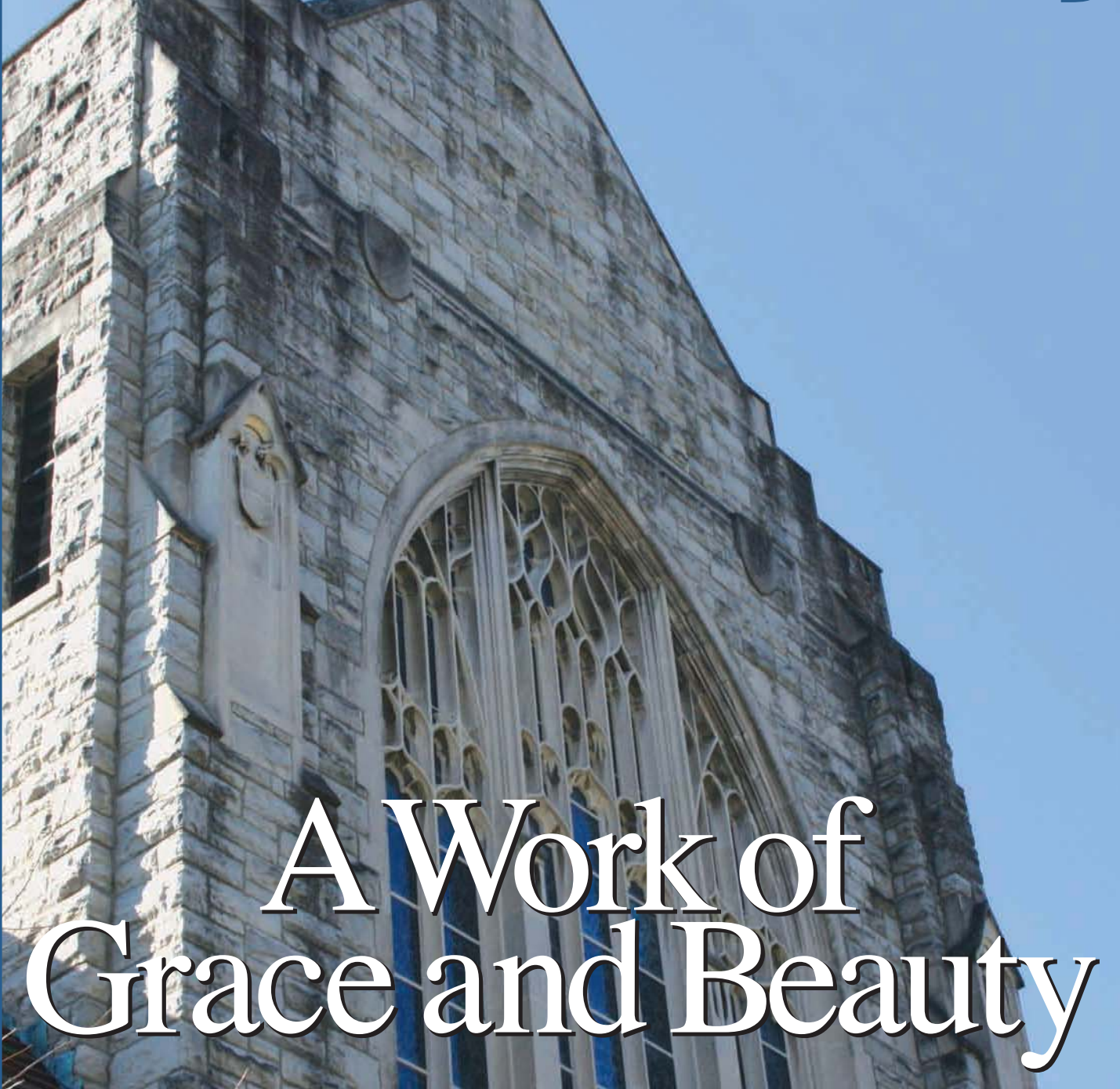


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St. Mary Parish, Hyde Park

MARCH 2012

The Bell of Saint Mary



A Work of Grace and Beauty

Great Teachers Never Die...They Live in Our Hearts Forever!



St. Mary School has long been acknowledged as a school of excellence—both locally and by the United States government. One of the reasons for this distinction is our caring and dedicated faculty. With great sadness, we bid a final farewell to one member of that beloved community—second grade teacher Jean Ann McAuliffe, when she passed away in late January.

Like so many of our teachers, Jean Anne had been at St. Mary for decades. I first met her when she taught my oldest child. I thought she was an excellent teacher, and my fondness and respect for her only grew when I had the opportunity to work with her and Jeanne Collins on preparation for the sacraments of Eucharist and Reconciliation.

It leaves a hole in our hearts to say goodbye, but we know that Jean Ann is now sharing in the eternal celebration of Christ's love in heaven. Her legacy will live on in the many children she taught over the years, and we will never forget her.

—Mary Anne Bressler

A MEMORIAL FUND IN JEAN ANN MCAULIFFE'S HONOR HAS BEEN ESTABLISHED. DONATIONS MAY BE DIRECTED TO ST. MARY SCHOOL
2845 ERIE AVENUE

Terribilis est Locus Iste

By Pat Feeley

In the pre-Vatican II Mass at the dedication of a church, the opening song (Introit) started with the phrase from Genesis 28:17 "Terribilis est locus iste." A translation of this would be "How awe inspiring is this place—This is nothing else but the abode of God and is the gateway to heaven."

I have had the privilege of being associated with St. Mary parish for more than fifty years. Many times in those years the words of Genesis 28 have come to mind.

I have spent innumerable hours in this beautiful Tudor Gothic church for funerals of family, friends, and former students. Each one is etched into my memory as the sacred farewell was given to each of these people. I have also had the opportunity to celebrate weddings and the sacraments of Baptism, Confirmation, and Reconciliation. I have been part of forty-seven graduations of eighth-graders. The joy of the occasions always was made special by recognizing the presence of Christ in the lives of those celebrating the event.

I have sat by myself in this sacred space to adore the presence of Christ in the Eucharist. As I have sat there in the quiet of the church, I have thought of the hundreds of people who have done the same as I. These were people who were in sorrow for lost jobs, others grieving the death of friends and family members and relationships. I have thought of students and parishioners who were pleading for help in overcoming sins in their life, and others who were in the grip of addictions to drugs, alcohol, or other human imperfections.

This church has been made holy by the people who come to it and to our Eucharistic King to seek comfort and/or to offer the joy of thanksgiving for favors granted by God. Again I am able to see this church building as "the abode of God and the gateway to heaven." 🕯

Our St. Mary Centennial

By Fr. Ken Scharz



As most of the parishioners should know, the 100th Anniversary of the completion of St. Mary Church will be in 2017. I feel that the church is one of the most beautiful in the Archdiocese.

As an offshoot of the Long Range Planning, a Church Restoration committee was formed to brainstorm ways that we can enhance St. Mary Church to the greater glory of God. So in the next five years, endeavors that hopefully will be completed are: cleaning the woodwork in the church, the stained glass windows, the crucifix, and the reredos; restoring pews that have been damaged over the years; installing new kneelers that will not cause a loud thud when you put them down; enhancing the sound system and the lighting. All will not be done in one fell swoop, but with the help of the Lord, all of this will be done by the 100th Anniversary. 🕯

A Work of Grace and Beauty

The following excerpts are from an article written about St. Mary Church just prior to the dedication of the building on December 8, 1917. As you can see, our church stood out for its grace and beauty from the very first.

Next Sunday, December 9, 1917, one of the most stately and beautiful churches of the Middle West, and one unsurpassed in Cincinnati for purity of line and perfection of decoration, will be dedicated. Months and years of thought, labor, and research have united to complete this edifice, and the result is a harmony of purpose and design that promises to sanctify and glorify its usefulness. When some time ago Father P. J. Hynes built the basement of the Church of St. Mary, in Hyde Park, he roofed it over and held services there, anticipating the day when, through a united people, a fifteenth-century Gothic building, such as he had visualized and dreamed of for years, should lift its classic arches toward the heavens in praise. Two years ago this dream began to materialize, and now it stands in its simple severity, a picture of enduring charm, a monument to the cooperation of his parishioners and a tribute to his own magnetic personality.



Text From King David

Beneath the arches of the chancel it is written in letters of scarlet, blue, and gold: "I have loved, O Lord, the beauty of Thy house and the place where Thy glory dwelleth" and this text from King David epitomizes the spirit in which the church has been erected. Built of massive stone, it seems to stand a sentinel among the dwellings of Erie Avenue, facing St.

Charles Place, as though calling the faithful to give thanks that the beauty, which is part of God, praise, and prayer go hand in hand. Within, the church is very monastic, very stately, very lovely. The woodwork is all of oak, so finely grained that it feels like satin to the touch. The carving of it was done by Kirschmeyer of Boston, a Swiss, famous for his ecclesiastical work.

There is nothing in this part of the world, and few edifices in this country, to equal this superb decoration, whether it be in the figures, the grills, or the symbols carved in wainscot, confessional, or stairway. Not many houses of worship in the United States have brought together so completely and so happily those potent forces, the symbols of the church.

These first greet the eye, carved in stone above the side entrances, the rose of Sharon and the M.R.—Maria Regina—emblematic of the Virgin, from whom the parish takes its name. In the red English tile of the vestibule and of the church floor other symbols form an interesting interruption to the design, and in the magnificent Grisaille windows, each like a succession of jewels, over which there is laid at the top a marvelous Gothic tracery in stone. There are two emblems of the saint which each depicts.

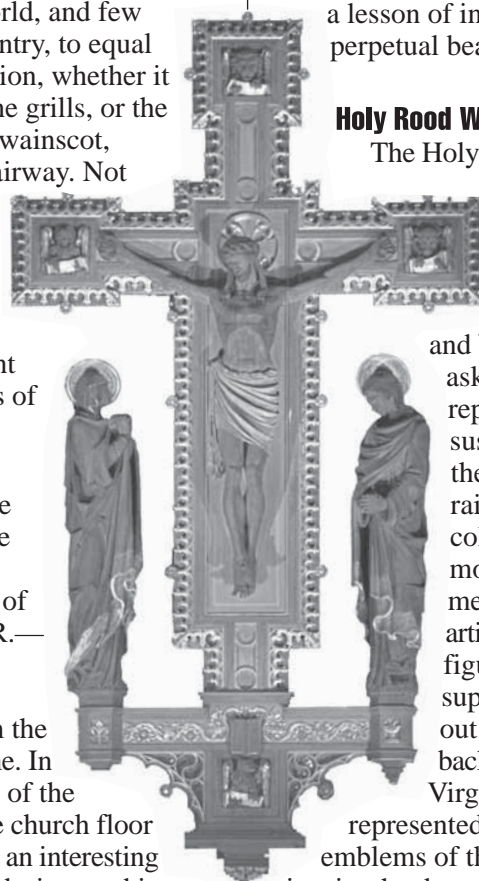


Stations Are Symbolic

The Stations of the Cross, instead of being realistic after the modern manner, are symbolic, done in the wonderful dull reds and Madonna blues of the ancient English cathedrals, and thus typifying the mystical union between the church and her people. The genius of the greatest church architects and decorators of the country has been utilized to make this edifice a permanent tribute to the glory of the Deity—the best in the ecclesiastical tradition of Europe and America being incorporated to make the whole, a lesson of infinite faith and perpetual beauty.

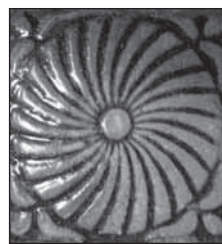
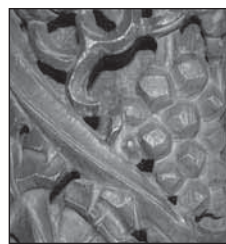
Holy Rood Work of Art

The Holy Rood [crucifix], the only one of its kind in the United States, has attracted so much attention that churches in Lynn and Washington have asked permission to reproduce it. It hangs suspended high above the stone communion rail, its carving and its color being among the most brilliant achievements of that master artist, Kirschmeyer. The figure of the Christ, superbly carved, stands out from a flame-like background, those of the Virgin and Saint John represented beneath, while the emblems of the four evangelists inspire the decoration and the detail of this symbolic emblem, one of the most striking in the church. 🕯



Symbols in Church

By Mary Anne Bressler



If you spend time looking at the myriad of details in our church—the floor tiles, the windows, the reredos, etc.—you will find certain symbols, and many that show up repeatedly.

Next time you are in church, take a careful look around and see which of these you can locate.

The **fleur-de-lis** is an old heraldic symbol that resembles a lily. Lilies are classic symbols of Mary and of the Trinity. You will find this symbol in a number of locations.

The **ship** symbolizes the church, which keeps us afloat during the rough waters of our life.

The **rose** is a traditional symbol of Mary and appears in many places both inside and outside of the church.

Wheat and grapes are symbols of the Eucharist.

Loaves and fishes are reminders of the gospel story of Jesus feeding the crowds.

The **pineapple** is a symbol of hospitality and welcome.

M is the letter that stands for Mary, naturally.

Crosses of many styles and types are in the tiles on the floor of church, and of course you can find crucifixes and cruciform designs in a multiplicity of locations in church (including the floor plan itself).

SYMBOLS OF THE FOUR EVANGELISTS

Lion—The lion is traditionally the symbol for Mark, tied to the beginning of his Gospel, “the voice of one crying in the wilderness,” suggesting the roar of a lion.

Ox—The symbol of Luke calls to mind sacrificial aspects of Jesus’ life. Luke’s Gospel begins with a temple scene

(where the sacrifices would have occurred).

Divine Man—Matthew’s Gospel teaches about the human nature of Christ and begins with Jesus’ paternal genealogy.

Eagle—The symbol of John is the rising eagle, whose gaze pierces far into the mysteries of heaven; John’s Gospel begins with a lofty prologue that is a poem of the Word become flesh. 🦅

Marian Triptych in the Sanctuary

This article, from an issue published in 1982, was written by Kathy Healy, former editor of The Bell.



The carved frame for the portrait of Mary in the sanctuary of church is most unusual. The inner frame is a series of flories, the center of the fleur-de-lis. At regular intervals in the center portion of the frame are rectangular patterned carvings in sequence. The outer portion of the frame is ribbed. At each side of the top, within the frame itself, are angel images in bas relief. Every bit of wood in the church is English oak.

The painting of Mary is unique because she is not wearing a veil. This portrait, flanked on either side by a similar one of an angel, forms a triptych [a three-paneled work of art, usually hinged so it may be folded]. This triptych style is repeated in each of the side altars. The angels in the main triptych are more Italian, said to be of the Fra Angelico school. But we return to English style with the four bas relief figures that border vertically the central portrait. These figures may be the four evangelists (Matthew, Mark, Luke, and John) and two bishops—likely Augustine and Jerome, who are often portrayed together. 🕯

EVERYDAY FAITH

Those Were the Days

By Jack Greiner

Iwouldn't say I'm a cheapskate. Lots of other people would, but I tend to not be too self-critical as a general rule. And in my defense, I think it's more accurate to say that I'm just sort of cautious about spending money on new things. That, and I tend not to pay too much attention to my surroundings.

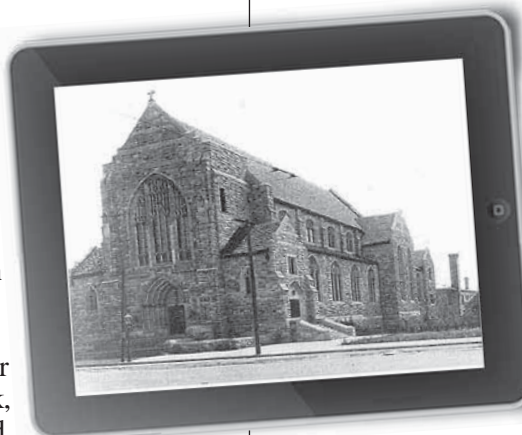
For example, I was traveling recently and it occurred to me that my garment bag was a gift that I received when I was in law school. Which makes it thirty years old. Which may explain why the zipper doesn't exactly work, and the bag is ripped in two places.

Fortunately, my family is more attentive, and I got a new, unripped, fully functional replacement for my birthday recently.

So given my mindset it's hard for me to totally fathom how St. Mary's Parish came together ninety-four years ago and ponied up the money to build our beautiful church. I don't know what it cost, but I suspect it was a staggeringly large amount. How did our predecessors not get totally overwhelmed by the sheer size of the investment? And having survived what I suspect was some fairly massive sticker shock, where did they find the money?

Maybe the answer to that question lies as much in what those folks didn't have as it does in what they had. That's not as confusing as it sounds. Let's start with some obvious things. The average Hyde Park family in 1917 didn't have a car. So there was no car payment, no insurance, no gas, and no maintenance to pay for. That same family had no air conditioning, which meant that while they no doubt suffered through some

hot August nights, they didn't have an electric meter spinning like a top. And of course, there was no cable TV, no cell phones, and no Internet. I'm not saying their lives were exciting, I'm just saying there were fewer demands on the family budget.



I could go on—no Starbucks, no \$100 jeans, etc.—but I'm already starting to sound like a cranky old man. And I am not trying to say that we are pampered, self-centered or overly materialistic. I suspect

that if our ancestors had the opportunity to buy an iPad, they'd have jumped on it. Because those things are really cool.

And while we all enjoy indulging in one thing or another, we acquire many of our possessions because we feel we need them, not so much because we want them. Our kids get involved in enough activities that we get that extra car so they can drive themselves. Our clients want us available at all hours so we get a smart phone. We need to give our kids the most up-to-date tools for learning, so we get Internet access.

And keeping up with the cost of these new necessities uses up much of our income week to week and month to month to month. So I sometimes envy our ancestors' simplicity. Maybe because they had fewer demands on their budget—thanks to that simplicity—they had the ability to build a beautiful, lasting monument to their faith. Not a bad trade when you think about it, iPad or no iPad. 🕯

A Little History on our

In 1915, a world's fair known as the Panama-Pacific International Exposition was held in San Francisco to celebrate the completion of the Panama Canal and to show the world that the California city had survived and rebounded from the 1906 earthquake. The fair included many different kinds of exhibits ranging from recent innovations of the day to fine art displays, including the work of stained glass artisans. The Gold Medal in stained glass for this exposition was awarded to the Charles Connick Studio of Boston, Massachusetts. Connick was gaining a reputation as the premiere American stained glass manufacturer, and leading architects considered his work to rival that of the great European companies.

The Connick studio created the rose window above 5th Avenue in St. Patrick's Cathedral in New York, as well as many windows in the massive Episcopal Cathedral of St. John the Divine, also in New York City, the National Cathedral in Washington, D.C., and over 5,000 churches and buildings across the United States. The studio also created the magnificent windows of individual saints in the nave of St. Mary Church. At the time of his death in 1945, *The New York Times* reported that Mr. Connick was "considered the world's greatest artisan on stained windows."

On August 3, 1917, Charles Connick wrote to Monsignor Hynes, who was pastor at the time, to acknowledge his acceptance of being awarded the contract to produce eight side windows and eight clerestory windows for St. Mary Church. He included three copies of a contract for the project and he stated a completion date of November 30 for

all the windows. Anyone who has noticed the level of detail and artistry in these windows can appreciate what an undertaking this was in under four months. Mr. Connick also advised Msgr. Hynes that this deadline was dependent on his quick approval of the subjects and designs for the windows.

The pastor actually moved the completion date up in October to mid-November, saying the dedication was to be moved up, for some reason. Behind the scenes there were letters between Connick and the general contractor about how things were progressing and whether this new deadline was necessary. The windows were installed on time, and the response was very favorable. Then there was a series of correspondence about when Connick would receive his final payment. Apparently

the parish did not have the luxury of taking out a loan for the building project, and funds were not readily available.

A decision to not include donor plaques throughout the church adds a sense of dignity to our worship space. Many generous parishioners came forward and adopted particular parts of the building, but they did not require recognition for their generosity to be displayed on the building. An article in the *Catholic Telegraph* from the time of the dedication identifies donors who paid for each of the side windows in the nave. The cost was \$500.00 per window in 1917.

The benefactors and their windows are as follows:
Hummel Family—*St. Monica*;
Walters Family—*St. Agnes*;
Bray Family—*St. Cecilia*;



Beautiful Windows

By
Rick Ryan

“A Friend”—St. Elizabeth of Hungary; J.M. Walsh—St. Patrick; Heekin Family—St. Edward; Roche Family—St. Louis; Weber Family—St. Boniface.

The very long windows in the transepts of our church are very similar in style to the windows in the nave, but they are by the Henry Young Studio of New York City. The major difference in these windows is that the figures in them are all identified. There are four Jewish patriarchs, four major prophets, four disciples, and four doctors of the Church. The

windows depicting St. Anne and David in the side chapels are also from the Henry Young studio, which like the Connick studio produced windows of very high quality for some very prestigious projects.

It is difficult to verify some of the statements from the many articles written about our church when it was dedicated. One such statement is that St. Mary's is the first Catholic Church in the country to present individual saints in stained glass windows. Many of the older churches in Cincinnati, such as St. Francis de Sales, depict biblical scenes in their windows, or they simply

have colored glass in different patterns without human figures, such as Old St. Mary's or St. Xavier downtown. I cannot verify if this is true of all American Catholic Churches. Certainly other churches in the area, such as St. Monica in Fairview Heights, followed our example a few years later.

If you haven't paid much attention to the church windows, take a moment to study one or all of them. Look at the various objects in the windows, above and below the figures: think about the colors used with each saint and what that might mean.

The saints are all martyrs, those who died for their faith, or confessors, those who witnessed to Christ through the actions of their lives. Despite years of dirt from candles and incense, the magnificent windows in our church are tangible reminders to us of our belief in the communion of saints: that we, the Church on earth, are in union with those who have gone before us, the Church in heaven. These beautiful works of art also remind us of the intercessory nature of prayer that we proclaim in the Confiteor: “...I ask Blessed Mary, ever virgin, all the angels and saints, and you my brothers and sisters, to pray for me to the Lord, our God.”

We owe a debt of gratitude to our generous forebears and to Msgr. Hynes for his insistence on the very best for the parish. 🕯

