

HISTORICAL & ARCHITECTURAL GUIDE



ST. PETER
Catholic Church

MANSFIELD, OHIO

Dedicated to the memory of Father Gregory R. Hite who was the Pastor from 2011 through 2021. His wish was to create a self-guided tour book that parishioners and visitors can use to learn about this church building and its rich history.

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Our STORY



In the late 1820s to early 1830s, a bureau acted as a makeshift altar when missionaries traveling through Mansfield stopped to celebrate Mass for Catholic settlers of the area. From these humble beginnings, St. Peter's Parish was founded in 1844.

It wasn't until 1848 that the Catholics of Mansfield regularly gathered. An abandoned Presbyterian meeting house located on West First Street facing Marshall Avenue was purchased by the Cleveland Diocese for \$900.

The frame meeting hall was erected in 1840 and used as such until 1846. The steeple was topped with a ball and cross and in it hung a bell. The first Mass was said in 1850 and the parish boasted 12 families.

To accommodate the growing population of the city and over 200 parish families, the cornerstone for a brick church was laid in 1870. This church would face South Mulberry Street.

The brick church was of Gothic construction with a high steeple and seated approximately 400 people. There were 220 parish families in 1889. Sadly, on April 4, 1889, the church was destroyed by an explosion and fire. The cause was never definitively determined.

The two Sundays after the fire were Palm and Easter Sundays. Mass was offered at the Court House. After that the temporary school buildings were razed and excavation began for a new combination church and school that would sit on the northwest corner of South Mulberry and West 1st Streets. The cornerstone for the third St. Peter church was laid in September of 1889 and the first Mass celebrated a year later.

*Thou art Peter and upon this rock
I will build my church*

BLESSINGS RECEIVED

past, present, and future

The cornerstone for the present-day St. Peter church was laid on May 14, 1911.

The parish continued to grow and it became evident by 1906 that a bigger church would be needed. Land was purchased on the west side of South Mulberry Street to build a fourth church.

The cornerstone for the present-day church was laid on May 14, 1911. This church cost just over \$150,000 to build - \$100,000 for the building and \$50,000 for the furnishings.

Although World War I delayed the stained glass windows, the decision was made to complete the building and move in. The first Mass was celebrated on September 12, 1915.

Plans for the church were drawn up by William P. Guinther of Akron, Ohio. The contractor was Albert Burkhardt of Columbus, Ohio. Stained glass windows were created by Emil Frei Art Glass Studios of Munich, Germany.

A formal consecration of the church was celebrated with Mass on September 16, 1917.

When the parish was completely out of debt on January 10, 1944 and in celebration of the 100th Anniversary of St. Peter's Parish, it was decided to renovate and redecorate the church as soon as possible.

Hungarian-American John Bernat was awarded the commission of decorating the church on January 20, 1944. Over the course of the next two years, the church was elaborately decorated.

In 1970, after Vatican II, and the church's liturgical trends for simplicity, the Bernat murals behind the Blessed Virgin and St. Joseph were painted over. The painting also removed the intricate details on church architectural features. A fire in 1992 also forced the painting over of artistic elements.

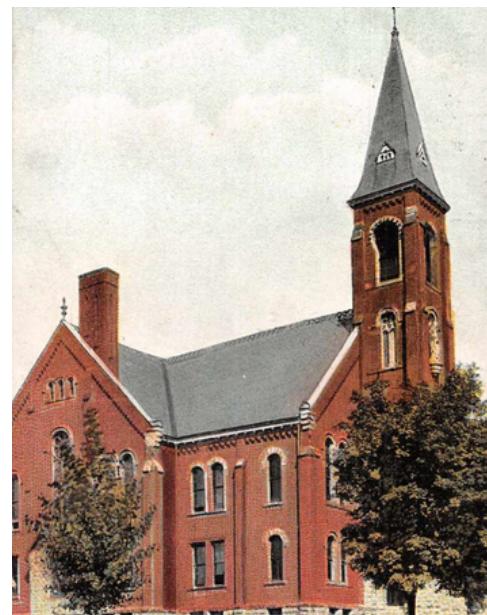
In 2015, over \$2 million was raised to paint and restore the church interior to provide visual support from the architecture and give the congregation the opportunity to enter into prayer more deeply.



1850-1871



1871-1889



1889-1915



5 Facts

1 TEACHING CHURCH

For centuries, Catholic Churches have used their windows and walls to illustrate the stories of the bible to its people. St. Peter's interior teaches the divine miracle of Jesus' death and resurrection.

2 STAINED GLASS WINDOWS

Delayed by World War I, the stained glass windows did not arrive until 1921 - after the first Mass was celebrated on September 12, 1915 and formal consecration on September 16, 1917. They teach and reinforce our faith.

3 JOHN BERNAT

It was Bernat who helped form the Mansfield Fine Arts Guild during his time in Mansfield. That guild went on to establish the Mansfield Art Center - the hub of our community's art scene today.

4 FAMILIAR FACES

Artist John Bernat used parishioners and high school students as models for the paintings of the Apostles and Christ as depicted on the church ceiling. He used himself to paint Christ on the murals at the back of church.

5 MARBLE

McBride Studio of New York designed the high altar, communion rail, baptismal font, shrines, and holy water fonts. The work for each was done in carrara marble by Pietrasanta Studios in Italy.



The Sanctuary

Upon entering St. Peter's, your eyes are immediately drawn forward to the sanctuary, the most sacred place in a church building where the altar stands. It is large enough to allow the Eucharist to be easily celebrated and seen.



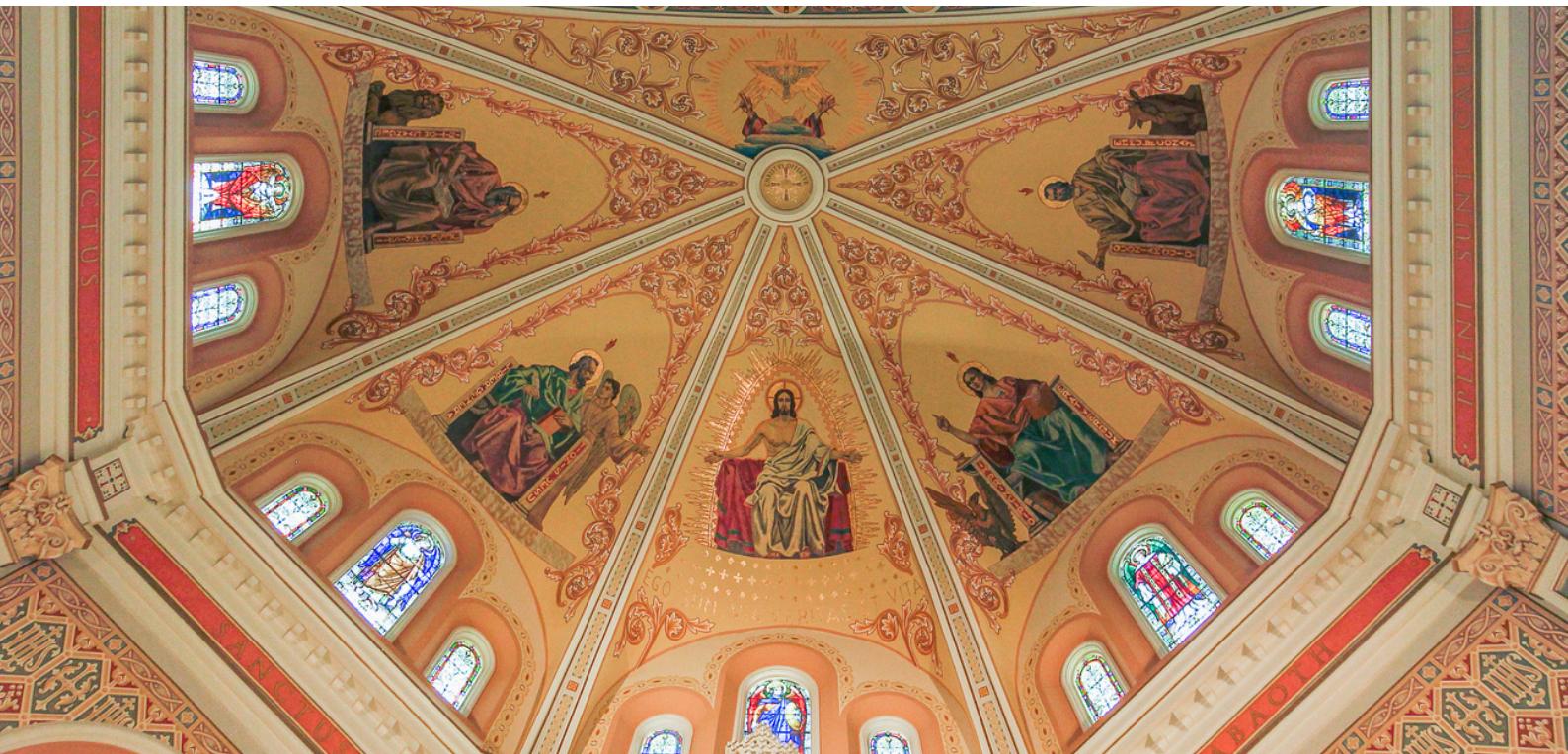
The dominant figure of the decorations in the church is the seated figure of Christ with his arms outstretched above the high altar.

The Latin from John 14 below the image translates to "I am the way, the truth, and the life." Seated with Christ are the four evangelists: Mark, Matthew, John, and Luke. They are seated with pens and notebooks writing their Gospels with their ancient symbols beside them to identify them.

The altar is the focus of the eucharistic celebration, and the tabernacle is a place of reservation for the Blessed Sacrament. The **high altar**, made from carrara marble, stands at the center of the sanctuary on a raised marble predella. In honor of their parents,



Jesus Christ the King of the Universe depicted on the Sanctuary ceiling



Above the sanctuary: Our Lord and the four evangelists with their ancient symbols, Mark (lion), Matthew (angel), John (eagle), and Luke (ox).



Jesus Christ on the Cross

Jacob and Elizabeth Scholl, the Scholl children paid for the purchase of the altar. Noticeably on either side of Jesus Christ on the cross on the high altar are statues of St. James (Jacob is German and Latin for James) and St. Elizabeth of Hungary.

The **Crucifixion scene** features John the Evangelist, Mary of Magdala, and Mary, Mother of Jesus, at the foot of the cross. They teach us to stand firm at the cross and not to abandon Jesus.

An angel on either side of the cross reminds us of praying in front of the Ark of the Covenant, an ornate chest that contained the stone tablets on which the Ten Commandments were written. The dove above the cross symbolizes the Holy Spirit and our baptism in Jesus Christ.

On each side of the high altar are statues of Saints Peter and Paul. Both Saints are holding the symbol that identifies them - St. Peter holding a key and St. Paul holding a sword. Each saint also holds a book representing the Epistles they wrote for the New Testament.

Bishop Daniel E. Thomas celebrates Mass in the newly renovated church commemorating the parish's 175th anniversary.





Father Hite concelebrates Mass with Cardinal Francis Arinze on September 17, 2019.



The tabernacle was restored in 2012 and the transfer of the Blessed Sacrament to the restored tabernacle at the high altar took place on the Solemnity of Christ the King on November 25, 2012.

Since approximately 1970, the Blessed Sacrament was reserved in the tabernacle of the altar of St. Joseph because the lock mechanism of tabernacle of the high altar was broken.

The pelican on the tabernacle door of the high altar symbolizes Christ our Redeemer who gave his life for our redemption. Like a pelican plucks itself in order to feed its young with its blood, Jesus continues to feed us with his body and blood through the Eucharist.

Before the tabernacle was returned to the high altar, a metal time capsule containing a medallion of Pope Benedict XVI, letter of permission from the Bishop, and letter certifying the restoration was done properly were placed inside the niche before the tabernacle was cemented into place.

Keeping with the church's traditional practice and with what the altar signifies, a new **fixed marble altar and ambo** were installed and dedicated in 2021. Previously, a wooden altar and ambo were used.

The marble altar weighs approximately 5,000 pounds and is placed on the floor over steel beams to support it. Relics from St. John the Evangelist were sealed in the altar. The pelican is again prominently carved into the front of the altar.



The dignity of the Word of God requires a suitable place from which it may be proclaimed and toward which the attention of the faithful naturally turns during the Liturgy of the Word. The ambo features the upside down cross and keys to the Kingdom, representative of our first pope, St Peter. It weighs approximately 2,000 pounds.

The word ambo comes from the Greek word meaning step or elevation.



SANCTUARY WALL

Inspired by the original Bernat design, the pattern behind the altar - added during the 2018 renovation - is taken all the way up to the roof line and makes the high altar stand out.

The entire design is a painted canvas that is adhered to the church walls like wallpaper.



SACRAMENTS OF THE CHURCH

Guided by the Holy Spirit, the Church recognizes that there are seven **Sacraments** instituted by the Lord. Symbols of each Sacrament are depicted on the arch of the Sanctuary ceiling.

Facing the altar and looking up, from left to right, they are the

The word **Sacrament** translated from Greek means mystery. St. Paul called Christ "the mystery hidden from the ages."

Sacraments of Initiation (Baptism, Confirmation, and the Eucharist), the Sacraments of Healing (Penance and the Viaticum), and the Sacraments of Christian living (Matrimony and Holy Orders).

The arch displaying the seven Sacraments is architecturally important to St Peter's because the apse and nave would collapse into each other without it - not unlike the collapse of the





church without the Sacraments. John Bernat purposely painted the Seven Sacraments on this arch to remind us that our faith in God and living the Sacraments hold the church up.

Viaticum is from Latin "Via Tecum" and translates to provision for a journey. In the case of the Sacraments, it is the Eucharist given to a dying person.

No longer visible, John Bernat painted the first part of the Apostles Creed in red on the face of the arch.

Together, the Apostle's Creed, our profession of faith, and the Sacraments form us and lead us. Bernat wanted to underscore this point with the painting in red of the first part of the Apostle's Creed on the arch that highlights our Sacraments

Stained Glass of the SANCTUARY

Angels are messengers of God. They also are witnesses and heralds of Jesus' resurrection.

Since the Fourth Century, the church has thought of angels being divided into nine choirs - Virtues, Powers, Principalities, Dominions, Thrones, Angels, Archangels, Cherubim, and Seraphim.

The clerestory windows of St. Peter's sanctuary feature Virtues, Dominions,

Seraphim, three Archangels, Cherubim, Principalities, and Powers.

The three Archangels, St. Raphael, St. Michael, and St. Gabriel are the only three archangels named in Sacred Scripture. There are seven Archangels in total.

Additionally, the clerestory windows at the front of the sanctuary above the shrines of the Blessed Virgin Mary and St. Joseph are Virtues and Powers.

Pronounced clear-story, clerestory windows are placed high up walls typically near the roof line.



Facing the altar, from left to right are Virtues, Dominions, Seraphim, St. Raphael, St. Michael, St. Gabriel, Cherubim, Principalities, and Powers.

Look closely at the Cherub window and observe the multiple sets of eyes on the angel. The Cherub is also holding an orb depicting the expulsion from the Garden of Eden. This angel stands watch over the gate to the Garden of Eden.

Similarly, the Seraph has flames coming from its mouth to represent purification of unclean lips that is detailed in Isaiah 6:1.

The four windows around the high altar teach us about the covenants of God with the people of Israel.

Each window purposely points to the altar and foreshadows the sacrifice made by Christ Jesus for us. The four events set the stage for the Eucharist. We're shown the covenants with Cain and Abel, Noah, Abraham, and the offering of bread and wine by Melchizedek, the priest-king of Salem.

CAIN AND ABEL

Cain and Abel are the first two sons of Adam and Eve. Cain, the firstborn and a farmer, sacrificed fruits of the earth to God. Abel, a shepherd, sacrificed the first lambs of his flock. God accepts Abel's sacrifice, but rejects Cain's. Cain kills Abel because he was jealous of Abel's favor with God.

Cain's face is literally green with envy in the stained glass window.

NOAH

After the flood, Noah immediately built an altar to sacrifice clean animals and birds as burnt offerings to give thanks to God for deliverance from the flood. God, pleased with the offerings, promised to never destroy all living creatures again. The rainbow represents that covenant and the ark is shown on top of its resting place on Mount Ararat.

ABRAHAM OFFERS ISAAC

Abraham's faith was tested when directed to sacrifice his only son, Isaac, of whom it was said in the Letter to the Hebrews, "Through Isaac shall your descendants be named."

Abraham believed firmly and unconditionally in God, so Isaac was given back to him and a ram offered for sacrifice instead. Abraham is referred to as our father in faith.

SACRIFICE OF MELCHIZEDEK

Melchizedek blessed Abraham on his return from rescuing his nephew, Lot. He offered this as a sacrifice of thanksgiving. This foreshadows today's Eucharist. The word Eucharist means thanksgiving. The window depicts architecture supporting the fact that Melchizedek was King of Salem which is Jerusalem.



Cain and Abel



Noah builds an altar to the Lord



Abraham prepares to sacrifice his firstborn son



Melchizedek offers bread and wine

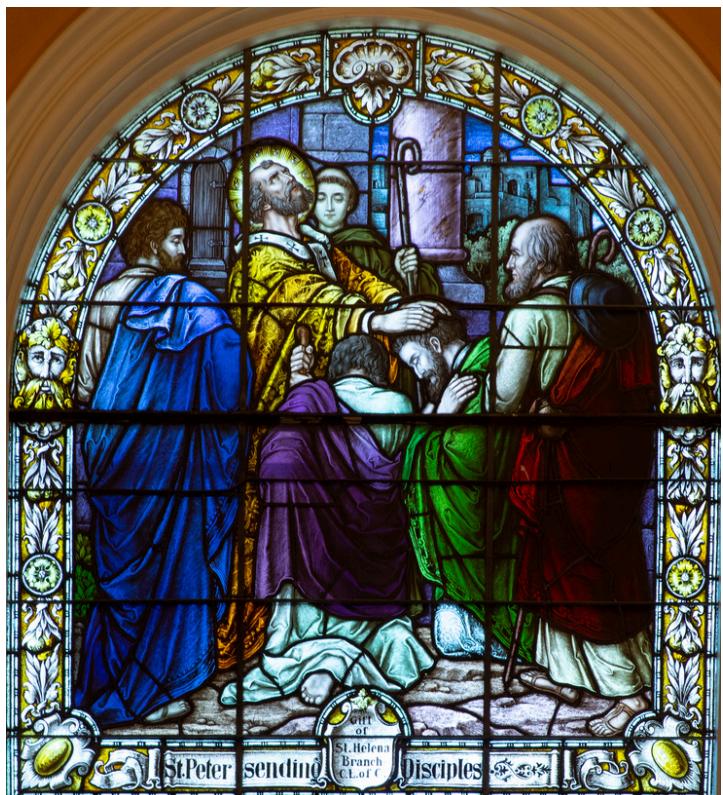


Apart from the painted canvas, St. Peter is represented 17 times throughout the church underscoring his significance to our Parish and the universal church.

The stained glass window in the north wall of the sanctuary, shows St. Peter exercising his leadership role among disciples. Peter, laying his hands on the disciples, sent them to preach the Gospel. He was always present during significant moments in Jesus' life and always listed first in Scripture when disciples are named. The name change from Simon to Peter, Greek for rock, also indicates the Apostle being given a significant leadership role among disciples. The man with the tonsure in the background is a monk and an anachronism. There were no monks during the earliest days of the church. This is a symbolic anomaly intended to stress that Peter was head of the church.

St. Peter's Basilica is prominent in the background of the stained glass window in the south wall of the sanctuary. Matthew 16:13-20 cites the foundation for Peter as our first pope. When Peter acknowledges Christ as the Messiah, Jesus names him as the rock on which He will build His Church. Jesus also gives Peter the keys to the Kingdom of Heaven and the authority to forgive sins.

Sheep are prominent in the window to remind us of John 21:17 where Jesus tells Peter to "...Feed my sheep." Peter becomes the Supreme Pastor of the fold.



Tonsure is a ceremonial initiation in which hair is clipped from the head marking one's entrance into a new stage of religious development.



The Blessed Virgin's Altar

One either side of the sanctuary are shrines for the Blessed Virgin and St. Joseph. After the transfer of the Blessed Sacrament in 2012, the Holy Oils -

Oil of the Sick, Oil of the Catechumens, and the Sacred Chrism - were permanently reposed in an ambry at the St. Joseph altar. The tabernacle at the Blessed Virgin's altar is used only on Holy Thursday as the altar of repose for the Blessed Sacrament as the Sacred Triduum begins.



St. Joseph's Altar



Transept

The transept is the rectangular space between the apse and nave. It provides space to accommodate the number of clergy and for proper celebration of service. More importantly, it represents the patibulum or horizontal beam of the cross in the church floor plan.

DOME

Four defining moments in the life of St. Peter are painted on the dome.

First, at Pentecost, having denied Christ three times just weeks earlier, Peter proclaims the gospel to the crowd and they believe because they can hear the Gospel in their own languages.

Second, Acts 9:40, in the city of Joppa, Peter knelt down next to the corpse of Dorcas (Tabitha) to pray before raising her from the dead.

Third, Peter meets Paul. Pope Benedict XVI said, "Christian tradition has always considered Saint Peter and Saint Paul to be inseparable: indeed, together, they represent the whole Gospel of Christ."

Finally, St. Peter is crucified on the Vatican Hill in Rome during the reign of Emperor Nero. He

requested to be crucified upside down because he felt unworthy to die in the same manner as Jesus. Peter is buried in a cemetery that can be seen in the catacombs beneath St. Peter's Basilica in Rome.

NORTH TRANSEPT

The Resurrection of Christ is the focal point of the north transept. On either side of this window are scenes from the lives of St. Peter and St. Paul. Additionally, there is a rondel window depicting the crowning of Jesus as King.

SOUTH TRANSEPT

A stained glass window depicting the Assumption of Mary is central to the south transept. St. Peter and St. Paul are featured again on each side of the Assumption. The rondel window shows the crowning of Mary.



Resurrection of Jesus Christ

Jesus rises from the dead on Easter Sunday. Peter, the Prince of the Apostles, says: "Blessed be God the Father of our Lord Jesus Christ! By His great mercy we have been born anew to a living hope through the resurrection of Jesus Christ from the dead" (1 Pt 1:3).

SOUTH TRANSEPT



Assumption of Mary

The belief that Mary had been taken up, body and soul, into heaven is ancient and dates back to the apostles. In 1950, Pope Pius XII proclaimed the Assumption of Mary a dogma of the Catholic Church. The Assumption looks to eternity and teaches us to have hope that we will follow Our Lady when our earthly life is ended.

St. Peter and St. Paul are honored as the founders of the Church in Rome. There are four windows in the transept that depict their missionary work.

The Acts of the Apostles, the second volume of Luke's two-volume work, carries on his record of biblical history through the missionary work of Peter, chief of the Apostles, and Paul, Apostle to the Gentiles.

In Acts 3:6, Peter heals a crippled beggar in the name of Jesus Christ the Nazorean. Paul discusses Christ's suffering, dying, and rising with the

Jews in Athens in Acts 9:4. He was able to convert some Jews.

In Acts 5:20, the angel of the Lord leads Peter out of prison and orders him to preach the Gospel in the temple.

In Acts 9:4, the Lord uses St. Paul's Jewish name, Saul, for his conversion to Christianity on the road to Damascus.

Although St. Paul is not one of the Twelve apostles, he was called to be an Apostle to the Gentiles and is often referred to as the "Thirteenth Apostle."



Scenes from The Acts of the Apostles: Paul preaches in Athens, Peter cures the crippled beggar, the angel of the Lord frees Peter from prison, and Paul is struck blind on the road to Damascus.

More stained glass in the transept



Crowning of Mary

While the Church is clear that Mary is Queen of Heaven, the details of her coronation have been left to the imagination of artists through the centuries such as in the stained glass window in the south transept here at St. Peter's.

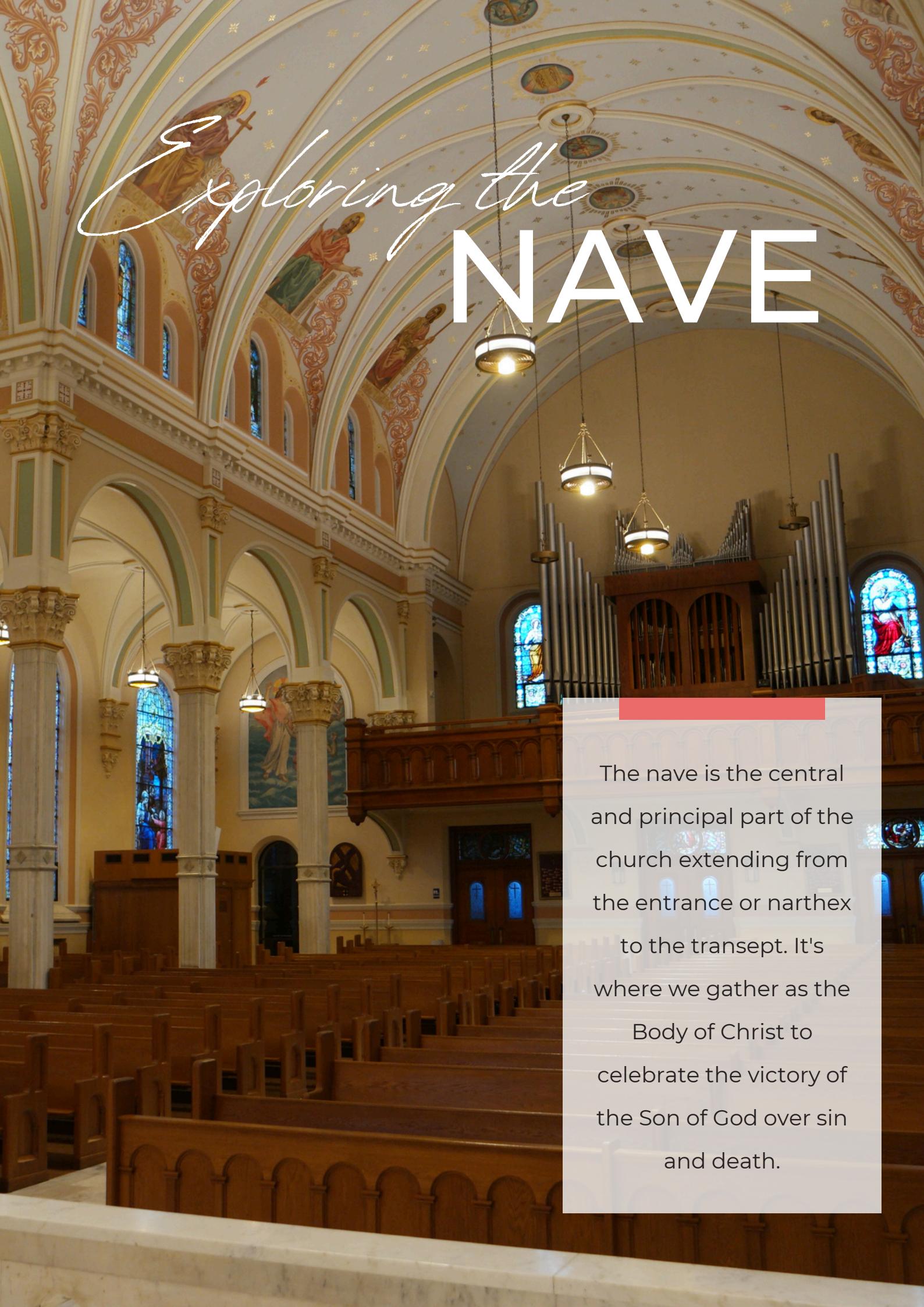
Mary became Queen of Heaven at the time she was assumed body and soul into Heaven. Revelation 12:1 describes Mary as a Queen, "And a great portent appeared in heaven, a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars..."



Christ the King

Christ the King is one of the most important titles of Jesus. There are multiple references of Christ as King in Sacred Scripture. Most familiar is John 18:37, "Pilate said to him, 'So you are a king?' Jesus answered, 'You say that I am a king. For this I was born, and for this I have come into the world, to bear witness to the truth. Every one who is of the truth hears my voice.' The initials INRI at the crucifixion above Jesus' head are Latin "Iesus Nazarenus Rex Iudeorum" - words that Pilate wrote - translate to "Jesus of Nazareth, King of the Jews."

A portent is a foreshadowing of a future event, an omen, sign.



Exploring the NAVE

The nave is the central and principal part of the church extending from the entrance or narthex to the transept. It's where we gather as the Body of Christ to celebrate the victory of the Son of God over sin and death.

STATIONS OF THE CROSS

The Stations of the Cross, which follow the path of Christ from Pilate's praetorium to His tomb, are hand-carved Philippine mahogany executed by Toledo, Ohio native Martha Milligan Bernat, wife of John Bernat.

This devotion has evolved over time, but tradition holds that our Blessed Mother visited each scene of our Lord's passion daily. After Constantine legalized Christianity in the year 312, the pathway was marked in Jerusalem with its important stations.



First Station, Jesus is condemned to death.



Seventh Station, Jesus falls the second time.

In 1686, realizing that few people could travel to the Holy Land due to the Muslim government's refusal to admit Christians, Pope Innocent XI granted the right to erect stations in all of their churches.

In 1732, Pope Clement XII permitted stations to be erected in churches and set the number of stations at 14. In 1842, Pope Benedict XIV urged all priests to add the Way of the Cross to their churches which had to include 14 stations.

In the 16th Century, this path was officially named Via Dolorosa or Sorrowful Way,

SOUTH SIDE OF THE NAVE



The large stained glass windows on the south side of the nave depict the earliest stories of Jesus from the Gospels. In chronological order from the front of church to the back: the Archangel Gabriel announces to Mary God's will that she become the Mother of the Son of God and she accepts; the Magi pay homage to the newborn King of the Jews with gifts of gold, frankincense, and myrrh; and the Holy Family flees to Egypt from Bethlehem because Herod sought to kill Jesus.

NORTH SIDE OF THE NAVE



The large stained glass windows on the north side of the nave continue stories of Jesus' life from the Gospels. In chronological order from the back of church to the front: the Holy Family as models for all Christian families and Jesus obedient to his parents; Jesus performs his first public miracle when he changes water to wine at the wedding feast at Cana; Jesus prays in Gethsemane when his hour is at hand with Peter, James, and John sleeping nearby.

A CLOSER LOOK AT TWO OF THE WINDOWS IN THE NAVE



Looking closely at the window depicting the Holy Family, take note of Mary spinning woolen thread. She is holding a spindle in her right hand and gathering wool with her left to weave linens for the family. Joseph is teaching Jesus carpentry. This window underscores the domestic life of the Holy Family. They were not unlike our families.

In the window of the Magi, note the lantern in the lower righthand corner and the shooting star in the upper lefthand corner. The lantern represents the old way of making light while the star represents the new light - Jesus.

The word nave is derived from Latin *navis* meaning ship. We assemble in the nave or ship every Sunday to journey towards Christ.



NAVE CEILING

The ceiling of the nave is made from a continuous series of arches that form a smooth ceiling surface. It resembles a half-barrel and enhances the central aisle of the nave. Twelve symbols of the church are painted on the ceiling - six in the nave, two on each of the transept ceilings, and two on the ceiling of the apse. Over the centuries, many signs and symbols have identified the Christian faith but for Catholics, symbols are a teaching tool and help us understand our faith.

Ship - a ship is always on a journey, has a destination and purpose and symbolizes our Holy Mother Church

Fish and barbed fishing hook - meant to represent the permanency of salvation

Ten Commandments - our covenant with God

Cross and anchor - stability and strength in love and hope in Jesus Christ

Phoenix rising from flames - emblematic of the resurrection of Jesus

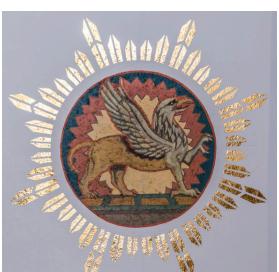
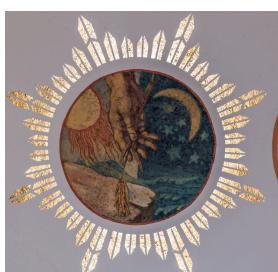
Cross and skull - An apocryphal tradition says Jesus was crucified on the site of Adam's grave and represents Him paying the price for Adam's sin

Scales - shown with a lily and sword, symbolize the mercy and justice of God which always balance

Creation - God's hand separates day from night as written in Genesis 1:4

Serpent in tree - representing the devil and introduction of sin into the world in the Garden of Eden

Grieffon - a powerful, mythical creature with the body of a lion and head and wings of an eagle represents Jesus



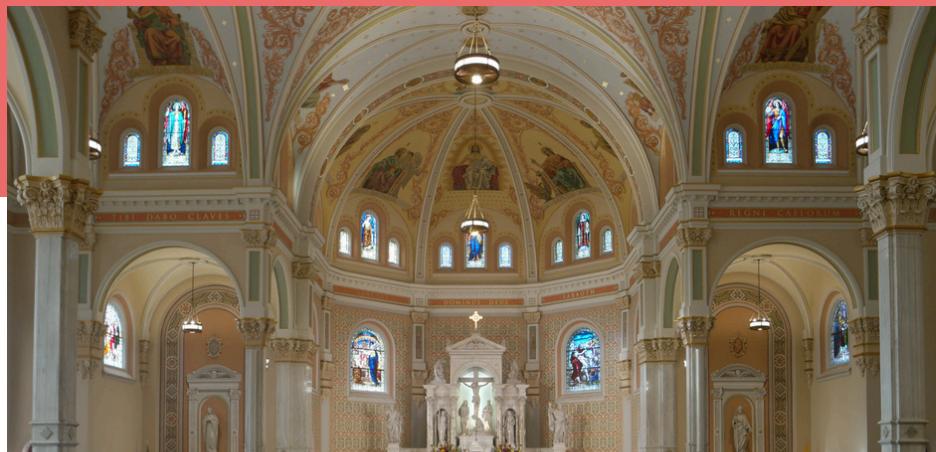
The two symbols that appear on the ceiling of the apse are

Pelican - symbolizes our Redeemer who gave his life for our salvation

Lamb - as described in the Book of Revelation when the Lamb of God opens the seven seals



Latin in the Church



“I give you the keys to the kingdom of Heaven.”

The earliest church did not speak Latin. It wasn't until the pope asserted his authority that the liturgy be

celebrated in one universal language. Therefore, Christians in Rome adopted Latin as the language of the church in the 4th century.

During the 2018 remodel of the church, Father Hite added Latin text around the sanctuary. Above the altars for the Blessed Virgin and St. Joseph the Latin reads, "Tibi dabo claves regni caelorum." This translates to "I give you the keys to the kingdom of Heaven." Inside the sanctuary, the Latin is "Sanctus sanctus sanctus Dominus Deus Sabaoth Pleni Sunt Caeli et Terra Gloria Tua" or "Holy, Holy, Holy, Lord God of Hosts, Heaven and Earth are full of your glory." This is the ancient prayer used to mark the descent of the Holy Spirit on the bread and wine during the Eucharistic prayer.

THE TWELVE

Jesus begins his ministry by selecting 12 disciples, called apostles, to be his closest companions.

The Twelve selected by Jesus are painted along the ceiling of the nave. Each painting contains an element that relates directly to the apostle, mostly their martyrdom. Starting from the front of church on the lefthand side and working around the ceiling, the apostles and their martyrdom are as follows.

The sword represents **St. Paul's** martyrdom. Because he was a Roman citizen, he was entitled to die quickly. He was beheaded.

St. Philip was called by Jesus to follow him the day after St. Peter and St. Andrew, and participated in the miracle of the loaves and fishes. The staff in his painting depicts his journey when he

taught the Ethiopian eunuch about the faith. St. Philip died of natural causes.

St. Bartholomew, whose missionary work is said to have included India and Armenia, was flayed and beheaded at the command of the Armenian king Astyages. St. Bartholomew holds a flaying-kife in his left hand.

Patron Saint of Pharmacists and the dying, **St. James the Less** (St. Jacobus Minor) holds a fuller's club. Legend holds it that it was this type of club that delivered the fatal blow to St. James the Less in Jerusalem after he was tossed out a window because he was the Christian Bishop of Jerusalem. He is the only apostle





whose martyrdom is recorded in the New Testament.

It makes sense that **St. Matthew** is the patron saint of tax collectors and accountants. He is painted holding a money bag. He is the traditional author of the first synoptic Gospel, the Gospel According to Matthew. St. Matthew was martyred by the King of Ethiopia while preaching during Sunday liturgy.

St. Jude, also called Thaddeus, is the patron saint of hopeless cases. He holds a spear representing his martyrdom in Beirut, then a Roman province in Syria. Legends credit Saints Simon and Jude with missionary work and they share a feast day on October 28.

St. Matthias is the only apostle not chosen by Jesus. Rather he was chosen by the other apostles to replace Judas Iscariot who

betrayed Jesus. Legend states that St. Matthias was crucified, then chopped apart with a halberd - a weapon with an axe blade balanced by a pick with an elongated pike head at the end of a staff.

The best-known event in **St. Thomas'** life gives us the phrase, "doubting Thomas." Not present for Jesus' first manifestation, Thomas demanded physical proof of Jesus's resurrection. He is portrayed with his arms open symbolizing his sudden realization of the truth leading him to be the first person to preach Jesus' divinity.

The front panels of the chair in St. Thomas' painting are the only ones on which words appear. They read "My Lord and my God."

St. Jacobus Major, who we call St. James the Greater was the son of Zebedee. He was beheaded by order of King Herod Agrippa I. He

was the second apostle to die and the first apostle to be martyred.

Also called Simon the Zealot, **St. Simon** is the most obscure of the apostles. He eventually joined St. Jude to preach the Gospel in Persia. He was martyred in Britain by being cut in half with a saw.

St. Andrew, brother of St. Peter, is painted with a saltire cross upon which he was nailed and left to

die at Patras, Greece. St. Andrew is the patron saint of Scotland and the cross is prominent on the Scottish, British, New Zealand, and Australian flags. He is one of the patron saints of Great Britain.

Finally, **St. Peter** is painted kneeling in prayer. A papal tiara signifies his three authorities in church, on Earth, and in Heaven, although Peter himself never wore such a thing.



Pope St. Paul VI was the last pope crowned with a tiara at his installation in 1963

CLERESTORY WINDOWS IN THE NAVE

Eight clerestory windows in the nave feature apostolic fathers and prophets of the church. A prophet is someone who speaks by divine inspiration, while our apostolic fathers helped shape early church doctrine. Each is either holding a book or scroll having authored a book of theology.

St. Augustine was one of the Latin fathers of the church and influenced Western philosophy and Western Christianity.

St. Jerome is particularly known for his Latin translation of the Bible, the Vulgate.

The prophet Isaiah was the 8th Century Israelite prophet after whom the Book of Isaiah is named. Not only was he a prophet, but he also served as royal counselor for many kings.

Known as the weeping prophet, the prophet Jeremiah authored

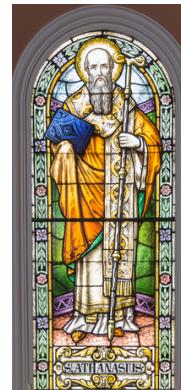
the Book of Jeremiah, Book of Kings, and Book of Lamentations.

Daniel's faith in God never waivered. God shows his everlasting wisdom in the Book of Daniel which contains essential descriptions of the coming of the Messiah.

Ezekiel was a prophet who helped rebuild Jerusalem and Israel after the exile. The Book of Ezekiel documents much of his ministry.

St. Athanasius was the 20th bishop of Alexandria. He was a strong proponent of Christian orthodoxy against Arianism in the late 4th century.

St. John Chrysostom earned the Greek surname meaning "Golden Tongue" from his eloquent and persuasive preaching. He was archbishop of Constantinople.



MURALS OF ST. PETER

One mural portrays the account in Matthew 8, Mark 4, and Luke 8 when the disciples started to sail across the Sea of Galilee. They saw Jesus walking on water and He told them not to be afraid. Peter spoke first and said, "If it is you, bid me to come to you over the water."

Jesus summoned Peter from the boat, so he set out to go to the Lord, but grew afraid and began to sink. Jesus stretched out his hand to save him.

We are taught to trust Jesus. When we become afraid, He will reach his hand out to save us, too.



The second mural illustrates Jesus' first call of disciples at the Sea of Galilee. While preaching at Galilee, Jesus encountered Simon (later called Peter), Andrew, James, and John. They were casting nets for fish, but Jesus called upon them to be 'fishers of men.' We are also called to be disciples and proclaim God's word in our daily lives.

Artist John Bernat used his own likeness to paint the face of Christ in both murals at the back of church.

PARABLES

Parables were often used by Jesus to illustrate instructive lessons to his disciples.

Above each of the vestibule doors at the back of church appears a transom window depicting a parable from Sacred Scripture. From left to right, facing the vestibule doors, the parables are as follows.

From Matthew 13:25, while everyone was asleep, his enemy came and sowed tares or weeds among the wheat and slipped away. Evil influences are always at work, but God the Father draws everyone to the Kingdom of Heaven.

In John 2:16, Jesus expels the money-changers from the temple. Traffic means commerce and the temple had been turned into a crass marketplace. This parable underscores zeal for the House of the Lord.

The parable in Luke 15:18 is one we easily recognize - the parable of the prodigal son. Jesus explains why He associates with sinners. The prodigal son acknowledges his wrongdoing and takes action to correct it.



Agricultural parables were easy for the audience of that time to understand since most worked in the fields and could easily relate to the scenarios Jesus described.

Architecture

Plans for St. Peter's were drawn up by William P. Ginther of Akron, Ohio. A Roman Catholic, he designed several Catholic churches in Ohio, Pennsylvania, New York, and California. He toured Europe in 1889 including Rome, Milan, London and Berlin where he gained inspiration for his drawings.

EXTERIOR

The bell towers and elaborately carved decorations around the windows and entrance punctuate the Spanish Colonial Revival architecture of the exterior. A Greek colonnade is a nod to the style of other churches and civic buildings in Mansfield. The building material is trimmed, rough-faced Berean sandstone. The markings from using hand-saws on sandstone are visible today.

INTERIOR

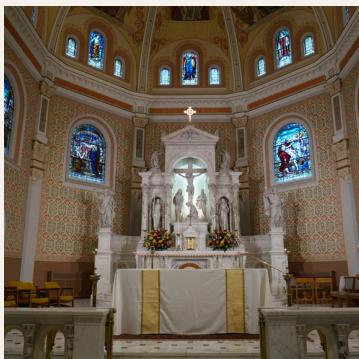
The arches in the Communion rail, over the doorways, in the clerestory windows and at end of the pews highlight the Romanesque interior.

BELL TOWERS

Although two bell towers anchor the front entrance to the church there is only one bell and it is in the south tower.

DIMENSIONS

The church measures 90 by 159 feet.

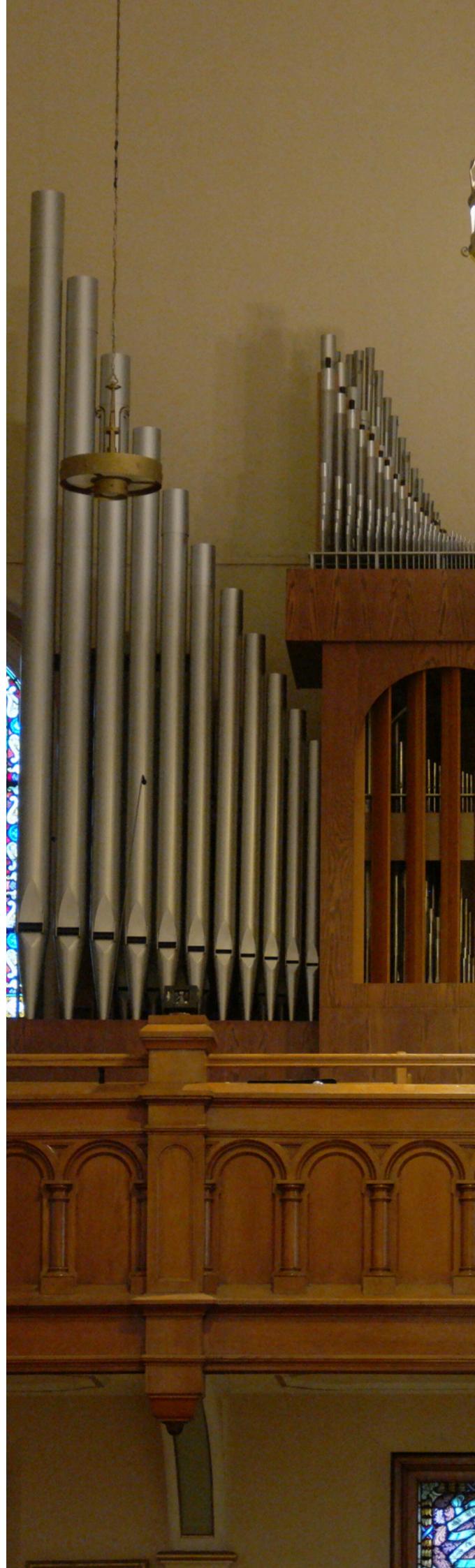


MUSICAL TRADITION

The organ is essential in supporting the singing elements of the Liturgy. There have been three organs used in St. Peter's since 1915, all built by The Schantz Organ Company of Orrville, Ohio.

The first organ was installed in 1915 and lasted until 1971. The parish raised over

St. Cecilia, patron saint of church music and musicians.





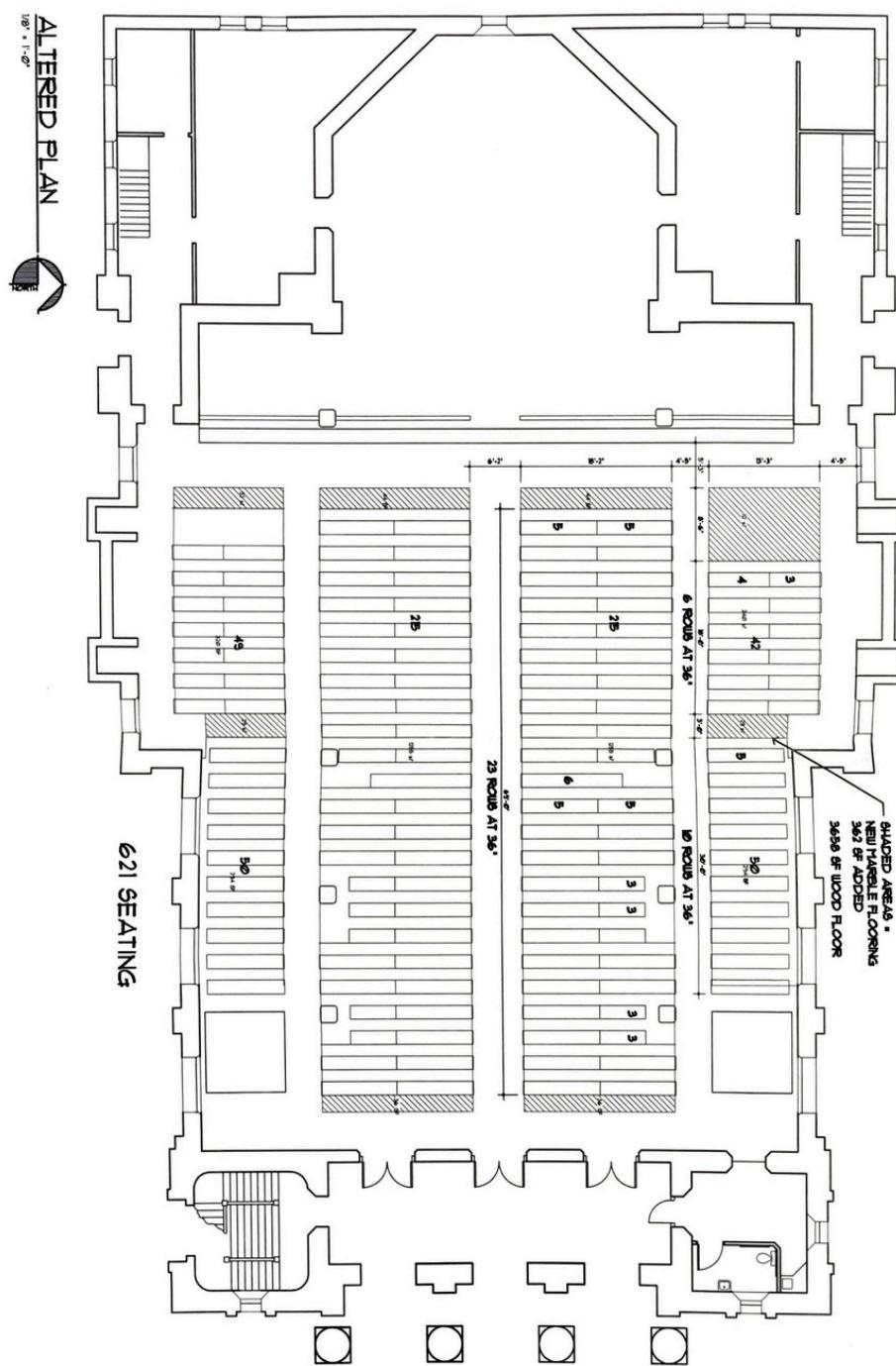
David, writer of The Psalms, is depicted playing a harp.

\$30,000 in two weeks to build and install a second organ in 1972.

In 2018, the second organ was expanded upon to create a third, hybrid organ. This expansion created a division that included new stops. The hope is to complete the expansion in the near future to add another division.

WAY OF THE CROSS

Early Roman Catholic churches, such as St. Peter's, were built in the shape of a cross to remind us of Christ's crucifixion and death. It also teaches us that we have crosses to bear in our lives. When you enter St. Peter's, you are walking up the cross to the Sacraments. You ascend the cross to receive the Body and Blood of Our Savior. It is a sign of our Catholic faith.





let's stay in touch

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