

St. Paul's
NYC



Tour of Church of St.
Paul the Apostle, NYC

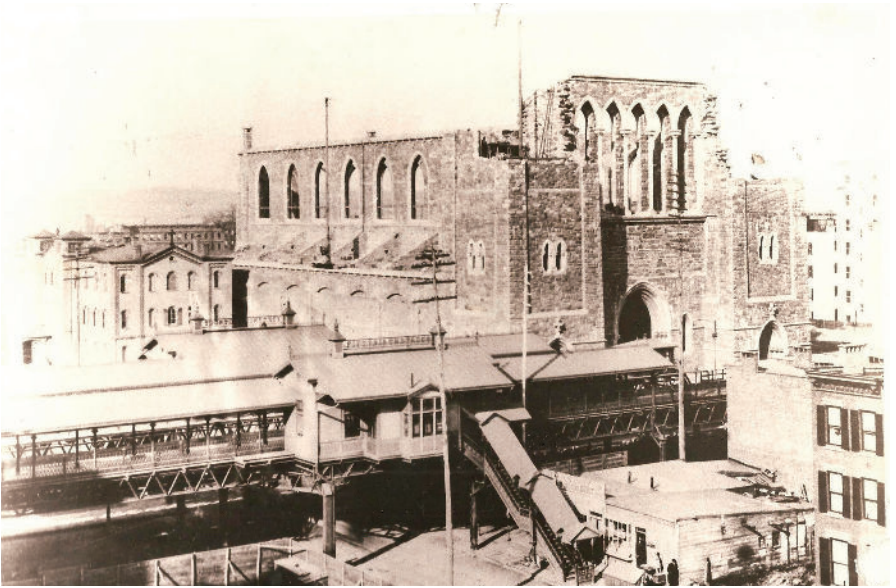


The Church of Saint Paul the Apostle is a Roman Catholic parish church founded in 1858 by native New Yorker and Catholic convert Isaac Hecker, who came from a Methodist family background. Although there is no evidence that the founder was a practicing Methodist, Isaac Hecker was a religious seeker.

Hecker was constantly seeking closeness to God. After navigating party politics and the Brook Farm Transcendentalist movement, Hecker converted to the Roman Catholic tradition and became ordained as priest, after which he found the first American-based order of priests. By the end of his life in 1888, Father Hecker was only able to complete the prayers of the mass with assistance from other priests and with great emotion, often weeping uncontrollably.

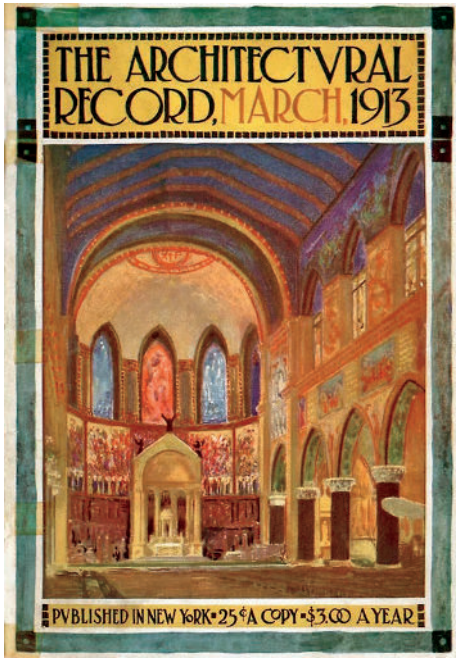
His religious zeal may have had some part in his expelling from the Redemptorists, the order in which he was first ordained. Hecker disobeyed his local Redemptorist superiors and went to Rome to make his case for the Catholic conversion of America. In Hecker's mind, the American cultural emphasis on freedom was not in conflict with Catholicism, but perfectly complemented it. Along with four other converts to Catholicism and with the support of His Holiness, Pius IX, Isaac Hecker formed the Missionary Society of Saint Paul the Apostle, commonly known as the Paulist Fathers in 1858.

The labors and accomplishments of the Paulist Fathers over the last 150 years has been a tremendous realization of Hecker's American Catholic dream. The Paulist community has gone about the work of spreading its American Catholic message through the press, missions, radio and television, ministry on secular university campuses, and developing a missionary spirit in parishes. Father Hecker's vision of conversion and his own spiritual journey have led to the Opening of his Cause for Sainthood. On January 27, 2008, His Eminence, Edward Cardinal Egan, Archbishop of New York opened Father Hecker's cause at a mass celebrating the Conversion of Saint Paul the Apostle. Hecker has become "Servant of God, Isaac Hecker" as his cause for sainthood is considered.



The cornerstone for the present church was laid in 1876 and construction was completed in 1884. The church is designed in 13th-century Gothic style mixed with features of Byzantine architecture. The initial design by Jeremiah O'Rourke was completed by Father George Deshon, CSP. The 90-foot high vaulted light blue ceiling is painted with stars representing the midnight sky on January 25, 1885 – the feast of the patron saint of Parish and the Paulist Fathers, the Conversion of St. Paul, and the day of the church's dedication. The night sky was designed by Father George Searle, CSP who was a renowned astronomer.

Interior designs include works by famous artists and architects including John La Farge, Bela Pratt, William Laurel Harris, Lumen Martin Winter, Frederick William MacMonnies, Robert Reid, Bertram Goodhue, and Stanford White.



Father Hecker helped design this church with specific dimensions, insisting that no pews be placed in the side aisles, and mixing architectural styles so that the resulting interior of the church be made conducive to prayer. Much of the decoration was not completed until after his death in 1888. Over the years and through countless renovations, art has been added and other art painted over.

In 1899, William Laurel Harris was commissioned to add a vine and branches (an image for Christ and his people from the Gospel of John 15:1-6) motif to the entire church. The passage's text was painted into the chapels, and connected by a painting of vine and branches leading to the high altar. In addition, Harris painted 17 murals of Old and New Testament saints on the side walls of the chapels. However, the vine and branches motif and the murals of the saints were painted over in the 1950s, presumably because they were in poor repair and could not have

been restored without great expense. An addition from the 1950s was the large frieze on the facade of the church depicting the Conversion of Saint Paul. It was added in 1959 as part of the 100th-anniversary celebration of the Paulists and the parish. This frieze was designed by the same artist who made Fr. Hecker's sarcophagus, Lumen Martin Winter.



A study of the frieze by the artist, and an image of it on the façade after installation.



The last renovation was completed in 1993, having the most significant effect on the interior of the church. In addition to cleaning and restoring much of the artwork in the side altar chapels, about a third of the pews were removed in order to make space for two major changes: the relocation of the baptistery from its southeastern chapel location to the front center aisle of the church, and the construction of a wooden platform to serve as the place where the altar and ambo (pulpit) were placed for the celebration of mass. One of the developments of the Council was to reorient the position of the priest while celebrating mass.

The action of the eucharistic prayers were to be performed facing the congregation instead of the action occurring with the priest's back to the people. While the original high altar served well prior to 1965, another smaller, wooden, and moveable altar was placed in front of the high altar so that the mass could be celebrated by the priest facing the congregation.

The neighborhood around the parish also began to undergo massive changes. Once a haven for Irish and Italian immigrants housed in large tenements, the parish was the focal point of religious and social life throughout the late 1800s and early 1900s. A large Spanish-speaking population also changed the make-up of the parish in the 1950s, which included Puerto Ricans and immigrants from Latin American countries.



St. Paul's in the late 1950s

By the 1960s, the parish neighborhood was in decline. Many of the tenements and apartment buildings were demolished to make room for Fordham University and the Lincoln Center complex including the Julliard School. With a smaller population, the church pews, which accommodated approximately 2,000 congregants were rarely filled.

By the time of the 1993 renovation, the removal of one-third of the pews reduced the pew seating capacity to approximately 700 and yet also created open space around the baptismal font for the temporary addition of several hundred chairs for special masses and occasions. Part of the altar railing which separated the high altar from the pews was also removed and utilized as the railing around the rear of the new wooden altar platform, which was built to bring the action of the mass closer to the smaller congregation.

With the Second Vatican Council's renewed focus on the baptismal character of all the faithful, the baptistry and ambry (marble cabinet for holy oils used in the sacraments of anointing of the sick, anointing of catechumens, baptism, confirmation, and ordinations) were moved to the center aisle as one enters the church. It was designed by John La Farge and made from Colonna, Numidian, and Tennessee marble and a gift from a famous playwright, John Augustin Daly. (A small marble table, a gift in memory of Mary and James O'Halloran, was moved to the chapel with the large black granite crucifix, where it is now used to hold the prayers of the people.) So, as the faithful enter the church, they are met with the baptismal font and holy water, a reminder of their baptism into the life, death, and resurrection of Jesus Christ. Every Catholic dips their hand in the water and makes the sign of the Christ on their body as a reminder of their commitment to live the effects of their baptism in the world.



St. Paul's façade mid-cleaning, 1993

Although the church has undergone several renovations, it continues to be the place that Servant of God, Isaac Hecker built with a zeal for sharing the gospel message of Jesus the Christ. It is a vibrant parish and a house of prayer for all peoples. For as Hecker knew in his own conversion, it is God who seeks us.



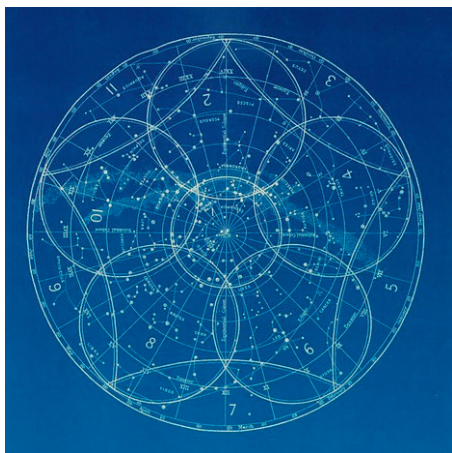
Welcome to St. Paul's!

Beginning of Tour

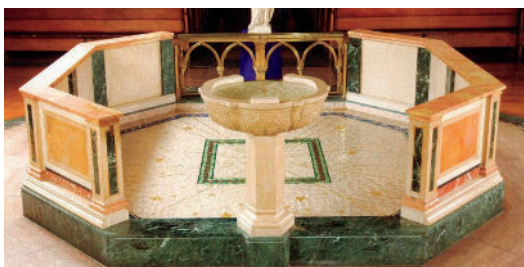
Upon entering the Church, the most striking and visible feature is the High Altar with its golden half dome (baldachin) at the western end of the Church. Don't go there yet -- enjoy some of the smaller details of the Church, which will offer you a greater appreciation of the High Altar. Look down! You should be standing on or near a **large mosaic on the floor** installed around 1920.



The large floor mosaic designed by Bertram Goodhue and made of Levantine and Tinos marble captures a scene from the life of Saint Paul which inspires the mission of the Paulist Fathers. The Greek inscription, “KATA PANTA OS DEISIDAIMONESTEROUS” translated as “in all things extremely God-fearing,” are Paul’s first words to the Athenian Greeks in the Book of the Acts of the Apostles (17:22). He acknowledges their religiosity as he begins preaching “the good news about Jesus and the Resurrection” (17:18) for the first time to gentiles. The scene is the Areopagus in Athens and represents Paul’s view of the Hill of Ares. The viewer of the mosaic has Paul’s view and in a certain sense is invited into Paul’s mission of preaching the gospel and the inspiration for the mission of the Servant of God, Father Isaac Hecker, CSP, and the first Paulists to those who have not yet heard it and to those who search or seek God in their lives.



Now, look up! It's 90 feet from the floor to the light blue ceiling. The ceiling is a **star constellation map** representing the night sky on the eve of the dedication of the Church on January 25, 1885. In 1885, the ceiling was painted a deep blue color and designed by Father Joseph Searle, CSP, a convert and a renowned astronomist. The effect was intended to suggest a roofless church. It was, in fact, the only decoration in the Church when it was officially dedicated. January 25th was (and remains) the feast day celebrating the Conversion of Paul, apostle on the Roman Catholic Church calendar, and the parish feast day. In the 1993 renovation, the ceiling was painted light blue to make the interior of the Church less dark. The lighter color allowed for light to be reflected from the ceiling. Father Hecker had desired that the Church be dark as he felt that a darker church would be more conducive to prayer.



As you begin to walk into the Church, you encounter the beautiful **baptismal font** designed by John La Farge. The inside of the font is decorated with stars, which are intended to be a reflection of the Church ceiling.

Now, walk around the baptismal font and down the center aisle a few feet, and face the High Altar.

When planning for the construction of the Church, Father Hecker drew upon his experience of visiting many churches in Italy during the First Vatican Council. He wanted this Church, however, "a preaching church." As you look down the length of the Church, you see this reflected in two unique ways.

First, about halfway down the length of the Church on your right is a **high wooden pulpit**. This pulpit was used not only for preaching during mass but also for lectures and missions. Later on, the Paulists also added a mirror pulpit on the opposite side of the Church. A Paulist priest would occupy each of the pulpits and engage in a dialogue conversation about faith in the Catholic Church.

Second, the dialogue sermons and lectures were greatly assisted by where the congregation would be seated and be able to hear in an age before microphones. Grasp the back of any of the first few rows of pews and carefully push. The pews were reversible in the half of the church closer to the High Altar. When the time came for the sermon during mass or during missions, the congregation seated in that half of the Church would simply stand and push the pew back and turn to be seated facing the middle of the Church and the high wooden pulpit. Since the Church accommodated approximately 2,000 people, about 1,000 people would stand in what must have been a small commotion and then settled to listen to the Paulist preacher.

Today, the reversible pews remain only in the first few pews and are reversed for the celebration of baptisms and funeral wake services. These pews are utilized for another purpose, but more about that later.

Now, walk down the aisle and around the wooden altar platform and stand at **the base of the marble stairs below the High Altar**. Look down again!



You will find yourself standing on **another mosaic seal**. This seal, smaller than the seal at the entrance of the Church contains the symbols of Saint Paul -- the Book and Sword placed in a coat of arms. It is surrounded by the Latin inscription: *Praedicator Veritatis in Vniverso Mundo* translated as “A preacher of Truth in the whole world.” This phrase is part of the third antiphon from the Liturgy of the Hours (Peter and Paul, Apostles, Solemnity – June 29) At the top of the coat-of-arms is an open book inscribed with the Greek words: *To Anexikniaston Ploutos Kristou* translated as “the unsearchable riches of Christ” from Saint Paul’s Letter to the Ephesians 3:8. St. Paul uses these words to describe the Good News he preached to the Gentiles.

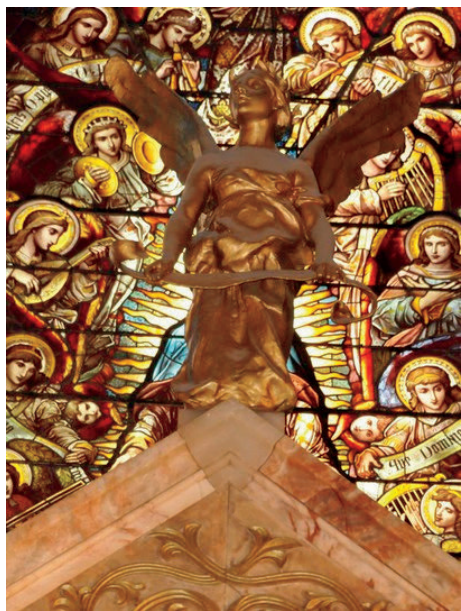
Now, look at the High Altar, which the floor mosaics have been leading you towards. The words on the **rim of the dome** (baldachin) above the High Altar: *Tu Es Vas Electionis, Sancte Paule Apostole* are translated as “Thou Art a Vessel of Election Saint Paul the Apostle.” They are in dialogue with the antiphon from the seal at the base of the stairs at which are standing.

These words in the dome are given a place of prominence to reflect the Paulist Fathers' devotion to Saint Paul. In Dante Alighieri's *Divine Comedy*, inspired by Luke's account in Acts (cf. 9: 15), Saint Paul is described simply as a "vessel of election" (Inf. 2: 28), meaning an instrument chosen by God.



The High Altar was designed by Stanford White (1853-1906) in Numidian marble, alabaster, gold, and onyx. White executed the altar in the Byzantine style to reflect ancient Christian tradition. Begun in the fall of 1888, the tabernacle was ready in the spring of the following year, and the baldachin finished in mid-1890. The elaborate High Altar features a gilded domed tabernacle surmounted by a cross and framed by a golden baldachin. Ornamented with incised patterns and crowned with bronze angels, the baldachin rests on eight columns of colored porphyry and Numidian marble set on mosaic bases. The mosaics of the heads of St. Peter and St. Paul are on the base of the two end columns. Sts. Peter and Paul who preached and were martyred for the faith are the pillars of Christianity.

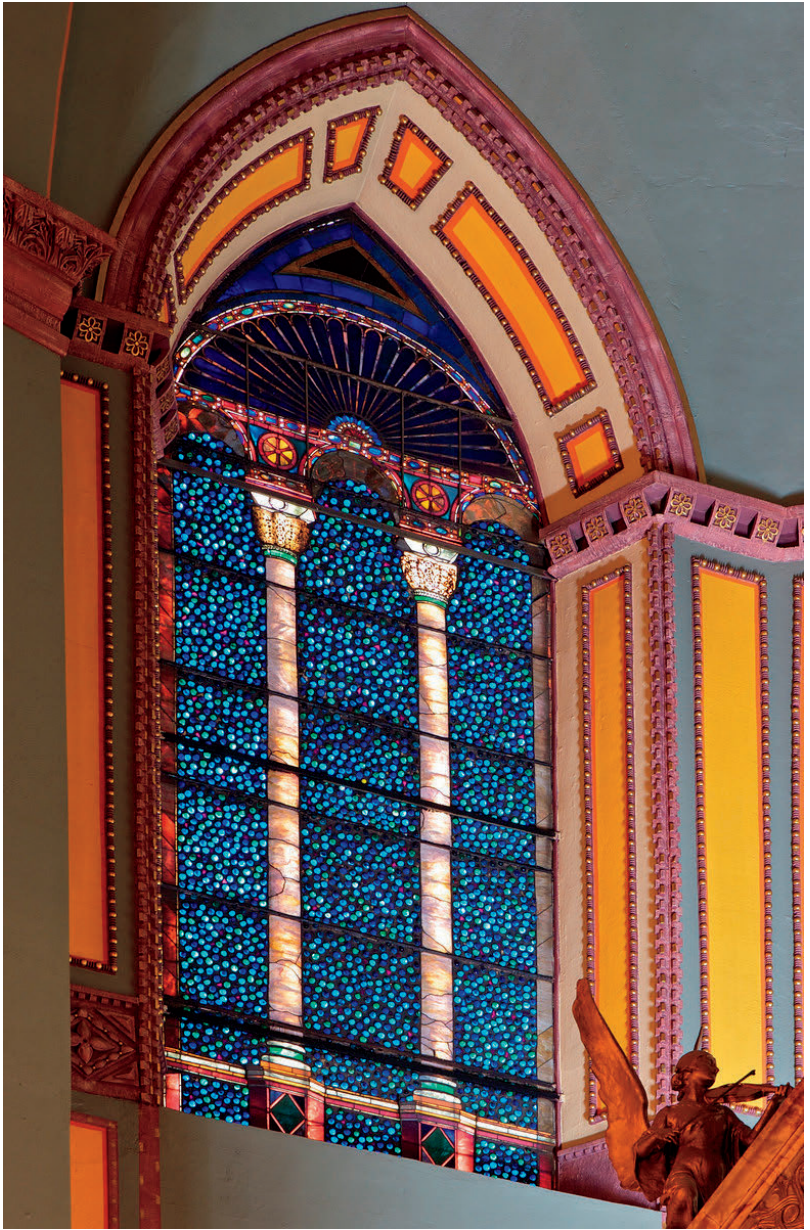
Mass is now celebrated on the wooden altar platform on steps below the high altar while the high altar contains the tabernacle where the Real Presence of Jesus Christ in the host, the Body of Christ, is reserved for adoration and prayer and for those who are sick are unable to join in the Mass.



Frederick W. MacMonnies (1863-1937) (Bronze), a student of Augustus St. Gaudens, MacMonnies designed **three life-size angels resting on the baldachin**. The angels play musical instruments and sing as they accompany the unending song of the angels in heaven. The unending song of the angels is sung as part of the Catholic mass and is called the “Sanctus”, “Holy, holy, holy Lord, God of Power and might, Heaven and earth are full of your Glory,

Hosanna in the Highest.” The mass is the “source and summit” of Catholic worship. The theme of angels was carried into the design of the stained glass above the High Altar. Made in England, **the middle window** depicts Mary Queen of Angels, designed and executed by Coxes, Sons, Bucklye & Co. as a gift of George Hecker, Father Hecker’s brother. The **two windows on either side**, depicting Archangels Michael and Gabriel, were designed by Professor Blaim of the firm Mayer in Munich, Germany. But, in an effort to harmonize the Church’s architecture in the Byzantine style, there were to be replaced by windows with a simpler design.

John La Farge (1835-1910) designed the **two end windows above the High Altar**. The great American artist William Laurel Harris described these windows “As works in color they are second to none in the world.” In the two windows, nuggets of brilliant blue glass set off a pair of amber Byzantine columns supporting fan-like lunettes of deep purple and blue.



A La Farge window on the South-West side of the church

The pointed window openings are visually modified by an emphasis on the arches of the lunettes that echo the curve of the dome of the High Altar. They absorb and reflect light back brilliantly. When the sun does peek around the skyscrapers that surround the Church, these windows practically glow.

The Angel of the Moon. John La Farge (1835-1910)

Located **high on the south wall of the sanctuary**, this Angel of Moon is painted into a large medallion surrounded by four smaller medallions of Angels. This angel and its accompanying Angel of the Sun were donated by Mrs. Jesse Albert Locke, a niece of Father Hecker.



The Angel of the Sun. William Laurel Harris (1870 -1924)

Located **opposite of the Angel of the Moon high on the north wall of the sanctuary**, the Angel of the Sun mirrors the Angel of the Moon with its center medallion and four smaller medallions of Angels. They carry the theme of angels which surround the high altar in the stained glass and above the high altar with the bronze statues designed by Frederick W. MacMonnies and the angels of the sanctuary lamp. Here both angels are kneeling at the High Altar, the holy space where the Presence of Christ is celebrated at mass.



The Crucifixion by William Laurel Harris (1870 -1924)

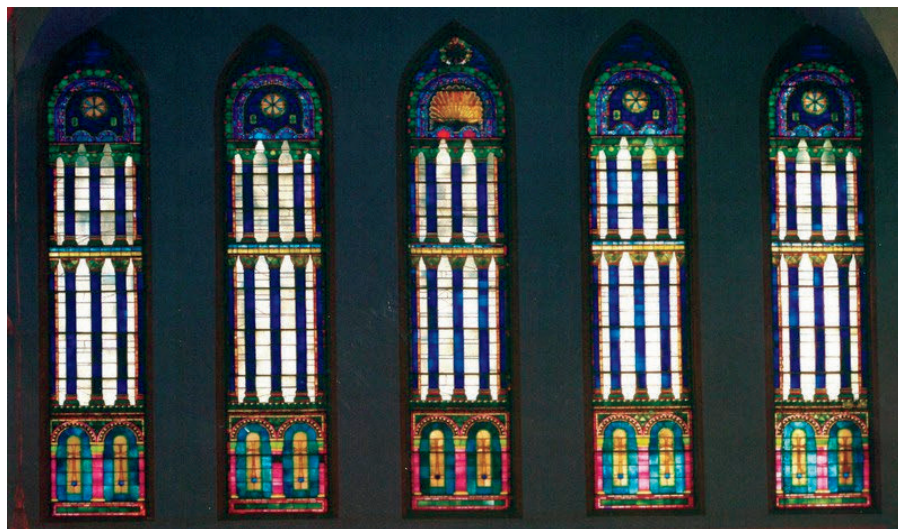
Now turn around and look up and **back toward the entrance to the Church**. You'll see the large and magnificent mural of the Crucifixion painted by William Laurel Harris. From 1899 to 1913, Harris completed a number of murals in the Church. He painted this large and beautiful reflection on the Crucifixion of Jesus from 1906-1908. The mural is approximately fifty feet wide and 20 feet high.

This mural of the Crucifixion is drawn from various Gospel accounts. In the center is the crucified Jesus with Mary Magdalene clinging to the cross with two other women named by the gospels as the other Mary and Salome. Mary Magdalene becomes the first witness to the Resurrection and is called "the apostle to the apostles" because of her witness. To the right and standing near the cross is the devout Joseph of Arimathea who gives his tomb for the body of Jesus. Nearby to the left of the cross is Mary, the mother of Jesus with arms outstretched and her hands clasped in prayer or in grief, which may be a form of the deepest prayer. Standing next to her is John, to whom John's Gospel refers as the disciple whom Jesus loved. From the cross, Jesus entrusts Mary to John and John to Mary as all disciples are entrusted to the care of one another. To the far left and far right are the two other criminals who were crucified with Jesus. Below the crucified thief on the left are the chief priests and a gathering of onlookers and soldiers. The High Priest, Caiphias is seated on the donkey facing away from Jesus. The thief on the right is having legs broken by a Roman soldier with a club. In John's Gospel, both thieves have their legs broken to ensure that they are dead.

But, Jesus was already dead so they did not break his legs, which fulfilled scriptures passages referring to the Passover Lamb (Psalm 34:20, Exodus 12:46, Numbers 9:12). At this moment, Jesus is the slain Passover Lamb. Below the thieves are soldiers and a lone figure in red facing away from the entire scene. This is Nicodemus, a high priest who in John's gospel is represented as a disciple of Jesus. He carries a jar as a symbol of the preparations of Jesus' body for burial. Near him are Roman soldiers marching as if in a parade carrying the symbols of Roman power followed by a centurion mounted on a horse. In Mark's Gospel, the centurion faces the dying Jesus and recognizes him as the Son of God. The gold background and silhouette of Jerusalem were inspired by Harris' pilgrimage to Jerusalem during which he witnessed the sunset over the city. Only the crucified Jesus is part of this golden sky in stark contrast to the city of Jerusalem and all those present at this terrible scene of death.



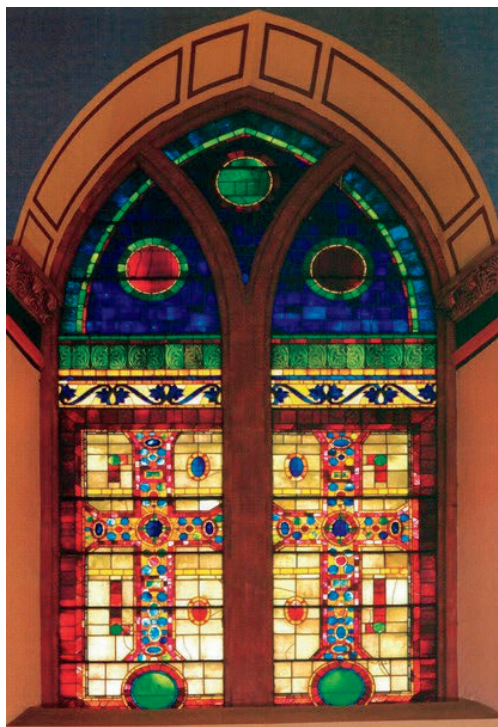
Along the front of the balcony, Harris painted small murals using the theme of the vine and branches, which were painted over in a 1950s renovation. What remains is a painting of the crucified Jesus lying dead in the tomb with seven candles at his head and feet. On each side of the candles are paintings of the mythical bird, the Phoenix an early Christian symbol for Christ. Next to each Phoenix are six sheep for a total of twelve sheep and representing the twelve apostles. Jesus is the slain Passover Lamb who will rise from the dead and free the faithful from death. The paintings are a moment of expectation of the Resurrection of the dead.



Five stained glass lancet windows, John La Farge (1835-1910)

Above the **Crucifixion scene**, you'll see five beautiful stained glass windows. The intricate design and work suggest though not confirmed by documentary evidence that they are the work of John LaFarge. A thin strip of rose-colored glass forms the lower border of each window and is highlighted by green and amber borders around arched medallions containing slender crosses. When the sun strikes the amber border, the amber light reflects on the lower part of the High Altar causing it to appear as if it were glowing. Two courses of Byzantine columns, set against a pale amber-gray background, form the main division of each lancet. An intricately jeweled rounded arch, containing a medallion, terminates each lancet, visually modifying the pointed arch of each light.

While you're looking up, look to **the side walls on the left and right of the nave**. Fourteen windows decorate the body of the church. Christopher Grant La Farge, son of John La Farge completed the windows. One of Father Hecker's requirements for the church was that it be constructed in a style expressive of the early Christian faith. He had been influenced by Italian churches and was eager for a church suitable for preaching. He had stipulated that the church have no transepts and no side aisles, and had specified that light should enter only from above, rather than through an aisle window, which Father Hecker believed were would create the appropriate "conditions for prayer."

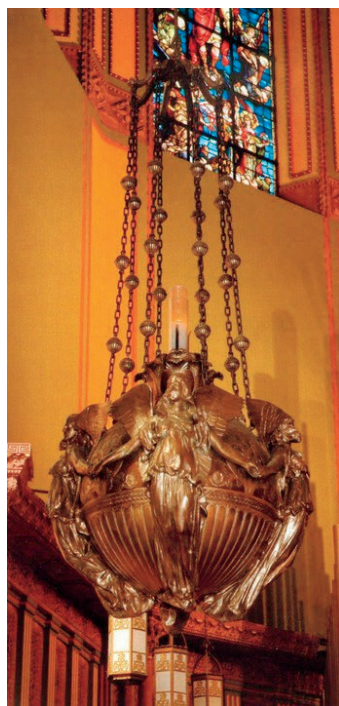


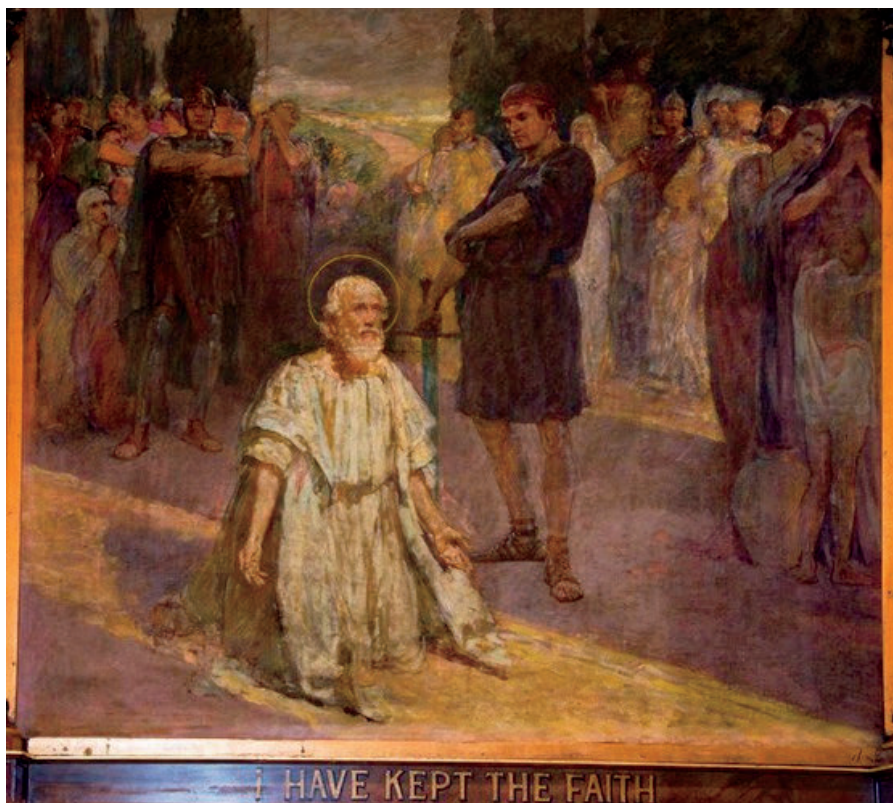
The fourteen windows in the nave, each 27 feet high and 12 feet wide are based on the motif of a richly jeweled cross. Single and paired crosses appear in alternate windows. The jewels of each cross are echoed by bits of color in the alternate mauve and amber backgrounds. Decorative bands, the lower brilliant gold with an undulating vine design, the upper with stylized leaf patterns in bright green, link the cross motives with the arched upper portions of the windows.

The Sanctuary Lamp. Philip Martigny (1858-1927)

Before leaving the High Altar area, look south and you'll see a large bronze globe suspended from the ceiling. This is the sanctuary lamp in the form of a large globe and encircled by four angels with arms outstretched and interlocked, the sanctuary lamp holds a large candle in the center representing the presence of Christ hidden in the tabernacle of the high altar. Within the interlocking hands of the angels, they hold four other lamps which symbolize the light of the Gospel being carried throughout the earth. The lamp was a gift from Father Hecker's sister-in-law, Mrs. George Hecker.

Continue on the tour by **turning south to the side of Saint Paul the Apostle.**





The Martyrdom of St. Paul, Robert Reid (1862-1929)

This painting by the American impressionist depicts St. Paul kneeling and at peace in the moment of his martyrdom, while the executioner with a drawn sword stands beside him. Above the painting are inscribed the words: “I have fought a good fight, I have finished my course” and below, the words “I have kept the faith” from his Second Letter to Timothy (4:7). Christian tradition holds that when St Paul was decapitated, his head bounced three times and fountains miraculously sprang up in the places where his head bounced. The Church of St. Paul of the Three Fountains in Rome stands over the site. St. Paul’s first appearance in the Scriptures shows him in the role of a persecutor of the early followers of Christ. Then the Resurrected Christ appears to him on the road to Damascus and converts him to become his disciple and the most prolific preacher and writer of the earliest Christian communities. At the end of his life, Paul is the one persecuted and martyred for keeping the faith.

The Blessed Virgin Mary Altar and Mural of the Coronation of Mary

Turn west to the Altar of Saint Mary designed by Stanford White (1853-1906), with a dome supported by four columns of gleaming porphyry. The marble statue Our Lady was a gift of Frank and Vincent Travers. Above, a large mural by William Laurel Harris (1870-1924), completed c. 1905, depicts the 5th Glorious Mystery of the Rosary, the Coronation of the Blessed Virgin Mary. It portrays Christ placing the crown on his Mother's head, while in a cloud above are seen the Hand of God the Father and a Dove, symbol of the Holy Spirit.



Also portrayed are several saints, among them, St. Casimir, St. Clare, St. Francis of Assisi, St. Dominic, St. Luke the Evangelist, St. Teresa of Avila, St. Catherine of Siena, St. Mary Magdalene, St. Augustine, St. Monica, St. Anthony of Padua, St. Bernard of Clairvaux, St. Philip Neri, St. Alphonsus Liguori, and St. John of the Cross. The mural depicts just some of the wonderful “cloud of witnesses” spoken of in Hebrews (12:1) who are our friends, encouraging us, rooting for us, and also challenging us to complete the work they had begun.



St. Thérèse of Lisieux. Augustus Vincent Tack (1870-1949)

Continue down the Southern aisle to see the mural of Saint Thérèse of Lisieux (1873-1897) who is also known as the Little Flower of Jesus is based on authentic likeness taken from photos of the Little Flower taken before she entered the Carmelite convent. Thérèse is known for her "Little Way." In her quest for sanctity, she realized that it was not necessary to accomplish heroic acts, or "great deeds," in order to attain holiness and to express her love of God. She wrote: "Love proves itself by deeds, so how am I to show my love? Great deeds are forbidden me. The only way I can prove my love is by scattering flowers and these flowers are every little sacrifice, every glance and word, and the doing of the least actions for love." In the painting, Little Flower stands, her arms outstretched to all the world. On either side of her is a figure kneeling in prayer: a man and a woman, representing humanity. Below is her well-known promise: "I will spend my Heaven in doing good on earth." The larger mural is a depiction of the liturgical procession with her remains during her Canonization as a saint. Originally, this altar contained an effigy of Saint Thérèse lying recumbent in a glass box. It deteriorated and was removed in the 1970s. Today this space also serves as "The Art Space." Periodical art exhibitions sponsored by Openings, an Art Collective, a project of the Paulist Fathers are exhibited in this space. Openings explores the connections between creativity and transcendence to foster critical conversations that have the potential to unite individuals across cultural divides. For more information, go to www.openingsny.com.



The Annunciation. Bela Lyon Pratt (1867-1917) (Carrara marble). This altar was designed by Austin Jenkins and carved by Nicolo Antenucci. A student of August St.-Gaudens, Pratt carved this statue of the Blessed Virgin in the form of a lily bud about to bloom. At the base of the statue are the words: “*Ecce Ancilla Domini*” translated as “Behold, I am the handmaid of the Lord” (Luke 2:38). This is Mary’s response to the angel Gabriel who has announced to her that she will bear a son who “will be called the Son of the Most High”.

This is Mary’s great “yes” to God as she agrees to bring the Christ into the world. It is her affirmation to take on her role as the mother of Jesus which calls us Christians to follow her example.

Proceed down the aisle to the statue of St. Agnes in the following altar.



St. Agnes Altar. (Installed 1890) (Caen Stone and Marble) Design by Thomas H. Poole and decorated by William Laurel Harris.

Given by John Cockerill in memorial to his wife, Agnes. St. Agnes, born ca. 290 A.D. to a noble Roman family. Above the statue is the slain Lamb, the symbol of Christ crucified and risen with adoring angels on either side. As a martyr, Agnes is depicted holding a lamb. The top mural depicts St. Agnes raising the son of Symphronius, a Roman Prefect. Procopius, his son had pursued Agnes, who refused him as she had dedicated herself to Christ. The governor attempted to force Agnes to give in to his son and to offer sacrifices to Roman gods. Again, she refused. Symphronius ordered that Agnes be stripped of her clothing, but God protected her with a miracle making the hair of her head grow instantaneously and in such abundance as to cover her complete body. Then Agnes was condemned to a brothel, but there she met an angel to protect her, with a dazzling white dress which illuminated the darkness of the brothel and converted the young men who came near her. Procopius attempted to force his way through the light surrounding her and was struck dead by the angel. When Symphronius arrived, he begged Agnes to bring Procopius back to life. By her prayers, Procopius was raised from the dead and became a Christian. Fearing conversions to Christianity, other Roman authorities handed her over to be executed. Lilies appear throughout the mural as a symbol of her innocence and purity.

The four evangelists are symbolized in the ornamental crosses and a verse from the Gospel of John (15:16): "I have chosen you, and have appointed you, that you should go and should bring forth fruit, and your fruit should remain." These words, the garlands, flowers and all the images throughout this altar symbolize how the Gospels bear fruit in those who follow Christ.

The next altar area houses the Confessionals. This space was originally the baptismal area. The baptismal font was moved from this space to its current location during the renovation of the Church in the early 1990s.

The Baptism of Christ

Above the confessionals, you will see a mural which is a copy of Giovanni Bellini's (1430 – 1516) "Baptism of Christ" in Santa Corona, Vicenza in Italy. Alfred Alexander Lee completed this copy in 1947.

As you continue down the South Aisle, you arrive at a large frieze.



The Raising to Life of the Daughter of Jarius. Charles Keck (1875-1951) (Bas-Relief)



Keck was an American sculptor, who like Frederick W. MacMonnies was an assistant to Augustus Saint-Gaudens from 1893 to 1898. Among his many works, he designed the Campus gates at Columbia University and the Great Seals of the Commonwealth of Virginia. The obverse of the seal remains in use and appears on the state

flag. This bas-relief reflects the story from the Gospel of Luke 8:41-42,49-56 (c.f. Mark 5:22-43; Matthew 9:18-26), in which Jesus resurrects the daughter of a pleading father and restores her to her family.

Arriving near the end of the aisle, turn towards the fountain to encounter a rare copy of a Renaissance masterwork.



Bruges Madonna

This bronze and scaled copy of the “Bruges Madonna” is a gift from the Marchesa de Wentworth and one of two copies in the world.

It is named for the city of Bruges in Belgium, where the original is displayed at the Cathedral of the Notre Dame. The Paulist Fathers received permission in 1898 to commission a copy. A scaled marble copy is in Manchester, England.

The original life-size marble statue was carved by Michelangelo Buonarroti (Painter and Sculptor, 1475-1564) circa 1503 -1505 and has an interesting history. Michelangelo completed the original work shortly after he had finished the Pietà for the Vatican’s Saint Peter’s Basilica in 1499. It was commissioned by the Cardinal of Siena as part of a larger altar for his family’s chapel in Siena. The Cardinal was elected Pope Pius III in 1503 and died a year later, which apparently ended the commission. Michelangelo sold the completed statue in 1505 to a wealthy family in Bruges. For centuries, it was the only work by Michelangelo ever taken out of Italy and today remains one of the few not in Italy. Napoleon captured the statue and carried it off to France in 1794 before it was returned to Bruges after Napoleon’s defeat in 1815. It was again captured in 1944 by the fleeing German army during WWII, and was found in an Austrian salt mine and returned to Bruges after the war in 1954.

The theme of the Virgin and the Child Jesus is prevalent in Christian art. The Madonna’s face and form resemble those of the Pietà. Some of the

striking features of this work are the portrayal of Mary the mother who is serene and calm, even as she firmly grasps the child Jesus with her left hand.

Now walk across to the North side of the Church toward the large marble sculpture of the angel.



(Botticino Marble, Executed in Pietrasanta, Italy)

This is the sarcophagus of Servant of God Father Issac Hecker, CSP (1819-1888), founder of the Mission of the Society of Paul the Apostle (The Paulist Fathers), and visionary of the Church of St. Paul the Apostle. The statue shows the Angel of Resurrection enfolding Father Hecker and St. Paul and standing vigil over the remains of Father Hecker, which were transferred here on January 24, 1959.



The base of the sarcophagus depicts four scenes from Hecker's Life: his childhood illness, working on the lower eastside with his brothers in the family business, Hecker Flour, studying for the priesthood, expulsion from the Redemptorists, and his new mission work as the founder of the Paulist Fathers. Father Hecker became Servant of God on January 27, 2008, when His Eminence, Edward Cardinal Egan, Archbishop of New York opened his Cause of Sainthood, the first step to canonization as a saint in the Roman Catholic Church. A display near the tomb contains Father Hecker's death mask, a plaster mold taken immediately after his death, which was the custom in the late 1800s.



To the left of Hecker's tomb is the **Altar of St. Patrick**. This Romanesque altar was designed by John La Farge (1835-1910) and built of Connemara marble. The altarpiece, painted in 1899 by William Laurel Harris (1870-1924), shows St. Patrick driving pagan superstition and ignorance out of Ireland. The tympanum above the altar portrays St. Patrick preaching to an Irish Chieftan. The great Irish saints Columba and Bridget are portrayed on the east and west sides of the altar. The inscription above them refers to a legend that Milcho, whose slave Patrick had been, dreamt of St. Patrick aflame with the fire of the Holy Trinity, which St. Patrick would preach. Patrick is the patron of the Archdiocese of New York and honors the Irish immigrants of the Hell's Kitchen neighborhood who helped build the parish in the 1850s.

Altar of Saint Anne, Mother of Mary.

Donated by Samuel Adams in memory of his wife Anna, this Altar was designed by John B. Mooney and made in Italy of Carrara and Siena marble and bronze. The altarpiece, a copy of Karl Muller's *The Education of the Blessed Virgin*, portrays Mary as a young girl with her mother, who holds an open book. The tympanum above the altar is a copy of Raphael's *Espousal of the Blessed Virgin* and portrays Mary and Joseph with joined hands, with a Jewish priest in the center and two companions on either side.



The Hewit Memorial Crucifix and Saint Cecilia

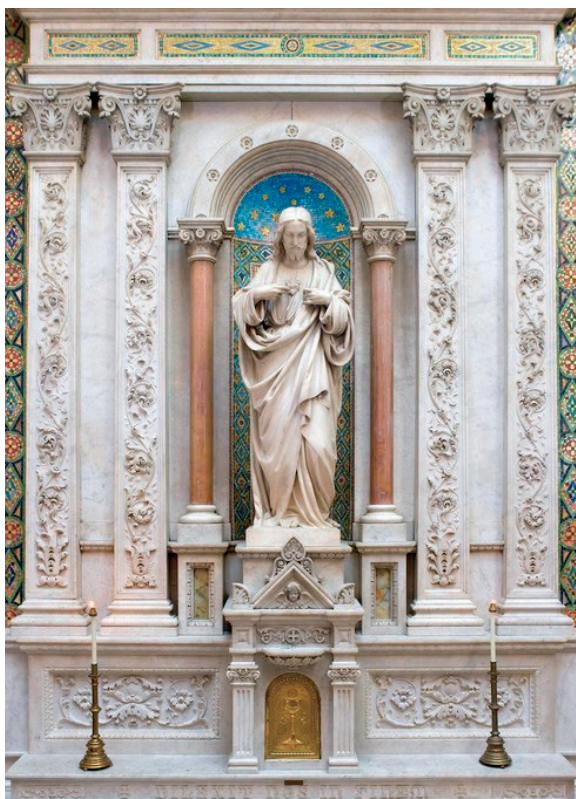
Rev. Augustine Hewit, CSP (1820-1897) was one of Fr. Hecker's collaborators in the founding of the Paulist Fathers and served as the second pastor of St. Paul the Apostle parish and Superior-General of the Paulist Fathers from 1888 until 1897. This 3-ton Crucifix consists of a bronze Corpus on a Cross of Belgian black granite that was presented to the church by Louise Saniewska in memory of Fr. Hewit in 1987. Originally this space was occupied by a small organ for congregational singing when the choir was not present. Hence, above the Crucifix is a copy of Raphael's *St. Cecilia*, painted by Pagani. In the center of the painting, St. Cecilia listens to the music of the angels. She holds organ pipes in her hands and at her feet are several musical instruments. At her right stand St. Mary Magdalene and St. Ambrose, the 4th-century bishop of Milan and Doctor of the Church. At her left are the brothers and 4th-century martyrs, Saints John and Paul. St. Thérèse of Lisieux. Augustus Vincent Tack (1870-1949)



Saint Celelia Mural

Hewit Memorial Crucifix





Altar of the Sacred Heart

Altar donated in 1891 by Miss Madrigal, embellished by Mrs. Mary Brooks in memory of her mother, and later by various parish societies in memory of Rev. Martin Casserly, CSP (1859-1896). The altar rail was given by the League of the Sacred Heart. The statue on the altar portrays Christ inviting all to take refuge in his Sacred Heart and was carved in Munich, Germany. The painting above the altar portrays the Blessed sacrament adored by angels, with a dove, the symbol of the Holy Spirit, at the top. On the gradine are inscribed the words: *Dilexit nos in finem* (He loved us to the end). During World War II, this chapel displayed a large book with the names of all the parishioners serving in the Armed Forces and a plaque with the names of the Paulists serving as chaplains. A Commemorative Tablet on the West Wall now bears the names of parishioners who died in that war. A more recent monument on the East Wall commemorates those who died in the September 11, 2001, terrorist attack on New York City.



Altar of Saint Catherine of Genoa

This white marble altar, designed by the sculptor Columbani, and decorated by Pagani and Panzeroni, was donated in 1905 by Julia Moore in memory of her father, James A. Moore. Its dedication to St. Catherine of Genoa reflects Father Isaac Hecker's great devotion to her. The plaster at the top portrays the release of a soul from Purgatory by an angel as St. Catherine prays. The theme of this shrine is expressed in the words above and below the altar painting: Grant them, o Lord, eternal rest and I am the Resurrection and the Life. The modern altar painting portrays Christ at the moment of his resurrection. It replaced an earlier 1898 painting of the Crucifixion by internationally famous portrait painter Cécile Wentworth, wife of Josiah Wentworth, brother of Josephine Hecker, and the wife of George Hecker. That painting was vandalized and since lost.

You have arrived at the foot of the stairs of the Saint Joseph Altar.



Altar of Saint Joseph and Mural of the Adoration of the Shepherds

Altar designed by Stanford White (1853-1906), with a dome supported by four columns of gleaming porphyry.

The statue of St. Joseph was modeled after the donor Chandler Berrian. Above, a large mural by William Laurel Harris (1870-1924), completed 1905, depicts the Adoration by the Shepherds

with the angelic choir singing “Glory to God,” again echoing the theme of angels glorifying God around the High Altar.



You have concluded your tour of the Church of Saint Paul the Apostle. Other pieces of art adorn the Church and are either on loan or on temporary exhibition. Look for informational signs near them.

St. Paul's NYC

The Original Church of the Paulist Fathers

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