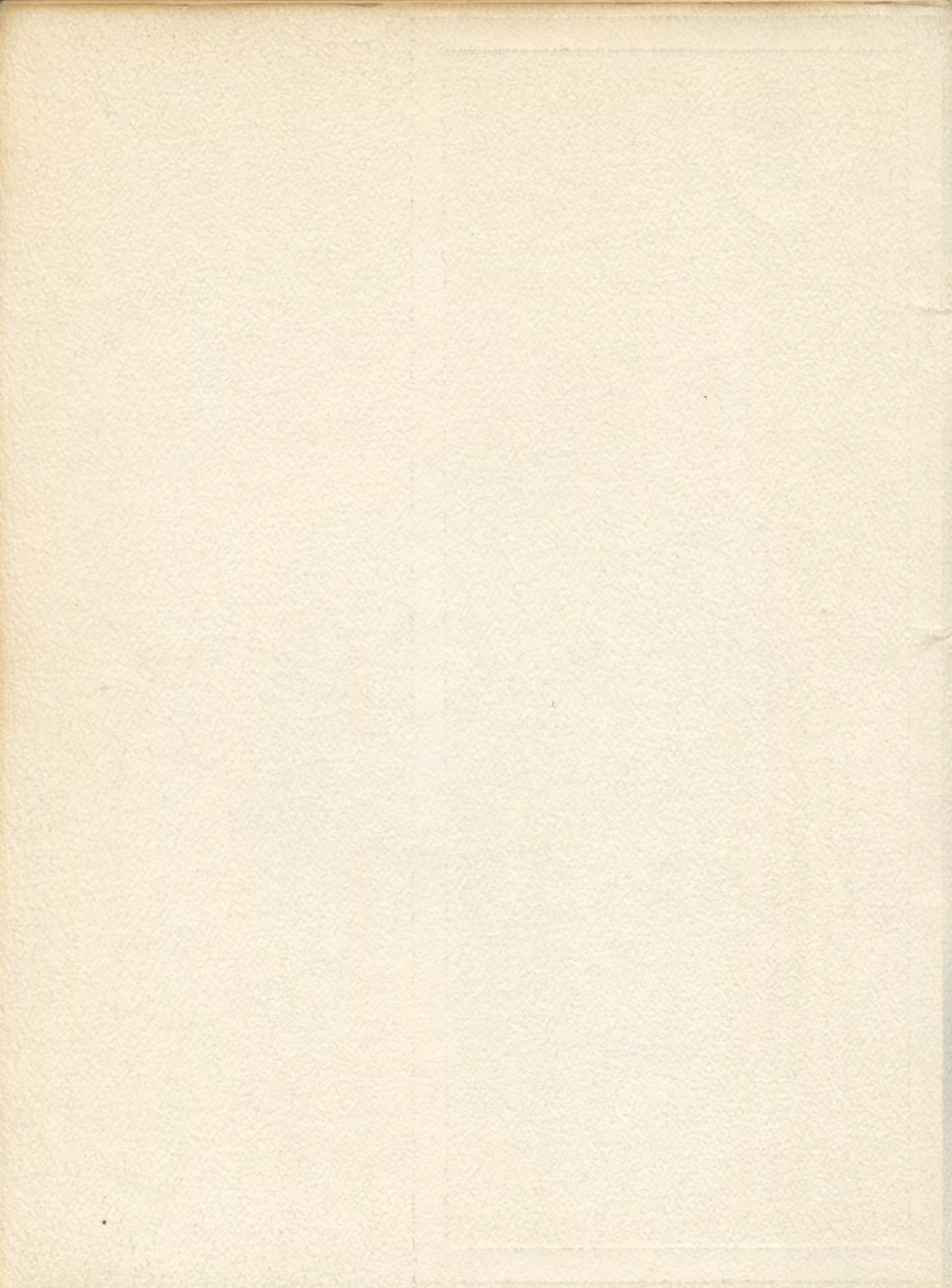


The Cathedral of
SAINT JOSEPH
HARTFORD, CONNECTICUT





THE CATHEDRAL OF

St. Joseph

HARTFORD, CONNECTICUT



MCMLXII





DI SUA SANTITA'

DAL VATICANO, April 28, 1962

No. 81741

Your Excellency,

The Holy Father has learned of the approaching blessing and dedication of the new Cathedral of St. Joseph in Hartford, and He has graciously directed me to give expression to His warm greetings and felicitations on this happy occasion.

Your Excellency's untiring zeal and the loyal and generous collaboration of your priests and faithful have enabled you to construct and bring to completion this stately edifice, the plans of which you thoughtfully submitted to His Holiness for perusal on the occasion of your ad limina visit. This will indeed be a joyous event for the great Archdiocese of Hartford, and the new Cathedral will be a monument to the generosity of your people and a symbol of their ardent faith.

The Pontiff rejoices with Your Excellency and your flock, and, in congratulating you cordially on your achievement, He fervently prays that the intercession of the heavenly Patron St. Joseph, to Whom the Cathedral is dedicated, may obtain for the Archdiocese an abundance of celestial graces.

In pledge of that heavenly favor, and in token of His participation in the joy of this occasion, the Holy Father cordially imparts to Your Excellency, to the priests, religious and people under your care, and to all those attending the ceremonies, His special Apostolic Benediction.

Gladly do I extend to Your Excellency my own personal felicitations on this auspicious occasion, and, with the renewed assurance of my high esteem and cordial regard, I remain,

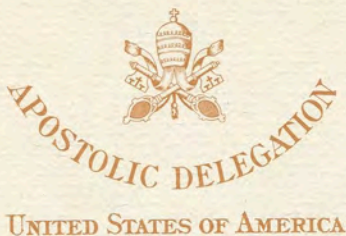
Yours sincerely in Christ,

His Excellency,
The Most Rev. Henry J. O'Brien, D.D.,
Archbishop of Hartford,
134 Farmington Avenue,

HARTFORD, 5, Conn.

A. G. Kard. Cicognani





3339 Massachusetts Avenue
Washington 8, D. C.

May 9, 1962

Your Excellency:

The formal opening of the new Cathedral of any diocese is an event that merits both worthy recognition and joyous celebration. This is true in a special degree with regard to the Archdiocese of Hartford, for the great tragedy suffered in the loss of the original Cathedral in 1956 is now recouped in the splendor of the new Cathedral of Saint Joseph.

The building of a Cathedral is truly an act of faith. It is an act of faith for the Bishop whose imagination and leadership envisioned it, for the men and women whose sacrifices rendered it possible, for the architects, artists, engineers and workmen whose intelligence and labor conducted it from conception to concrete realization. And so the new Cathedral of Saint Joseph is more than an edifice, endowed with architectural grandeur, before which we and others will stand in deep thought and reverence. It is in reality the visible manifestation of the religious aspiration, the unflinching hope and the prayerful striving of zealous clergy, dedicated religious and faithful laity in unison with their Shepherd.

It gives me genuine pleasure, then, on this historic occasion, to extend to Your Excellency and to your Flock of the Archdiocese of Hartford, my warmest congratulations and abiding best wishes. As the years pass on, may God's precious graces flow freely upon your Archdiocese to prepare its people ever more fittingly for the eternal dwelling place of the Lord.

With renewed sentiments of esteem and felicitations, I remain

Sincerely yours in Christ,

+ *Epifanio Tagnozzi*
Apostolic Delegate

Most Reverend Henry J. O'Brien, D.D.
Archbishop of Hartford
Hartford, Connecticut





Dearly beloved in Christ:

THE last day of the year 1956 dawned cold and gray. In Hartford, Mass was celebrated for the last time in the old Cathedral of St. Joseph. By mid-afternoon the massive edifice was a smoking ruin. The mother church of the Archdiocese of Hartford, erected by other generations of Connecticut Catholics as a tribute of love and loyalty to their Creator, was no more. Shock and sorrow numbed the hearts and minds of priests and people.

But messages of encouragement and support reminded us that our people were no different from their ancestors of the last century or their forebears of the middle ages. Devout men of any age will not cease to build for God. If the Christians of the past could produce their great cathedrals as breath-taking affirmations of their faith in God, the Christians of the twentieth century, armed with the same faith, could produce their modern tribute of love for the same heavenly Father.

The concrete and steel and stone and glass would be the finest that the modern world could provide because only the "first fruits" could adequately express man's loyalty to his Maker. The color, the design, and the majestic size of our new cathedral could only imperfectly reflect the uncreated splendor of the God whose existence it affirmed. It would be a great stone manuscript from which our contemporaries, and other generations yet unborn, could read of our loyalty, our love, and our dedication to God.

Looking at our cathedral, people would know that man was made for more than factories, office buildings, and schools. He would know that man was made by God for God. Christianity worships a God Incarnate. If the ineffable Word of God could condescend to express Himself in man's insignificant humanity, then man, in gratitude would take all his wealth, all his genius, all his love, and dedicate them to the task of creating, though in a limited and imperfect manner, a glorious expression of the majesty of the Divine. This the clergy and faithful of the Archdiocese of Hartford have sought to do in the building of our new cathedral.

To-day we are gathered for its formal opening. We are deeply grateful to His Excellency, the Most Reverend Egidio Vagnozzi, the Apostolic Delegate to the United States, who has graciously consented to offer for us and with us the Mass of Thanksgiving, and to the members of the hierarchy and visiting clergy who at considerable sacrifice have come to share our joy and to join with us in manifestation of gratitude to God on this historic occasion.

To the priests and laity of the Archdiocese without whose sympathetic understanding and generous co-operation this work could not have been brought to completion, we are deeply grateful, and of them we are justly proud. To the Right Reverend Monsignor John Sexton Kennedy, the Rector of the Cathedral, we owe a particular debt of gratitude for his immeasurable contribution to the liturgical and artistic embellishments of our new Cathedral.

To-day the clergy and faithful of the Archdiocese offer this new temple to Almighty God as an expression of our faith, our loyalty, our love. May it be acceptable in His sight.

+ *Henry J. O'Brien*
ARCHBISHOP OF HARTFORD



THE new Cathedral of Saint Joseph is a corporate achievement. People from all parts of the Archdiocese have, by their loyalty and generosity, made it possible. In the planning and building, many hundreds have been involved: the architects who conceived and executed design and detail; the contractors, subcontractors, and suppliers who brought the structure into being; the artists who wove sacred significance into its fabric; the workmen who, whether in the darkness of the sub-basement or in setting the cross which catches the sun atop the tower, labored to fashion all well. To everyone who, in any way, had any part in raising this house of God, thanks are due and gladly given.

But paramountly the cathedral is the achievement of Archbishop Henry J. O'Brien. Upon him, with special and sickening gravity, fell the blow of December 31, 1956: the ruin of the old cathedral and the necessity of building anew. Others could sympathize and assist in meeting the crisis. But the full weight of the loss, as well as of the resultant burden of replacement, was uniquely his. In good heart, he faced the monumental task and carried it through. His sovereign concern was to do all worthily. The new cathedral attests the vision, courage, and keen sense of fitness which characterize the builder.

Closely identified with the work were three whose names should linger in the cathedral as long as it stands. Bishop John F. Hackett, Auxiliary to the Archbishop, went every step of the journey with the chief shepherd over the long, arduous five-year course. His counsel was invaluable, as was his support. Bishop Vincent J. Hines of Norwich was, until his nomination to his present dignity, intimately connected with the project and advanced it in countless ways. Monsignor Joseph R. Lacy, chancellor of the Archdiocese, advised and supervised in the construction, with a singular solicitude prompted by his association with the parish from his birth.

The new cathedral differs from the old in many respects, as do the 1960's from the 1870's and 1880's. But we fervently hope that the new is, under the solemn seal of consecration, imbued with the rich tradition of the old and the inheritor of all the love and the fruits of sacrifice and devotion which the original mother church accumulated during the decades of its existence. These neither swift fire nor slow time can scatter. Thus, we cannot forget the service and the example of such rectors as Monsignor Thomas S. Duggan, in many ways a nonpareil in Catholic history hereabouts; Monsignor William H. Flynn, a holy priest and selfless churchman; and Monsignor William J. Collins, the greathearted pastor whose life was, to our impoverishment, shortened by the disaster of 1956. May our memory of them ease and illumine the present transition; may their remembrance of us bring down blessings upon us.

The present rector would add his own inadequate expression of abounding gratitude to all who have so graciously helped in the readying of the new cathedral for the historic day of its opening. There should be particular mention of Father James E. Harrison, whose role has been as unostentatious as it has been indispensable.

John Kennedy, Rector

PONTIFICAL MASS

FORMAL OPENING, THE CATHEDRAL OF ST. JOSEPH

May 23, 1962, 10:30 a.m.

- Celebrant:* HIS EXCELLENCY, THE MOST REVEREND EGIDIO VAGNOZZI, S.T.D., J.C.D.,
Archbishop of Myra
Apostolic Delegate to the United States
- Preacher:* HIS EXCELLENCY, THE MOST REVEREND KARL JOSEPH ALTER, D.D.,
Archbishop of Cincinnati
- Assistant Priest:* RT. REV. MSGR. JOHN S. KENNEDY,
Rector, the Cathedral of St. Joseph, Hartford
- Assistant Deacons:* RT. REV. MSGR. JOHN J. BYRNES,
Rector, St. Thomas Seminary
RT. REV. MSGR. ROBERT W. DOYLE,
Pastor, St. Augustine Church, Hartford
- Deacon:* REV. JOHN J. PITRUS,
Administrator, SS. Cyril and Methodius Church, Hartford
- Sub-Deacon:* REV. FRANCIS S. O'NEILL,
Pastor, St. Timothy Church, West Hartford
- Acolytes:* REV. ROBERT J. CHAGNON,
Pastor, St. Aloysius Church, Southington
REV. JOSEPH J. MATUTIS,
Pastor, St. Casimir Church, New Haven
- Familiares:* REV. CHARLES W. DALY,
Assistant Chancellor of the Archdiocese of Hartford
REV. THOMAS P. QUINN,
Principal, St. Thomas Aquinas High School, New Britain
- Thurifer:* REV. ANTHONY J. SALEMI,
Pastor, Holy Rosary Church, Ansonia
- Processional*
Cross-Bearer: REV. JAMES E. HARRISON,
Assistant, the Cathedral of St. Joseph, Hartford
- Crozier-Bearer:* REV. RICHARD J. TONER,
Assistant, St. Mary Church, Branford
- Mitre-Bearer:* REV. JOHN D. REGAN,
Assistant, St. James Church, Manchester
- Book-Bearer:* REV. BRADFORD H. COLTON,
Principal, Northwest Catholic High School, West Hartford

Bugia-Bearer: REV. JAMES F. KELLEHER,
Assistant, St. Thomas Church, Southington

Gremial-Bearer: REV. FRANCIS T. MCGLYNN,
Assistant, St. Paul Church, Glastonbury

*Ministers of
Vestments:*

REV. JOHN J. KIELY,
Assistant, St. Mary Church, East Hartford
REV. JOSEPH W. KRUKOWSKI,
Assistant, Sacred Heart Church, New Britain
REV. WILLIAM F. O'KEEFE,
Assistant, Sacred Heart Church, Bloomfield
REV. MATTHEW H. BRADY,
Assistant, St. Paul Church, West Haven
REV. GEORGE P. BURNETT,
Assistant, St. Anthony Church, Litchfield
REV. PETER S. DARGAN,
Assistant, St. Pius X Church, Wolcott

*Masters of
Ceremonies:*

RT. REV. MSGR. GERALD V. MCDEVITT
REV. WILLIAM J. MANN,
Assistant Chancellor of the Archdiocese of Hartford
REV. WILLIAM J. MULLEN,
Assistant Chancellor of the Archdiocese of Hartford
REV. MARTIN T. KEANE,
Assistant, St. Augustine Church, Hartford
REV. JOSEPH A. FLYNN,
Assistant, St. Thomas the Apostle Church, West Hartford
REV. JOSEPH R. BANNON,
Assistant, the Cathedral of St. Joseph, Hartford
REV. JAMES R. EMERLING,
Assistant, the Cathedral of St. Joseph, Hartford
REV. RAYMOND S. PITRUZZELLO,
Assistant, St. Patrick and St. Anthony Church, Hartford
REV. LAWRENCE G. WRENN,
Assistant Chancellor of the Archdiocese of Hartford
REV. JOHN F. EDWARDS,
St. Thomas Seminary, Bloomfield
REV. PAUL A. WIRKUS,
Assistant, the Cathedral of St. Joseph, Hartford
REV. JOSEPH T. MONTGOMERY,
Assistant, St. Michael Church, Hartford
REV. HAROLD M. KEARNS,
Assistant, the Cathedral of St. Joseph, Hartford

MUSICAL PROGRAM

Processional Music—Organ and Hartt Brass Ensemble

The Heavens Are Telling	<i>Marcello</i>
Jesu, come let us praise Thee	<i>Bach</i>
Canzon primi toni	<i>Gabrieli</i>
Chorale	<i>Bach</i>
Ricercar	<i>Palestrina</i>
Voluntary	<i>Purcell</i>
Fanfare and Chorus	<i>Buxtehude</i>

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Ecce Sacerdos Magnus

Choir of Men and Boys, and Organ	<i>Edward Diemente</i>
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Proper of the Mass (Votive Mass of St. Joseph)

St. Thomas Seminary Choir	<i>Graduale Romanum</i>
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Kyrie from Missa Solemnis

Edward Diemente

Gloria from Missa Christus Rex

C. Alexander Peloquin

Supplementary Offertory

Sacerdotes Domini	<i>Byrd</i>
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Sanctus, Benedictus, Agnus Dei

from Mass of the Litanies	<i>Dom Lucien Duesing</i>
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Supplementary Communion

O Esca Viatorum	<i>Isaac</i>
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Choir of Men and Boys, and Organ

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Te Deum

Graduale Romanum

St. Thomas Seminary Choir

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Recessional Music—Voices, Brass, and Organ

Entrada Festiva	<i>Flor Peeters</i>
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More Recessional Music by Purcell, Palestrina, Josquin, Gabrieli, Couperin, and Bach.

Cathedral Assistant in Charge of Music, Rev. James R. Emerling.

Musical Director and Organist of the Cathedral of St. Joseph, Edward Diemente.

Choir of the Cathedral of St. Joseph under the direction of Francis Dillon.

St. Thomas Seminary Choir under the direction of Rev. Edward H. Rooney.



HE Diocese of Hartford was established in 1843. Comprising the territory of Connecticut and Rhode Island, which had formerly been in the Diocese of Boston, it had William Tyler as its first bishop. Bishop Tyler found that Catholic numbers and prospects were better in and about Providence, and secured permission of the Holy See to make that city, rather than Hartford, his place of residence. Until 1872, the Bishops of Hartford had their headquarters in Providence.

In 1872 the diocese was divided, with a see in Hartford, having jurisdiction in Connecticut, and a second see in Providence, having jurisdiction in Rhode Island. Bishop Francis P. McFarland, third Bishop of Hartford, then came to live in his see city and bought a piece of property on the north side of Farmington Avenue as the site of a cathedral. The first building erected on this land was the motherhouse of the Sisters of Mercy. Its chapel was large enough to serve as a parish church. Later came the bishop's residence, which for decades housed the bishop and the chancery and cathedral staffs, as well as the diocesan offices.

Construction of the original cathedral was begun in 1877, during the brief reign of Bishop Thomas Galberry. The architect was P. C. Keeley, whose Gothic-derivative structures dotted the Catholic scene of that era. The principal material was brownstone, quarried down the Connecticut River at Portland. Completion did not come until 1892, during the reign of Bishop Lawrence S. McMahan, and on May 8 of that year the towering, spacious building was consecrated.

Until 1938 the old cathedral remained substantially unchanged. Then renovation and a vast shoring up project became imperative. Soil conditions on the site were so bad that the ordinary settling process of the building was attended by dangerous developments. Pillars, for example, were not properly supporting the roof. Bishop Maurice F. McAuliffe undertook to make the cathedral perfectly safe and more beautiful than ever. The lower church was closed to the public, and down from its floor hundreds of piles were driven to insure adequate foundation for the structure. There followed refurbishing of the lower church, then closing of the upper church for corrective work and renovation. The task was finished late in 1939, and the upper cathedral was reopened at Christmas time.

The renewed cathedral was to serve the diocese and the parish for but seventeen years. During morning Mass on December 31, 1956, fire was discovered. How it began has never been determined. Fighting it proved difficult, since it was within the walls in the sanctuary area. For a time there was hope that the fire could be contained. But between 10 and 11 o'clock it was recognized to be out of control. It burst forth on the wooden ceiling of the nave and consumed this as well as the forest of timbers above it. The windows were shattered as if by an explosion, the roof fell, everything within the cathedral was destroyed, and by nightfall there remained only a charred, smoldering, ice-encrusted ruin. A spectacular conflagration had felled the mother church of the Archdiocese of Hartford, before whose principal altar many bishops had been consecrated, hundreds of priests had been ordained, hundreds of religious had made their vows.

Archbishop Henry J. O'Brien immediately decided to rebuild. At first there was a chance that the walls of the original cathedral could be used. But examination by expert structural engineers proved these to be beyond salvage. They were demolished and the site was cleared. An entirely new cathedral would be erected.

The loss of the cathedral brought countless messages of sympathy and offers of help to Archbishop O'Brien. Spontaneously, contributions were made, most of them by Catholics, some by Protestants and Jews. This evidence of a helpful spirit was heartening, but the total realized was only a tiny portion of what would be needed. A drive for funds throughout the archdiocese was planned. It took place in the spring of 1957, conducted by Community Counselling Service, with Chief Justice Edward J. Daly, of the Connecticut Supreme Court of Errors, as general chairman, and E. Clayton Gengras as chairman of the special gifts committee. The campaign was a notable success.

Meanwhile, Eggers and Higgins, of New York, had been engaged as architects of a new cathedral. In August, 1957 they submitted several possible designs. From discussion of these there emerged a general idea of what a desirable design would be. In December, 1957, such a design, contemporary but with a flavoring of the traditional, was publicly announced. A completely new boiler house, from which the cathedral would be heated and air conditioned, was approved.

Working under Theodore Young, F.A.I.A., partner in charge of design in the firm of Eggers and Higgins, was Apollinare Osadca, who was assisted in the design of many of the interior furnishings by Rudolph R. Sattler. The partner in charge of the overall project was Richard M. Pott, A.I.A., assisted by Robert L. Doutney, James White, and James P. Lynch. The structural design was under the direction of Emil Praeger, of Praeger-Kavanagh, assisted by Gerald Iffland and Stephen Eddy. Mechanical and electrical engineering was by Syska and Hennessy, with John F. Hennessy, John F. Hennessy, Jr., and Mark Puleo in charge.

The George A. Fuller Company, of New York, was chosen to build the cathedral. Neil Horgan, vice-president of the firm, was in charge of the project, and the work in the field was directed by John J. King and Robert A. Jackson.

Until September, 1958, it might have appeared to passers-by that little or nothing was happening at the cathedral site. A high board fence prevented them from seeing the intense activity in progress. This was in preparation for the raising of the massive structure, longer, higher, and heavier than the original cathedral. Some of the old foundations, it was learned, could be used for the new building, but there had to be much excavation, pile-driving, and the taking of other measures to offset the unfavorable soil conditions. Archbishop O'Brien presided at the formal ground-breaking on September 8, 1958. At last, foundation work began.

The intense labor to follow would produce a cathedral 284 feet long, at the extreme length, excluding the outside steps; 156 feet wide, east to west, at its extreme width; and 281 feet high, from the sidewalk to the top of the cross on the great tower. The cross itself, of stainless steel and gold-leafed in part, is 25 feet tall.

Interiorly, the main nave would be 153 feet long, 72½ feet wide. The sanctuary would be 78 feet long, 72½ feet wide. A very important feature would be the elimination of piers in the nave, to insure that from practically every seat there would be an unobstructed view of the altar and sanctuary.

The frame of the cathedral is of reinforced concrete, including the great piers, which are pierced to form an ambulatory aisle; the roof frames and the foundations; the floors, the choir balcony, the organ shelf, and the soaring tower.

On the outside, this frame is sheathed with Alabama limestone, rising from a base of Swenson Gray granite. The grillework in the tower is of the same limestone as the sheathing, and all steps to the cathedral from Farmington Avenue are of the same granite as the base.

A singularly important feature of the design is the series of huge windows, each 67 feet high and 13½ feet wide, placed down the nave. After much study and consultation, it was decided to use for these a glass known as slab glass. Approximately an inch thick, and in an almost unbelievable range of colors, this is set in cement. The usual lead comes are not found in this glass; the cement, holding the glass in place, also does all the work of delineation done by leading in stained glass of another type. The artist chosen to create this outstanding feature of the cathedral is Jean Barillet, of Paris, who has won international acclaim for his mastery of the medium.

To the surprise of many, the lower church of the new cathedral was ready for use by Christmas 1960. On the morning of December 24, Auxiliary Bishop John F. Hackett blessed this part of the building, and at midnight Archbishop O'Brien offered the first pontifical Mass, attended by a congregation overflowing the seating capacity of 1330, and viewed by countless thousands of others on television.

Thereafter the parish had the use of the lower church on Saturdays and Sundays. It was closed during the rest of the week because of the continuing construction work on the upper



ORIGINAL CATHEDRAL OF ST. JOSEPH

church. From 1957 through 1959, the parish had been permitted by the Ætna Life Insurance Company to have three Masses in its auditorium each Sunday; this generous help commands our enduring thanks.

The work on the main cathedral, seating 1750, proceeded apace. Milestones in its advance were the installation of the 12 carillon bells, cast in Holland by Petit and Fritzen of the I. T. Verdin Company, Cincinnati (Bishop Hackett consecrated these bells on February 10, 1961); the laying of the cornerstone by Bishop Hackett on October 3, 1961; the blessing of the cross for the tower by Archbishop O'Brien on April 3, 1962; and, finally, the consecration of the completed structure by Bishop Hackett on the evening of May 15, 1962.

THE cathedral has no decoration as this term is commonly understood. Everything which might be styled decoration is, in fact, integral to the building. The iconographic scheme, for example, is carried in the doors, windows, reredos, altarpieces, mosaics, and so forth. Each so-called decorative element is a part of the fabric of the cathedral. An attempt has been made to make each a work of liturgical art.

The patron of the mother church, as of the archdiocese, is St. Joseph. The first thing seen by the person approaching the main entrance is an heroic likeness of this saint. Over the three principal doors is a frieze in travertine, sculptured by Tommaso Peccini. The subject is St. Joseph, Patron of the Universal Church. He stands in the centre, with his arms outstretched in a gesture of paternal protection. His cloak carries through to the two side panels,

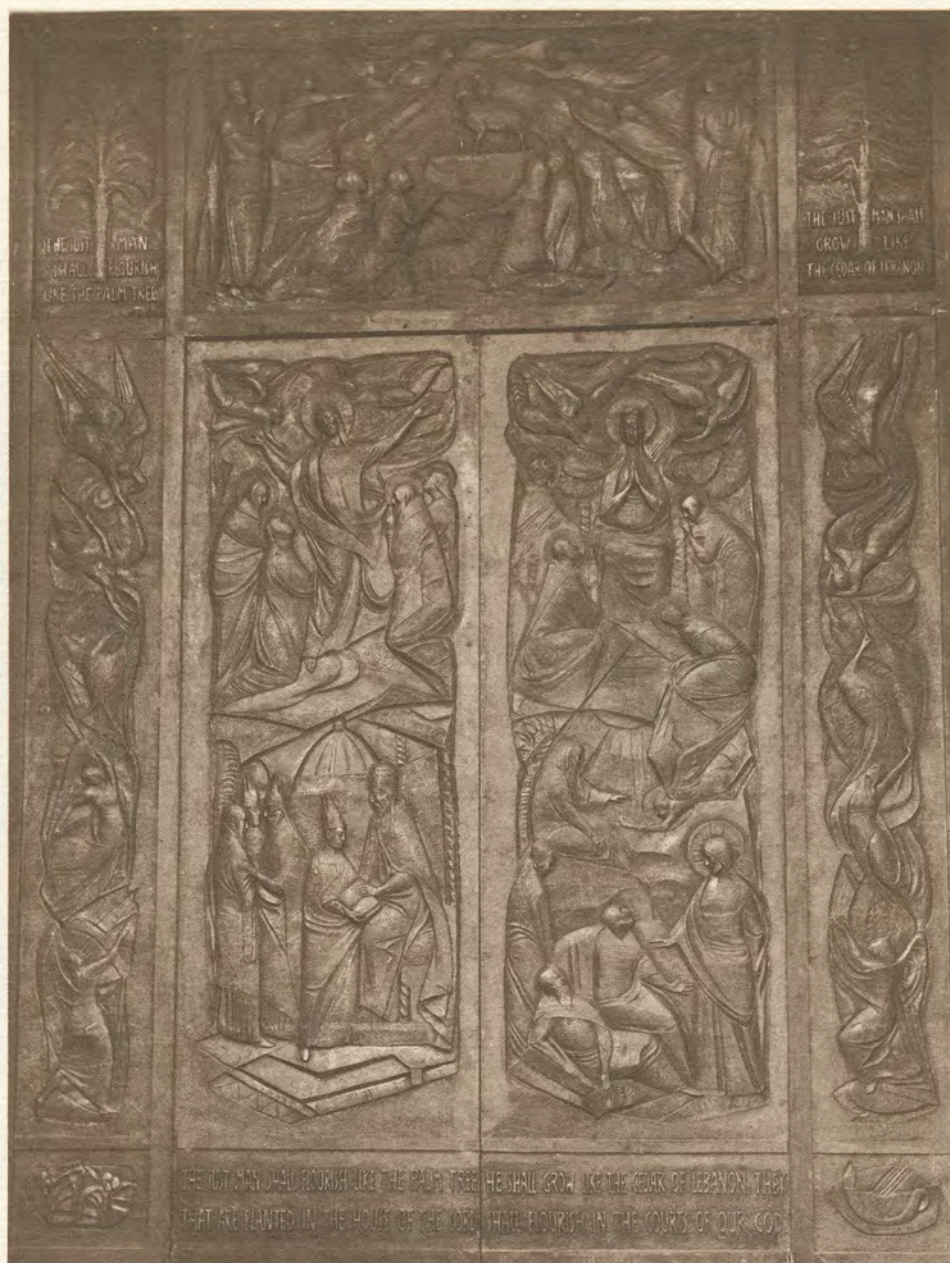


its ends upheld by angels. Gathered about him are representatives of the Church throughout the world.

In the centre panel are, on the left, as one faces the building, His Holiness Pope John XXIII, behind whom is the facade of St. Peter's, Rome. To the left of the Holy Father is a priest vested for administration of the Sacraments. At St. Joseph's feet is a nun. On the right, as one faces the building is an archbishop behind whom is the facade of the new cathedral. To his right are a father, mother, and child. In the two other panels are figures typifying various races on various continents.

Below the frieze are the three bronze doors, sculptured by Enzo Assenza. The subject matter is the Church Triumphant (centre doors), the Church Militant (west doors), and the Church Suffering (east doors).

Centre doors: In the fixed panel above is represented the adoration of the Lamb of God in heaven. On the left door are shown: above, the Ascension of the Saviour; below, a canonization in St. Peter's. On the right door are shown: above, Our Lady as Queen of Angels and Saints; below, the Saviour freeing St. Joseph from Limbo.



CENTRE DOORS

West doors: Above, the coat of arms of His Holiness Pope John XXIII; centre panel, the Saviour calls Peter and Andrew to preach the Gospel; left door, martyrs witnessing to the Faith during Nero's persecution; right door, bestowal of the Sacrament of Confirmation.

East doors: Above, the coat of arms of His Excellency, Archbishop Henry J. O'Brien; centre panel, the three children of God in the fiery furnace; left door, Judas Macchabaeus orders a sacrifice for the 12,000 slain in battle; right door, the Saviour bids the widow of Naim not to weep.

On the inner sides of the main doors are figures representing the virtues of Chastity, Patience, Prudence, and Fortitude.

Within the building, a single iconographic scheme is carried through in detail. The subject is CHRIST THE SAVIOUR.

The stained glass in the facade, behind the organ, represents CHRIST THE KING. This, like all the windows in the main nave, is the work of Jean Barillet. It was through the Son of God that, in the beginning, all things were made. By him, when he came incarnate among us, man was redeemed. All creation is under his rule and in his keeping.

The narthex, or vestibule, is divided from the main nave by a screen of clear glass, which Giovanni Hajnal has etched to represent the character and range of the kingdom of Christ on earth and in heaven. The subject matter is drawn from the Gospels and the Liturgy of the feast of Christ the King.

Over the central glass doors of this screen is a representation of the Holy Trinity, the face-to-face vision of whom is the essence of the heavenly kingdom achieved in eternity.



The large centrally placed panel on the viewer's right represents the Saviour's triumphal entry into Jerusalem, shortly before his Crucifixion. In the panel above this, is the sceptre of glory; in the panel below it, the sceptre of ignominy. It is through suffering with the Saviour that the kingdom is attained.

The large centrally placed panel on the viewer's left represents the Gospel incident in which the Saviour calls a little child from the throng and says, "Whoever therefore humbles himself as this little child, he is the greatest in the kingdom of heaven." In the panel above this, is the crown of glory; in the panel below it, the crown of ignominy. Meekness, humility, and simplicity are requisites in the aspirant to the kingdom.

In the large panel over the doors on the left is represented the parable of the ten virgins, signaling the vigilance necessary for readiness to enter the kingdom.

In the large panel over the doors on the right is represented the parable of the great supper, conveying the indispensability of divine grace as a condition of admittance to the heavenly kingdom.

In the other panels are represented the various creatures and elements, all divinely called into being and divinely ruled: Seraphim and Cherubim, Angels, Man and Woman, Animals, Birds, Fish, Trees, Flowers, Mountains, the Sea, Heavenly Bodies, Rain, Hail, Snow, and Fire.

Thus, the kingdom is graphically put before one as one comes into the church, and one is reminded that the Church of Christ the Saviour is the door through which the kingdom is entered.

The theme of CHRIST THE SAVIOUR is carried further in the windows of the main nave. There are ten smaller windows in the lower walls of the nave, five on each side. They show the SAVIOUR PREFIGURED, and depict, as follows, types of Christ the Saviour found in the Old Testament:

EAST SIDE (*beginning at the narthex end*)



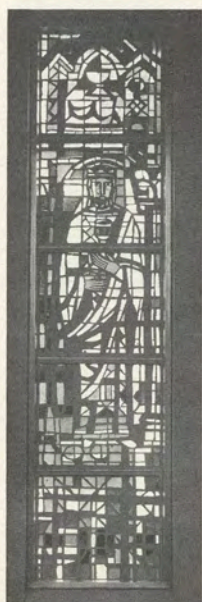
ADAM



NOE



ABRAHAM



MELCHISEDECH



JOSEPH

WEST SIDE (*beginning at the narthex end*)



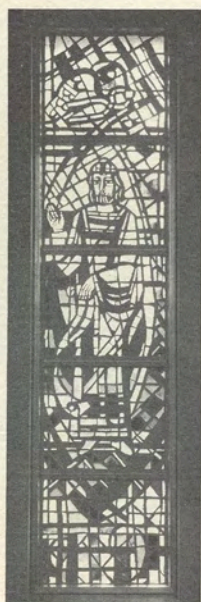
MOSES



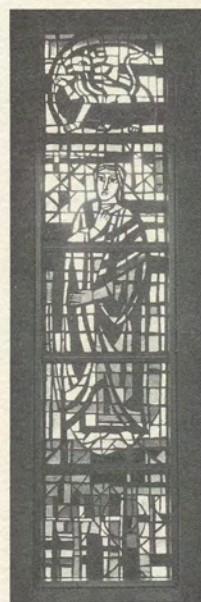
DAVID



ELIAS



ISAIAS



DANIEL

Twenty-four of the twenty-six great windows in the nave show the SAVIOUR PRESENT IN THE GOSPEL. Their subject matter comprises Gospel incidents, which have been grouped to convey certain aspects of the life and mission of the Saviour. The grouping is of three windows in each instance, arranged as follows:

EAST SIDE

(Beginning at the narthex end)

First three windows: THE COMING OF THE SAVIOUR, THE LIGHT OF THE WORLD

FIRST WINDOW: Shepherds and kings journey through the darkness to the Light of the world.

SECOND WINDOW: The Child Jesus is presented in the Temple, where Simeon hails him as "a light of revelation to the Gentiles, and the glory of thy people Israel."

THIRD WINDOW: The Light begins to shine as, at 12, Jesus speaks to the teachers in the Temple.

Second three windows: THE SAVIOUR AND SINNERS

FIRST WINDOW (lower): John the Baptist points out Jesus as the Lamb of God who takes away the sins of the world.

(upper): The sinful woman who anoints the feet of the Saviour in the Pharisee's house.

SECOND WINDOW: The Saviour about to begin his mission to sinners.

THIRD WINDOW (lower): The woman taken in adultery.

(upper): The paralytic whose sins are forgiven.

Third three windows: THE SAVIOUR, TEACHER OF ALL MEN

FIRST WINDOW: A group of Apostles listen to the Saviour preaching.

SECOND WINDOW: The Saviour delivers the Sermon on the Mount.

THIRD WINDOW (lower): The Saviour speaks from Peter's boat.

(upper): The Saviour promises to Peter the keys of the kingdom of heaven.

Fourth three windows: THE SAVIOUR'S TRIUMPH

FIRST WINDOW (lower): Magdalene at the empty tomb.

(upper): Peter and John at the empty tomb.

SECOND WINDOW: The Risen Saviour.

THIRD WINDOW: The Apostles, in the upper room on the first Easter night, behold the Risen Saviour.

(The thirteenth window on the east side will be discussed at the conclusion of the explication of the windows on the west side.)



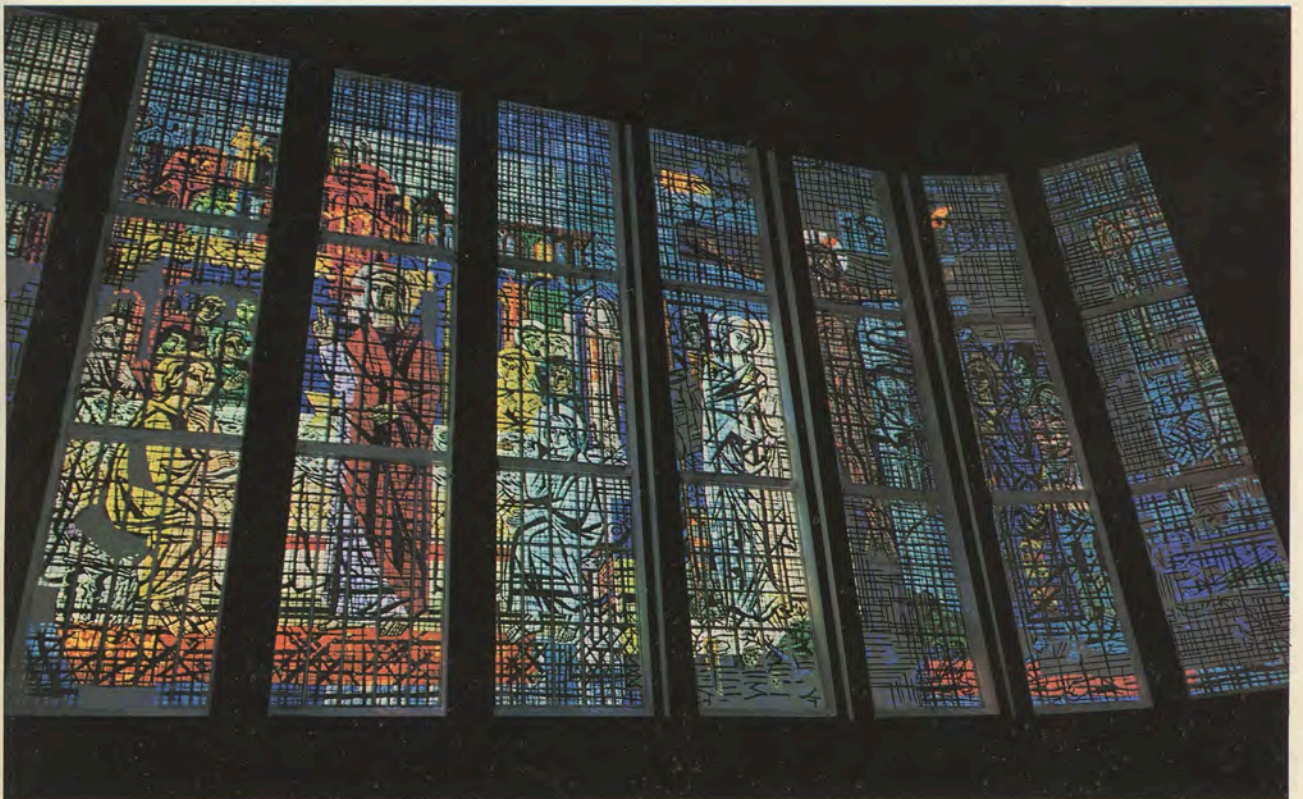
EAST—SANCTUARY END



WEST—NARTHEX END



NARTHEX END



SANCTUARY END

WEST SIDE

(Beginning at the narthex end)

First three windows: THE SAVIOUR AND WORK

FIRST WINDOW: The miraculous draught of fishes, reminding us that all is possible if our work is done at the Saviour's bidding and in his presence.

SECOND WINDOW: The Saviour, as a youth in the carpenter shop at Nazareth, is instructed by his foster father.

THIRD WINDOW (lower): The woman who sweeps her house to find a lost coin.

(upper): The vineyard in which we work out our salvation.

Second three windows: THE SAVIOUR AND THE JOYS AND SORROWS OF LIFE

FIRST WINDOW: The wedding feast at Cana.

SECOND AND THIRD WINDOWS (lower): The Saviour raises Lazarus.

(upper): The Saviour heals Peter's mother-in-law.

Third three windows: THE SAVIOUR GIVES HIS FLESH AND BLOOD AS THE SUSTENANCE OF MAN

All three windows: The institution of the Holy Eucharist.

Fourth three windows: THE SAVIOUR'S REDEEMING SACRIFICE

All three windows: The Crucifixion.

The two large windows immediately flanking the apse wall (behind the main altar) contain symbols of the Sacraments, through which the life of Christ is poured into the soul, enabling man to live by the truths and standards of the Gospel.

In the single window just to the right of the apse wall are symbols of the following Sacraments (beginning at the top): the tongues of fire suggestive of the Holy Spirit, received in Confirmation; the shell from which the Baptismal waters are poured; the bishop's mitre, representing Holy Orders; the host and chalice, representing the Holy Eucharist.

In the single window just to the left of the apse wall are symbols of the following Sacraments (beginning at the top): the lighted candle and oil stock, representing Extreme Unction; the joined hands of bride and groom, touching the priest's stole, representing Holy Matrimony; the crossed keys, representing Penance.

The supreme source of the life of Christ in the modern world is, of course, the Mass, the re-presentation of his redeeming sacrifice on Calvary. This sacrifice is the font of the graces communicated by the Sacraments. The core and centre of the cathedral, as of the Christian life, is the altar, which stands in solitary splendor at the heart of a majestic sanctuary paved with French Rouge Antique marble with steps and dividing strips of Bois Jourdan marble. The main altar, nine steps above the nave floor and five steps above the sanctuary floor, is of Bianco marble, with an incised and gilded symbol of the Tree of supernatural life: i.e., the Cross putting out leaves. The mensa, or table, of this altar is a solid block of marble, 12 feet long. The predella and steps of the main altar are of Botticino marble.

The altar is covered by a baldachin. The form is that of a tripod, symbolic of the Holy Trinity, with a crown binding the uprights together. Above the crown, three curving members merge in a finial, the top of which is 44 feet above the predella.

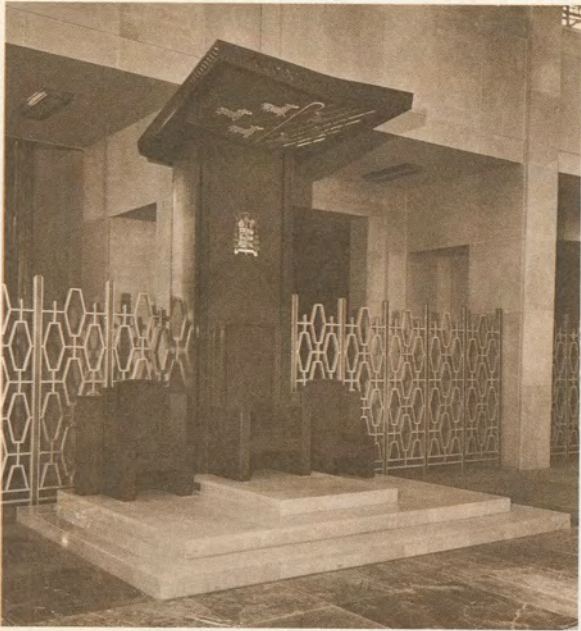
Each of the three uprights carries a sculpture of an archangel: respectively, Gabriel, Raphael, and Uriel. The finial is topped by a sculpture of the Archangel Michael, holding a golden thurible. These four figures were designed by Gleb Derujinsky.

The material of the baldachin is cast and sheet aluminum, some polished, some with a satin finish. On the uprights are crosses of anodized aluminum. On the crown, finial, and thurible of the Archangel Michael there is gold leafing. The soffit, or ceiling, of the baldachin features the figure of a dove, symbolic of the Holy Spirit. On the soffit, as on the crown, there is some red enamelling.

By rods projecting from the rear upright of the baldachin there is held above the altar a large crucifix of walnut, with ebonized inlay and bound in aluminum. The corpus, of hard pine, was carved by Alcide Ticò. Below the crucifix is a place for a throne, in which will be set a specially designed monstrance. The throne will be put in place, and the monstrance used, for exposition of the Most Blessed Sacrament; for example, during the Forty Hours Devotion.

The altar candlesticks are of aluminum, as are the missal stand, the sanctuary lamp stand, the paschal candle stand, and the flower urns.

Behind the altar rises a tremendous reredos of ceramic, 80 feet high and 40 feet wide, believed to be the largest work of art of its kind in the world. Designed by Enzo Assenza, it has as its subject THE SAVIOUR IN GLORY. It is through living Christ's life, by the means proceeding from the altar of sacrifice, that one attains to the glory which is one's destiny. The iconography is from the Book of the Apocalypse. Dominant is a figure of Christ in glory, splendid and serene. The second largest figure (to the right as one faces the sanctuary) is that of St. Joseph. Other figures are of the heavenly court (centre and above), mortals on their way from the altar to its eternal fruits (below), and angels, creatures, and objects mentioned in the Apocalypse (for example, the symbols of the four evangelists, and the candlesticks of the seven early churches in Asia Minor).



Closely related to the altar are three other principal features of the sanctuary: the archbishop's throne, the pulpit, and the communion rail.

The throne stands on the topmost of three steps of Botticino marble. The archbishop's chair is of American walnut, richly carved and with an inlay of ebonized wood. To the walnut panel behind the chair is affixed Archbishop O'Brien's coat of arms, in bronze and enamel work. The soffit of the walnut canopy above the archbishop's chair is of bronze and enamel. In the centre is a crozier, indicative of the pastoral office and authority, and about this staff of the shepherd are gathered sheep and lambs. The chairs of the deacons to the archbishop are of walnut, as are the sedilia and the chairs and kneelers, accommodating 48, which are in the sanctuary.

The pulpit, across the sanctuary from the throne, is of Giallo Adriatico marble, with an inlaid band of French Rouge Antique marble. Just below the lectern is a cross wreathed in Connecticut laurel. On the front of the pulpit is a likeness of St. Paul, the great preacher of Apostolic times; this is a marble mosaic designed by Marcello Mazzoli.

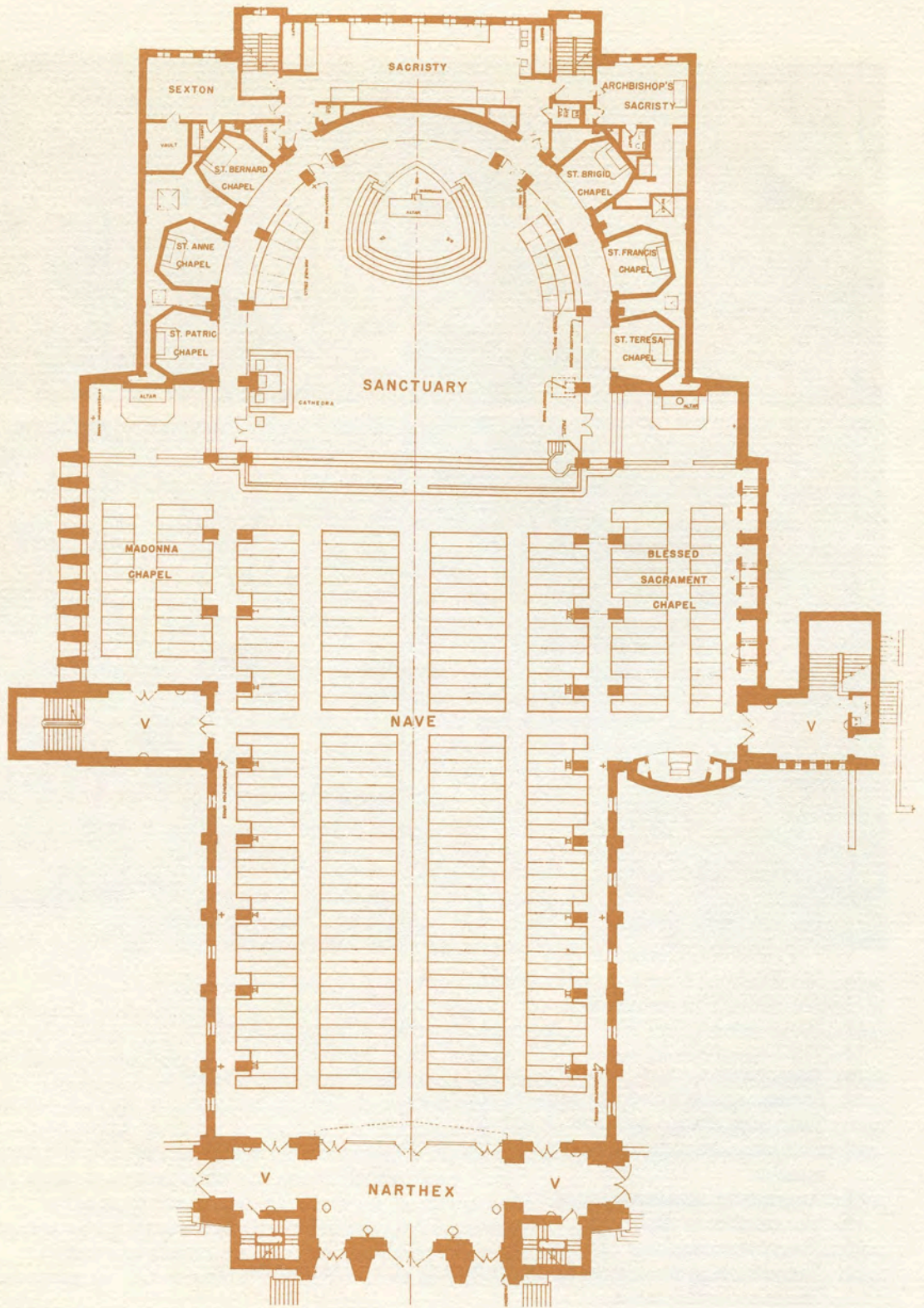


COMMUNION RAIL PANEL 11

The communion rail has a table topping and columns of Perlato Italia marble. It features 24 panels in bronze which has been silver plated. These plaques, sculptured by Antonio Biggi, carry a Eucharistic theme. On the side toward the sanctuary, as well as in the two panels at the ends of the main sanctuary rail and facing, respectively, west and east, designs of the cross and the Chi Rho (a symbol of the Saviour) alternate. On the side facing the congregation are groups depicting symbols, Biblical incidents, or historical incidents relating to sacrifice in the Old Testament and the New, the Mass, the Eucharist, or the priesthood.

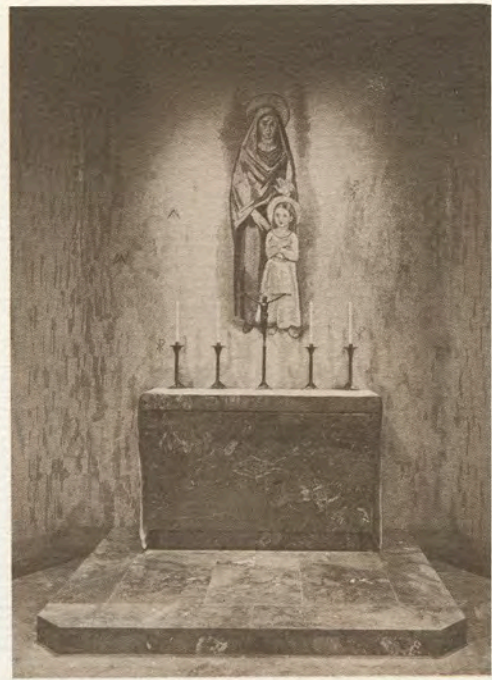
Beginning at the west wall (in the Lady chapel) and proceeding straight across the rail to the east wall (in the Blessed Sacrament chapel), the subjects are as follows:

1. Holy Communion in the catacombs during the Roman persecutions.
2. Angels reverencing the Cross of Sacrifice.
3. The grist mill in which the wheat is ground for bread.
4. Angels reverencing the wheat from which is made the bread to be transubstantiated.
5. The grapes from which comes the wine which is to be transubstantiated.
6. The loaves of proposition.
7. The sacrifices of Cain and Abel.
8. The first Passover in Egypt.
9. The Hebrews gathering manna in the desert.
10. The Saviour's discourse on the Bread of Life.
11. The miraculous feeding of five thousand.
12. "Do this in remembrance of me": the institution of the priesthood.
13. The Saviour recognized in the breaking of the bread at Emmaus.
14. The Saviour feeds the Apostles on the lakeshore, after the Resurrection.
15. Communion of Our Lady, after the Ascension.
16. The Lamb of God on the Book of Life.
17. Children receiving the Eucharist, after St. Pius X decreed an earlier age for first Communion.
18. Angels adoring a consecrated host.
19. The sacrifice of Abel.
20. The winepress.
21. The pelican, symbol of the Saviour's feeding us with his own Body.
22. The miracle of Bolsena.





ST. FRANCIS OF ASSISI



ST. ANNE

The main sanctuary is surrounded by a screen of aluminum with gold anodized ornaments and uprights. Behind this screen, in the sanctuary area, are six chapels, called the ambulatory chapels because one steps into them directly from the ambulatory which runs from the narthex through the entire church.

The iconographic idea in the ambulatory chapels is THE SAVIOUR PRESENT IN HIS SAINTS. Two chapels have floors of Napoleon Grande Melange marble; four, of Carthage Golden Melange marble. Each chapel is completely walled in mosaic. The mosaics in the chapels on the east side were designed by Marcello Mazzoli; those in the chapels on the west side, by Virgilio Guzzi. The subjects are as follows:

EAST SIDE (beginning just beyond the pulpit): *St. Therese of Lisieux*. Altar of Notre Dame marble, incised with the symbol of the Sun of Justice. Symbol in mosaic, the roses which the saint promised to let fall from heaven.

St. Francis of Assisi. Altar of Portasanto marble, incised with the symbol of the True Vine. Symbol in mosaic, the birds to which he preached.

St. Brigid. Altar of Perlato Italia marble, incised with symbol of the Grain of Wheat. Symbol in mosaic, the churches and monasteries which St. Brigid founded.

WEST SIDE (beginning just beyond the throne): *St. Patrick*. Altar of Arabescato marble, incised with the symbol of the Alpha and Omega. Symbol in mosaic, the shamrock.

St. Anne. Altar of Breccia Pernice marble, incised with symbol of the Fish (the Greek word "fish" is made up of the first letters of the words "Jesus Christ, Son of God, Saviour"). Symbol in mosaic, the monograms of Our Lord and Our Lady.

St. Bernard. Altar of Botticino marble, incised with symbol of the Bread of Life. Symbol in mosaic, bees and beehives, suggestive of the saint's eloquence.

Four of the patrons of these chapels (St. Francis, St. Bernard, St. Patrick, and St. Brigid) had chapels dedicated to them in the original cathedral. The bronze crucifixes and candlesticks on these altars were designed by Giovanni Meloni.



BLESSED SACRAMENT CHAPEL

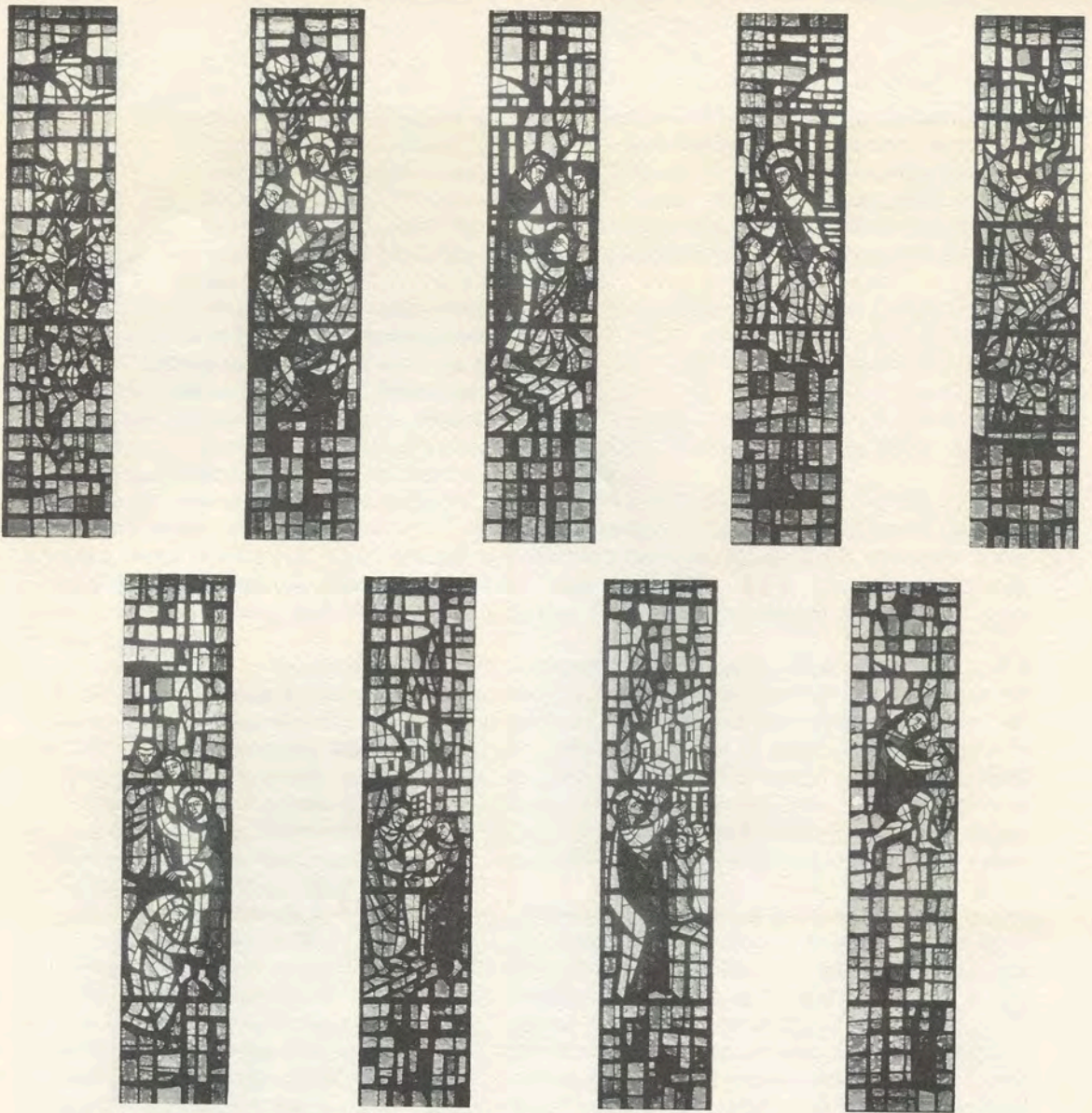


OUR LADY CHAPEL

On the east and west sides of the cathedral, off the main nave, are two large transept chapels, occupying the same space as did the transepts of the old cathedral. The one on the east is the Blessed Sacrament chapel, the one on the west is that of Our Lady. Each chapel has three confessionals. In the east transept chapel, the Blessed Sacrament will be reserved and weekday Masses will be offered. There is here a small pipe organ.

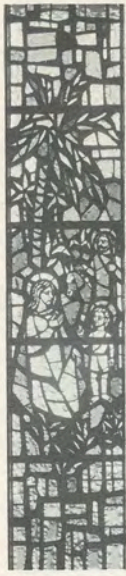
In the east transept chapel, the iconographic theme is GOD'S LOVE OF MEN AS MANIFEST IN THE SAVIOUR. The altar is one step above the Bois Jourdan marble flooring, and is of Brescia Gallo Viola marble, incised with the symbol of the Rod of Jesse. On the altar are bronze candlesticks and crucifix designed by Oddo Aliventi.

Behind the altar is an altarpiece of hammered copper, called repoussé, silver plated. It was designed by Eugenio de Courten, and represents the Saviour saying, "Come to me all you who labor and are heavy burdened."



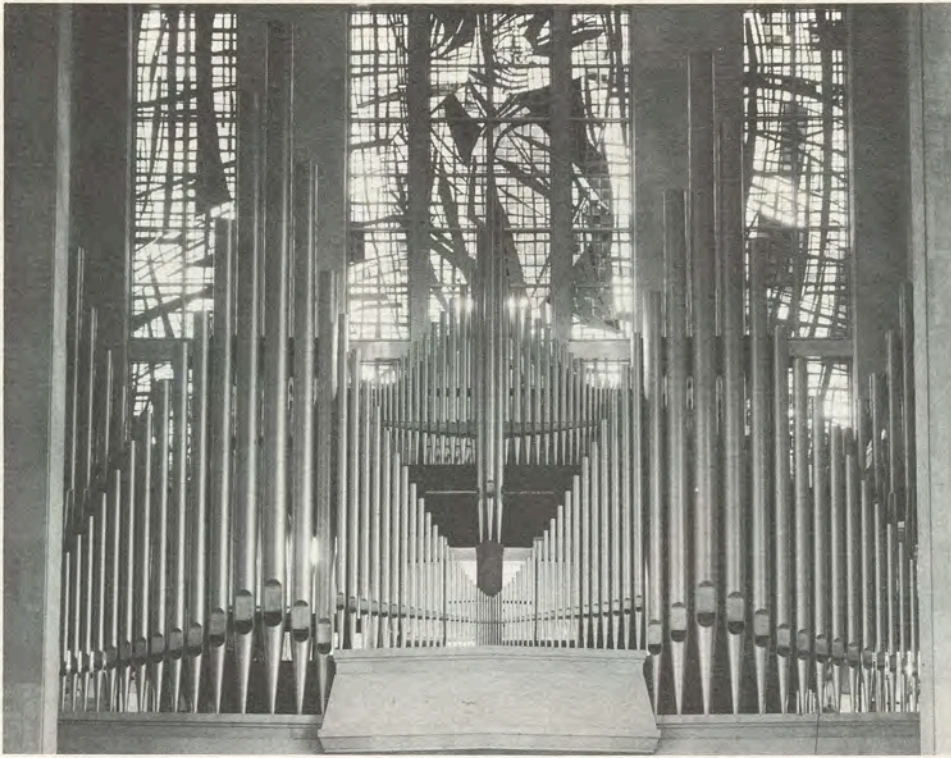
The nine windows are of thick glass set in cement and chipped with special tools to give a brilliant, faceted appearance like that of a cut jewel. They are the work of Pierre Millous. The subjects, all Gospel parables or incidents, are as follows (beginning at the sanctuary end):

1. Birds of the air, lilies of the field: reminders of God's providence.
2. The Saviour feeds four thousand.
3. The Prodigal Son.
4. The Saviour bids that children be let come to him.
5. The Good Samaritan.
6. The Saviour heals the woman with an issue of blood.
7. The neighbor who begs bread at midnight (a reminder to pray at all times and we shall be heard).
8. The Saviour weeps over Jerusalem.
9. The shepherd who goes into the wilderness to find the lost sheep.



In the west transept chapel, the theme is GOD'S LOVE OF MEN AS MANIFEST IN THE SAVIOUR'S MOTHER. Here the sanctuary and altar materials are the same as those in the east transept chapel. The symbol incised on the altar is that of the Living Waters. Crucifix and candlesticks are by Mr. Aliventi, and Mr. de Courten's altarpiece depicts the Nativity. Mr. Millous' windows set forth Mary's role in our Redemption, and the subjects are as follows (beginning at the end *away from* the sanctuary) :

1. The Immaculate Conception.
2. The Espousal to St. Joseph.
3. The Annunciation.
4. The Visitation.
5. The Flight into Egypt.
6. The First Pentecost.
7. The Assumption.
8. The Coronation.
9. Mary's Intercession for us.



All the walls and piers in the cathedral are faced with Indiana limestone, above a wainscot of Cliffdale marble. The Stations of the Cross, to be found on fourteen of the piers, are of the same Indiana limestone as the rest of the interior facing. Slabs of this stone were shipped to Italy, where they were sculptured by Giovanni Hajnal.

The flooring, other than in the sanctuary, is of terrazzo, with Venetian terrazzo (made with especially large marble chips) in the aisles and conventional terrazzo (made with small marble chips) under the pews.

In the sanctuary, on either side of the ceramic reredos, is grillework of architectural terra cotta, pierced; this masks the tone organ (to assist singers in the sanctuary) and mechanical installations leading to the mechanical penthouse atop the cathedral.

The ceiling over the nave is designed as a series of shallow, six-sided coffers, made of perforated aluminum sheets over which, for acoustical reasons, is a four-inch blanket of fibre glass. In the centre of each coffer is a star of satin-finished aluminum. The main down lights, which illuminate the cathedral, are placed in the intersection of the arms of the stars. Along its perimeter, the ceiling is 97 feet above the nave floor; at the ceiling's high point, in the centre, it is 108 feet above the nave floor.

In the various entries are holy water fountains of Giallo Adriatico marble, with inlays of French Rouge Antique marble.

The great organ is, like the chapel organ, made by Austin Organs, Inc.

Behind and at the sides of the large choir gallery, the organ is ideally placed for accompaniment of the choirs and of the congregation, as well as for its own solo use. The shelf under the facade glass contains the Great organ, Positive organ and Pedal organ, representing, in the main, the elements of the true classic organ. A wealth of accompanimental materials, as well as supplementary reed choruses is contained in the enclosed divisions behind the large louvers at either side of the gallery. The entire instrument is under the control of the organist, with the large four manual draw-knob console placed near the gallery rail. This console also has control over the smaller two-manual instrument located at the rear of the Blessed Sacrament Chapel.



STATIONS OF THE CROSS





IN THE CATHEDRAL





ALTAR, ARCHBISHOP'S SACRISTY

The tonal design and interpretation of the instrument is by Richard J. Piper, Vice President & Tonal Director of Austin Organs, Inc. working with Vincent Scully who was for many years organist at the cathedral. The physical design of the instrument and its entire internal layout are by Frederick L. Mitchell, Assistant Vice President of Austin Organs, Inc. working with the architects.

The complete instrument has over 8,000 pipes, ranging in size from the large Sub Principal of the facade, this pipe being 37 feet long, down to many pipes no larger than a lead pencil.

There are two sacristies in the upper cathedral. The smaller, off the east rear staircase, is for the use of the archbishop. In it is the marble altar which formerly stood in the chapel of the episcopal residence on Farmington Avenue, now replaced by the new rectory. This altar is the only element in the cathedral which is not new. The main sacristy runs the entire width of the apse end, between the east and west staircases.

Lawns and planting, planned by Maine and Tillapaugh and executed by the Peter Cascio Nursery, have been arranged to give a proper setting for the cathedral, as well as the new rectory and the new chancery building. Two majestic fastigiata beeches have been placed in the esplanade directly in front of the cathedral. The oaks along Farmington Avenue afford scale to the buildings of lesser size, while enhancing the eminence of the cathedral. Other plantings include Austrian pines, dogwood, yews, hollies, junipers, Katsura trees, yellowwood, lindens, magnolias, rhododendron, Korean azaleas, and mountain laurel.

A complete new parking area has been provided, off the Asylum Avenue side of the site. The contractor for site improvements was the Kessler Construction Company.

The vestments and tabernacle veil used at the formal opening were designed by Brother Blaise Drayton, O.C.S.O., and executed by the Holy Rood Guild, St. Joseph's Abbey, Spencer, Massachusetts. Other sets of vestments, communion and baptismal stoles, the funeral pall, and other appointments were designed by Brother Blaise and executed by the guild.

Still other vestments are by the Carl Moser Studios, New York.

A special set of gold vestments was designed and executed by Madeleine Barillet of Paris.

Linen albs and surplices were made by Mary Moore, Davenport, Iowa.

In the transept entry, west side, are two metal books, affixed to the wall. In these are listed the names of all who made memorial gifts, donated pews and kneelers, or were patrons, during the drive for funds for the new cathedral. These books were executed by Newman Brothers, Cincinnati.

LOWER CATHEDRAL

THE main sanctuary is as simple as it is spacious. It is dominated by the altar of sacrifice, and nothing competes with this for the attention of the congregation. The altar, of verde antique marble, is of plain table style, with the Chi Rho, a symbol of the Saviour, incised and gilded on the central support. Behind the altar is a reredos of travertine set with diamonds of contrasting marble. On the central panel of the reredos is a bronze crucifix, a sculpture by Oddo Aliventi.

The communion rail has wooden pillars and a top of verde antique marble, relating it to the altar. On the wooden gates in the rail are symbols of the Passion. The symbols are (beginning at the east side and proceeding west): nails, spear, ladder, scourges, dice, cock, reed and sponge, crown of thorns.

There are two side chapels.

The entire chapel on the Epistle side, with the exception of its sanctuary area, is devoted to the Baptistry, to stress the importance of the Sacrament of Baptism. A ten-sided screen encloses the baptistry area. The screen has a cipollino marble base and pillars. Running from pillar to pillar is bronze strapping. Set into this strapping are crystal panels etched by Giovanni Hajnal, representing historic administrations of Baptism, as follows: Baptism of Clovis, King of the Franks; Baptism of St. Ethelbert, King of England; Germans baptized by St. Boniface; Baptism of St. Stephen, King of the Hungarians; Baptism of King Andog of Austria; Baptism administered by St. Francis Xavier in the Far East; Baptism of American Indians; Baptism administered in Australia by Blessed Pierre-Marie Chanel.

In the Baptistry's entrance and exit gates are crystal panels, also etched by Giovanni Hajnal, with the following subject matter: 1. Entrance gate (south end) Noah's dove with an olive branch; deer drinking at the water font. 2. Exit gate (north end) a fish in an eagle's grasp, a fish with an anchor. All are symbols of Baptism.

The marble font itself is decorated with twelve bronze panels, the work of Tommaso Peccini. On each panel is a representation of one of the Apostles, a symbol, and an article of the Creed. The representations and symbols are as follows: ST. PETER—the hand of God; ST. JOHN—the tree of life; ST. JAMES—the monogram of the Saviour; ST. ANDREW—the lily of Our Lady, the monogram of the Saviour, the symbol of the Holy Spirit; ST. PHILIP—the T-shaped cross and bronze serpent; ST. THOMAS—the phoenix; ST. BARTHOLOMEW—the linked trinitarian circles; ST. MATTHEW—scales; ST. JAMES, son of Alphaeus—the symbol of the Paraclete and the pontifical keys; ST. SIMON—the cross conquering Satan; ST. JUDE—a skull, representing the death to the world which the baptized undergoes; ST. MATTHIAS—a serpent forming a perfect circle, a symbol of eternity.

The nine windows in the Baptistry transept are, like all the windows in the lower church, of stained glass by Giovanni Hajnal. They pertain to Baptism, and the subjects, beginning at the sanctuary end of the chapel, are as follows: 1. Moses saved from the waters; 2. The crossing of the Red Sea by the Israelites, led by Moses; 3. Moses strikes water from the rock in the desert; 4. The angel descending to the miraculous Probatric pool in Jerusalem; 5. The Baptism of Christ; 6. St. Philip baptizes the Ethiopian; 7. St. Peter baptizes the centurion; 8. St. Paul baptizes the Ephesians; 9. The Baptism of Constantine. The altar of this transept is of nero marquina marble, with a carved and gilded symbol of Our Lady, the Mystical Rose. The reredos behind it is a sculpture in wood, the subject being Our Lady and the Christ Child, the sculptor being Tommaso Peccini.

The chapel on the Gospel side is devoted to St. Joseph. The altar is of nero marquina marble, with a carved and gilded symbol of the saint, the lily of purity. The reredos behind it has a sculpture in wood by Tommaso Peccini, the subject being St. Joseph and the Christ Child.



OUR LADY OF LOURDES

The windows in this west chapel represent titles of St. Joseph, as found in his litany. Beginning at the sanctuary, they are as follows: 1. Noble scion of David; 2. Guardian of Virgins; 3. Spouse of the Mother of God; 4. Foster-father of the Son of God; 5. Joseph most obedient; 6. Model of workers; 7. Protector of Holy Church; 8. Patron of the dying; 9. Terror of demons.

The Stations of the Cross are sculptures in wood by Giuseppe Persichetti.

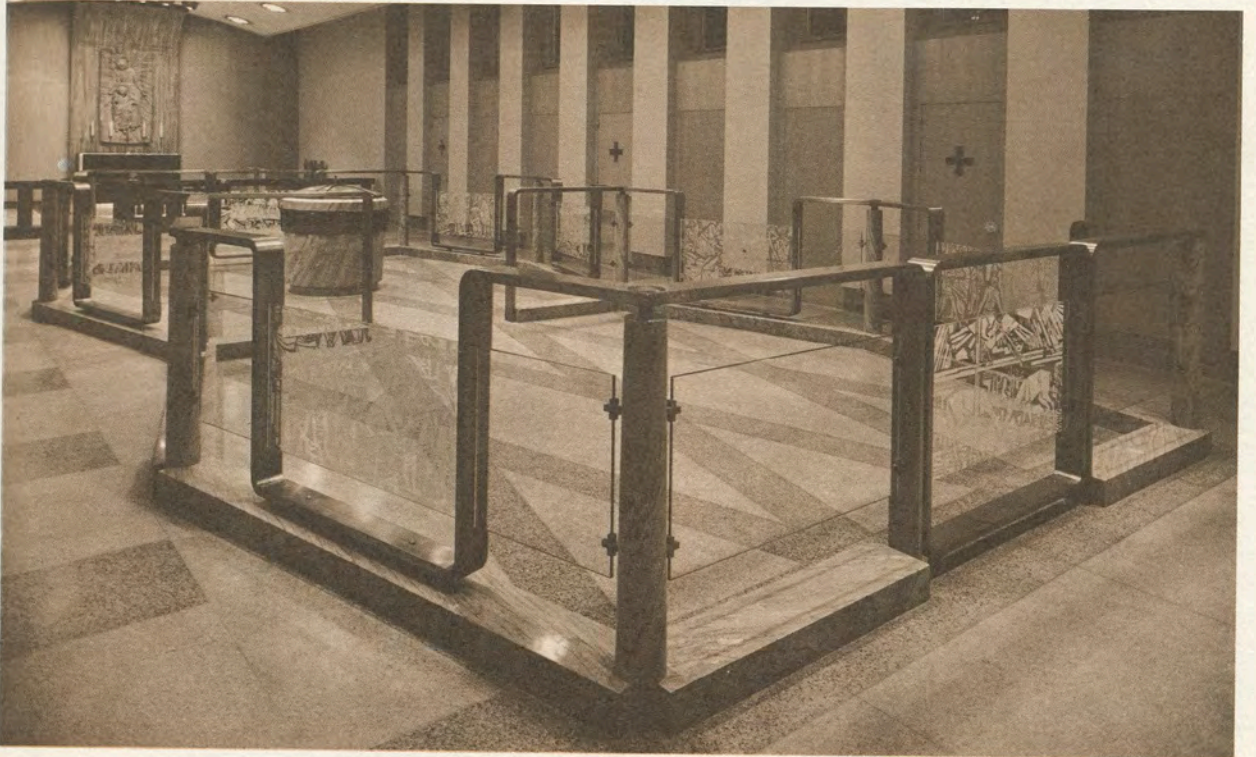
Ten shrines line the nave, five on each side. In each is a figure of Our Lord, Our Lady, or a saint; the figures are sculptures in wood by Alcide Ticò. The windows in each shrine area are related to the person represented by the statue. The shrines are as follows:



ST. JOSEPH CHAPEL



BAPTISMAL FONT



BAPTISTRY

WEST SIDE (beginning at the north):

1. THE INFANT OF PRAGUE. Windows (*beginning, here and in every shrine except that of St. Frances Xavier Cabrini, at top left, proceeding to bottom left, top right, bottom right*)—Presentation of the statue of the Infant in 1628; the statue is broken when the chapel in which it stands is plundered in 1630; the statue restored in 1655; the children of America consecrate themselves to the Infant Saviour in 1893.

2. ST. JUDE. Windows—The Saviour calls Jude to be an Apostle; the saint preaches the Gospel; the saint writes his Epistle; the saint is martyred at Edessa.

3. ST. AMBROSE. Windows—a child cries out “Ambrose for bishop” when the See of Milan is vacant; Ambrose is baptized and consecrated; Ambrose leads priests and faithful in sacred song; Ambrose sends the Emperor Theodosius away from the church until the latter does penance for public crime.

4. ST. ANTHONY. Windows—Anthony reaches Morocco to preach the Gospel; he meets St. Francis of Assisi; he preaches to the fishes at Rimini; he reproaches the tyrant Ezzelino of Rome for his cruelty to the people.

5. ST. FRANCES XAVIER CABRINI. Windows (*in reverse of order in other shrines*)—Frances, at 13, makes a vow of virginity; she founds the Missionary Sisters of the Sacred Heart in 1880; she comes to America to assist immigrant Italians; she visits a prisoner at Sing-Sing.

EAST SIDE (beginning at the north):

1. OUR LADY OF LOURDES. Windows—St. Bernadette digs for the miraculous spring; the consecration of the basilica at Lourdes; one of the apparitions to St. Bernadette; the blessing of the sick at Lourdes.

2. ST. AGNES. Windows—Agnes refuses to sacrifice to the pagan gods; in punishment, she is stripped before a crowd, but her hair completely covers her; she suffers martyrdom; she is buried in the catacombs.

3. ST. AUGUSTINE. Windows—Monica, Augustine’s mother, weepingly tells the bishop of Tagaste of her grief over the wayward life of her son; Augustine is baptized by St. Ambrose; the farewell conversation of Monica and Augustine; Augustine, now bishop of Hippo, encounters on the seashore a child trying to pour the ocean into a hole in the sand, which leads him to observe that it is as futile for the human mind to try to exhaust the infinity of God.

4. ST. ROSE OF LIMA. Windows—Rose, as a child, sells flowers to help her poor family; at 20, she is invested with the habit of the Dominican Third Order; she has an apparition of Our Lady, accompanied by St. Catherine of Siena and Rose’s own guardian angel; she gives food to the poor.

5. ST. MARIA GORETTI. Windows—At 10, Maria does the housework and cares for the five younger children in the family; at 12, she receives her first Communion; she is martyred; her canonization takes place in St. Peter’s Square.

OFFICERS FOR CONSECRATION OF
THE CATHEDRAL OF ST. JOSEPH

May 15, 1962, 7:00 P.M.

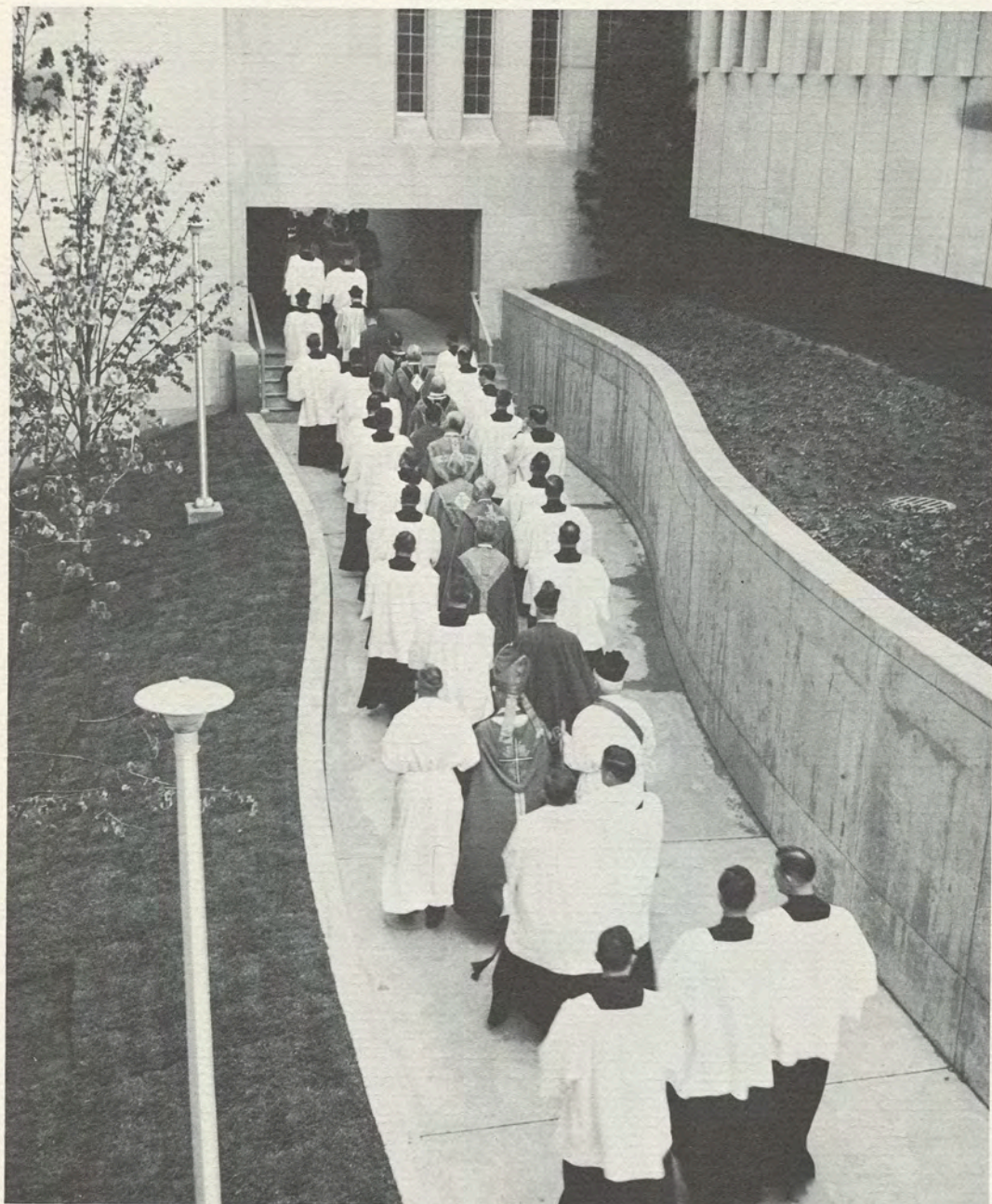
<i>Consecrator:</i>	HIS EXCELLENCY, THE MOST REV. JOHN F. HACKETT, D.D., Auxiliary Bishop of Hartford
<i>Consecrators of Chapel Altars:</i>	
<i>Blessed Sacrament Chapel:</i>	RT. REV. MSGR. JOHN S. KENNEDY, Rector, the Cathedral of St. Joseph
<i>Our Lady Chapel:</i>	RT. REV. MSGR. HARRY C. STRUCK, Permanent Rector, Immaculate Conception Church, Waterbury
<i>St. Patrick Chapel:</i>	RT. REV. MSGR. JAMES P. KERWAN, Pastor, St. Joseph Church, Bristol
<i>St. Anne Chapel:</i>	RT. REV. MSGR. TERRENCE P. MCMAHON, Executive Editor, The Catholic Transcript
<i>St. Bernard of Clairvaux:</i>	RT. REV. MSGR. FRANCIS A. FRIES, Vice-Rector, St. Thomas Seminary
<i>St. Therese of Lisieux Chapel:</i>	RT. REV. MSGR. WILLIAM P. BOTTICELLI, Pastor, St. Peter Church, Torrington
<i>St. Francis of Assisi Chapel:</i>	RT. REV. MSGR. FRANCIS J. FAZZALARO, Officialis of the Archdiocese of Hartford
<i>St. Brigid of Ireland Chapel:</i>	RT. REV. MSGR. JOSEPH F. DONNELLY, Pastor, St. John the Baptist Church, New Haven
<i>Assistant Priest:</i>	RT. REV. MSGR. JOSEPH R. LACY, Chancellor of the Archdiocese of Hartford
<i>Deacon:</i>	REV. JOHN T. HYNES, Pastor, Assumption Church, Ansonia
<i>Sub-Deacon:</i>	REV. JAMES E. HARRISON, Assistant, the Cathedral of St. Joseph
<i>Deacon-Guard:</i>	REV. LAWRENCE W. DOUCETTE, Pastor, St. Louis Church, New Haven
<i>Deacon of Relics:</i>	REV. PAUL J. BARTLEWSKI, Pastor, St. Adalbert Church, Thompsonville
<i>Acolytes:</i>	REV. JOSEPH A. HEALEY, Pastor, St. Peter Church, Hartford REV. JOHN T. SHUGRUE, Principal, South Catholic High School, Hartford

Thurifer:

REV. MARSHALL A. FILIP,
Assistant, St. Joseph Church, New Britain

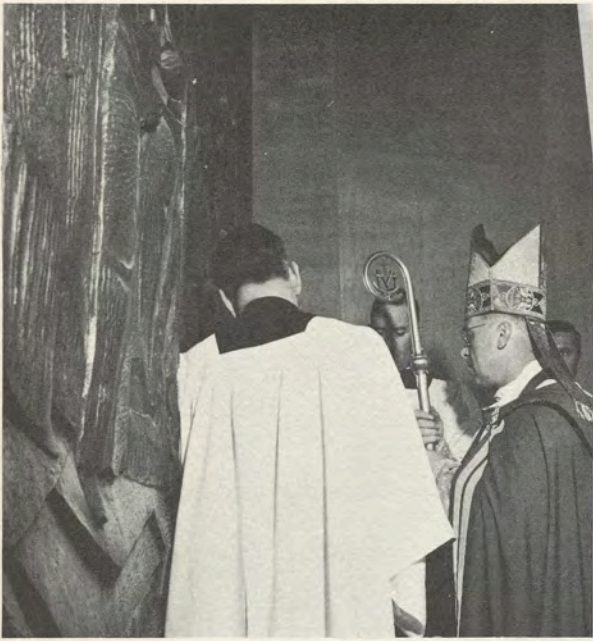
Processional Cross-Bearer:

REV. GEORGE J. VILCIAUSKAS,
Pastor, St. Anthony Church, Ansonia



CONSECRATION — *Sprinkling Outer Walls*

- Crozier-Bearer:* REV. JAMES P. CUSICK,
Assistant, St. Maurice Church, New Britain
- Mitre-Bearer:* REV. TIMOTHY A. MEEHAN,
Assistant, St. John the Evangelist Church, New Haven
- Book-Bearer:* REV. JOSEPH H. MCCANN,
Assistant, St. James Church, Manchester
- Bugia-Bearer:* REV. PASQUALE J. LATINA,
Assistant, St. Francis Church, New Haven
- Gremial-Bearer:* REV. MATTHEW R. SHANLEY,
Assistant, St. Peter Church, Hartford
- Masters of Ceremonies:* REV. WILLIAM J. MANN,
Assistant Chancellor of the Archdiocese of Hartford
REV. WILLIAM J. MULLEN,
Assistant Chancellor of the Archdiocese of Hartford
REV. MARTIN T. KEANE,
Assistant, St. Augustine Church, Hartford
REV. JOSEPH A. FLYNN,
Assistant, St. Thomas the Apostle Church, West Hartford
REV. JOSEPH R. BANNON,
Assistant, the Cathedral of St. Joseph
REV. JAMES R. EMERLING,
Assistant, the Cathedral of St. Joseph
REV. RAYMOND S. PITRUZZELLO,
Assistant, St. Patrick and St. Anthony Church, Hartford
REV. LAWRENCE G. WRENN,
Assistant Chancellor of the Archdiocese of Hartford
REV. JOHN F. EDWARDS,
St. Thomas Seminary, Bloomfield
REV. PAUL A. WIRKUS,
Assistant, the Cathedral of St. Joseph
REV. JOSEPH T. MONTGOMERY,
Assistant, St. Michael Church, Hartford
- Assistants to Co-consecrators:* REV. EDMUND R. KOWALSKI, C.M.,
Assistant, St. Michael Church, Derby
REV. WILLIAM J. HAYES,
Administrator, St. Cecilia Church, Waterbury
REV. WILLIAM A. CARUKIN,
Assistant, St. Brigid Church, Elmwood
REV. JOHN F. TIERNEY,
Assistant, St. Margaret Church, Waterbury
REV. FRANCIS SPENCER, M.S.,
LaSalette Seminary, Cheshire
REV. JOSEPH F. GORMAN,
Assistant, Our Lady of Mercy Church, Plainville
REV. CLIFFORD J. LAUBE, S.M.M.,
St. Louis de Montfort Seminary, Litchfield
REV. FRANCIS A. MAYOCK,
Assistant, St. Mary Church, Milford



CONSECRATION — *Knocking on Door*



Sprinkling Inner Walls



Taking Possession of Cathedral

ARCHITECTS

Eggers & Higgins

GENERAL CONSTRUCTION

George A. Fuller Company

MECHANICAL ENGINEERS

Syska & Hennessy, Inc.

CONSULTING ENGINEERS

Praeger-Kavanagh

LIGHTING CONSULTANT

Joseph T. Manucia & Associates

ACOUSTIC CONSULTANT

Michael Kodaras

SUBCONTRACTORS AND SUPPLIERS

Acoustical Materials Corp.
Albre Marble & Tile Co.
Albro Metal Products Corp.

The Alabama Limestone Co.
Alcoa
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American Construction Co.
American Masons Supply
Architectural Tiling &
Terrazzo Co.
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Corbetta-Pavarini
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Diamond National Corp.
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Dunn Brothers
Dunning Sand and
Gravel Co., Inc.

Acoustical Material
Interior Marble
Aluminum Ceiling,
Ornamental Metal, Cross
Exterior Limestone
Aluminum
Coal, Coke, Fuel Oil
Rental Equipment
Mason's Supplies

Terrazzo
Travertone
Missals
General Hardware, Builders
Specialties, Industrial Supplies

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Sheet Metal Work
Stacoustic
Blueprints
Furring, Lathing, & Plastering
Baskets
Underpinning Sheeting &
Raker Braces
Sanctuary Bells, Bulletins, Poor
Boxes, Pamphlet Racks

Reinforcing Concrete
Painting

Pews & Kneelers
Lumber & Building Supplies
Cabinet Work and Sacristy—
Upper Church
Demolition

Sand & Gravel

L. L. Ensworth & Sons Co.

Otto Epstein, Inc.
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Cotta Co.
Freeport Marble & Tile Co.
The Frink Corporation
Gunning Electric Co.
The Hartford Builders'
Finish Co.
Hartford Cement Co.
George Heilpern
Elmer T. Herbert, Inc.
J. C. Higgins Co.

M. Frank Higgins & Co.
Hohmann & Barnard
Homelite
Indiana Limestone Co.
Jackson & Sequine, Inc.
Kaiser
Michael Kane Brick Co.
Kelly & Huber

J. P. Kelly & Son
Koppers Coke Co.
A. Lurie, Inc.
E. B. McGurk &
Savin Bros., Inc.
E. B. McGurk, Inc.
Joseph Merritt & Co.

Munro Waterproofing
Adler & Neilson Co.
The Patent Scaffolding Co.
Plasticrete Hartford Units Corp.
The Bradley Hubbard Division
of Charles Parker Co.
Presto Hartford, Inc.
Rambusch Decorating Co.
St. Gregory Guild

Sibbald Mason Contracting
Standard Structural Steel Co.
The John Swenson Granite Co.
Roger Sherman Transfer Co.
Scherer Steel Co.
F. H. Sparks Co.
State Glass Co.
State Tile & Marble Co.
Tel Rad Inc.
Truscon Steel Division of
The Republic Steel Corp.
U. S. Gypsum Co.
Henry Weis Manufacturing Co.
Williamsburg Steel Products Co.

Iron—Steel—Heavy Hardware
—Industrial & Contractors
Supplies
Plumbing

Terra Cotta Grilles
Floor Marble
Special Lighting Fixtures
Electric Work
Lower Church Sacristy
Equipment
Builders Supplies
Photography
Finish Hardware
Heating, Ventilating &
Air-Conditioning
Resilient Floor Tile
Building Specialties
Chain Saws, Pumps, Generators
Interior Limestone
Mason's & Plasterer's Supplies
Aluminum
All Purpose Bricks
Setting Granite, Setting
Exterior Limestone
Setting Interior Limestone
Roofing
Roofing & Sheet Metal

Sheet Piling, Excavation
Excavation
Blueprints, Drafting
Supplies, Photostats
Dampproofing, Caulking
Miscellaneous Metal Work
Scaffolding
Concrete Blocks

Miscellaneous Iron Work
Welding Supplies & Equipment
Installation of Liturgical Art
Holy Water Dispensers,
Collectors' Stand
Masonry
Structural Steel
Granite
Erecting Bronze Doors
Reinforcing Steel for Pile Caps
Erecting Aluminum Windows
Glass & Glazing
Ceramic Tile Work
Public Address System

Aluminum Windows
Acoustone "F"
Metal Partitions
Hollow Metal Work

DESIGNERS

Designed and executed by artists and artisans of the International Institute of Liturgical Art, Rome

UPPER CHURCH

Main Bronze Doors	Crucifixes—Side Altars
Sculpture over Main Doors	Mosaics—Ambulatory Chapels
Narthex Screen	Crucifixes—Ambulatory Chapels
Ceramic Wall Sanctuary	Pulpit Mosaic
Corpus-Crucifix Main Altar	Stations of the Cross
Communion Rail Panels	Altar Pieces—Side Chapels

LOWER CHURCH

Main Altar Crucifix, Candlesticks, and Sanctuary Lamp	Ten Statues in Shrines
Stations of the Cross	Stained Glass
Altar Pieces—Side Altars	Bronze Plaques—Baptismal Fonts
Crucifixes, Candlesticks—Side Altars	Baptismal Screen Glass

Designed by Eggers and Higgins; executed by the Institute

Main Altars, Side Altars, Ambulatory Altars	Pulpit
Steps and Predella—Main Altar	Holy Water Stoups
Crucifix—Main Altar	Ambulatory Grille
Candlesticks, Sanctuary Lamps, Paschal Candlestick	Main Altar—Side Altars, Lower Church
Communion Rails	Communion Rail, Lower Church
	Tester over Main Altar, Lower Church

Designed by Renato Costa, Architect, Rome; executed by the Institute

Blessed Sacrament Chapel Organ Grille, Upper Church	Baptismal Font, Lower Church
Travertine Screen behind Main Altar, Lower Church	Baptistry Rail, Lower Church

Designed by Eggers and Higgins in collaboration with Rambusch Decorating Co.

Baldachin over Main Altar	Tabernacle, Lower Church
Flower Urns, Main Sanctuary	

Designed by Eggers and Higgins; executed by John Langenbacher Co., Inc.

Bishop's Throne, Decoration by Rambusch Decorating Co. Wood carving by Arthur Rebholz	Sanctuary Stalls, Sedilias, Prie Dieu, Stools, Chairs
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Designed jointly by Eggers and Higgins and Douglas Day of Frink Corp.

Lighting Fixtures

Designed by Eggers and Higgins; executed by Summit Studios

Tabernacle for Main Altar	Tabernacle for Blessed Sacrament Altar
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Designed and executed by Rambusch Decorating Co.

Monstrance and Throne
Metropolitan Cross
ProceSSIONAL Cross
Bugia
Acolyte Candlesticks and Torches
Funeral Candlesticks

Missal Stand and Sanctus Bell—Main Sanctuary
Consecration Sconces, Flag Stands, etc.
Sacristy Crucifix
Archbishop's Sacristy Crucifix
Altar Charts

Designed and executed by Carl Moser Studios

Missal Stands
Communion Plates
Ewer and Basin

Funeral Cross and Candlesticks
Sanctus Bells—Transept Chapels

Designed and executed by L. F. Dettenborn Woodworking Co.

Furniture for Lower Church Sanctuary

*All nave windows and side aisle windows Jean Barillet, Paris
Side Chapel Windows Pierre Millous, Chartres, of the Studios of George L. Payne*

Austin Organs—Pipe arrangement south wall of choir by Eggers and Higgins



CONSECRATION — *Anointing Stone Cross*



Consecration of Altar

