16) (CCA, 53). This glory is often referred to as the Shekinah ("the dwelling") glory. The walls of the Holy of Holies were engraved with many angels, representing clouds of living angels that surround the person of God in heaven (Rev 4:2-3,6-8). The word *Sanctus*, which means *holy*, is repeated three times as in Isaiah 6:3 where the angels sing praise before the throne of God. "Holy, holy, holy is the Lord of hosts! All the earth is filled with his glory!"

The tabernacle in the church is understood as a Christian fulfillment of the Ark of the Covenant, the place of God's presence. We believe God dwells here still, body, blood, soul, and divinity, for in Mt. 28:20 Jesus promised "I will be with you to the end of the age." His presence in the tabernacle is a promise kept. Fr. Brian O'Connor worked with the teens at Seton while he was in seminary. He asked them what the most important building in Pickerington is. The answer is Seton, because this is the place where God's presence in the tabernacle is both real and tangible. The angels in stained glass carry a lance in one hand while presenting the hand of blessing with the other.



**Deut 16:2,6,11** 2 You shall offer the Passover sacrifice from your flock and your herd to the LORD, your God, in the place the LORD will choose as the dwelling place of his name. 6 only at the place which the LORD, your God, will choose as the dwelling place of his name, and in the evening at sunset, at the very time when you left Egypt, shall you sacrifice the Passover. 11 You shall rejoice in the presence of the LORD, your God, together with your son and daughter, your male and female slave, and the Levite within your gates, as well as the resident alien, the orphan, and the widow among you, in the place which the LORD, your God, will choose as the dwelling place of his name.

**Psalm 43:3** Send your light and your fidelity, that they may be my guide; Let them bring me to your holy mountain, to the place of your dwelling,

**Psalm 84:2** How lovely your dwelling, O LORD of hosts!

**Psalm 132: 7, 13** Let us enter his dwelling; let us worship at his footstool. Yes, the LORD has chosen Zion, desired it for a dwelling

**Wisdom 9:8** You have bid me build a temple on your holy mountain and an altar in the city that is your dwelling place, a copy of the holy tabernacle which you had established from of old.

**Ezekiel 37:27** My dwelling shall be with them; I will be their God, and they will be my people.

**Meditation:** *Lord God, the Ark of the Covenant, your dwelling place, was kept in the Holy of Holies in the temple. Before the temple was destroyed by the Babylonians, the prophet Jeremiah hid the Ark to protect it from defilement. It was never seen again. Jesus, however, gave us the Eucharist and promised moments before his ascension, "I will be with you to the end of the age." We reserve the consecrated Eucharist in our tabernacles for adoration and access for the sick. You are a God who keeps his promises.*

**Reflection:** *Ezekiel 37:27 My dwelling shall be with them; I will be their God, and they will be my people. In what ways is God my God? In what ways am I one of God's people?*

## Tabernacle Christogram

The doors of the tabernacle feature another monogram for the name of Jesus, spelled " IΗΣΟΥΣ " in Greek capital letters. As we learned in the Christogram  $\bar{I}\bar{C} \bar{X}\bar{C}$  on the altar, the sigma ( $\Sigma$ ) used is the lunate "C." The other option for the sigma is an "S." Using the first three letters of Jesus' name (IH $\Sigma$ ) then renders the monogram *IHS*. In the early 1400s, St. Bernardine of Siena urged the addition of the name *Jesus* to the Hail Mary and devotion to Jesus' Holy Name through the use of the Christogram *IHS*, and so the use of the symbol surged.



*IHS* also came to be interpreted in other ways. Some think of *IHS* as a backronym wherein the letters stand for whole words such as "Jesus Hominum Salvator", (Jesus, Savior of men; J=I in Latin), "I Have Suffered" or "In His Service." It is said that in 312 A.D. prior to a battle, Constantine saw a cross in the sky above the sun with the words "In Hoc Signo Vinces" (In This Sign you will conquer). He ordered the crosses to be placed on battle shields, and swore that, if he won, he would become Christian.

The tabernacle is two sided. It is also accessible from the Eucharistic Chapel for those carrying Eucharist to the ill or homebound. The door on the Chapel side features a chalice and host bearing the *IHS* Christogram as well.

**Matthew 1:20-21** "...behold, the angel of the Lord appeared to him in a dream and said, "Joseph, son of David, do not be afraid to take Mary your wife into your home. For it is through the holy Spirit that this child has been conceived in her. She will bear a son and you are to name him Jesus, because he will save his people from their sins." The name Jesus means Savior. Matthew equates the holy name with Jesus' power to save.

**Isaiah 7:14** "All this took place to fulfill what the Lord had said through the prophet: "Behold, the virgin shall be with child and bear a son, and they shall name him Emmanuel," which means "God is with us." Matthew quotes Isaiah to reinforce Jesus is God.

**Philippians 2:10** Paul states: "That in the name of Jesus every knee should bow, of those that are in heaven, on earth, and under the earth".

**Romans 10:13** St. Paul reinforces the saving nature of the Holy Name by stating that those who "call on the name of the Lord" will be saved.

**John 16:23** "On that day you will not question me about anything. Amen, amen, I say to you, whatever you ask the Father in my name he will give you."

**Mark 9:38-39** John said to him, "Teacher, we saw someone driving out demons in your name, and we tried to prevent him because he does not follow us." Jesus replied, "Do not prevent him. There is no one who performs a mighty deed in my name who can at the same time speak ill of me."

**Acts 3:6** Peter said, "I have neither silver nor gold, but what I do have I give you: in the name of Jesus Christ the Nazorean, [rise and] walk.

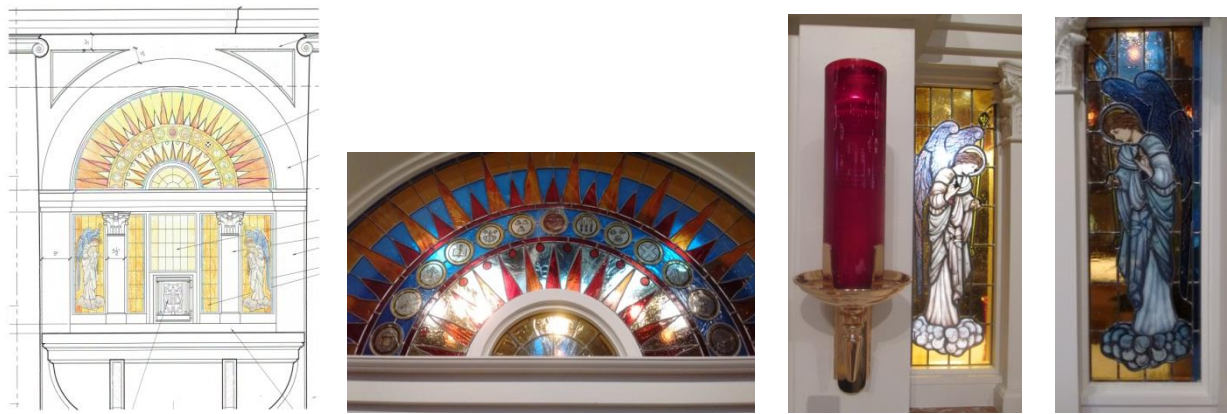
**Meditation:** *The Holy name of Jesus.* by St. Bernard of Clairvaux

*JESU, the very thought of Thee With sweetness fills my breast;  
But sweeter far Thy face to see, And in Thy presence rest.  
Nor voice can sing, nor heart can frame, Nor can the memory find  
A sweeter sound than Thy blest Name, O Saviour of mankind.  
O Jesu, Thou the beauty art Of angel worlds above;  
Thy Name is music to the heart, Enchanting it with love.*

**Reflection:** *If I ever hear the name of Jesus spoken in anger, I will say a swift prayer in reparation that the speaker will learn not to profane our beloved Savior's Holy Name. When could I have called on the Lord's name today? How might I do so in the future?*

## **Tabernacle Surroundings**

The stained glass above the tabernacle represents the Shekinah glory radiating from this dwelling place of God as it was in the Holy of Holies around the Ark of the Covenant. Notice the hands of the angels on both sides of the tabernacle. One hand grasps a lance while the other is configured just as Jesus' hands are on the crucifix: the hand of blessing. How do angels bless God? Offering everything to God, using the gifts he gave each at the creation to praise and serve Him in thanksgiving.



The shining light of the sanctuary lamp is a modern-day star of Bethlehem. The lamp announces the presence of Jesus in the Blessed Sacrament in the tabernacle just as the star of Bethlehem shone to lead the Magi to the place where Jesus lay, incarnate and present in our world.

Within the arrayed glory is an arc of medallions representing the twelve apostles arranged as though gathered around the Lord's table at the Last Supper with Jesus, who is present here and now in the tabernacle of the Eucharist. Six medallions are on each side of the Holy Spirit placed in the center in the rays of the Shekinah glory. Each medallion bears an emblem that symbolizes a characteristic of each apostle, including Matthias, who replaced Judas. The emblems speak of personal traits or stories associated with each, for their futures were known to our God, who knew them before he formed them in the womb and dedicated them before they were born (Jeremiah 1:5).

**Numbers 1:50-53** You are to give the Levites charge of the tabernacle of the covenant with all its equipment and all that belongs to it. It is they who shall carry the tabernacle with all its equipment and who shall be its ministers; and they shall camp all around the tabernacle. When the tabernacle is to move on, the Levites shall take it down; when the tabernacle is to be pitched, it is the Levites who shall set it up. Any unauthorized person who comes near it shall be put to death. The other Israelites shall camp according to their companies, each in their own divisional camps, but the Levites shall camp around the tabernacle of the covenant to ensure that God's wrath will not fall upon the Israelite community. The Levites shall keep guard over the tabernacle of the covenant.

**Wisdom 9:8** You have bid me build a temple on your holy mountain and an altar in the city that is your dwelling place, a copy of the holy tabernacle which you had established from of old.

**Hebrews 8:1-5** The main point of what has been said is this: we have such a high priest, who has taken his seat at the right hand of the throne of the Majesty in heaven, minister of the sanctuary and of the true tabernacle that the Lord, not man, set up. Now every high priest is appointed to offer gifts and sacrifices; thus, the necessity for this one also to have something to offer. If then he were on earth, he would not be a priest, since there are those who offer gifts according to the law. They worship in a copy and shadow of the heavenly sanctuary, as Moses was warned when he was about to erect the tabernacle. For he says, "See that you make everything according to the pattern shown you on the mountain."

**Hebrews 9:2-11** For a tabernacle was constructed, the outer one, in which were the lampstand, the table, and the bread of offering; this is called the Holy Place. Behind the second veil was the tabernacle called the Holy of Holies, in which were the gold altar of incense and the ark of the covenant entirely covered with gold. In it were the gold jar containing the manna, the staff of Aaron that had sprouted, and the tablets of the covenant. Above it were the cherubim of glory overshadowing the place of expiation. Now is not the time to speak of these in detail. With these arrangements for worship, the priests, in performing their service, go into the outer tabernacle repeatedly, but the high priest alone goes into the inner one once a year, not without blood that he offers for himself and for the sins of the people. In this way the Holy Spirit shows that the way into the sanctuary had not yet been revealed while the outer tabernacle still had its place. This is a symbol of the present time, in which gifts and sacrifices are offered that cannot perfect the worshiper in conscience but only in matters of food and drink and various ritual washings: regulations concerning the flesh, imposed until the time of the new order. But when Christ came as high priest of the good things that have come to be passing through the greater and more perfect tabernacle not made by hands, that is, not belonging to this creation, he entered once for all into the sanctuary, not with the blood of goats and calves but with his own blood, thus obtaining eternal redemption.

**Hebrews 9:21** In the same way, he sprinkled also the tabernacle and all the vessels of worship with blood.

**Medallions from the bottom left to right in the sanctuary:**



**Simon the Zealot:** Simon's symbol is a book upon which rests a fish. Through the power of the Gospel, Simon became a great fisher of men. He was an inspiring companion of St. Jude and martyred in Persia.



**Thomas:** A carpenter's square and a spear denote Thomas, who is said to have built a church with his own hands in India. Later, he was persecuted there and killed by a pagan priest with a spear.



**Philip:** The two loaves of bread remind us in John 6:7 that it was Philip whom Jesus tested in light of the multitude's needing to be fed. The cross tells us Philip was also crucified.



**Matthias:** Chosen to take the place of Judas, Mathias is symbolized by an open Bible, for he was well-versed in Scripture, and a double-bladed battle-axe, for he is said to have been beheaded.



**Peter:** The crossed keys recall Peter's profession of Jesus as the Christ and our Lord's gift to him of the keys of the kingdom in Matthew 16:18,19. The inverted cross through the center of the keys notes the type of cross on which Peter was martyred, claiming he was not worthy to die in the same manner as Jesus.



**Matthew:** The three purses remind us of Matthew's original calling as a tax collector. One tradition claims he was stabbed in the back after criticizing the morals of the king where he was preaching.



**Holy Spirit:** The segmented arc beneath the Holy Spirit is reminiscent of Pentecost where tongues of fire parted and came to rest on each of the apostles, filling them with the power of the Holy Spirit and energizing them to do God's will and work.



**Bartholomew (aka Nathaniel):** Bartholomew is said to have preached in many countries, including India. It is believed he was flayed alive, hence he is usually represented by 3 flaying knives.



**James (the greater):** The scallop shell is the symbol of pilgrimage and stands for this apostle's zeal and missionary spirit. He was the first apostle to die in AD 44 when Herod Agrippa I wanted to appease Jews angered by the rapid growth of the Christian church. The temper of this outspoken Son of Thunder to the cruelties leveled against the church by Herod Agrippa I may have spurred Herod's choice of James as the first apostle to die. He was beheaded.



**Andrew:** Tradition says that while Andrew was preaching in Greece, he was put to death on an X-shaped cross because he supposedly requested a form of cross unlike that of his Lord.



**James (the lesser):** Taken to the top of the Temple wall, James was ordered to recant his teaching about Jesus to the crowds below. Refusing, he was thrown down from the wall. Surviving the fall, he was then beaten to death with a fuller's club. He is represented by a saw, since it is said his body was sawn asunder after his martyrdom. He is titled "the Less" to distinguish him from the other James. He may have been younger or smaller as the word is used for either case.



**John:** The apostle whom Jesus loved and to whom he entrusted the care of his mother, John is the only apostle whose death was natural. It was not for lack of trying to martyr him, however. He was ordered by Emperor Domitian to be boiled in oil, but when he did not burn, preaching all the while, he was removed and sent into exile on Patmos, where he wrote the Book of Revelation. Early writers also state that John once drank from a poisoned chalice and was unharmed; hence, his symbol is the chalice with the snake.



**Jude:** The sailing ship represents both the Church carried to many ports by this apostle and the means by which he traveled to them on his missionary journeys. He was martyred in Persia, likely with St. Simon.

Praying before the tabernacle, we can see the glory of God, the angels and saints, the stars of the heavens, and the stones of the earth.

**Meditation:** *Lord God, you told the prophet Jeremiah, “Before I formed you in the womb, I knew you, before you were born, I set you apart; I appointed you as a prophet to the nations.” Jesus’ disciples were known to him before they were chosen. Each had been given gifts to serve you. The medallions speak of gifts you placed within each disciple and animated through the power of the Holy Spirit in tongues of fire at Pentecost to preach and teach the kingdom.*

**Reflection:** *What might a medallion in a tongue of fire over my head look like? What gifts has God placed within me? How am I being called to share them with others? Ask the Holy Spirit to animate those gifts.*

## Eucharistic Chapel

The octagonal chapel is home to the Perpetual Adoration program begun in 2000 at Seton and welcomes all visitors.

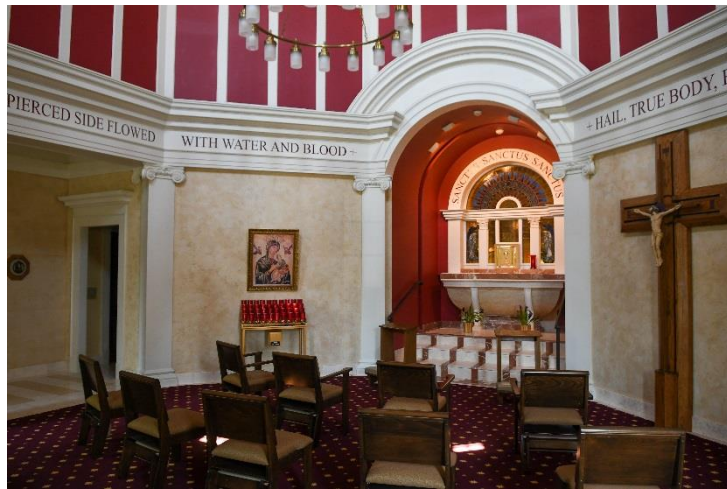


## Inscription

The inscription in the chapel is from the "Ave Verum Corpus," a short Eucharistic hymn set to music by various composers over many years. It dates from the 14th century and has been attributed to Pope Innocent VI. During the Middle Ages, it was sung at the elevation of the host during the consecration at Mass. It was also used frequently during Benediction of the Blessed Sacrament. The hymn is a meditation on Catholic belief in Jesus' real presence in the sacrament of Eucharist and ties it to the Catholic concept of the redemptive meaning of suffering in the life of all believers. The inscription is part of the hymn.

HAIL, TRUE BODY, BORN OF THE VIRGIN MARY, WHO HAVING TRULY  
SUFFERED, WAS SACRIFICED ON THE CROSS FOR MANKIND, WHOSE  
PIERCED SIDE FLOWED WITH WATER AD BLOOD





**Meditation:** Lord God, throughout the ages since Jesus was with us, words have been set to music to praise and glorify you. Hundreds of years may pass, but the words proclaim eternal truth. Help us, Lord, in this chapel devoted to the Eucharist to realize that indeed your presence is real.

**Reflection:** Thomas would not believe Jesus had resurrected unless he could see and put his fingers in the nail marks and his hand in Jesus' side. What does it take for me to believe?

## Tabernacle

The tabernacle is two sided so that there is access from the sanctuary in the church for Mass as well as in the Eucharistic Chapel, enabling Eucharistic ministers to take the sacrament to the homebound and ill. The door features another depiction of the chalice and host with the IHS Christogram.



**Meditation:** *Lord Jesus, tabernacle comes from an ancient word meaning tent, hut, or dwelling. During the Israelites' wanderings in the desert, the Ark of the Covenant was the place where God dwelt among his people. It resided in the Tent of Meeting. The tabernacle in our church is two sided, providing access to the Eucharist for the sanctuary and for the ministry to the homebound and ill. Thank you for making yourself so available for us to worship and adore you, to have a holy place to bring our thanks and our prayers, to be still and know that you are our God with us.*

**Reflection:** *Fr. Brian O'Connor, a Son of Seton, worked with the teens at our parish while he was in seminary. He asked them what the most important building in Pickerington is. The answer is Seton, because this is the place where God's presence in the tabernacle is both real and tangible. How do I recognize that Real Presence of God in the tabernacle? How do I carry and share Him within the tabernacle of my own body?*

## **Stations of the Cross**

The Stations of the Cross from the pre-renovated church space are two gifts in one. The actual stations, the disks in the middle of the pieces, were donated by Fr. Wehrle High School in south Columbus when it was closed. A priest for the Diocese of Columbus, Fr. Joseph Wehrle served as a parish pastor and championed the education of children. If he could not be found when wanted, recourse was always to look into the church and invariably he would be found there kneeling in silent prayer making the Stations of the Cross. He devoted two hours a day to adoration. The octagonal mountings surrounding the disks were designed and crafted by Jack Grundey, a Seton parishioner, to enhance their beauty. These stations now grace the walls of the Eucharistic Chapel.



**Meditation:** *Lord God, thank you for the attentive generosity of your people to one another in these gifts. The variety of devotional prayers for these Stations are also a gift to us.*

**Reflection:** “We are in this for a lifetime. We don’t have to do it all in one month or year. We will fall, but we can get up again and go on. This is one of the reasons why I like *The Stations of the Cross*—to be reminded of Jesus’ own falling under the weight of the cross and getting up again. It is this Jesus who breaks through our locked doors of fear, extends his forgiveness and peace, and invites us to go on, not alone but with him at our side.” –Mahatma Gandhi--quote from *The Little Black Book*, March 14, 2021, Bishop Ken Untener

*Where have I fallen? How can I relate to Jesus’ falls and strength to rise and begin the journey again?*

## Floor

Continuing the motif of blood and water, the red marble stones honor the five wounds of Christ flowing from the tabernacle table alternating with white Jerusalem stone recalling life-saving water. The star motif in the chapel carpet harkens to the star patterns in the ceiling of the sanctuary. Eight points are on each star in the carpet. The octagon, the new beginning, is repeated in the Chapel shape, the frames for the Stations, and these stars.



**Meditation:** Lord God, as we sit in the Eucharistic Chapel knowing that the tabernacle here opens into the sanctuary, it is as though we have entered from there into a heart of the Holy of Holies, for the visuals are echoes. The red and white marble, stars, octagons, stations, Our Lady, the crucifix. In this more intimate space, adoration is so focused, and you are so accessible.

**Reflection:** Everywhere I look, I can pray with my eyes. What captures my attention most?

## Crucifix

The former processional cross, *Corpus Christo*, also restored by Henninger's, was designed by Charles DeLay of Sugar Grove, Ohio, and now resides permanently in the Eucharistic Adoration chapel. According to DeLay, "the corpus expresses those hours when Christ suffered for all mankind on the cross and yet looks toward heaven knowing that God's grace is at work for all humanity." It is this moment that DeLay sought to reveal in his art. Standing next to the tabernacle, the cross reminds us of the very moment Christ opened the Holy of Holies to all.



*CORPUS CHRISTO*

One of the Seven Last Words of Jesus was the declaration, "It is finished." *Finished* is actually from the Greek word, *tetelestai*, a word that means "paid in full." It was often printed on receipts or ledgers by accountants indicating that a debt was paid. The tense of the verb was clearly understood to mean that the transaction was complete at that point and would remain so. And this is the heart and soul of what Christ came to do. He came to "finish" God's work of salvation in us. He came to "pay it in full," the entire penalty, or debt, for our sins. All is fulfilled. There is no more to pay.

**Meditation:** *Fr. Larry Richards points out that until Jesus was incarnated, the second person of the Trinity in heaven was The Word. "In the beginning was the Word, and the Word was with God, and the Word was God." (John 1:1) Then, as Gabriel told Mary, "Behold, you will conceive in your womb and bear a son, and you shall name him Jesus." (Lk 1:31) Jesus was a corporeal being who became flesh to be the sin offering to redeem fallen man. The prophet Isaiah proclaimed, "Thus says the LORD: Just as from the heavens the rain and snow come down and do not return there til they have watered the earth, making it fertile and fruitful, giving seed to the one who sows and bread to the one who eats, so shall my word be that goes forth from my mouth; It shall not return to me void, but shall do my will, achieving the end for which I sent it." (Is 55:10-11) Jesus on the cross, the Word made flesh, did not return to the LORD void, but did indeed do his will and achieved the end for which the LORD sent him.*

**Reflection:** *Standing next to the tabernacle, the cross reminds us of the very moment Christ opened the Holy of Holies to all. How do I thank Christ for opening heaven for all?*

## Windows and Panels

The windows above (clerestory windows) allow some natural light in the cupola. Panels in the cupola are designed to invite future artwork of saints who were particularly known for their fervor for the Eucharist. Among these saints devoted to the Eucharist, St. Thomas Aquinas and St. Teresa of Avila grace the two windows in stained glass to either side of the entry door. *(See Appendix)*

St. Thomas Aquinas	Doctor of the Church; Wrote of the Real Presence of Christ in Eucharist
St. Teresa of Avila	Doctor of the Church; Authored <i>The Interior Castle</i> , a guide to spiritual development through service and prayer for union with God



**Meditation:** *Lord God, the lofty design of the chapel ceiling emphasizes the octagonal shape of the chapel, adding to the aura of a place set apart for holiness. May we always enter with humble hearts.*

**Reflection:** *An old rhyme cheekily declares, “Whenever I pass by a church, I always stop in for a visit, so when I get to the pearly gates, God won’t need ask, ‘WHO is it?’” How often and in what places and ways do I visit with God?*

## Icon of Our Lady of Perpetual Help

Our copy of the icon of Our Lady of Perpetual Help was a gift to Seton Parish by Father Patrick Woods, a Redemptorist priest who conducted a Lenten Mission here in 2004. The Redemptorist Mother House in Rome rediscovered and protects the original icon. From 2004 until the renovation, the icon hung in our narthex. It was easy to miss in the busyness of coming and going, surrounded by other notices and doorways. Positioning the icon in the Eucharistic chapel now affords it a quiet place and prominence for contemplation, which can be rich and deep. Our Lady always points us to her Son and wonderfully so here. Consider first what the form and style of iconography entail because Westerners may be unfamiliar with the art form, then the detail of the symbols and story told in this icon, and finally its fascinating history.



### Iconography

The word *icon* comes to us from the Greek *eikon*, which means *image* or *likeness*. The word *graph* likewise comes from the Greek *graphos*, which means *written* or *writing*. Thus, iconography is an image that is written. It is an Eastern style of art that is said to be written, not drawn, in a traditional style and usually on wood or tile. Unlike Western art that strives to capture its subjects as seen by the eye, the aim of an icon is to present its subjects naturally enough to be recognizable and universal but divinely idealized so as to suggest a future holy state. An iconic subject is not photorealistic because it represents no signs of the effects of man's Fall. It represents an idea of nature restored, shining from within without any shadows. It is therefore expressionistic.

The primary purpose of writing an icon is to reveal spiritual, intellectual content ripe for contemplation. Fr. Henri Nouwen states, "Icons are created for the sole purpose of offering access, through the gate of the visible, to the mystery of the invisible. Icons are painted to lead us into the inner room of prayer and bring us close to the heart of God." While all through the early centuries of Christianity great debates took place over whether creating images was idolatrous or a reminder of the holy, the 2<sup>nd</sup> Council of

Nicea in 787 A.D. affirmed icons as an aid for prayer. Creating an icon is a prayerful experience for the artist, and an icon's effects on an audience can be equally so.

The subjects of icons may include the Trinity (Father and/or Son and/or Holy Spirit), angels, and canonized saints. The art of the East and the West were not entirely without influence on each other. During the 12<sup>th</sup> and 13<sup>th</sup> centuries for example, art in the West placed great emphasis on Jesus' Passion and Mary's Sorrows because of Francis of Assisi and Bernard of Clairvaux. The concentration developed a class of icons called *Cardiotissa*, which means *having a heart*, from the Greek word for heart, *kardia*. The icons illustrated sympathy, mercy, and compassion. The icon of Our Lady of Perpetual Help is a traditional Byzantine icon but it softens the features of the *Cardiotissa* style by touching on emotion and depicting an action story. The icon of Our Lady is a foremost example of this class.

## **Symbols and Story**

The Byzantine-style figures in the icon are each identified by abbreviations of their names. The marks above the letters, the titlos, indicate the name is sacred. First is Mary the Mother of God, her chief title to glory. Jesus Christ is in her arms. The archangels Michael and Gabriel are stationed on the left and right from the viewer's vantage point.

The Passion is represented by the angles with hands covered with protective veils as a sign of reverence for handling holy objects just as priests use a humeral veil while holding a monstrance or bowl for transference of the Eucharist on Holy Thursday. Michael and Gabriel wear purple since they carry the instruments of Passion and Death. Michael holds the lance, sponge, and a vessel of vinegar. Gabriel holds the cross and nails. Bluish purple is the color ascribed to penance, combining blue for heaven and red for the blood of martyrdom. All penance requires dying to self, denying inordinate food or pleasure.

The Child Jesus has an adult face and a high brow indicating the Divine mind of infinite intelligence and wisdom beyond his years. As God, he knew the angelic apparition was prophetic of future passion, but his human nature as the small child was frightened and runs to Mother for protection. Our Lady hastily picks him up and clasps him to her bosom. Action is indicated by his right foot curled nervously around his left ankle with his right sandal coming loose, hanging by a single strap. It is also a statement about his putting off his divinity to take on human flesh. The falling sandal informs us that He became human like us in all things but sin. Showing his heel is from the promise of God in the book of Genesis 3:15.: "I will put enmity between you and the woman, and between your seed and her seed; he shall bruise your head, and you shall bruise his heel." Further action is indicated by his clasping her hand with both of his, tightly holding her thumb. The joining of his hands with his mother's signifies the perfect conformity of Mary's will with Her Son's, and that together with Him, she participated in the work of the Redemption. His green tunic symbolizes His humanity and creation. The red sash around His waist symbolizes the Blood of Christ shed for our salvation. The gold cloak is symbolic of the Resurrection. Together, the colors of the garments are a statement of the Incarnation, Passion, Death and Resurrection of Christ. Jesus' expression is haunting as he grips his mother's hand while gazing sideways at instruments of torture.

Mary is out of proportion to her Son, as Mary is the subject of painting. Our Lady's face is full of sorrow, but there is great dignity in contemplating the suffering of her Son. Her dress is dark red, long the exclusive color in the Byzantine world for the Empress alone, declaring the Queenship of Mary. Reddish purple is considered a noble's color in the ancient world. The star on her veil reminds us she is the dawn announcing the coming of Jesus. It symbolizes the role of Mary in the mystery of Christ and the Church. The star indicates that she is the one who will lead us to Christ. Her face illustrates incredible majesty and calm, but large eyes partly closed express deep sorrow and sympathy. Our Lady is not looking at Jesus but to us, her adopted children to express compassion for us in our fears and sorrows. An Eastern woman's hair and ears are covered, but the tip of Mary's ear is exposed to indicate her readiness to listen to and hear us. The smallness of her mouth teaches us to be silent before the presence of God. Mary's hands and arms hold Jesus in a manner that indicates she is presenting Him to us. Her flat pointing right hand points directly into the heart of the Christ Child, up to the Cross the angel is holding. It is further noted that positioned as it is in our chapel, her hand also points in the direction of the tabernacle, again to her Son. Her left hand's position, along with the view of the right hand, is one of presenting the Child to those who stand before the icon as she says: "Receive the Word of God." Her sadness is clear in her head's bending to touch his. The roundedness of their heads indicates holiness as originally no halos were commonly painted. Halos and crowns were added much later.

The gold background represents heaven and the divine light of the Resurrection shining through the garments of Jesus and Mary entering into the one praying before the image. The original picture is written on wood, in colors of the composition designated by artists as tempera. Its proportions are twenty-one inches in height and seventeen inches in width.

### **History**

By the time a merchant acquired the icon in Crete in 1497, it was already very old. It was likely created in the 12 or 1300s and had been venerated for many years. Some say he came by it honestly. Some say he rescued it by removing it from a church surely to be targeted and destroyed in time by the marauding Ottoman Turks striking from the sea. Some say he stole it. In whatever way he obtained it, he hid it among the possessions he was taking back to Rome. Sailing from Crete, a life-threatening storm came up. The sailors and passengers did not know the icon was on board, but they called out to Mary's aid. Against all odds they were spared; perhaps it was Our Lady's determination to get to Rome behind it.

Once in Rome, the merchant fell ill, called a friend, and directed that the icon be enshrined and revered in a church. The friend took it home where, upon seeing it, his wife decided she was unwilling to part with it, and she hung it in their home. Our Lady admonished the man in a dream. When he told his wife of the experience, she was angered by what she called his superstitious dream. "I'm a good person. Lots of people have pictures of Our Lady in their homes. It doesn't need to be in a church." Our Lady appeared again; she punished him for not doing her wishes. He got sick and died. So then, Our Lady appeared to their daughter: "Tell your mother and grandfather Mary of Perpetual Help wants this." The woman became frightened this time and told a neighbor who offered to take the icon for a while. Passing it off to her neighbor, the woman became deathly ill. Finally convinced, she acceded to Our Lady's wishes and was restored to health.



Our Lady appeared to the woman's daughter again instructing the exact location to enshrine the icon: St. Matthew's church on the Esquiline Hill. The Augustinian friars came to get it, solemnly transferring it to St. Matthew's, where it stayed 300 years. A tablet hanging next to icon for years told of the procession: "In this manner, the picture of the most glorious Virgin Mary was enshrined in the church of St. Matthew the Apostle, on the 27<sup>th</sup> of March, 1499, in the seventh year of the Pontificate of our most Holy Father and Lord in Christ, the Lord Pope Alexander VI." Our Lady seemed eager to make known the virtues of the image by completely curing a man paralyzed for some time as the image passed by the house where he lay during the procession. The icon was known by various names: Our Lady of St. Matthew, Our Lady of Never-failing Help, Our Lady of Ever-enduring Succor, and finally Our Mother of Perpetual Help. St. Matthew's became popular pilgrimage spot because of the icon.

Three hundred years later in 1798, Napoleon's French troops occupied Rome forcing Pius VI into exile in France. General Massena was named governor and, eyeing the valuable properties, ordered 30 churches to be destroyed, St. Matthew's among them. For the next 68 years St. Mary of Perpetual Help was silent; many assumed she had been destroyed with the church. But the Augustinian friars had secretly transferred her to St. Eusebius church and years later to St. Mary Posterula where the icon was hung over a small side altar since the main altar held the Madonna of Our Lady of Grace.

What happened next was beyond chance: Our Lady's hand was surely in it. Pope Pius IX invited the Redemptorist Order to set up a Mother House in Rome. The Redemptorists chose a vacant lot, coming to realize a former St. Matthew's had been there holding a famous icon. They built Headquarters and next to it a church near the foundation ruins of St. Matthew's dedicated to St. Alphonsus di Liguori, their founder. St. Alphonsus is a Doctor of the Church who was devoted to Mary.

One day after they moved in, a priest recalled an account of old shrines of Our Lady in Rome mentioning one used to be right there, but the icon was lost. Young Fr. Michael Marchi suddenly realized that when he was a boy and served Mass at St. Mary Posterula, an old priest named Augustine Orsini would focus Michael's attention on the icon at the side altar and say "Don't ever forget it, Michael. Our Lady used to hang at St. Matthew's for 300 years. Many, many miracles were worked for crowds of people that always came to pray before it." Our Lady had chosen that spot once before and was now arranging for the return.

The Redemptorist Fr. General told the story to Pius IX, who wrote to the Augustinians to surrender the icon under the condition that the Redemptorists offer another image of Our Lady or a good copy of the icon. Pius IX realized he had prayed before the icon when he was a small boy. The transfer was made January 19, 1866. On April 26 a grand procession through the Esquiline region commenced to enshrine the icon above the high altar in the church to St. Alphonsus, sometimes called the Marian Doctor of the Church!!

The procession pleased Our Lady; authenticated miracles resulted. The mother of a four-year-old boy dying of meningitis shouted, "Mother, cure my boy or take him to paradise!" when she held him at the window as the icon passed by. He was cured. The next day he toddled to the church to blow kisses at Our Lady, "Grazie! Grazie!" An eight-

year-old paralyzed girl recovered some mobility when the icon passed by. The next day, her mother took her to the church and beseeched Our Lady to complete the cure. The child was restored to full vigor and health. The altar is filled with abandoned crutches, canes, and thanksgiving offerings.

Pius IX visited shortly thereafter and kept a copy of the icon in his chapel, requesting his name be first on the list of the Archconfraternity of Our Lady of Perpetual Help. The next Pope, Leo XIII kept a copy on his desk so he would be reminded of Our Lady throughout the day. Pius X sent a copy to the Empress of Ethiopia granting indulgence to anyone repeating “Mother of Perpetual Help, pray for us.” Benedict XV had her picture over his chair of state in the throne room as though to point out who the true Queen is. Cardinals and bishops declared her to be their special patroness. Pius IX had told the Redemptorists in whose care she was placed: “Make her known.” In 1870 the Redemptorists began a mission in the Roxbury area of Boston as the first church of Our Lady of Perpetual Help in the United States. It was later elevated to Papal Basilica. The icon enshrined at the church in Roxbury was touched to the original, a practice repeated for other missions begun. Miracles are documented in association with the icon, giving ample testimony and proof of her favor with the portrait.

The United States takes credit for establishing Tuesday night devotions to Our Lady of Perpetual Help by Redemptorists at St. Alphonsus in St. Louis, MO.

***Meditation:*** Lord God, thank you for your servant Alphonsus Liguori who declared, “When the devil wishes to make himself master of the soul, he seeks to make it give up the devotion to Mary.” As he lay dying, St. Alphonsus’ last request was this: “Give me my Lady.” They placed a picture of Mary in his hands. He died at the stroke of noon the next day, the hour of the Angelus. He founded the Redemptorist Society of priests who preserved and keep the icon of Our Lady of Perpetual help in Rome. He is known as the Marian Doctor of the Church.



***Reflection:*** How has Mary provided consolation and comfort in my own life? How can I provide the same for others?

# Grounds

## Exterior Chapel Cross

The Triumphant Cross represents Christ's sacrifice atop an orb, the world. It proclaims Christ's triumph over world, Christ as *Salvator Mundi*, the Savior of the World.



***Meditation:*** Lord God, the Triumphant Cross gracing the Eucharistic Chapel gives us hope and reassurance. It proclaims Christ's triumph over the brokenness in the world. May we recall that no matter what troubles us, Jesus saves.

***Reflection:*** As we go about our daily lives, let us whisper a prayer when we pass by the chapel and see the cross, "O Sacrament Most Holy, O Sacrament divine, All praise and all thanksgiving, Be every moment thine." As the cross is so significantly displayed on our church, how do I also prominently witness to it in my own daily life?

## Tower Bells

The three bells were a gift from St. Mary's in Shawnee, Ohio, in Perry County in appreciation for the support Seton Parish had shown them. Cast in Baltimore, Maryland, in 1921, the bells were originally donated to St. Mary's by the Blair family. The bells are inscribed with names of the individuals who donated to purchase them for their building. St. Mary was a church for which Seton Parish provided some financial support. When the church closed, the parish gave the bells to Seton.



**Meditation:** *Lord God, through the generosity of others to whom we once offered a hand of help, we received these three bells. We are blessed to receive and preserve items that have been in your service elsewhere in other days.*

**Reflection:** *The Stations of the Cross in the sanctuary, the statue of Our Lady of the Rosary in the Marian chapel, and these bells all came to us from other places. They are all around 100 years old. Think of all the prayers offered by hundreds of people before them and hearing them. How can I also add to that foundation of faith laid so strongly by those who have gone before?*

## Christ's Sacred Heart Blessing Statue

This statue came from the grounds of a former local religious community that was disbanded. It previously stood on the site of the Eucharistic Chapel at Seton and now stands outside the parish activity center. It serves as a reminder of the special part the activity center played in our parish renovation and Christ's continued blessing upon the life of our parish.



**Meditation:** *Lord Jesus, when you were transfigured, you shone in the glory of God and your clothes became brighter than any fuller could have bleached them. “The Transfiguration is a change in Jesus’ appearance—the brightness and the beauty of the spiritual realities in Jesus came to the surface. The disciples could see for a moment what was within Jesus all the time.” Help us, O God, to see you as the light you are. Tongues of fire transformed your faithful disciples who, through your Holy Spirit, then carried that light throughout the world.*

*--quote from The Little Black Book, March 1, 2021, Bishop Ken Untener  
Jesus’ Sacred Heart recognizes the great love for us that motivated all Jesus’ actions and bestows abundant blessings.*

**Reflection:** *When asked how she dealt with difficult people, St. Teresa of Calcutta is said to have answered, “I think, ‘My Jesus, what an interesting disguise you are wearing today.’” She was looking for the light of Jesus that is within each of us and that may sometimes be hard to find. How can I offer heartfelt love when I feel least loving? How can my life be a blessing to others?*

## St. Elizabeth Ann Seton Shrine

The Mother Seton Teaching the Children statue was commissioned for the June 29, 2003, 25<sup>th</sup> anniversary celebration of the founding of Seton Parish.



**Meditation:** *Lord God, you sent your humble servant Elizabeth Ann Seton into the world foreseeing the good she would do to spread your kingdom through the education of children. May our parish do whatever we can to do likewise for our children through loving homes, solid classes, good teachers, and exemplary leaders.*

**Reflection:** *St. Elizabeth kept her heart open to hear God and lived out his kingdom work. How can I do likewise?*

## Appendix of Saints in the stained glass in the cupola (clockwise)

Mary Resurrected Jesus St. Joseph	Chosen by God to be the Christ Bearer, Mother of Jesus “I AM the Resurrection and the Life.” Chosen by God as foster father to Jesus, Husband of Mary
St. Luke	Evangelist; Greek physician from Antioch in ancient Syria; Gentile convert; traveled some with Paul
St. John St. Paul	Evangelist; Apostle; Jesus entrusted the care of his Mother to him Apostle to the Gentiles; Authored 13 of the 27 New Testament books as letters; Established several churches; Martyr
St. Elizabeth Ann Seton	Our patroness; Widow, Mother of five; Founded first Catholic schools in America; First canonized saint born in America
St. John Neumann	Left his native Germany to be ordained in America; Joined the Redemptorists; Developed diocesan schools; Heard confessions in six languages to accommodate immigrants; Bishop of Philadelphia
St. Kateri Tekakwitha	Patron of Native Americans, Ecology, and Exiles; First Native American saint, “Lily of the Mohawks”
St. Francis Xavier	Co-Founder of the Society of Jesus (Jesuits); Patron of Catholic Missions
St. Catherine of Siena St. Vincent de Paul	Doctor of the Church; Patron of those ridiculed for their faith Known as the Apostle to the Poor; Seton has an active chapter
St. Josephine Bakhita	Sudanese slave sold or given away at least a dozen times in the late 1800s; Freed and took vows in Italy; Patron of Sudan; died in 1947
St. Cecilia St. Juan Diego	Patron of Musicians; Martyred for preaching her faith Patron of Indigenous People; Our Lady of Guadalupe revealed herself to him
St. Andrew Kim Taegon	Patron of Korean clergy as first Korean priest; Martyred for his faith
St. Francis of Assisi St. Therese of Lisieux	Patron of Animals and the Environment Doctor of the Church; Patron of the Missions; Author of <i>The Little Way</i>
St. Martin de Porres St. Katherine Drexel	Patron of People of Mixed Race; Lay Dominican in Peru; Healer Patron of Social Justice; Founded schools for African and Native Americans, including Xavier University; Second canonized saint born in America
St. André Bessette	Doorkeeper and Lay Brother of the Congregation of Holy Cross in Montreal; Renowned humble Healer
St. Teresa of Calcutta St. Matthew St. Mark	Mother Teresa; Missionary to the poor, sick, and dying in Calcutta Evangelist; Apostle; Formerly a tax collector; Martyr Evangelist; Disciple of Jesus; Scribe for St. Peter; Martyr

**Thomas Aquinas and Teresa of Avila** grace the windows of the Eucharistic Chapel as two saints whose deep relationship with God is well documented through their writing. As the chapel is a place for quiet prayer to nourish our souls in the presence of the Eucharist, they are fitting companions.

St. Teresa of Avila in Spain is the first woman to be declared a Doctor of the Church for her exquisite writing and teaching on prayer. A Carmelite nun, St. Teresa had a very difficult time early on in coming to meaningful prayer, for she spent much time focused on her own flaws and on the world where her reputation meant much to her. Serious illness all but put an end to her prayer, but she realized the interior battles could be overcome with “intimate sharing between friends, taking time to be alone with Him who we know loves us.” She began to reform her order that had for too long been lax about their work and soon had postulants clamoring to enter her reformed convents. Her perhaps most famous book is *Interior Castle* about union with God.

St. Thomas Aquinas was discouraged from entering the Dominican Order. When he at last persisted, he completed his studies and taught. He was so quiet that fellow students considered him “a dumb ox.” His mentor knew better and claimed his words would one day bellow throughout the world. His *Summa Theologica* has done just that as a superlative work on theology that he himself said “ought not only to teach the proficient, but also to instruct beginners.” St. Thomas is also a Doctor of the Church. The sun medallion on his robe represents God, who enlightened all his work. After writing about the Eucharist, St. Thomas entered into a great ecstasy. He then heard a voice from the crucifix on the altar say: “Thou hast written well of me, Thomas; what reward wilt thou have?” St. Thomas’ reply was: “*Non nisi Te, Domine. Non nisi Te.* (Nothing but you, Lord. Nothing but you).”

Catholic.org>saints

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Compiled by Debbie Clegg and Luke Woods  
Photographs by Aaron Christy