

*Religious
Artworks
in
St. Mary's
Cathedral
of the
Immaculate
Conception*



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of the Immaculate Conception

Portland, Oregon

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*A
Description
of the
Lives of the
Saints & Blesseds
and
Symbols
of the
Stained Glass Windows
in the Nave*

Debora Coombs, artist

*Cummings Studios,
fabricators*

St. Joseph

(left side, near the Blessed Sacrament Chapel)

A few years prior to the writing of this icon, a woman approached Archbishop Vlazny and observed that the Cathedral lacked an image of St. Joseph. Though he observed that Joseph appears in the Millennium icon, the Archbishop saw her point. He set about, first securing a donor, then an artist.

Br. Claude had had an idea for an icon of St. Joseph in the back of his mind for quite some time, so he jumped at the chance to express it when called upon by the Archbishop in 2003.

If Our Lady of Perpetual Help is an icon of the Passion of Christ from the maternal perspective, the St. Joseph icon is a foreshadowing of the Resurrection. The child Jesus jumps into his Mother's arms for protection, but is leaping out of the arms of Joseph in a joyful lunge toward his Father in heaven. The white of the garments is the traditional color in which to depict the Heavenly Father, the Lord God Sabbath. White linen was also worn for worship in the Temple in Jerusalem. One can imagine the Holy family returning from a festival, and the child Jesus jubilating at the memory of the beauty of both the Temple and its liturgy and music.

A happy coincidence was the fact that the donor's last name happened to be Bianco, which is Italian for 'white'. The image was completed and blessed in March, 2005.

Our Lady of Perpetual Help (right alcove, east wall)

The original Byzantine icon of Our Lady of Perpetual Help was brought from Crete to Rome in 1495. It is now housed in the Redemptorist church of Santa Alfonso. A copy of this image has been venerated at St. Mary's Cathedral for most of its history. In the mid 1990's, during the time of the Cathedral's restoration and renovation under Archbishop Levada, Br. Claude Lane, OSB of Mount Angel Abbey was asked to write a new image to replace one that had been vandalized.

This icon is well known in the Eastern Churches, but under the title "Our Lady of the Passion". According to legend, the child Jesus is out playing one day when two angels, Gabriel and Michael, appear to him holding the instruments of the passion, foreshadowing his painful death. The terrified boy runs away and jumps into the arms of his mother; one of his sandals becoming unfastened in transit. Jesus' gaze is still turned in the direction of the fearful vision.

It is traditional for this icon to depict the Virgin veiled in a deep blue-black color, though ordinarily she is shown in brown-maroon. Our Lady's married status is indicated by the striped turban she wears under the veil. Young Christ is seen in an ordinary white "play" tunic, but his impending passion is hinted at by the red sash around his waist. His kingship, and final victory over death, is symbolized by the golden outer garment wrapped around his legs. The 23 carat gold background indicates that what we are seeing is being shown from heaven, or eternity since gold is impervious to change or corruption.

EAST I

Starting at Baptismal Font, facing altar, first window is to your right (near choir steps).

BLESSED JUNIPERO SERRA 1713-1784 **SAINT ROSE PHILIPPINE DUCHESNE 1769-1852**

Blessed Junipero Serra, was a Franciscan best known for founding nine California missions during the 18th century. A learned philosopher and theologian, Fra Junipero Serra taught at the University of Padua until the age of 37 when he set out for the New World. He dedicated the rest of his life to ministering to the Indians who suffered at the hands of the Spanish military. Serra believed that the conversion of the Indians to Christianity was their only possible salvation. He baptized over 6,000 people and confirmed 5,000. At his beatification ceremony in 1988, Pope John Paul II described Junipero Serra as "a shining example of Christian virtue and the missionary spirit."

Saint Rose Philippine Duchesne, was born in Grenoble, France. She was the daughter of a wealthy merchant. Despite the objections of her parents, she joined the Visitation Nuns. When they were expelled from France, she returned home to minister to the sick and to teach. After peaceful relations were established between the state and Church, she attempted to rebuild the convent but was unsuccessful. She persuaded Mother Madeleine Sophie Barat to accept the convent for her recently founded Society of the Sacred Heart. Philippine then became a postulant in that society. In 1818, she founded the first American Sacred Heart House near St. Louis, Missouri and started the first free school west of the Mississippi. The community eventually flourished and she was allowed to resign as head of the American branch of the Society. At the age of seventy-one she began a school for Indians at the request of Jesuit Father De Smet. Mother Duchesne played a major part in the spread of devotion to the Sacred Heart on three continents—North America, New Zealand and Australia.

In this window, Saint Philippine's portrait is simply bordered with an austere and simple frame that befits her life of hardship and trials. Blessed Junipero Serra is shown surrounded by 18th century turned spindle molding. Native American patterns combined with decorative building elements from the Iberian Baroque style of architecture can be found in the borders of the window. To Serra's right is the mission church. A symbol for the Eucharist taken from the stained glass window in the Blessed Sacrament chapel is below Serra. This is included as a tribute to the work of all the Saints and Blesseds in building up the body of Christ that is the People of God in the Americas.

~Clerestory Window~

(small window above larger window)

RECONCILIATION is the Sacrament of Healing for a rift between a person and God, through a priest, in the name of the community. It is symbolized as a heart, surmounted by an equal cross in a perfect circle. Christ calls for a conversion of the heart to return our hearts to God.

EAST II

SAINT FRANCES XAVIER CABRINI 1850-1917
BLESSED MARIE-ROSE DUROCHER 1811-1849
BLESSED ANDRE BESSETTE 1845-1937

Mother Frances Xavier Cabrini, foundress of the Missionary Sisters of the Sacred Heart, crossed the seas more than 30 times, founding institutions across the Americas and Europe. She came first to New York in 1889 to bring care for the Italian immigrants there. Between 1876 and 1914 almost 18 million Italians (more than half the population) left their economically troubled homeland to become expatriated to other parts of Europe and to the Americas. Mainly unskilled, they took manual and construction work in the United States for very poor wages. By the time of her death, Mother Cabrini established more than fifty hospitals, schools, orphanages, convents and other foundations. She became an American citizen in 1909 and was canonized by Pope Pius XII in 1946. Mother Cabrini was the first American citizen to become a saint. Pope Pius XII named her patroness of immigrants in 1950.

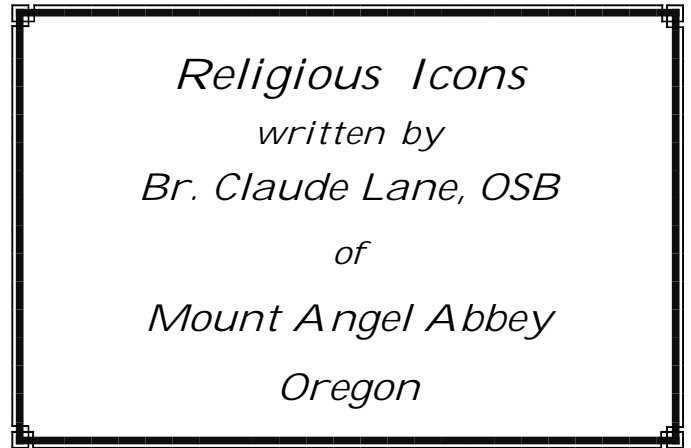
Blessed Marie-Rose Durocher, foundress of the Sisters of the Holy Names of Jesus and Mary, was a firm believer in the power of women to shape the moral fiber of a nation. She founded the first Canadian parish Sodality for young women and was later invited by her Bishop to found a new religious congregation dedicated to Christian education. She began this work in Longueuil, Quebec and the foundation flourished despite great poverty, trials and misunderstandings. The Sisters of the Holy Names have taught in many schools in Oregon and Washington including the Cathedral School. They are known for their role in bringing about the historic Supreme Court decision (*Pierce vs. Society of Sisters*) that established the right to private schools in the United States.

Blessed Andre Bessette was a Canadian Holy Cross brother who had a special devotion to St. Joseph, spouse of Mary and the patron of the laboring man. He wanted to build a church in St. Joseph's honor. This frail, little man, doorkeeper and barber at the College of Notre Dame in Montreal was sixty years old when the first chapel was blessed in 1904. From this tiny mustard seed nurtured by Brother Andre's constant and unwavering faith, grew the great Basilica, which today rises majestically above the city of Montreal.

The imagery in this window is inspired by European furniture and carving, fitting for an Italian and two Canadians of French descent. A map of the Americas, showing the paths and places of work of all the Saints and the Blesseds, is shown in this window.

~Clerestory Window~

EUCCHARIST is a Sacrament of Initiation, the real presence of Jesus Christ, and the greatest sign of our unity in faith. It is symbolized by the chalice. The form of this chalice mirrors exactly the one seen in the Blessed Sacrament window and is of perfect balance and proportion.



Millennium Icon of the Nativity
(right side, near the choir organ)

In 1999 Archbishop Vlazny commissioned Br. Claude to write an image to celebrate and commemorate the third millennium of the Lord's Incarnation.

Starting with the traditional icon of the Nativity, he moved the time up a few hours. Joseph is no longer seated outside the cave, being tempted by the Devil disguised as a shepherd, but is found inside, where we see him raise his hand in a sign which means "Truly, this is the Son of God." Likewise, the midwives have departed, but have left behind the tub they had bathed the infant Christ in as a reminder to us of our baptism.

The Virgin Mary is depicted wearing an intense red garment suggesting the passion that is associated with childbirth. The blue and gold striped birthing bed refers to the "breaking of the waters". The flow of blood and water at Christ's birth foreshadows the blood pouring forth from his side at the Crucifixion.

The cave at Bethlehem, too is a deliberate foreshadowing of the Lord's tomb. Hence, the manger resembles a sarcophagus, while the swaddling cloths recall burial bands. Just as the women found an angel in the Lord's empty tomb, so a winged Sarah hovers above "beholding the face of God".

It depicts great and powerful figures, all waiting for the promised Messiah. In the background is Abraham, patriarch and father of the Jewish people. In front is King David, playing his psalms. And below are the three Magi whose search led them to Bethlehem. The three angels at the top of the panel are once again linked with those in the other panels singing the Litany of Mary.

The **eighth panel** shows Mary holding the body of her son after his death on the cross. Below are three vessels used for anointing and embalming: a basin, an amphora and an ampula. The skull symbolized a place of burial. Above is the image of a priest celebrating the sacrifice of the Mass, the unbloody reenactment of the death of Mary's son on the cross.

The **ninth and last panel** shows Mary's assumption into heaven. Note the roses, a theme in the early Cathedral which has been carried through in the restoration.

Shortly after the paintings were completed, Emil Jacques was directed to add more clothing to St. Jerome and to modify his rendering of the naked Christ Child as well as his version of Adam and Eve in the garden of Eden. In 1961 the murals were given a light wash to tone down their brilliance and match them with the overall atmosphere of the church at that time. As part of the restoration the murals were refurbished by the Lucas Conservation Laboratory of Vancouver, Washington. Elizabeth Osiak assisted Troy Lucas in cleaning and repairing the surfaces of the murals.

EAST III

SAINT ROSE OF LIMA 1586-1617
SAINT MARTIN DE PORRES 1579-1639
SAINT TURIBIUS DE MOGROVEJO 1538-1606
SAINT JOHN MACIAS 1585-1645

The window that celebrates the people of South America and their many Saints contains portraits of Saint Rose of Lima, Patroness of the Americas, Archbishop Turibius de Mogrovejo and two beloved Dominican brothers, Saint Martin de Porres and Saint John Macias.

The first native born saint of the New World, Isabel de Santa Marie de Flores, was born in Lima, Peru in 1586. She took the name **Rose** when Archbishop Turibius confirmed her. Constant prayer and the practice of extreme penance and mortification characterized her life. Much of her time was spent growing flowers and doing needlework to support her family and this is echoed in the window. She is the patroness of South America.

Saint Turibius De Mogrovejo was a man of intellect and social standing, a brilliant scholar and lawyer. He had been chief judge of the ecclesiastical court of the Inquisition at Granada, Spain. Despite his objections and the fact that he was a layman, he was named Archbishop of Lima, Peru and then ordained and consecrated. He is known for defending the rights of the Indians and founding many churches, schools, hospitals and the first seminary in the New World. He traveled his vast diocese of more than 400 miles on foot, learning countless native languages and dialects.

Saint John Macias, a Dominican lay brother, known during his lifetime as "Father of the Poor," was a long-standing friend and companion of Saint Martin de Porres. He became known for his austerities and miracles. St. John Macias attracted the poor and the sick of Lima and ministered to them spiritually and physically.

Saint Martin de Porres, another Dominican lay brother, is shown carrying the basket from which he dispensed food and articles to the poor and needy. It is said that St. Martin's basket was never empty though he continually gave away all that he had. Named "Patron of Social Justice," Saint Martin made no distinction between Indian, Spaniard and African in the distribution of alms. In his own lineage he had the blood of all three.

The patterns in this window are inspired by traditional Peruvian textiles. Bouquets of native flowers rest above the portraits with thorns (a symbol for Saint Rose and the Passion) and the white roses of the Blessed Mother.

~Clerestory Window~

HOLY ORDERS is a Sacrament by which the Church ordains men to ministry. The miter is the symbol of the bishop who confers this sacrament. Holy Orders includes three degrees: bishops, priests and deacons.

EAST IV

BLESSED DAMIEN DE VEUSTER 1840-1889

The window closest to the altar on the east facade celebrates **Father Damien de Veuster**. It also serves as a symbol of healing and hope for those without faith, and those who are forgotten or ostracized the world over.

Father Damien was a Belgian priest. After serving eight years as a missionary in Hawaii he devoted the rest of his life to alleviating the misery and sufferings of the victims of leprosy who were forcibly gathered onto the Kalaupapa peninsula on the island of Molokai.

For ten of the sixteen years that Father Damien served the settlement of Kalaupapa, he was their only priest. He tended the sick, buried the dead, built homes, administered the sacraments and besieged the health authorities and his own superiors for better living conditions and medical facilities. Father Damien built chapels, founded orphanages and formed religious groups to counter the licentiousness and lawlessness that he found among these abandoned people.

Father Damien's work on the island of Molokai was indeed heroic. He had the courage to go where others feared to tread. He was dedicated to the Catholic faith, to "his beloved lepers" and to the island that became his home.

In celebration of the traditions and culture of Hawaii, this stained glass window contains patterns inspired by Polynesian carvings (which were first brought to Molokai around 650 AD). You will also find designs of tapa cloth, a fabric made from the pounded bars of wauke (paper mulberry) used to make clothes and bedding. Father Damien is shown seated beneath the hala (banyan) tree under which he slept for several weeks, since no shelter had been provided for him on Molokai. His portrait is flanked by bouquets of native flower and plants, including hibiscus, Hawaii's national flower, and leaves of the taro, once the staple food crop of the islands.

To the right of Father Damien's portrait are O'O' birds, the honeyeaters. These O'O Moho nobilis, the princes of Hawaiian plumage birds, provided the feathers used to make traditional capes and headdresses.

~Clerestory Window~

ANOINTING OF THE SICK is a sacrament given to people who are sick or weakened by illness and persons who are in danger of death. A priest anoints these individuals with oil and through prayer the whole Church commends those who are ill to the Lord. It is symbolized by a droplet and a container of oil. The perfectly circular base of the bottle forms a sphere which is passing over a horizontal line, between heaven and earth. All the other sacraments are clearly visible as if gathering the life of the sick person together at one point.

Redemption. Below the child's feet is the Book of Gospels.

The Bronze corpus of the **CRUCIFIX** under the central mural is the work of the world renowned French sculptor, Lambert-Rucki. Former Portland Archbishop Robert J. Dwyer, who personally knew the artist, purchased the corpus in Paris and presented it to the Cathedral as a gift. Lambert-Rucki based the design of the corpus on twelfth century wood carvings found in southern France. These carvings emphasized the emaciated body of Christ. The cross holding the corpus is the work of Norbert Sorger from Vancouver, Washington.

The **sixth panel** is the counterpart to the fourth. It portrays a collection of holy men who chose to follow Mary's son. At the lower end is St. Jerome, hermit and one of the Latin Fathers. He is shown contemplating a skull, a symbol of death. Above Jerome is the scholar St. Thomas Aquinas in his black and white Dominican habit. Above him to the left are St. George with his soldier's armor; St. Dominic to whom is ascribed the popular devotion of the Rosary; St. Edward, shown with a dove because he was styled the King of Peace; and St. John Viand, the Cure of Ars and patron of parish priests. The dominant figure in the panel is the chief of the apostles, St. Peter, holding the keys of authority. St. Sebastian is the young man holding the arrows which describe the manner of his death. Finally, there is the great apostle of Ireland, St. Patrick. The three angels at the top of the panel are holding the rosary, the mystical rose and the ark of the convent; once again images from the Litany of Mary.

As the sixth panel is a counter point to the fourth, so is the **seventh panel** a counterpoint to the third.

The **third panel** points out that Mary's son is not the exclusive property of the great, but that he brought a message of hope to those in the simpler walks of life. At the bottom of the panel and to the right are two shepherds to whom the birth of the Messiah was first revealed. To the left is the simple mother with her child. Above is the working man in overalls with his wife by his side. At the very top of the panel are three angel musicians that artistically link together four of the nine panels. The angels in these four panels are singing the Litany of Mary.

The **fourth panel** depicts a collection of holy women influenced by Mary and her son. At the foot of the panel is the figure of Mary Magdalene in scarlet garments. Above her is the virgin martyr, St. Agnes. The lamb next to Agnes is a symbol of innocent sacrifice. Close to Agnes is St. Genevieve, the child shepherdess. Above and to the right is Queen Elizabeth of Hungary. Over her shoulder is St. Lucy, early martyr. At her elbow is the maid of Orleans, St. Joan of Arc. Occupying the center of the gathering is the great scholar and theologian, St. Theresa of Avila. At her right is St. Perpetua with her infant, typifying motherhood. Above her is St. Cecilia, patroness of musicians, shown with a harp. The three angels at the top of the panel are holding the "Mirror of Justice", the "Tower of David, and the Morning Star, all titles from the Litany of Mary, which they are singing.

The **fifth and central panel** represents the glorified Queen of Heaven in royal robes with angels in worshipful attitude holding her crown. She presents her child to the world and holds his hands in a gesture that presages the cross, proclaiming his mission and her share in the

WEST I

SAINT JOHN NEUMANN 1811-1860

SAINT ELIZABETH ANN SETON 1774-1821

This window serves as a celebration of all those who work in education and contains portraits of Bishop John Neumann and Elizabeth Ann Seton.

A native-born New Yorker, **Elizabeth Ann Seton**, was known for her charity as a married woman. During those years, and while she was still a Protestant, she was a founding member of the Society for the Relief of Poor Widows with Small Children. She herself was widowed at the age of twenty-nine with five small children. She converted to Catholicism and founded the Sisters of Charity in 1809 at Emmitsburg, Maryland. In 1810, she opened the first free Catholic school for girls staffed by religious women in the United States. The first pupils were day students from the Emmitsburg area. Saint Joseph's Academy opened the same year with five boarding pupils. She died in Emmitsburg on January 4, 1821, and is the first native-born United States citizen to be canonized by the Roman Catholic Church. Saint Elizabeth Ann Seton is a pioneer in free Catholic education and may be considered a patron of Catholic schools in the United States.

Bohemian born, **John Neumann**, was attracted to religious life at an early age and entered the diocesan seminary. Unable to be ordained because of a surplus of priests, he went to the United States and was ordained in New York. Four years later, he joined a newly established branch of the Redemptorists in Pittsburgh. He was consecrated Bishop of Philadelphia in 1852, 30 years after Mother Seton's death. A speaker of at least eight modern languages, Bishop Neumann continued building upon the foundations that Mother Seton laid, expanding to include immigrants of many different nationalities. He reorganized his diocese inaugurating a widespread program of new church and school buildings. A scholar, he wrote extensively and published two catechisms used throughout the United States for several decades. He was the first American male saint.

Education is represented in this window by the young tree, symbol of growth and potential. Mother Seton and Bishop Neumann laid out the branches of a system that would later flourish and blossom. European classical architecture was the inspiration for the pattern. At the base of the window, classical columns surround serial views of two trees. At the top, the columns reach heavenward before the solid structure representing the buildings. A version of the symbol for the Eucharist in the new stained glass window in the Blessed Sacrament chapel is included in this window. This serves to remind us that the work of all the Saints and the Blessed contributes to the building of the Body of Christ, which is the People of God in the Americas.

~Clerestory Window~

THE CHURCH is represented by the classical pillars. These create an opening which the person passes through in the Sacrament of Baptism.

WEST II

BLESSED KATERI TEKAKWITHA 1656-1680

SAINT JOHN DE BREBEUF 1595-1649

SAINT ISAAC JOGUES 1607-1646

Blessed Kateri Tekakwitha was called “Thaumaturge” or “Healer of the New World” by Father Chauchetiere, the priest who had been her spiritual advisor during her brief life. Native American Catholics of all nations and tribes dearly love blessed Kateri, known today as the “Lily of the Mohawks”.

Daughter of a Mohawk Chief and Christian Algonquin mother, both of whom died in a smallpox epidemic when she was only four years old, Kateri nevertheless was introduced to the spirit of Christianity during this short time. As a member of the Iroquois Nation, Kateri was well cared for by her relatives but she had no further contact with Christianity until her teens when she was converted by a Jesuit priest-missionary. Choosing Christianity meant losing the support of her village and her family. Fearing for her life, she fled her native village and traveled 200 miles to Saulte Ste. Marie near Montreal. She took a vow of chastity and lived a life of austerity and holiness.

It is said that the blood of martyrs is the seed of saints. **Isaac Jogues** and **John de Brebeuf** were among the eight Jesuits martyred by the Mohawks between 1642 and 1649. They converted many among the Hurons and established a central bureau for missions, a hospital, fort and cemetery at Sainte Marie near Quebec. They undertook arduous expeditions to meet other tribes such as the Ojibway and Tobacco people though they were rarely received with favor. Saint Isaac Jogues had ministered in secret to the Mohawk people while held as their captive. His work prepared the ground for Blessed Kateri’s life as a Christian several years later.

Saint Isaac and Saint John are shown flanking Blessed Kateri in this stained glass window. The portraits are framed with patterns inspired by Native quill work and adorned with lilies native to North America. The patterning in the borders is mainly Lakota, a tribute to the groundbreaking work done on the Pine Ridge Reservation, South Dakota where pastors and Lakota elders spent many months in dialogue seeking unity between Church and native religion. Beneath Blessed Kateri is the Great Tree of Peace, symbol of the protection of the Hau de no sau nee or Iroquois Confederacy, Kateri’s own people. Emblazoned upon the tree is the emblem of the Tekakwitha conference whose participants give thanks for the example and inspiration of Blessed Kateri’s life.

~Clerestory Window~

CONFIRMATION is a sacrament that completes initiation. It is conferred only once by a bishop with the laying on of hands and anointing with oil. We receive God’s Holy Spirit which enables us to share our faith. It is symbolized by the form of dove’s wings intertwined with the Holy Spirit and three white roses, symbols of the Catholic Community of Portland. This welcoming image can be seen in the transom above the East door of the Cathedral.



The Murals on the apse walls date to the 1930’s. They were painted between 1930 and 1936 by Flemish artist Emil Jacques who at that time was Dean of the School of Fine Arts at the University of Notre Dame. The murals were painted on canvas which was then attached to the walls. The nine panels give a panorama of Mary’s life and influence.

Looking from left to right, the **first panel** contains two scenes. The lower portion portrays the original sin of Adam and Eve. Our first parents are hiding their shame behind broken rocks and autumn foliage. Adam consoles Eve with the promise of a redeemer. Above is the Virgin Mary exalted in her shining robe and blue mantel with twelve stars encircling her head as she is portrayed in the Book of Revelation.

In the **second panel** the archangel Gabriel declares to Mary that she is to conceive by the Holy Spirit. Mary kneels among the lilies that symbolize her purity. The Holy Spirit is present in the form of a white dove.

TRANSEPT STAINED GLASS WINDOWS

The historical stained glass windows in the transepts are from the earlier cathedral built in 1885 and removed when that building was demolished after the great flood in 1894. They may even date back to an earlier cathedral from the 1870's. After having served in the present church for seventy years, these windows were restored by Cummings Stained Glass Studio of North Adams, Massachusetts. Now that the side balconies have been removed, these two windows occupy places of prominence and are much more visible.

At the top of the **left transept window** are images of the four evangelists. Above each head is their traditional symbol. A winged man for Matthew a lion for Mark, an ox for Luke, and an eagle for John. At the lower left is the image of Mary, the mother of the Word of God. At the lower right is St. Jerome who translated the gospels from their original languages into Latin.

Depicted in the **right transept window** are St. Patrick, the Blessed Virgin Mary, St. Brigid and St. Dominic. At the lower left is the image of a woman and child.



The marble statues of the Sacred Heart and Mary against the north walls of both transepts were carved in Switzerland and brought to the earlier Third and Stark Cathedral by Benedictine monks, who later founded Mount Angel Abbey.

WEST III

SAINT PETER CLAVER 1581-1654 **SAINT KATHARINE DREXEL 1858-1955**

This window celebrates freedom and equality for African Americans and all others who have been subject to a history of subjugation and racial injustice. It pays tribute to the lives and work of **Saint Katharine Drexel** and **Saint Peter Claver**.

The slave trade had been established in the Americas for almost 100 years when **Peter Claver**, appalled to witness such cruelty, declared himself “the slave of the Negro forever”. Known after his death as the “Patron of the Black Missions,” the Spaniard Peter Claver brought food, comfort and medicines to those who survived the appalling conditions of the ocean crossings and were held in sheds or clearing houses. St. Peter worked for more than forty years in Cartagena, (now Colombia) during the 17th Century. He was nearing the end of his ministry when in 1639 Pope Urban VIII published his bull (papal letter) condemning slave traffic. Almost 300 years later there were still severe injustices and a great deal of work for Mother Drexel to do.

Wealthy and well educated, **Katharine Drexel** gave her fortune and then her life in the service of the underprivileged. In February 1891, barely six weeks after the infamous massacre at Wounded Knee, Katharine Drexel became the first religious sister in the institution she founded. When she received the black veil as the first Sister of the Blessed Sacrament for Indian and Colored People, Katharine added a fourth vow to the customary three, “To be the mother and servant of the Indian and Negro races according to the rule of the Sisters of the Blessed Sacrament; and not to undertake any work which would lead to the neglect or abandonment of the Indian and colored races”. By 1942 Mother Drexel had established a system of black Catholic schools in thirteen states, with thirty convents, forty mission centers and twenty-three rural schools. Pope John Paul II canonized her to sainthood on October 1, 2000.

The borders and patterns in this window are inspired by West African weaving and printed textiles. There are bouquets of African flowers above the portraits of Mother Drexel and Saint Peter Claver. In the center, the baptismal vessel (same as in the Baptistry window) acknowledges Africa as the cradle of civilization. In the background is a sugarcane plantation shown as the sun goes down upon slavery. The Holy Spirit shines brightly against the lush green foliage of the sugarcane. A map of Africa is below in a frame with bindings to remind us of the containment of her people.

~Clerestory Window~

BAPTISM is the first sacrament A person is blessed with water and oil, in the name of “The Father, Son and Holy Spirit”. It is the beginning of the Christian life, the gateway to life in the Spirit and the door which gives access to the other sacraments. The vessel and flame contains an intricate geometric pattern that symbolizes the Tree of Life, the sign of the living Christ.

WEST IV

SAINT JUAN DIEGO 1474-1548

The Virgin of Guadalupe is the subject of love and veneration of Catholics all over the world. She appeared to **Juan Diego** in December 1531 at the top of Tepeyac Hill just outside Mexico City.

The Blessed Virgin appeared to Juan Diego in native costume and spoke in his native Nahuati (Aztec) language. She revealed herself as “Ever Virgin Holy Mary Tecuatlaxopeuch” which the Spaniards identified in the similarly pronounced “Guadalupe”--the patron saint of their home province.

The Virgin Mary appeared to Blessed Juan Diego several times to request that a sanctuary be built for her on Tepeyac Hill. When the Bishop of Mexico was petitioned, he requested proof of the authenticity of the apparitions. The Virgin instructed Juan Diego to gather flowers from the top of the hill that was usually barren except for thistles, thorns and cactus. When Juan Diego found many different flowers, he gathered them into his cloak to give to the Virgin. The Virgin placed them back in Juan Diego’s lap and told him to take them to the Bishop as a sign.

Those who tried to take the flowers from him during his journey discovered they could not for they seemed to be embroidered on his mantle. However, when Juan Diego unfolded his mantle before the Bishop, the roses tumbled out and the image of the Blessed Virgin Mary appeared on the cloth and became fixed on it.

This stained glass window serves as a key to the others in the nave. In the center panel we perceive, as Juan Diego did, an apparition of the Blessed Virgin, whose unseen presence is shown in the other seven windows. A single embroidered rose presented against the equal-armed cross can be seen throughout the cathedral in its furnishings and decoration. The pattern of the textile here is Mexican.

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All of the nave windows in St. Mary’s Cathedral have equal-armed crosses expressed in the pattern and texture that is each window’s signature. In the “heavens” of each window the white flame is representative of the Holy Spirit while the blue is symbolic of the Virgin Mary.

~Clerestory Window~

MATRIMONY is the sacrament in which a man and woman are united as husband and wife. They are called to be visible signs of the union that exists between Jesus Christ and his Church. It is portrayed as two of the linked rings of the Trinity. The third ring (underneath the other two in blue) reminds us of the invisible presence of the Trinity (Father, Son & Holy Spirit), ever present, supporting our earthly unions.

NARTHEX DOORS (Art Glass wall) The new Narthex doors welcome worshipers into the nave. The glass etching with its subtle symbolism of the Seven Sacraments is the work of Debora Coombs. The glass wall also allows the narthex to double as a crying room for infants.

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**THE BAPTISTERY SCREEN**, placed as it is between the vestibule and nave provides literally and architecturally the ‘way in’ to the church.

Symbols: Each glass panel incorporates all the symbols of the Seven Sacraments with one main Sacrament central and the others surrounding it enclosed in rings.

(Standing at the Baptismal Font facing away from the altar)

Left East door: Reconciliation (heart with cross)

Left West door: Holy Orders (miter)

Left panel: Confirmation (dove wings with three roses)

Center panel: Baptism (vessel and flame)

Right panel: Eucharist (chalice)

Right East door: Anointing of the Sick (bottle with flame)

Right West door: Marriage (intertwined rings)

The lower partition of glass is etched to represent water. Each person passes through the water like the Israelites through the Red Sea and, likewise, each Christian passes through the waters of Baptism. On the other side of the Narthex wall, we move from plain etched glass to a church full of color.

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EUCCHARISTIC CHAPEL

(To the left of the Main Altar)

The large stained glass Window was built by the Cummings Stained Glass Studio of North America of North Adams, Massachusetts. Subtly present in the design are many Eucharistic symbols and themes: The host; the chalice; the seating design of the church to represent the mystical body of Christ; the twelve spheres of opalescent glass (apostles) surrounding the central Christ to symbolize the Last Supper; the Ichthus or vesica/pisces (fish) form which is a symbol of Christ from the earliest Christian times. Many persons, each with a different background and perspective, will view the window, and various subjective interpretations of the link between God and man, the link between the divine and the human will emerge.

ART GLASS DOME

The dome in the center of the apse ceiling (over the Archbishop’s chair) was constructed for the 1926 Cathedral by the Povey brothers and restored in 1996 by Glasscraft of Hillsboro.