









St. Mary's Church in Riverside, Iowa is filled with beautiful art, recently restored: magnificent stained-glass windows, paintings, statues of the saints, and stations of the cross.

Religious art helps intensify our faith by bringing to life the stories in the Bible, and by showing us the virtues of the saints who lived before us. This booklet explains the stories and symbols in our art, so that we might deepen our knowledge of Christian faith and history.



Statues, Stained Glass & Paintings St. Mary's Church *Riverside, Iowa*

Statues Stained Glass *and* Paintings

St. Mary's Church *of* Holy Family Parish

Riverside, Iowa

Statues Stained Glass and Paintings

St. Mary's Church of Holy Family Parish

Riverside, Iowa

Statues Stained Glass *and* Paintings

St. Mary's Church *of* Holy Family Parish

Riverside, Iowa



Holy Family Parish · Riverside, Iowa

Many thanks for help in researching this book are owed to:
John Sojka; Katie Simon; Barb Simon; Deacon Derick Cranston; Father Bill Roush; Brian Hayes; Rick Purro, Drehobl Art Glass Co., Chicago; Joseph Loving, ecclesiastical artist of West Point, Iowa; Amy Vach, Curator, La Crosse County Historical Society

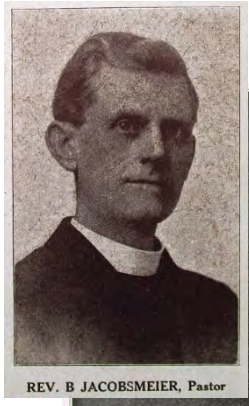
Cover Image: Oil painting of Monsignor Jacobsmeier and parishioners in front of St. Mary's Catholic Church, 1935, by Emma Mineart Jacobs (1897-1977). Mrs. Jacobs was born in Pleasant Plain, served as a teacher in Riverside before her marriage, may have studied at the Chicago Institute of Art, resided in Eldon, and was a personal friend of Father Jacobsmeier (who had served as pastor in Pleasant Plain). She likely painted this work in early Fall 1935 as a celebratory gift, following the May 1st investiture of Father Jacobsmeier to the rank of Domestic Prelate (thereafter addressed as Monsignor). The painting is being restored at the behest of Joan (Eagle) Godwin (her husband, Jim Godwin, was Mrs. Jacobs' nephew).

Text by Beth Cody, Father Bill Roush, Deacon Derick Cranston and others.
Photos taken by Father Bill Roush
Additional photos and book design by Beth Cody

Holy Family Parish 2023

St. Mary's Catholic Church
51 St. Mary's Street
Riverside, Iowa
319-648-2331
riversideholyfamily@diodav.org
www.holyfamilyrrw.org





REV. B JACOBSMEIER, Pastor

Father Bernard Jacobsmeier (1865-1948) dedicated forty years of his life to St. Mary's Church: serving parishioners, building the church, and filling St. Mary's with sacred art of profound beauty, to heighten our faith, and to encourage us to give our very finest efforts to **redound to the glory of God**

FIFTY YEARS A PRIEST

Msgr. B. Jacobsmeier, your grateful Pastor, celebrated the Golden Jubilee of his Ordination to the Holy Priesthood on June 21, 1941. He was ordained June 21, 1891. He came to Riverside January 1, 1905.



Holy Name Society, October 18, 1939.

2019 Church Art Restoration

When Father William Roush arrived at St. Mary's Church in 2018, he found a church in need of repair. In addition to dilapidated facilities, St. Mary's once splendid stained-glass windows, statues and interior had dimmed with time.

Father Bill led a capital campaign which raised $750,000. $235,000 was used to restore the windows, $150,000 for repainting of statues and Stations of the Cross, with additional costs for removing, cleaning and re-mounting the ceiling paintings, and replastering and painting the interior.

These improvements have restored the beauty of St. Mary's Church for current and future parishioners, who will long be deeply grateful for Father Bill's determination and the generous contributions of the following donors:

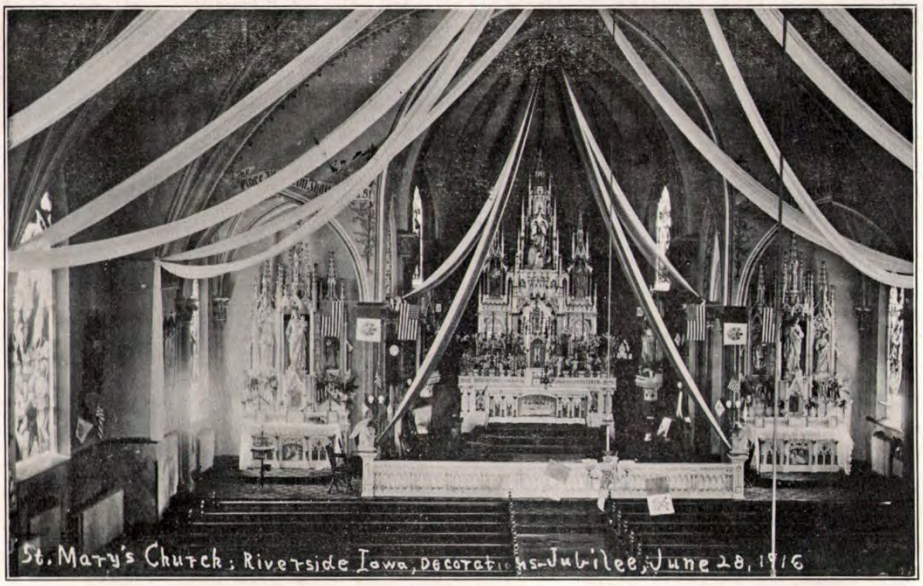
Father Bill Roush
Deacon Derick & Kim Cranston
Jane Duwa
John & Joan Sojka
Larry & Janice Wieland
Larry & Jan and Tim & Heather Marek
Bob & Mary Marek
Anonymous
Julie Adam
Sons of Vincent & Anita Sojka
Kevin & Deborah Engel
Ken & Jean Frauenholz
Dan & Regina Snyder & Family
Dennis & Peggy Bush
Paul & Rita Griffin
Les & Kathy Lamping
Steve & Marcy Musser
Janelle Marek
Mike Duwa
Marjorie Hora
Jane Brokel
Wayne & DeAnne Simon
Gary & Linda Kron
Karen Marek Bacher
Tami Edwards
The Chary Family
Randy & Tina Klein
Richard & Barbara Simon
Mark & Rose Mary Fiagle
Doug & Mary Kleopfer
Elizabeth Thomann
Marjorie (Marj) Schnoebelen
Dan & Tami Simon
Chad & Beth Mellinger
Terry & Mary Jane Stumpf
Claude & Mary Greiner
Brian & Cindy Michel
Pat, Jim, Fran, Joe, Gerard, Sherry, Wayne A 'MAREK' NS
John & Jan Musser
John & Cathy Gent
Lloyd & Fran Weber
In memory of Bertha Ruth
Doug & Shelly Michel
Kim Ruth
Elmo & Virginia Kron
Paul & Patricia Shebek
Bob & Jan Brophy
Dennis & Ann Lampe
Joe Janecek
Dave & Jann Frank
Nathan & Lois Kasdorf
Michael Strabala & Samson Elsbernd
Jerry & Carolyn Schnoebelen
Kevin & Maria Meller
Patrick & Janice Latta
In Memory of Lamont & Francis Duwa
Robert & Lois Schneider





Peeling, faded paint and water damage; dulled art windows cracking under their own weight: restoration of the artwork in St. Mary's Church was definitely needed.

Wilma Mullinnix & Catherine Sexton
Richard & Marilyn Musser
Perry & Janet Nicholson
Philip & Cindy Pennington
Steve Prybil
Nathan & Julie Robinson
Stephen & Sharon Rohret
Jim & Bobbi Rose
Mr. & Mrs. Eugene Ruth
St. Thomas More Church
Jerod & Vera Schaack
Milton & Pat Schmida
David & Sherri Schott
Daniel Schneider
Irene Schneider
Richard & Beverly Schneider
Vernita Schneider
Mary L. Schnoebelen
Mike & Heather Schnoebelen
Melvin Dvorsky
Amy Eckrich
Andrew Eckroth
Don & Nicolette Edwards
Mary Escher
John & Norma Eure
Bob & Rita Foley
Donald & Judith Frits
Rick & Judy Gerot
Doris Greiner
Lee & Joanne Gullickson
Matthew & Jane Hahn
Susan Hall
Steve & Rita Hamers
Riley & Hayley Hershberger
Michael & Jenny Herzberger
Dan & Cathy Hogan
Joan Hora
George & Calista Hospodarsky
Jean Hospodarsky
Philip Hotka
Ron & Shirley Jarzombek
Leroy & Debra Klein
Bernard & Wendy Klostermann
DeAnn Knebel
Don & Linda Krotz
John & Paula Kurt
Thomas & Rhonda Lacina
Juanita Latta
Phyllis Latta
Bryan & Jean Lenz
Keith Less
Paul & Adelle Luers
Ed & Joyce Mattes
Victoria M. McBrien
Bill & Diann McCoy
Randal & Carol McDonough
John & Muriel Metz
Nathan Michel
Mike & Linda Milder
Mary Miller-Greiner
Timothy Murphy
Frances J. Self
Doug & Connie Shalla
Nicholas & Jayna Shalla
Mary Shepherd
Jan & Cheryl Shradel
Dale & Linda Simon
Dave & Barb Simon
Larry Simon
Marvin & Catherine Simon
Andrew Singbeil
Dennis & Sandra Skubal
Everett Slaughter
Craig Slay
Cathy Smith
Jason & Janelle Snyder
Seth & Mary Sojka
Ben & Martha Stevenson
John & Julie Strabala
Justin & Katrina Strabala
Phyllis Strabala
Dave & Deb Swartzendruber
Charles & Mary Ellen Alberhasky
Doug & Rose Amelon
Wendy Askling
Gerry & Mary Jo Beeler
Jerry Becker
Terry Becker
Robert & Linda Beeson
Jeff & Carol Bermel
Paul & Karen Brandt
Kathryn Brenneman
David & Mary Capper
David & Susan Cenci
Theresa Conner
Lawrence & Mary Cook
Ann Yeggy
Mary Davis
Colin & Susan Derdeyn
Barbara Dinsmore
David & Barbara Drake
Dean & Connie Duwa
Roberta Duwa
Dennis Simon
Art & Shari Sweeting
Mike & Carol TeBockhorst
Mrs. Alberta Thomann
Barbara Thomann
Ken & Becky Thomann
Dale & Barb Thompson
Randy & Pat Troyer
Michael & Kelsey Vittetoe
Dennis & Janis Vittetoe
Gary & LeAnn Walsh
Dorothy Watkinson
Susan Waterman
Brian & Jessica Watts
Lester & Jolene Wieland
Charlie & Mary Williams
Brian & Angie Wood
Doris Yeggy
Evelyn Yeggy
Anonymous Donor



Interior of St. Mary's Church, decorated in honor of the pastor's Silver Jubilee, celebrated June 28, 1916.



CLASS CONFIRMED BY MOST REV. HENRY P. ROHLMAN, BISHOP OF THE DIOCESE ON OCTOBER 11, 1931



Table of Contents

Introduction 1

Stained-Glass Windows in Nave 4

Stained-Glass Windows in Sanctuary 32

Choir Loft Octofoil Windows 36

Altars and Statues 38

- Our Lady Altar Statues 40
- St. Joseph's Altar 50
- The High Altar 58
- Other Statues 64

Stations of the Cross 71

Paintings 101

- Ceiling Medallion Paintings 104
- Old Testament Arch Paintings 106
- The Apostles Paintings 110

Conclusion 116

Sources 118


In Loving Memory of Our Revered Parents Geo & Bridget Wiel Mo by their Children

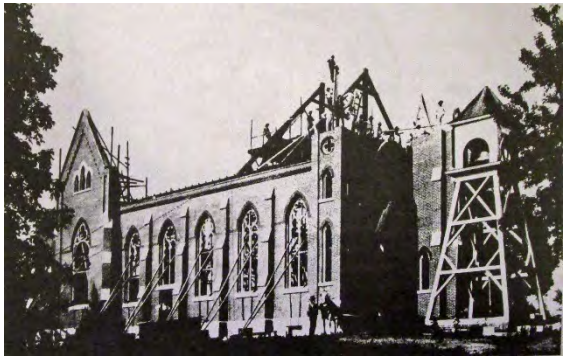
Introduction

Very rightly the fine arts are considered to rank among the noblest activities of (human) genius, and this applies especially to religious art and to its highest achievement, which is sacred art. These arts, by their very nature, are oriented toward the infinite beauty of God which they attempt in some way to portray by the work of human hands; they achieve their purpose of *redounding to God's praise and glory* in proportion as they are directed the more exclusively to the single aim of turning (human) minds devoutly toward God.
~Vatican II, *Sacrosanctum Concilium*, 122

From the establishment of St. Mary's Parish and the building of the first St. Mary's Church building in 1877, it was a priority of parishioners, despite the financial challenges of being new settlers, to provide their church with beautiful altars and statuary, in order to properly reflect the glory of God.

And when Father Jacobsmeier, pastor of St. Mary's Church from 1905 to 1945, initiated the construction of the new church in 1905, artwork was an integral part of the design. Magnificent stained-glass windows depicting New Testament scenes in vivid hues were ordered from a Chicago company and paid for by parish donors. They cost $3,300, equivalent to $100,000 today.

The three altars from the first church were used in the new church until 1913, when donors presented St. Mary's with three larger, highly ornate altars with statuary that befitted the greater size of the new church. The altars cost another $3,000 (nearly $100,000 today).



The stained-glass windows were installed as the church was constructed–even before the roof was built.

Those same donors contributed in 1916, at $850 ($25,000), fourteen Stations of the Cross, which were mounted between the stained-glass windows.

In 1919, the entire interior of the church was frescoed and ceiling medallion paintings of the Blessed Mother and St. Cecelia were added, at a cost of $2,000 ($35,000).

And in 1937, the interior was redecorated (costing $2,000 or $40,000—money laboriously raised by parishioners) with additional painted details:

- two large, curved triangular paintings flanking the sanctuary
- painted medallions of the twelve apostles between the pointed arches
- ornate painted patterns and borders (see below photo)

Also in 1937, the three altars, statues and stations of the cross were repainted at a further cost of $2,000 ($40,000), the first of several restorations over the years, the latest being done in 2019 at the behest of Father Roush. And at least seven other large plaster, metal and marble statues contributed by donors stand inside and outside St. Mary's today.



This photo of the interior of St. Mary's (and Monsignor Jacobsmeier) was taken in 1939, showing the ornate painted details done in 1937 (and candles for a Holy Society event). The sanctuary was profusely ornamented with metallic gilt floral arabesques and patterns. Two large paintings of Old Testament scenes were added flanking the sanctuary, and the arches throughout the nave were outlined with painted borders and borders mimicking stone.

It's clear from these large expenditures (likely the equivalent of $400,000 today) that Father Jacobsmeier and the donors and parishioners of St. Mary's *highly valued* what art brings to our church.

This is consistent with the tremendously long history of the Catholic Church in inspiring and directly commissioning artists to create beautiful artwork: paintings, mosaics, statuary, stained-glass windows; liturgical items such as chalices and reliquaries; richly illuminated Bible pages. What would western art history be without the many Renaissance paintings showing the tender love between Madonna and Child; Michaelangelo's glorious Sistine Chapel ceiling or his marble masterpiece, Pietà, depicting Mary's grief as she holds her son's body after His removal from the cross; or Leonardo da Vinci's painting of *The Last Supper*?

But why has art been so important to Catholics? Most later denominations don't emphasize it; some actively avoid it for fear of conflating sacred art with worship of idols or graven images, instead using music to inspire religious feeling, or focusing solely on the plain words of the Bible.

Art has been important for Catholics because during most of the Church's 2,000-year history, few people could read (and Bibles were very expensive and mostly in Latin until modern times). Paintings and statues allowed church-goers to remember the Bible stories read to them by their priests. And they also make abstract religious concepts easier to understand by showing them physically: they make visible the invisible beauty of the sacred mysteries.

The statues and paintings of saints honor them for the pious and virtuous lives they led. They allow us to imagine what the saints were like as people (like us), and they touch our feelings, for their sacrifices and their great acts of humanity. They inspire us to be more faith-filled and to be better people.

And truly great sacred art fills us with wonder: surely such sublimely beautiful works could only be divinely inspired, the artist channeling the Will of God. Such works ennoble all of us in our pursuit of faithfulness. Sacred art allows communities to give their finest efforts to "redound to God's praise and glory".

However, for religious art to be effective as reminders of the great stories of the Bible and of the saints, we must be familiar with those stories. This booklet explains the symbols and the stories told in the art of St. Mary's Church, shows how beautifully they were represented by that art, and identifies the artists who created them.

Stained-Glass Windows in Nave

The sixteen major stained-glass windows in St. Mary's Church were the first art in the church, installed during construction in 1906 (see Page 1 image). Because such windows were so costly, many other churches initially used clear glass, gradually upgrading as funds became available. St. Mary's initial installation was possible because the cost of each window, between $75 and $400 each ($2,500-$14,000 today), was donated by a parishioner or group, in response to Father Jacobsmeier's effective urging.

Our windows, lancet (pointed-arch) in shape, illustrate the story of Jesus Christ in rich, glowing colors, starting in the northeast corner of the church, circling clockwise around the back, and finishing in the northwest.

Church windows are often placed for solar orientation: the eastern exposure may have been chosen for Jesus's earlier life, and the western for its intense afternoon sun illuminating the intensity of the Agony and Ascension. East to west could allude to the rising and setting of Christ's life on earth, or clockwise progression to the passing of time; neither is necessarily standard.

Munich Studio, Chicago

St. Mary's windows were created in 1906 by the Munich Studio of Chicago. That company had been established only a few years earlier, in 1903, by German immigrant artist Max Guler (1870–1937). Guler had studied China painting in his native town of Munich and had arrived in Chicago in 1896. He and his two partners, a salesman and a bookkeeper, formed a soon-successful firm that hired numerous artisans and eventually made windows for more than 130 churches throughout the Midwest, until the Great Depression arrested church construction and put the company out of business in 1932. *(Frueh)* Guler and his key artisans thereafter worked for the Drehobl Art Glass Company of Chicago (still in business today), and Guler died in 1937.

Guler was a highly gifted designer of windows. According to Drehobl's son: "Guler was a short, stout man whose greatest enjoyment was to sit at his drawing board dreaming of new ways to express a Biblical event or quotation" in "pictorial windows beautifully grouped in rich, gorgeous colors." Guler was also proficient in creating and painting windows, although he usually left that work to his master artisans: Peter Kugel, who specialized in tinting; Herman Schulze, who painted landscapes, floral designs, portraits and flesh



Advertisements printed in a 1906 Catholic directory and a 1918 stained-glass journal, as well as the signature on the *Ascension* window in St. Mary's, top right.

textures and drapery folds; and George Wieroeder and Joseph Lazar, who cut, fired and leaded the glass. These men worked together to execute Guler's beautifully detailed pencil drawings and watercolor renderings. *(Frueh)*

Guler's rich colors were achieved by hand-painting sections of glass (from France, Germany and the US) with glass paints: ground glass mixed with iron oxide, yellow stain and other colorants; then firing the painted glass in a kiln.

Windows made with this detailed painting are known as Munich-style stained glass, or Munich windows.

Munich-Style Windows

A European and British revival of interest in stained glass occurred in the nineteenth century as churches were rebuilt following the artistic destruction of the Reformation. Original medieval windows had been created by joining

together small pieces of already-tinted glass with lead strips, with occasional painted details for faces and drapery folds. Nineteenth-century artists placed much greater emphasis on painting artistic details on larger pieces of glass.

In Germany, the Munich style of pictorial stained glass was developed in Guler's native city by the Royal Bavarian Glass Painting Studio (est. 1827), and Mayer of Munich (still in business), which began making glass windows in 1860. Many American churches ordered windows from those companies, and artisans from those firms came to the US.

Munich windows were influenced by German Baroque art, which appealed to emotions (unlike Renaissance emphasis on reason) and tried to convey a feeling of the almighty power of God in visions of exquisite beauty.

Guler clearly formed his artistic style from the Munich firms. He was also influenced by the Italian Renaissance painters Bellini, Tintoretto, and Titian; he kept reproductions of their works to which he frequently referred. *(Frueh)*

The Munich style fell out of fashion in the 1920s as art became more streamlined, but Guler refused to work in the *avant-garde* styles, fearing he would lose his artistic integrity. *(Frueh)* Today, Guler's designs are once again highly appreciated for their imaginative, richly detailed beauty.

Characteristics of Munich Studio Windows

While all Guler's windows were original designs for each church ("new ways to express a Biblical event"), online photos of Munich Studio windows in other churches and those in St. Mary's show some similar artistic attributes:

Rich jewel colors: Red is the most visible color in our windows, ranging from bright vermilion to a deep shaded red, used most prominently in the outer robe of mature Jesus. A range of vibrant blue shades is used: for Mary's robe, for window draperies, and most dramatically, in depictions of blue-black night skies as Jesus walks on water, prays during His agony and as the women find Jesus' empty tomb. A jewel-like magenta is used to rich effect in the robe of a temple scribe. Yellow is reserved for haloes, rays of sunlight and gilding of architectural frames. Brown for wood; green for trees and plants; yellow and brown are combined to create bronze-gold for brocade robes.

Detailed painting: Realistic details can be seen in most of our windows: the range of expressions on the faces of those present at the birth of Jesus; the lush folds of robes and draperies; convincing depictions of wood, stone and skies; and the botanically accurate lilies at Mary's feet in *The Assumption*.



Riverside, Ia.

The Munich Studio, Chicago.

Dear Sirs:—We are not sorry that we spent thirty-three hundred dollars ($3,300.00) for the art glass that you placed in our new church. It is the best investment we have made in the church. All the figure windows are works of genuine art and give evidence of the great ability of the manufacturers. Everyone is in love with them. They surpassed my expectations. I heartily recommend your firm. Yours faithfully,

B. JACOBSMEYER,
Pastor of St. Mary's Church, Riverside, Ia.

A testimonial letter from Father Jacobsmeier was printed in a Munich Studio catalog around 1910. The good Father praised with enthusiasm the beauty of the windows created for St. Mary's Church. ***(Drehobl Art Glass Company archives)***

Architectural framing: Each window is framed by painted architectural elements. Pilasters resembling Gothic-style stone towers edge the sides. Ornate architectural canopies of pointed spires indicate the importance of the figures (like fabric canopies identified royal persons in Renaissance paintings, as shown in *The Wedding Feast at Cana*). Canopies also help fill the tall vertical window space and add Gothic style matching St. Mary's Church architecture.

Perspective: Unlike simple, flat scenes in Medieval windows, Munich Studio windows portray depth through the use of perspective painting. In *The House at Bethany*, the edge of the carpet lies at forefront, behind which Jesus commands the attention of Mary. Her sister Martha prepares the table behind them near the arched stone window, and distant landscape scenes can be glimpsed outside the windows, a device commonly employed in Italian Renaissance and Baroque paintings. *(Frueh)*

Asymmetric placement of figures: In every St. Mary's window save that of *The Assumption*, the figures were placed in an asymmetric arrangement that directs the eye from top to bottom and side to side. The most dramatic arrangement is *The Women at the Empty Tomb*, where the eye runs from the bare foot at bottom left, up through the women to the angel and then through the angel's pointing arm. The near-perfect symmetry of *The Assumption* (aside from Mary's slightly tilted face) was likely deliberate, emphasizing the perfection of Mary's chastity and obedience.

St. Mary's windows were in need of restoration by the turn of the 21st century. The immense weight of the windows had caused cracking in several panes; the clear outer storm windows led to moisture issues; and a century of dust, grime and candle soot obscured the once-brilliant colors and detailed brushwork. Glass Heritage of Davenport restored them in 2018, allowing the full beauty of Guler's designs to shine forth in glory once again.



The Annunciation

The Annunciation

The archangel Gabriel visits Mary to tell her she is going to conceive a child and she will name him Jesus. He will be the savior of the world. Mary says "YES" to God's command.

> The angel came to her and said, "Hail, full of grace! The Lord is with you." But she was greatly troubled by his words and wondered in her heart what this salutation could mean.
>
> Then the angel said to her, "Do not be afraid, Mary, for you have found favor with God. Behold, you will conceive in your womb and bear a son, and you will name him Jesus. He will be great and will be called Son of the Most High. The Lord God will give him the throne of his ancestor David. He will rule over the house of Jacob forever, and of his kingdom there will be no end."
>
> Mary said to the angel, "How will this be, since I am a virgin?" The angel answered, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you. Therefore, the child to be born will be holy, and he will be called the Son of God… for nothing will be impossible for God."
>
> Then Mary said, "Behold, I am the servant of the Lord. Let it be done to me according to your word." After this, the angel departed from her.
>
> ~Luke 1:28–38

In *The Annunciation* we see Mary's beautifully rendered face gazing with transcendence; she is dressed in richly colored robes: deep red, which signifies her profound love and foreshadows Christ's Passion; and her gracefully draped cape of blue, Mary's traditional color, representing eternity and the heavens.

The archangel Gabriel wearing opulent gold and silver brocade (and green wings, for some inexplicable reason), with flowers in his resplendent golden hair, hovers just above Mary. He holds a beribboned golden scepter, and his hand gestures to Mary, two fingers extended, as he speaks his divine message.

The Dove of the Holy Spirit, encircled by a large radiating white halo, shines God's light upon Mary, and the candle sconce (often shown with Gabriel) on the wall signifies the bringing of Christ's light into the world.

A crown indicating Mary's future status as Queen of Heaven is depicted in the octofoil (eight-leaf) window at top.

The Annunciation window was a gift of the Young Men's Sodality.



The Nativity

The Nativity

Jesus is born! Mary and Joseph and local shepherds welcome baby Jesus in the stable because there was no room at the inn.

> In the nearby countryside there were shepherds living in the fields and keeping watch over their flock throughout the night. Suddenly, an angel of the Lord appeared to them, and the glory of the Lord shone around them. They were terror-stricken, but the angel said to them, "Do not be afraid, for I bring you good news of great joy for all the people. For this day in the city of David there has been born to you a Savior who is Christ, the Lord.
>
> "This will be a sign for you: you will find an infant wrapped in swaddling clothes and lying in a manger." And suddenly there was with the angel a multitude of the heavenly host, praising God and saying,
>
> Glory to God in the highest heaven,
> and on earth peace to all those on whom his favor rests." ~Luke 2:8–14

The *Nativity* scene is depicted in a window of the largest size, denoting its importance. The newborn Jesus is being wrapped in swaddling clothes in the arms of Mary, who is clad in her blue and white of purity, with Joseph standing supportively behind his new family.

Four young shepherds, one clad in sheepskin with shepherd's crook and canteen, kneel at the feet of Mary while gazing in wonder, their faces illuminated by the divine light emanating from the Holy Child. The youngest shepherd holds a snowy white lamb, a symbol of Jesus, the Lamb of God.

The setting is the rustic manger with earthen floor. Straw is held in a wood fodder rack that serves as a canopy above Madonna and Child. The luminous night sky can be seen in the distance beyond the stone pillar that signifies antiquity.

At top, a trefoil (three-leaf) window, unlike the other octofoil top windows, symbolizes the Trinity of Father, Son and Holy Spirit, and contains a depiction of a rough-hewn crib.

The Nativity window was a gift in memory of George and Bridget Wieland by their children.



The Holy Family

The Holy Family

After the birth of Jesus, Mary and Joseph had Him circumcised according to Jewish Law, gave him the name of Jesus as directed by the angel, and presented Him at the temple, where he was praised by wise men and prophets.

> When they had fulfilled everything required by the Law of the Lord, they returned to Galilee, to their own town of Nazareth. The child grew and became strong, filled with wisdom, and God's favor was upon him.
> ~Luke 2:39–40

The *Holy Family* scene shows the young Jesus at home in Nazareth with his parents, Joseph and Mary. The young Jesus gazes up fondly toward His mother, who returns His love with tenderness. The Virgin Mother exhibits her gentle love and patience as a model for all mothers, while Joseph looks on his family with love and protectiveness. Mary wears red and blue, but the youthful Jesus wears light-colored garments.

Already, Jesus is shown raising His hand in the way traditionally depicted: with three fingers raised (which represents the Trinity of Father, Son and Holy Spirit) and two fingers clasped (signifying Christ's dual nature as both man and God).

Joseph's profession of carpenter is indicated by the wood saw and logs at his feet at left. His brown cloak matching the wooden chair behind Mary reinforces the perception of this work.

At top, a beehive is depicted in the octofoil window, alluding to the chastity and selfless industry of the bees who work for the good of the hive, much as good Christians labor piously (like Joseph) for the unified community of the Church.

The Holy Family window was a gift in memory of Michael Waldschmidt.



Christ in the Temple

Christ in the Temple

Jesus is found at the temple. When Jesus was around 12 years old, Jesus and His parents, Mary and Joseph, and other people were traveling from Jerusalem back to their home land. In the confusion, Mary and Joseph lost Jesus and could not find him for three days. They finally found him back at the temple teaching the scribes about the word of God. The scribes were the most learned people back then and Jesus taught them things they did not know.

> Every year his parents used to go to Jerusalem for the feast of Passover. And when Jesus was twelve years old, they made the journey as usual for the feast. When the days of the feast were over and they set off for home, the boy Jesus stayed behind in Jerusalem. His parents were not aware of this. Assuming that he was somewhere in the group of travelers, they journeyed for a day. Then they started to look for him among their relatives and friends, but when they failed to find him, they returned to Jerusalem to search for him.
>
> After three days they found him in the temple, where he was sitting among the teachers, listening to them and asking them questions. And all who heard him were amazed at his intelligence and his answers.
>
> ~ Luke 2:41–47

The adolescent Jesus, still wearing clothing of light color, is surrounded by four elderly scribes in the temple. The learned men are clothed in sumptuous garments of luminous jewel tones: red, green, gold, and most notably the rich magenta—the color worn by royalty and by bishops—of the scribe seated at forefront, likely indicating his status as head scribe. All four men are deep in discussion with Jesus, listening carefully to His words and exchanging ideas with Him as one of equal standing, despite their much longer years of study.

Jesus stands in front of a blue silk curtain (silk as well as the color blue were both rare and costly during Biblical times). His arm rests on a wood lectern covered with a precious fringed cloth which holds the Bible, indicating the closeness of Jesus to that book.

The stone tablets of the Ten Commandments appear in the octofoil window at top.

The Christ in the Temple window was a gift of Venzel and Josephine Soukup.



The Wedding Feast at Cana

The Wedding Feast at Cana

At a wedding ceremony, the family ran out of wine. Jesus turned water into wine for the ceremony so they could finish the party. This is the first miracle Jesus performed.

> On the third day, there was a wedding at Cana in Galilee. The mother of Jesus was there, and Jesus and his disciples had also been invited. When the wine was exhausted, the mother of Jesus said to him, "They have no wine." Jesus responded, "Woman, what concern is this to us? My hour has not yet come." His mother said to the servants, "Do whatever he tells you."
>
> Now standing nearby there were six stone water jars, of the type used for Jewish rites of purification, each holding twenty to thirty gallons. Jesus instructed the servants, "Fill the jars with water." When they had filled them to the brim, he ordered them, "Now draw some out and take it to the chief steward," and they did so.
>
> When the chief steward tasted the water that had become wine, he did not know where it came from, although the servants who had drawn the water knew. The chief steward called over the bridegroom and said, "Everyone serves the choice wine first, and then an inferior vintage when the guests have been drinking for a while. However, you have saved the best wine until now." Jesus performed this, the first of his signs, at Cana in Galilee, thereby revealing his glory, and his disciples believed in him. ~John 2:1–11

The adult Jesus now wears the deep red robes of his Passion and a cruciform halo, which is used only to depict the Trinity, not the non-divine saints and angels. Mary and a disciple, both wearing blue, watch as Jesus raises his hand, three fingers lifted, to perform the first miracle. The serving boy pours water from one of the six amphorae into another, and the water can be seen turning to wine midstream, its red color matching that of Jesus' robe.

The wedding party gathers around a table laden with bowls of fruit signifying wishes for fruitfulness of the union. The wedding couple, flowers and laurels around their heads, sit beneath a canopy indicating their importance, with empty wine glass in hand. A landscape is seen through the arched stone windows. The grapes in the top window symbolize wine and fruitfulness.

The Wedding Feast at Cana window was a gift in memory of Theo and Catherine Bulger by Rev. J.W. Bulger and brothers.



The House at Bethany

The House at Bethany

Jesus visits Martha and Mary. Martha is busy doing housework and making sure things look nice for Jesus since he is their visitor. Mary would rather listen to Jesus than help Martha with the housework; this makes Martha angry, but Jesus said Mary also did good by listening. The lesson here is that we all need to give equal time to work and listening to God's word.

> In the course of their journey, he came to a village where a woman named Martha welcomed him into her home. She had a sister named Mary who sat at the Lord's feet and listened to what he was saying.
>
> But Martha was distracted by her many tasks. So she came to him and said, "Lord, do you not care that my sister has left me to do all the work by myself? Tell her to come and help me."
>
> The Lord answered her: "Martha, Martha, you are anxious and upset about many things, when only one thing is necessary. Mary has chosen the better part, and it will not be taken away from her." ~Luke 10:38–42

In *The House at Bethany*, everything in the scene leads our eyes to the mountain landscape—the symbolic Bigger Picture—beyond the arched stone windows. (The round arches portray antiquity, whereas Gothic-style pointed arches indicate the Middle Ages).

The red fringe of the carpet at front leads, like railroad tracks, to the red robe of Jesus seated in a solid wood chair, faithful dog sleeping trustfully at His feet.

Similarly does Mary sit at the feet of Jesus, listening to His words trustfully. Her face is lifted toward His, pointing upward toward His face, which is encircled by His cruciform halo. His hand with three upraised fingers also points upward, toward the windows.

Martha is the only one in the upward-leading triangle of figures who is oriented downward, preoccupied with things of little consequence, oblivious to the Bigger Picture, the important "only one thing" we are taught by Christ.

The octofoil window depicts the Holy Bible, the record of Jesus' teachings; and lilies, "white-robed apostles of hope" that symbolize purity, innocence and resurrection, resembling trumpets heralding Jesus' triumph over death.

The House at Bethany window was a gift of Mr. and Mrs. C. Droll.



Jesus Heals Jarius' Daughter

Jesus Heals Jarius' Daughter

Jesus brings a dead girl back to life. A tax collector's 12 year old daughter became sick and died. When Jesus visits the family, he took hold of her hand and brought her back to life. This is another miracle Jesus performed.

> One of the leaders of the synagogue, named Jairus, came forward, and when he saw Jesus he threw himself down at his feet and pleaded with him, saying, "My little daughter is at the point of death. I beg you to come and lay your hands on her so that she may recover and live." Jesus went with him, and a large number accompanied him and crowded around him.
>
> While he was still speaking, some people from the house of the synagogue leader arrived and said, "Your daughter has died. Why bother the Teacher any further?" Jesus heard the message they had delivered, but he said to the leader of the synagogue, "Do not be afraid. Just have faith." He allowed no one to accompany him except Peter, James, and John, the brother of James.
>
> When they arrived at the house of the synagogue leader, he observed a great deal of commotion, with people weeping and wailing loudly. When he entered, he said to them, "Why this commotion and weeping? The child is not dead; she is asleep." In response, they laughed at him.
>
> After sending them all outside, he took with him the child's father and mother and his own companions and entered the room where the child was. He took the child by the hand and said to her, "*Talitha koum!*" which means: "Little girl, I say to you, arise!" And immediately the girl, a child of twelve, got up and began to walk around. On witnessing this, they were all overcome with amazement. ~Mark 5:22–24, 35–42

Jesus in his Passion red holds the seemingly lifeless hand of Jarius' daughter, his right hand raised in blessing, three fingers lifted.

His arm brushes back the black curtain of death, and the light from His now-gold halo and the nearby symbolic lamp further banish the dark and the death. Jarius and his brocade-clad wife kneel beside the bed in supplication, and the open chest at forefront shows that despite their willingness to spend their wealth to save their daughter, it could not save her—only Jesus could.

The golden cross at top could symbolize Jesus' own victory over death.

The Jarius' Daughter window was a gift of Margaret Thomann in memory of Mr. and Mrs. Mathias Thomann and family.



Jesus and a Sinking Peter

Jesus and a Sinking Peter

Jesus walks on water. Some of the apostles were out fishing when a terrible storm blew in. Jesus came by walking on the water to calm the storm. The apostle Peter wanted to walk on the water too. As long as he had faith in God, he *was* able to walk on water, but when he took his eyes off Jesus and lost faith, he began to sink. Jesus reaches out to save Peter from falling in the water. This is another miracle Jesus performed.

> Then Jesus instructed the disciples to get into the boat and go on ahead to the other side while he dismissed the crowds. After he sent them away, he went by himself up on the mountain to pray. When evening came, he was there alone. Meanwhile, the boat was already some distance from the shore, battered by waves and a strong wind.
>
> During the fourth watch of the night, Jesus came toward them, walking on the water. When the disciples saw him walking on the water they were terrified, and they cried out in their fright, "It is a ghost!" But Jesus immediately spoke to them, saying, "Have courage! It is I. Do not be afraid."
>
> Peter answered, "Lord, if it is you, command me to come to you across the water." He said, "Come!" Then Peter got out of the boat and started walking on the water toward Jesus. But when he realized the force of the wind, he became frightened. As he began to sink, he cried out, "Lord, save me!" Jesus immediately reached out his hand and caught hold of him, saying, "O you of little faith, why did you doubt?" After they got into the boat, the wind died down. Those in the boat fell to their knees in worship, saying, "Truly you are the Son of God." ~Matthew 14:22–33

Jesus, with glowing gold and orange halo of formal design indicating the Church, stands on water as firmly as if it were stone, while his red cloak billows behind him in the wind. Peter desperately clings to Jesus' firm grasp, which signifies His divinely solid grasp of the nature of man and God, as the seas churn around them. The other apostles cry out from the tiny boat in the waves, and stormy blue-black skies are rendered luminous by Christ's light.

In the octofoil window at top are the symbols of the Holy See: a papal tiara and two crossed keys, signifying Peter's role as first Bishop of Rome.

The Jesus and a Sinking Peter window was a gift in memory of Joseph and Elizabeth Schnoebelen by their grandchildren.



The Agony in the Garden

The Agony in the Garden

Jesus is about to be tortured and crucified. He does not want to do this! He is praying to God asking him to not let this happen. He realizes that this is why he was born, to die for our sins so that we may get to heaven. He asks God for strength to get through this terrible ordeal.

> Then Jesus went with his disciples to a place called Gethsemane, and he said to them, "Sit here while I go over there to pray." He took Peter and the two sons of Zebedee, and he began to suffer grief and anguish.
> Then he said to them, "My soul is sorrowful, even to the point of death. Remain here and keep watch with me." Moving on a little farther, he threw himself prostrate on the ground in prayer, saying, "My Father, if it is possible, allow this cup to be taken from me. Yet let your will, not mine, be done."
>
> Returning to the disciples, he found them sleeping. He said to Peter, "Could you not keep watch with me for just one hour? Stay awake and pray that you may not enter into temptation. The spirit is indeed willing, but the flesh is weak."
>
> He went apart for a second time and prayed, "My Father, if it is not possible for this cup to be taken away unless I drink it, your will be done." Then he came back again and found them sleeping, for their eyes were heavy.
>
> He left them there and went away again, praying for the third time in the same words as before. Then he returned to the disciples and said to them, "Are you still sleeping and taking your rest? Behold, the hour has come for the Son of Man to be betrayed into the hands of sinners." ~Matthew 26:36–45

Jesus, *alone*, kneels in the Garden at Gethsemane, praying to God for strength to endure what will come. His blood-red cloak spills across the rock signifying His blood that must be shed tomorrow. Overhead, brooding dark blue-black skies foretell the suffering that lies ahead of Jesus.

A leafless branch—Gethsemane is an ancient olive grove—appears starkly white, clearly dead (olive branches should be evergreen in winter). Yet the Holy Spirit that illuminates Him is also pure white, as is His halo now.

The golden wine cup at top, from which it was God's will that His son must drink, symbolizes Christ's blood, freely given for our sins.

The Agony in the Garden window was a gift in memory of
Mr. and Mrs. Frank Critz and family.



The Women at the Empty Tomb

The Women at the Empty Tomb

After Jesus died, he was buried in a tomb with a big rock rolled in front of the opening. His mother, Mary, with Mary Magdalen and a friend named Mary, came by the next day to put perfumes and herbs on Jesus's body. When they got there, the rock was rolled away and Jesus's body was gone! God sent an angel to tell them Jesus had risen from death.

> After the Sabbath, at dawn on the first day of the week, Mary Magdalene and the other Mary went to visit the sepulcher. And behold, there was a violent earthquake, for an angel of the Lord, descended from heaven, came and rolled back the stone and sat upon it. His face shone like lightning, and his garments were as white as snow. The guards were so paralyzed with fear of him that they became like dead men.
>
> But the angel said to the women, "Do not be afraid! I know that you are looking for Jesus who was crucified. He is not here, for he has been raised, as he promised he would be. Come and see the place where he lay. Then go quickly and tell his disciples: 'He has been raised from the dead and now he is going ahead of you to Galilee. There you will see him.' Behold, I have told you." ~Matthew 28:1–7

The Three Marys, often portrayed in sacred art together, are pictured in the empty tomb with a winged angel announcing the Resurrection of Jesus.

Mary Magdalene, a close follower of Jesus, kneels, her hand on a flask of precious perfumed oil. She wears gold brocade indicating her wealth, and her long, golden hair is not covered, unlike the other women's, a reference to a common misunderstanding of her as promiscuous (a mix-up with yet another Mary in the Bible, a sinful woman who dried Jesus' feet with her hair).

Huddled together are the grieving Blessed Mother in the black of mourning and her friend Mary, wife of Clophas, as the angel delivers his astounding message and points to the empty tomb, and flowers spring up from the shroud. In the distance, the three crosses on which Jesus and the others died are silhouetted against the sky as dawn approaches: as the Son rises.

In the octofoil window is a depiction of the mythical phoenix, a bird bursting into flame on a log fire, from which it will be reborn, rising from the ashes. The phoenix is an ancient symbol of resurrection and rebirth.

The Women at the Empty Tomb window was a gift of the Rosary Society.



The Ascension

The Ascension

The ascension of Jesus into heaven. After Jesus had risen from the dead, he spent some time with his apostles. When the time came for him to go to heaven, the eleven apostles watched him ascend into heaven with God.

> Then he led them out as far as Bethany, and lifting up his hands he blessed them. While he was blessing them, he departed from them and was taken up to heaven. They worshiped him and then returned to Jerusalem filled with great joy, and they were continually in the temple praising God.
> ~Luke 24:50–53

In *The Ascension*, Jesus rises above the eleven apostles: Peter, Andrew, James, John, Thomas, James, Philip, Bartholomew, Matthew, Simon and Jude.

Jesus bears the marks of stigmata in His hands and feet, but is wearing the red and white He did while ministering as an adult. Hands lifted, He is being taken up to heaven on a clear, bright day, with white clouds and the rays of sunlight above Him.

The apostles are shown dressed in wealthy attire: luxurious robes of precious gold and silver brocade, and silk in jewel tones of magenta (the color of bishops' robes, for Peter as Bishop of Rome), red (for John, "most beloved" of the apostles, who as the youngest is usually depicted without a beard), blue and gold. These rich robes signify the wealth of the Holy Spirit that Jesus has left for them.

Like the *Nativity* window opposite, *The Ascension* is a window of the largest size, placed at the transept of the church, the widest part jutting out to form the shape of a cross. This placement of the scenes of Christ's miraculous birth and His miraculous Ascension indicates their importance above all other events.

And like the *Nativity*, *The Ascension* also has a matching trefoil window symbolizing the Trinity at top, this one containing a diagram of the Trinity, and flanked by two smaller trefoil Trinity openings.

The window was a gift of Mr. and Mrs. John B. Yeggy and sons.



The Assumption

The Assumption

When Mary's time on earth was done, she too rose to heaven to be with God and Jesus. She was crowned Queen of Heaven and Earth. Our church, named after St. Mary, includes a prominent front statue portraying Mary's Assumption into heaven: Our Lady of the Assumption.

> A great sign appeared in heaven: a woman clothed with the sun, with the moon beneath her feet, and a crown of twelve stars on her head. She was with child…. ~Revelation 12:1–2

In *The Assumption*, the Blessed Virgin Mary fills the center of the window. She stands with her weight on one foot and head tilted slightly, but otherwise in a symmetrical composition signaling her perfection on earth and in heaven. Her golden halo is rimmed with a "crown of stars", also referring to heaven.

Mary's hands are not raised upward, as often depicted in the Assumption, but instead shown with palms facing outward, the traditional Position of the Distribution of Graces, for her role as a Mediatrix (conduit) of Graces.

The Holy Mother is usually depicted wearing blue and white, but in most of the windows in St. Mary's Church she wears red, white and blue. The addition of red may have been chosen to link Mary to the Passion of Jesus, or perhaps simply because red stained glass is so visually striking. (It's also possible that the red, white and blue colors signaled American patriotism among German immigrants in response to growing anti-German sentiment, which increased after Germany's aggression in the Philippines during the 1898 Spanish-American War, and reached a regrettable peak during the First World War.)

Mary is surrounded by puffy white clouds, which open up to admit her to the sunlit heavens, escorted by two bodiless cherubim—divine spirits without corporeal bodies.

Beneath Mary's bare feet lie more clouds, and clusters of white lily plants have sprung up, symbolizing her purity, depicted with botanical accuracy.

In the blue octofoil window at top is a golden crown, denoting Mary's title as Queen of Heaven.

The Assumption window was a gift of the Young Lady Society.

Stained-Glass Windows in Sanctuary

The four windows in the sanctuary depict Saints Matthew, Mark, Luke and John (left to right), the Four Evangelists (from Greek *euangelion*, meaning "good news") who proclaimed the gospels (from Old English *gōd spel*, also meaning "good news") of Jesus. The four are often shown together in art because all four of their gospel books are necessary to get an accurate picture of Jesus.

St. Matthew

Saint Matthew was a tax collector who was called to follow Jesus, and was one of the Twelve Apostles. He probably wrote mostly in Syria or Antioch and composed his gospels in Aramaic. His feast day is September 21st. Saint Matthew is shown reading from a book, quill pen in hand, ready to write.



Blessed are the poor in spirit, for theirs is the kingdom of heaven.
Blessed are those who mourn, for they will be comforted.
Blessed are the meek, for they will inherit the earth.
Blessed are those who hunger and thirst for justice, for they will have their fill.
~Matthew 5:3–6

The St. Matthew window was a gift in memory of Margaret Schnoebelen.

St. Mark

Saint Mark was a follower of Peter during his preaching in Rome. He wrote the second gospel in Rome before the year 60 AD. Tradition tells that Mark was requested to write down the teachings of Peter. The second gospel is a record of the Life of Jesus as seen through the eyes of Peter, "The Prince of the Apostles". His feast day is April 25th. He is the patron saint of notaries.

St. Mark is depicted in the act of writing, the most intently writing of the four evangelists, perhaps because his gospel may have been the first of the four books written, and it's filled with the actions, words and deeds of Jesus, making them come alive for us even 2,000 years later—that certainly would have required some intense writing!



Jesus insisted "It is easier for a camel to pass through the eye of a needle than for someone who is rich to enter the kingdom of God." ~Mark 10:25

The St. Mark window was a gift in memory of Catherine Cooper Hogan by Rev. H.J. Hogan.

St. Luke

Saint Luke was a doctor. It is believed that Luke was born a slave in Syria and traveled as a physician. He was one of the most extensive writers of the New Testament. In addition to his gospels, he also wrote the "Acts of the Apostles". St. Luke is known as the patron saint of artists, physicians and surgeons. His feast day is October 18th.

St. Luke is depicted holding a closed book, perhaps one he has finished writing with his quill pen.

Consider the lilies and how they grow. They neither labor nor spin. Yet I tell you that not even Solomon in all his royal splendor was clothed like one of these. If God so clothes the grass that grows today in the field and is thrown into the furnace tomorrow, how much more will he clothe you, O you of little faith! ~Luke 12:27–28



The St. Luke window was a gift in memory of Rev. H. Knebel.

St. John

Saint John, a disciple of Jesus, was the youngest of the 12 Apostles. Besides writing the gospels he wrote four other books of the New Testament. Some scholars say John's gospels were written between 65 and 85 AD. He died at about 100 and his feast day is December 27th.

St. John is portrayed as a young man without a beard or gray hair. Although he is writing, he's looking into the distance with a pensive look on his face, perhaps because he wrote much of his work in poems and is being portrayed as a thoughtful poet.



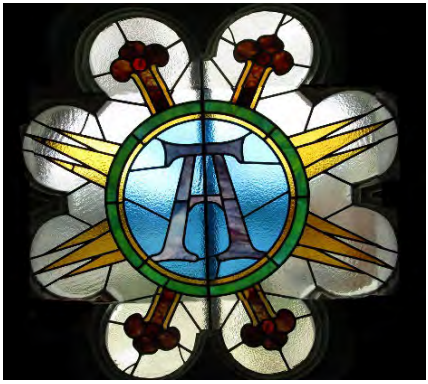
I am the bread of life.
Whoever comes to me will never be hungry,
and whoever believes in me will never be thirsty.
~John 6:35

The St. John window was a gift in memory of Cornelius Walsh by his wife Mary.

Choir Loft Octofoil Windows

In the choir loft of St. Mary's Church are seven additional windows created by the Munich Studio of Chicago. The lower parts of these windows are mostly clear or simple patterned glass to provide daylight (or are the three front doors). At the top of each is an octofoil (eight-leaf) window opening containing a symbol like those above the art windows in the nave. All are symbols of Jesus Christ or His mother Mary.







The three octofoil insets above the three front doors contain Greek letter symbols of Jesus Christ. Over the central door (flipped vertically) is IHS, a Christogram or abbreviation for the name of Jesus in Greek: ΙΗΣΟΥΣ (Iesus: **the H in Greek is like our E: pronounced "ay" and Σ is "S").**

Over the two smaller doors are (east to west) the Greek capital letters Alpha, A and Omega, Ω, from Christ's statement "I am the Alpha and the Omega" (meaning He is the A and the Z, the beginning and the end of everything).



The two windows on the front of the church (east to west) contain the Christogram symbol of interlaced Alpha and Omega Greek letters; and a bishops' mitre crown topped with a golden cross and a scepter, symbols of the Church: Jesus reigns on Earth and over the Church.



The windows on the sides of the choir loft (east to west) contain symbols of hearts. The east window depicts the Sacred Heart of Jesus, His divine heart overflowing with love for humanity. It is encircled by a crown of thorns and surmounted by an image of the cross on which He died, the flames representing the sufferings Jesus endured for our sins, atop a crown.

The west window depicts the Immaculate Heart of Mary, representing her motherly love and compassion for her Son and for all mankind. Mary's heart is encircled by a crown of white roses, and is pierced by a sword that represents her grief at Jesus' death, as foretold in a prophecy following His birth: "And Simeon blessed them and said to Mary his mother: '…and you yourself a sword will pierce.'" ~Luke 2:34–35 Her heart is also surmounted by a depiction of flames, atop a crown.

Altars and Statues



The sanctuary in St. Mary's Church includes three ornate altars, each holding three statues and a relief carving on the base; and four freestanding statues.

Our three altars with statuary replaced smaller altars from the first church (see Conclusion). They and the Stations of the Cross were donated in 1913, anonymously until after their deaths, by Michael Clancy (1848–1935) and his sister, Mary Madden. Clancy was a retired bachelor farmer who emigrated from Ireland in 1857 and later lived in Riverside with his older widowed sister. They were able to give the equivalent of around $150,000 today.

The altars are made of wood, elaborately carved like Medieval Gothic stone church spires, matching the neo-Gothic style of St. Mary's architecture.

The High Altar in the center of the sanctuary, 25 feet in height, includes plaster statues of Jesus and St. Peter at top, St. Agnes and St. John the Apostle.

The altar on the Gospel side (left), also called Our Lady Altar, includes statues of the Virgin Mary and her parents, St. Joachim and St. Anne. Mary is usually placed on the left in churches to sit at the right hand of her Son, as Biblical queens sat at the right hand of kings of the Bible.

The Epistle side altar (right), St. Joseph's Altar, includes statues of St. Joseph, St. Louis of France and St. Elizabeth of Hungary.

Four additional statues on pedestals stand in the sanctuary: St. Rita of Cascia, St. Aloysius Gonzaga, the Sacred Heart of Jesus, and St. Anthony of Padua. A statue of St. Mary Magdalene sits atop the confessional at back.

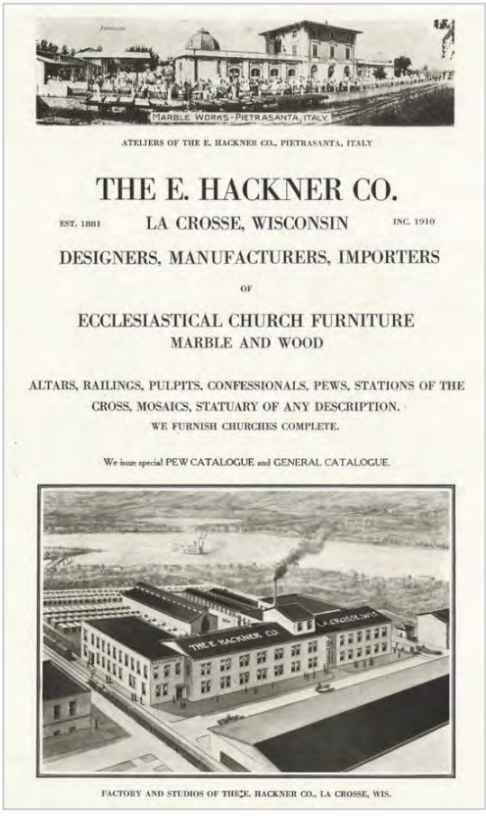
The Hackner Altar Company, La Crosse

The altars (as well as the confessional) were carved by the Hackner Altar Company of La Crosse, Wisconsin, established in 1881 by Bavarian immigrant and master carver Egid Hackner (1856–1952). Hackner had apprenticed in Freystadt, attended the Munich School of Art, and worked as a master church woodcarver and altar builder around Germany.

Hackner followed his brother, a priest, to Wisconsin in 1880 and settled in La Crosse. His business grew steadily, adding a marble statuary workshop in Pietrasanta, Italy in 1891 (possibly where our Our Lady of the Assumption statue came from) and building a new La Crosse factory in 1910, which employed 75 workers by the 1920s and furnished hundreds of churches and cathedrals nationwide. His sons continued the business until the 1960s.

2020 Restoration

All the statuary and the Stations of the Cross were restored in 2020 by ecclesiastical artist Joe Loving of West Point, Iowa.





A circa-1920 Hackner catalog shows magnificant marble and wood altars. The factory where St. Mary's altars and statues were made is shown. An impressive Fort Wayne, IN high altar, above. ***(La Crosse Co. Historical Society)***

Our Lady Altar Statues



Saint Rita of Cascia is depicted in the clothing of a religious, and her devotion to the Passion of Christ is denoted by the three crucifixes on her person. The mark on her forehead was a miraculous wound from a thorn on the crucifix in her hand.

The St. Rita statue was donated in 1924 by an anonymous donor.

St. Rita of Cascia

St. Rita was born at Spoleto, Italy in 1381. At an early age, she begged her parents to allow her to enter a convent. Instead, they arranged a marriage for her. Rita became a good wife and mother, but her husband was a man of violent temper. In anger, he often mistreated his wife. He taught their children his own evil ways. Rita tried to perform her duties faithfully and to pray and receive the sacraments frequently.

After nearly twenty years of marriage, her husband was stabbed by an enemy but before he died, he repented because Rita prayed for him. Shortly afterwards, her two sons died, and Rita was alone in the world. Prayer, fasting, penances of many kinds, and good works filled her days. She was admitted to the convent of the Augustinian nuns at Cascia in Umbria, and began a life of perfect obedience and great charity.

Sister Rita had a great devotion to the Passion of Christ. "Please let me suffer like you, Divine Savior," she said one day, and suddenly one of the thorns from the crucifix struck her on the forehead. It left a deep wound which did not heal and which caused her much suffering for the rest of her life. She died on May 22, 1457.

She is the patroness of impossible causes, due to her association with a miracle: near the end of her life when she was bedridden, she requested only one thing: a rose from the garden of her parents' home. As it was January, this seemed impossible, but the sister who sought one for her was able to find a single rose in bloom. The feast day of St. Rita is May 22.

> Saint Rita… a woman who was small in stature but great in holiness, who lived in humility and is now known throughout the world for her heroic Christian life as a wife, mother, widow and nun. Deeply rooted in the love of Christ, Rita found in her faith unshakeable strength to be a woman of peace in every situation….
>
> But what is the message that this saint passes on to us? It is a message that flows from her life: humility and obedience were the path that Rita took to be ever more perfectly conformed to the Crucified One. The mark which shines on her forehead is the verification of her Christian maturity. On the Cross with Jesus, she is crowned in a certain way with the love that she knew and heroically expressed. ~Pope John Paul II, May 20, 2000

Blessed Virgin Mary & Christ Child

Mary was a first-century Jewish woman of Nazareth, the wife of Joseph and the mother of Jesus. She is a central figure of Christianity, venerated under various titles such as Virgin Queen and Holy Mother, many of them mentioned in the Litany of Loreto. Mary has been venerated since early Christianity and is considered by millions to be the holiest and greatest saint.

Hail, Mary, full of grace,
the Lord is with thee.
Blessed art thou amongst women
and blessed is the fruit of thy womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.



Mary is clothed in her customary blue and white, colors indicating her purity (and the colors chosen for the interior of St. Mary's Church), and is shown holding the Infant Jesus. She is wearing a golden crown, indicating her status as Queen of Heaven, and holds a rosary in her right hand.

The Blessed Virgin Mary statue was restored in 2020 by Claude and Mary Greiner.

Annunciation Relief Sculpture in Lower Base of Altar



The Annunciation is carved in relief on the lower front of the Our Lady Altar. The archangel Gabriel announces to the demure Mary that she will conceive a son by the power of the Holy Spirit to be called Jesus, offering her the white lily that signifies her purity. (see Luke 1:26-38 on page 9)

And Mary said, "My soul magnifies the Lord, and my spirit rejoices in God my Savior, for God has looked with favor on the lowliness of the Almighty's servant. Surely, from now on all generations will call me blessed; for the Mighty One has done great things for me, and holy is God's name. God's mercy is for those who fear God from generation to generation. God has shown strength with God's arm; God has scattered the proud in the thoughts of their hearts.

God has brought down the powerful from their thrones, and lifted up the lowly; God has filled the hungry with good things, and sent the rich away empty. God has helped servant Israel, in remembrance of God's mercy, according to the promise God made to our ancestors, to Abraham and to his descendants forever. ~Mary's Magnificat ~ Luke 1:46–55



The statue of Saint Joachim is holding a pair of turtledoves, the offering made when Jesus was presented in the temple. Saint Anne is often represented as teaching her little daughter to read the Scriptures, and is holding a tablet of the Ten Commandments.

St. Joachim and St. Anne

By tradition Joachim and Anne are considered to be the names of the parents of Mary, the Mother of God. Both were of the tribe of Judah of the royal house of David.

According to the Gnostic Gospel of James, after years of childlessness, an angel appeared to tell Anne and Joachim that they would have a child. Anne promised to dedicate this child to God. St. Anne has been honored from early Christian times: churches were dedicated to her and priests, especially of Eastern Churches, loved to speak of her sanctity and privileges.

The importance of Joachim and Anne is the same as for any parent or grandparent in the lessons and teachings that they hand down to their children and grandchildren. It was these parents of Mary who nurtured her, taught her, brought her up to be a worthy Mother of God. It was their teaching that led her to respond to God's request with faith, "Let it be done to me as you will." It was their example of parenting that Mary must have followed as she brought up her own son, Jesus. It was their faith that laid the foundation of courage and strength that allowed her to stand by the cross as her son was crucified, and still believe.

The name "Anne" means "full of grace". Anne is the patron saint of Christian mothers and women in labor. She is also the patron saint of Canada. Joachim and Anne's feast day is July 26.

The Church celebrates the parents of the Virgin Mary, the grandparents of Jesus, Saints Joachim and Anne. In their home, Mary came into the world, accompanied by the extraordinary mystery of the Immaculate Conception. Mary grew up in the home of Joachim and Anne; she was surrounded by their love and faith: in their home she learned to listen to the Lord and to follow his will.

Saints Joachim and Anne were part of a long chain of people who had transmitted their faith and love for God, expressed in the warmth and love of family life, down to Mary, who received the Son of God in her womb and who gave him to the world, to us. How precious is the family as the privileged place for transmitting the faith! ~Pope Francis, *Angelus*, July 26, 2013



Saint Aloysius Gonzaga is depicted wearing a black Jesuit cassock under a snowy white, lace-trimmed surplice. The lily in his hand symbolizes virginity, and the Jesuit crucifix he holds across his heart denotes his membership in that order. His eyes are downcast, to resist temptation. The St. Aloysius statue is.

The statue of St. Aloysius, made of metal, originally stood in St. Mary's School until it closed in 1969 (St. Aloysius is the patron saint of Catholic youth), and was later donated to St. Mary's Church by the Shebek family.

St. Aloysius Gonzaga

St. Aloysius, S.J. (Society of Jesus) was born in Castiglione, Spain in 1568. It is said that the first words St. Aloysius spoke were the holy names of Jesus and Mary. He was destined for the military by his father who was in service to Philip II, king of Spain but by the age of nine he had decided on a religious life and made a vow of perpetual virginity, often symbolized by a lily.

To safeguard himself from possible temptation, he would keep his eyes persistently downcast in the presence of women. Artistic portrayals of his purity and reticence make him appear effeminate and weak, but in reality he possessed a ferocious willpower, and selfless humility and courage.

He received his first Holy Communion from St. Charles Borromeo, Archbishop of Milan. Afflicted with a kidney disease, his youth was spent in prayer, reading the Lives of the Saints, and practicing many devotions and austerities. His family later moved back to Italy, where he taught catechism to the poor.

When he was 18, he joined the Jesuits, after finally breaking down his father, who had refused permission because the Jesuits did not allow advancement to positions of power such as bishoprics in the Church. Aloysius insisted that "It is better to be a child of God than king of the whole world."

From the beginning of his religious life, St. Aloysius was a model of perfection. He served in a hospital during the plague of 1587, in Milan. During an epidemic in Rome in 1591, he distinguished himself by his charity toward the sick in the hospital. These noble humanitarian acts cost him his life at the age of 23; he died after receiving the last rites from St. Robert Bellarmine, author of the first catechism. The last word St. Aloysius spoke was the holy name of Jesus.

St. Aloysius is the patron of Catholic youth. His feast day is June 21.

> Dearest mother, you shall rejoice exceedingly that God in his grace and his love for you is showing me the path to true happiness, and assuring me that I shall never lose him…. God is calling me to eternal rest; his voice from heaven invites me…. we shall see each other again in heaven; we shall be united with our Savior. When he takes away what he once lent us, his purpose is to store our treasure elsewhere more safely. ~St. Aloysius Gonzaga, final letter to his mother from his deathbed, 1591



The Sacred Heart of Jesus statue shows Christ solemnly indicating with His wounded hands His long-suffering, compassionate Heart, which radiates golden rays of divine light, is encircled by a crown of thorns and surmounted by a flaming cross.

The Sacred Heart of Jesus statue was donated anonymously in 1906, and restored in 2020 by Father Bill Roush in loving memory of his wife, Cindy, and their parents.

Sacred Heart of Jesus

The image of the Sacred Heart of Jesus represents the long-suffering love and compassion of the heart of Christ towards humankind, and comes from the visions of Him experienced by St. Margaret Mary Alacoque (1648–1690). Born in Burgundy, France, she developed a devotion to the Blessed Sacrament and in 1671 she entered the Visitation convent at Paray-le-Monial. At the age of twenty she experienced visions of Christ, and later, a series of revelations.

In them, Jesus Christ informed her that she was His chosen instrument to spread devotion to His Sacred Heart, and instructed her in devotions later known as the Nine Fridays and the Holy Hour. He also asked that the feast of the Sacred Heart be established. In one appearance, He spoke these words:

> Behold the Heart which has so loved men that it has spared nothing, even to exhausting and consuming Itself, in order to testify Its love."

She had difficulty convincing local theologians of the validity of her apparitions, but her steadfastness eventually led others to believe that her visions were genuine. After she became Novice Mistress, the convent began to observe the feast of the Sacred Heart in 1686, and two years later, a chapel was built at the Paray-le-Monial to honor the Sacred Heart; soon observation of the feast of the Sacred Heart spread to other Visitation convents.

Margaret Mary was canonized in 1920. She, St. John Eudes, and Blessed Claude La Colombiere are called the "Saints of the Sacred Heart". The devotion was officially recognized and approved by Pope Clement XIII in 1765, seventy-five years after her death. Her feast day is observed on October 16.

> I give and consecrate to the Sacred Heart of Our Lord Jesus Christ my person and my life, my actions, trials and sufferings, so that I no longer wish to make use of any part of my being except to honor, love, and glorify Him. This is my irrevocable will, to belong entirely to Him and to do everything for His love….
>
> I take Thee, then, O Sacred Heart, as the sole object of my love, the protector of my life, the pledge of my salvation, the remedy of my infirmities, the reparation for all the sins of my life and my sure refuge at the hour of my death. ~St. Margaret Mary Alacoque, letter to Sister Fèlice at Moulins, 1686

St. Joseph's Altar



St Joseph was the husband of Mary and the earthly father of our Lord and Savior Jesus. Joseph has been referred to as the father in the shadows. The New Testament mentions he was present when Jesus visited the Temple around age 12, but not at the wedding feast at Cana, so he must have died before the beginning of our divine Savior's ministry.

Joseph is the patron saint of the Universal Church, families, fathers, expectant mothers, travelers, immigrants, house sellers and buyers, craftsmen, engineers and working people, and others.

Joseph Accepts Jesus as His Son: The birth of Jesus Christ occurred in this way. When his mother Mary was engaged to Joseph, but before they came to live together, she was found to be with child through the Holy Spirit. Her husband Joseph was a just man and did not wish to expose her to the ordeal of public disgrace; therefore, he resolved to divorce her quietly.

After he had decided to follow this course of action, an angel of the Lord appeared to him in a dream and said, "Joseph, son of David, do not be afraid to receive Mary into your home as your wife. For this child has been conceived in her womb through the Holy Spirit. She will give birth to a son, and you shall name him Jesus, for he will save his people from their sins."

When Joseph rose from sleep, he did what the angel of the Lord had commanded him. He took Mary into his home as his wife, but he engaged in no marital relations with her until she gave birth to a son, whom he named Jesus.
~Matthew 1:18–21, 24–25

St. Joseph Relief Sculpture in Lower Base of Altar



The relief sculpture on the base of St. Joseph's Altar depicts Joseph on his deathbed, attended by Jesus and Mary in his last hour. We cannot doubt they were with him, praying by him, assisting and comforting him in his last moments. Joseph is particularly invoked for the great grace of a happy death, and the spiritual presence of Jesus in that tremendous hour.





On the left of St. Joseph is St. Louis of France, holding a sword symbolizing his role as Protector of the Church; and a crown of thorns and three spikes, representing his work in the Crusades, as well as his purchase in 1240 from the Emperor of Constantinople a holy relic claimed to be the actual crown of thorns worn by Jesus, for which he paid a vast sum equivalent to half the income of his kingdom. The relic resided in the Sainte-Chapelle Chapel built for it by St. Louis, and later in Notre Dame Cathedral, from which it was saved by firefighters during the 2019 fire.

On the right is St. Elizabeth of Hungary. The bread and roses she holds symbolize food and love, because she was known for her charitable work in feeding the hungry and caring for the sick.

St. Louis of France (King Louis IX)

St. Louis was King of France from 1226 to 1270. He was born in Poissy, France in 1214, of parents King Louis VIII, and Blanche, daughter of Alfonso VIII of Castille, the Conqueror. At the age of 12, he lost his father and became king in title, although his mother served as regent until his adulthood. From his infancy, his mother inspired him with a love for holy things.

In 1234, he married Margaret, the virtuous daughter of Raymond Berenger, Count of Provence, and assumed full power as King Louis IX. He was an extremely devout Catholic, building chapels and charitable hospitals and regarding himself as Protector of the Church. In 1249, he headed a crusade and fell prisoner to the Mohammedans, but a truce was concluded and he returned to France. In 1267 he led a another crusade, but never again saw his native land. In 1270, he was stricken by the pestilence at the siege of Tunis, and after receiving the Last Sacraments, he died.

His instructions to his son urged him to "Fix your whole heart upon God, and love Him with all your strength… (and) have a tender, pitiful heart for the poor." He was canonized in 1297 and is the patron of territories. His feast day is August 25.

St. Elizabeth of Hungary

Saint Elizabeth of Hungary was born in 1207, the daughter of the King of Hungary. As she grew in age, her piety also increased by leaps and bounds. In 1221, she married Louis, Baron of Thuringia (a central German region). In spite of her wealthy position at court, she began to lead a strict and simple life, practiced penance, and devoted herself to many works of charity, particularly feeding the poor.

Her husband too was devout and highly esteemed her virtue, encouraging her in her exemplary life. They had three children when tragedy struck: Louis was killed while fighting with the Crusaders. After his death, Elizabeth left the court, arranged for the care of her children, and in 1228 renounced the world, becoming a follower of St. Francis. She built the Franciscan hospital at Marburg and devoted herself to the care of the sick until her death in 1231, at the age of 24. Her feast day is November 17.



The Franciscan monk to right of the St. Joseph Altar is St. Anthony of Padua. He was a great teacher—he holds a book—and the white lilies indicate his childlike purity. He supports the divine Infant Jesus, said to have appeared to him in a vision: he literally holds up the Christ Child, who has made Himself small for His love of us.

The statue of St. Anthony, original donor unknown, was restored in 2020 by the Elmo & Virginia Kron Family.

St. Anthony of Padua

St. Anthony of Padua was born to a wealthy family in Lisbon, Portugal in 1195, although most of his work was in Italy. He originally joined the Augustinian order, but he became a Franciscan when he was 26, after the death of five Franciscan martyrs in Morocco, North Africa. St. Anthony also wished to be a martyr, just like them.

He is called the "Hammer of Heretics" (a heretic is someone who publicly denounces or denies Catholic teachings) because of his simple, and sometimes miraculous way of teaching the Catholic faith. He was a great orator, and had a zeal for souls. The secret to his success was simply to repeat the "Holy Name of Mary" when speaking to heretics.

St. Anthony often attracted huge crowds, and was sensationally successful. So numerous were those who flocked to hear him that no church could house them and he often preached in the open air. Even during his lifetime, he was considered a legendary hero and striking miracles were related about him.

One day when he found he was preaching to heretics who would not listen, he went to preach to the fish, who listened attentively, not for their necessity, but for the glory of God. To another heretic, St. Anthony had a mule (who had been starved for three days) bow before the Blessed Sacrament, although food was also placed near him.

Anthony was miraculously visited by the Infant Jesus, according to a witness who saw a child, radiating a divine light of love, caressing Anthony's face with tenderness.

St. Anthony is referred to as the "finder of lost articles," after his precious prayer book was returned to him by a thief, following his prayers to God.

He was merely 35 when he died in 1231, and he was canonized less than a year after his death. When he was exhumed thirty years later, although most of his body had turned to dust, his holy tongue was incorrupt; it is now a relic at the Vatican. He is the patron saint of the poor, and his feast day is June 13.

> Man is cut off from God when he is torn away from the root of humility by the wind of pride…. The proud man climbs, but God comes down. The former seeks the heights, the latter the depths. He cannot please Him or cling to Him unless he is humble. The root is the life of the tree; humility is the life of man. ~Saint Anthony of Padua

Jesus and St. John the Baptist on the Baptismal Font



John the Baptist, in camel's hair, baptizes Jesus on the banks of the river Jordan.

The font, original donor unknown, was restored in 2020 by Ken & Jean Frauenholz in memory of Dale & Darlene Sojka and Frank & Elsie Frauenholz.

St. John the Baptist was born near Jerusalem six months before Christ, of Zechariah and Elizabeth (Mary's cousin). The angel Gabriel had announced to them that, though elderly, Elizabeth would bear a child and that "many would rejoice his birth". He later lived as a hermit in the desert of Judea until

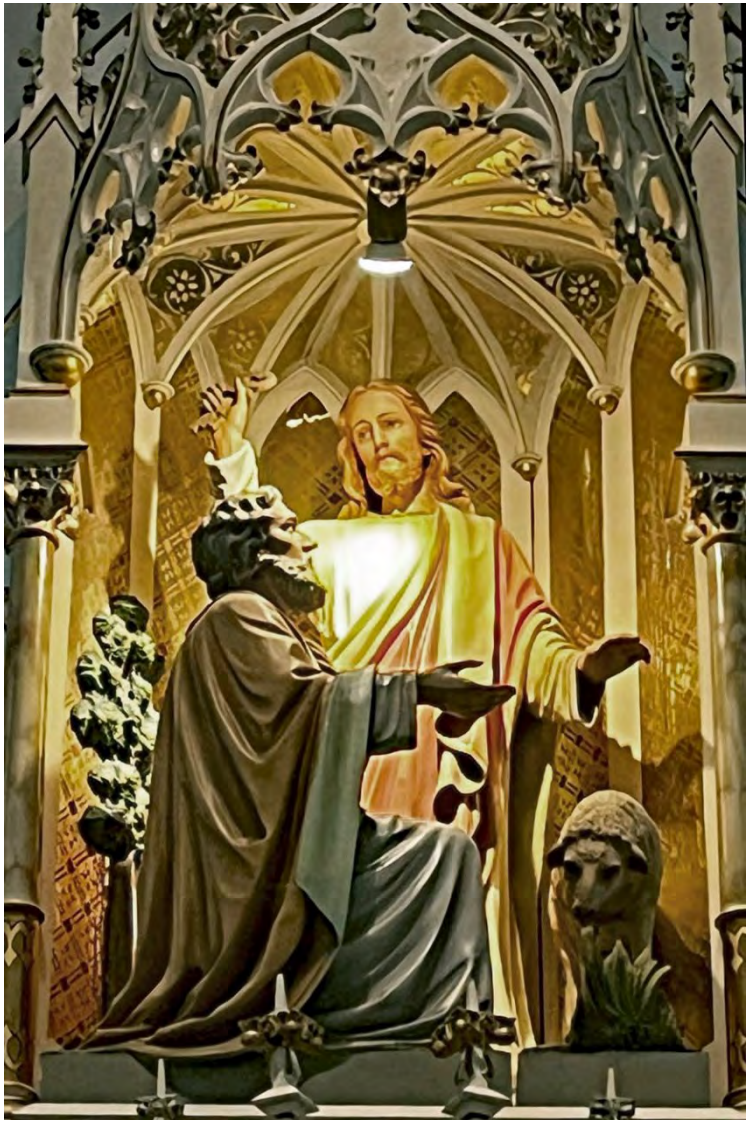
he was about thirty, and began to preach on the banks of the river Jordan against the evils of the times. He called men to penance and baptism "for the Kingdom of Heaven is close at hand". He attracted large crowds, and when Christ came to him, John recognized Him as the Messiah and before baptizing Him said, "It is I who need baptism from You". When Christ left to preach in Galilee, John continued preaching in the Jordan valley.

> John the Baptist appeared in the desert, proclaiming a baptism of repentance for the forgiveness of sins. People from the entire Judean countryside and all the inhabitants of Jerusalem went out to him, and as they confessed their sins they were baptized by him in the Jordan River.
>
> John was clothed in a garment of camel's hair, with a leather belt around his waist, and his food consisted of locusts and wild honey. And this was the message he proclaimed:
>
> "One who is far more powerful than I am is coming after me. I am not worthy even to stoop down and loosen the straps of his sandals. I have baptized you with water, but he will baptize you with the Holy Spirit."
>
> At that time, Jesus came from Nazareth in Galilee and was baptized by John in the Jordan. And as he was coming up out of the water, he beheld the heavens break open and the Spirit descending upon him like a dove. And a voice came from heaven: "You are my beloved Son; in you I am well pleased."
> ~Mark 1:4–11

Fearful of his great power with the people, Herod Antipas (the same Herod who crucified Christ) had him arrested and imprisoned. When John spoke out against the incestuous marriage of Herod to his wife Herodias, she demanded his beheading. At a feast, Herodias' daughter Salome danced for him in a way that pleased him exceedingly and he swore to grant whatever she asked. Herodias advised Salome to request the head of St. John. Herod held the Baptist in great esteem, yet he had the weakness to abide by his oath. St. John was beheaded to satisfy the revenge of a woman. The death of St. John occurred about a year before that of our Lord.

John the Baptist had inspired many of his followers to follow Christ when he designated Him "the Lamb of God", including the apostles St. Andrew and St. John. His work prepared the way and announced the coming of the long-expected Messiah, the Redeemer, in whom all flesh would see "the salvation of God". The feast day of St. John the Baptist is on June 24, the feast of his death is on August 29. He is the patron saint of farriers (veterinarians).

The High Altar



At the top of the High Altar—the highest place of honor in the sanctuary—Jesus gives a kneeling Peter the keys to the kingdom of heaven: the power to forgive and to share the word of God; to allow others into heaven. This was the establishment of the Church, when Jesus instructed Peter to "feed my sheep," to tend His flock.

The Jesus and Peter statues were donated for in 2020 by Julie Adam in memory of all the priests of St. Mary's Parish.

Jesus and St. Peter

And so I say to you, you are Peter, and upon this rock I will build my church, and the gates of the netherworld shall not prevail against it. I will give you the keys to the kingdom of heaven. ~Matthew 16:18–19

Peter (also named Simon) was one of the twelve apostles of Jesus. He was born around 1 AD, a year after Jesus; he and his brother Andrew were both fishermen. Andrew was a disciple of John the Baptist, present when Jesus was baptized and recognized as the Messiah, and brought Simon to Jesus. Peter became one of Jesus' earliest disciples, and is listed first among them.

When Jesus walked on water (as shown in the *Jesus and a Sinking Peter* window, page 22), Peter was able to walk on water too, until he lost faith and had to be rescued by Jesus. At the Last Supper with His apostles, Jesus foretold that Peter would deny him three times before sunrise; this proved true.

Jesus gave Simon the name Petros (Πέτρος), Greek for rock: Peter would be the rock or foundation upon which the Church would be built.

In an appearance of Jesus to the apostles after His Resurrection, Peter affirmed three times his love for Him, balancing his earlier threefold denial. In response, Jesus instructed Peter to "Feed my lambs", "Take care of my sheep" and "Feed my sheep" ~John 21:15-17, meaning: Peter was forgiven for his earlier denials, and re-commissioned as an apostle and a shepherd ("pastor") of His flock: a leader of Christians and the Church.

After Jesus' death, Peter became a missionary to spread the word of Christ and likely founded churches in Antioch, Corinth and Rome. He served as the first Bishop of Rome during a period of growing persecution of Christians, until his crucifixion around 65 AD. He was buried in Rome where St. Peter's Basilica was first built during the 300s, and rebuilt in the 1500s.

The leadership of Peter was the beginning of the Apostolic succession of the Roman Catholic Church, the long line of 266 popes over 2,000 years.

Always be prepared to offer an explanation to anyone who asks you to justify the hope that is in you. However, do so with gentleness and respect and with a clean conscience so that those who slander you for your good behavior in Christ may be put to shame. For it is better to suffer for doing what is right, if such is the will of God, than for doing what is wrong. ~1 Peter 3:15–17





St. Agnes, on the left of the High Altar, is shown as a young girl in robes holding a lamb, the symbol of her virgin innocence. The palm branch in her other hand was a symbol of victory in the classical world, and martyrs are depicted as victorious over sin and death.

St. John the Apostle, on the right of the High Altar (also in stained glass in the sanctuary at far right, and on the ceiling with the other Apostles), is holding a scroll with verse 1 of John's Gospel: "In principio erat Verbum et Verbum erat apud Deum" (In the beginning was the Word, and the Word was with God). In his other hand is a stick, perhaps a lecturer's pointer to indicate that he was a teacher of the Words of Jesus.

St. Agnes

St. Agnes of Rome was born in 291 AD and raised in a Christian family. Her hand in marriage was highly sought after. However, Agnes made a promise to God never to stain her purity. Her love for the Lord was great! She would always say, "Jesus Christ is my only Spouse." In one incident, the Governor's son, Procop, became very angry when she refused him. The Governor promised Agnes wonderful gifts if she would only deny God, but Agnes refused.

At last, she was condemned to death. Even the pagans cried to see such a beautiful young girl going to her death. Yet the virgin-martyr was as happy as a bride on her wedding day. She died at age 12 or 13 on January 21, 304.

St. Agnes is widely known as the patron saint of young girls. She is also the patron saint of chastity, rape survivors and the Children of Mary.

St. John the Apostle and Evangelist

St. John, son of Zebedee and brother of James the Great, became an Apostle of Jesus in the first year of His public ministry. John was His "beloved disciple," the only one who did not forsake Jesus during His Passion. He stood faithfully at the Cross, where the Savior made him guardian of His Mother.

His later life was passed chiefly in Jerusalem and at Ephesus, and he founded many churches in Asia Minor. He wrote the fourth Gospel and three Epistles, and the Book of Revelation is also attributed to him. Brought to Rome, tradition relates that by order of Emperor Dometian he was cast into a cauldron of boiling oil but came forth unhurt and was banished to the island of Patmos for a year. He lived to an extreme old age, surviving all of his fellow Apostles, and died at Ephesus about the year 100.

St. John is called the Apostle of Charity, a virtue he had learned from his Divine Master. The "beloved disciple" died at Ephesus, where a church was erected over his tomb; it was afterwards converted into a Mohammedan mosque. St. John is the patron of Asia Minor. His feast day is December 27.

> This is the disciple who testifies to these things and has written them, and we know that his testimony is true. But there are also many other things that Jesus did; and if every one of them was recorded, I do not think the world itself could contain the books that would be written. ~John 21:24–25

Nativity Relief & Holy Family Relief



The *Nativity* relief carving on the Gospel (left) side of the High Altar shows the Infant Jesus in His crib in the manger, with Mary sitting next to Him and Joseph standing protectively behind both. A shepherd with crook kneels in homage. The ribbon above reads: "Gloria in excelsis Deo" (Glory to God in the Highest).



The *Holy Family* relief carving on the Epistle (right) side of the High Altar depicts the young Jesus and His parents. Mary appears to be holding a flame in her hand, perhaps a symbol of her role in nurturing Jesus, the Light of the World. The ribbon above continues the phrase from the *Nativity* relief: "et in terra pax hominibus bonae voluntatis" (and on earth peace to all people of good will).

The Last Supper



The Last Supper relief sculpture on the front of the central Altar shows Jesus surrounded by His twelve disciples. John ("most beloved") embraces Him on the left, and Peter may be at right—although scholars believe that Judas was actually given that place of honor. Judas hunches at far right, mortified by his guilt and clutching the money bag of the disciples that he had charge of, which also alludes to his greed for the thirty pieces of silver for which he betrayed Our Lord.

The Last Supper was the final meal shared by Jesus and his disciples before his crucifixion, and was the occasion of the institution of the Eucharist. The story is reported in four books of the New Testament (Matthew 26:17–29; Mark 14:12–25; Luke 22:7–38; and I Corinthians 11:23–25).

The letters of St. Paul the Apostle and the Acts of the Apostles show that early Christians believed that this institution included a mandate to continue the celebration as an anticipation in this life of the joys of the banquet that was to come in the kingdom of God.

> And I tell you, from now on I shall not drink this fruit of the vine until the day when I shall drink it anew with you in the kingdom of my Father.
> ~Matthew 26:29



Mary Magdalen, hair uncovered (see page 27), is shown kneeling in prayer on rocky ground outside the tomb in which Jesus' body had been placed. Her gaze is focused upon the flower that has sprung into life there, which symbolizes Jesus' return to life, His Resurrection from death! The confessional is a good place for her statue: according to the Bible, Jesus had driven seven demons from Mary; confession is where we ask God to forgive our own sins, ridding ourselves of those demons.

The Mary Magdalen statue was donated by L.C. Critz in 1909.

The Confessional: St. Mary Magdalene

Mary Magdalene is mentioned twelve times in the gospels, more than most of the apostles, or any other woman other than Jesus' family. *Magdalene* may mean she came from the town of Magdala in Roman Judea.

The Gospel of Luke lists Mary Magdalene as one of the women who traveled with Jesus and helped support his ministry "out of their resources", indicating that she was probably wealthy, and that seven demons had been driven out of her. In all four gospels, she was a witness to the crucifixion of Jesus and, in the Synoptic Gospels, was also present at his burial. All four gospels identified her as among the women to first witness the empty tomb, and, either alone or in a group, the first to witness Jesus' resurrection.

Mary Magdalene is considered to be a saint by the Catholic, Eastern Orthodox, Anglican, and Lutheran denominations. In 2016, Pope Francis raised the level of liturgical memory on July 22 from memorial to feast, and granted for her to be referred to as the "Apostle of the apostles".

> Early on the first day of the week, while it was still dark, Mary Magdalene came to the tomb and saw that the stone had been moved away from the tomb. Therefore, she ran to Simon Peter and the other disciple, the one whom Jesus loved, and said to them, "They have taken the Lord out of the tomb, and we don't know where they have put him."…
>
> Mary Magdalene remained weeping outside the tomb. And as she wept, she bent down to look into the tomb, and she saw two angels in white sitting there where the body of Jesus had been, one at the head and the other at the feet. They asked her, "Woman, why are you weeping?" She answered, "They have taken my Lord away, and I do not know where they have put him."
>
> As she said this, she turned around and saw Jesus standing there, but she did not realize that it was Jesus. Jesus said to her, "Woman, why are you weeping? Whom are you looking for?" Thinking he was the gardener, she said to him, "Sir, if you have removed him, tell me where you have put him, and I will take him away." Jesus said to her, "Mary!" She turned and said to him in Hebrew, "Rabbouni!" (which means "Teacher").
>
> Jesus then said to her, "Do not hold on to me, because I have not yet ascended to my Father. But go to my brethren and tell them, 'I am ascending to my Father and your Father, to my God and your God.' " Mary Magdalene then went and announced to the disciples, "I have seen the Lord," and repeated what he had said to her. ~John 20:1–2,11–18

Angels



The pair of angel holy water fonts welcomes everyone. They were donated in 1906 by Miss M. Gelhaus and Mrs. E. Mellecker. ***In 2019 they were restored in memory of Elmer & Shirley Waldschmidt (L), and Evelyn & Merritt Yeggy (R).***

St. Mary's Church has many statues and images of angels. Christians have always believed in angels; the Bible tells of them, 182 times in the New Testament, and 143 in the Old Testament. Jesus and His apostles believed that angels serve as guardians watching over us, and messengers carrying God's divine instructions. An all-powerful Creator makes their existence entirely reasonable: angels are part of the vast unseen portion of God's creation.

Most of our angels are depicted in pairs, likely due to the story of Mary Magdalene's encounter in the tomb (see previous page):

> And she saw two angels in white sitting there where the body of Jesus had been, one at the head and the other at the feet. ~John 20:12

In the pairs, one sometimes has hands together in prayer, and the other has arms crossed, signifying Jesus' submission on the cross to God's will.

Other pairs of angels in St. Mary's Church include (top-bottom) the Adoring Angels flanking the sanctuary (donated in 1906 by J.C. Dautremont); those guarding the tabernacle in the High Altar; and the angels holding the High Altar candelabras.











Our Lady of the Assumption



The statue of Our Lady of the Assumption stands in an exterior niche on the front face of the tower of St. Mary's Church, 60 feet above the ground. It is a replica of the original 1906 statue, which was damaged a century after it was installed (a 2006 ice storm caused the right arm to cleave off and shatter on the ground). The original statue now stands next to the door of the Parish Hall.

> We pronounce, declare, and define it to be a divinely revealed dogma: that the Immaculate Mother of God, the ever Virgin Mary, having completed the course of her earthly life, was assumed body and soul into heavenly glory. ~Pope Pius XII, *Munificentissimus Deus,* 1950

The proclamation of Pope Pius XII made formal what had been widely believed among the faithful since the early days of the Church: that Mary, "full of grace," had been assumed (Latin *assumptio,* "I take up") into heaven at the end of her earthly life. Mary's Assumption is a symbol of the promise made by Jesus to all Christians that they too can be received into paradise.

The Feast of the Assumption on August 15 is celebrated worldwide, and is a national holiday in numerous nations.

St. Mary's original 1906 marble statue was imported from Pietrasanta, Italy (a town in a famous marble-producing region), and was a gift of a parishioner, Mrs. Warlaumont. The 2006 replacement was also imported from Pietrasanta.

Shrine of the Virgin Mother



The Shrine of the Virgin Mother stands next to the front doors of St. Mary's Church at the southwest corner. The statue depicts lovely Mary wearing a crown of flowers, palms turned out in her graceful and generously giving Position of the Distribution of Graces.

> The entire body of the faithful pours forth instant supplications to the Mother of God and Mother of men that she, who aided the beginnings of the Church by her prayers, may now, exalted as she is above all the angels and saints, intercede before her Son in the fellowship of all the saints.
> ~Pope Paul VI, *Lumen gentium,* 1964

The Shrine of the Virgin Mary was constructed in 1970, donated by Gordon Denton. While serving as a U.S. Army captain in Brittany during World War II, Denton had vowed to the Holy Mother that he would build a shrine to her if his life was spared. It wasn't until retirement from his military career that he was able to make good his promise. Denton engaged William Waldschmidt, Richard Yeggy and Lester Wieland to construct the shrine.

Nativity Set



The newly restored Nativity set has been beautifully painted in rich, luminous colors.

> After Jesus had been born in Bethlehem of Judea during the reign of King Herod, wise men traveled from the east and arrived in Jerusalem, inquiring, "Where is the newborn king of the Jews? We saw the rising of his star, and we have come to pay him homage." …And behold, the star that they had seen at its rising proceeded ahead of them until it stopped over the place where the child was. The sight of the star filled them with great joy, and when they entered the house they beheld the child with Mary his mother. Falling to their knees, they paid him homage. Then they opened their treasure chests and offered him gifts of gold, frankincense, and myrrh. ~Matthew 2:1–2, 9–11

Each December, our Nativity set is assembled at the front of St. Mary's Church, in anticipation of our holy celebration of the birth of Jesus. The set consists of twenty-three plaster figures, ten to twenty inches in height: the Infant Jesus, Mary and Joseph; an angel bearing the Message "Glory to God in the Highest"; three wise men from the east bearing gifts, with a camel and guide; three shepherds and a shepherd boy with sheep or lambs; six more lambs (emphasizing Jesus as Lamb of God); and four farm animals.

Most of the set was made in Germany, likely donated in 1906 by Mary (Mrs. Benedict) Gelhaus. Father Jacobsmeier's report for that year lists the gift of a "crib exclusive of stable" of $36 (about $1,300 today) from her.

The Nativity set was restored in 2023 by Richard and Barbara Simon.

Stations of the Cross

The Stations of the Cross at St. Mary's are wall-mounted sculptural scenes, some of them six feet in height, made in 1916 of painted plaster by the Daprato Statuary Company of Chicago (est. 1860 and still in business).

They depict the procession of Jesus Christ on the day of his crucifixion, counterclockwise around St. Mary's interior; they allow parishioners to make a spiritual pilgrimage through contemplation of the Passion of Christ.

Our stations replicate the Via Dolorosa in Jerusalem, the traditional processional route in the Holy Land honoring the path Jesus walked to Mount Calvary, established for pilgrims by the Franciscan order by 1400.

Worshippers (individually or in a procession) stop at each station to say prayers and reflect on the scene. This is done most commonly during Lent, especially on Good Friday (the day on which the events actually occurred). They allow the faithful to deeply contemplate the suffering that Jesus endured during His Passion.

Praying the Stations of the Cross helps us prepare our hearts and minds for the death of Our Lord and reminds us of what our sins and the sins of the world have done to the God who loves us dearly. Like Simon of Cyrene, we can help Him take up the cross; we can weep like Peter for sins committed; open our hearts to faith in the suffering Messiah like the Good Thief; remain at the foot of the Cross like the Mother and disciples. We can receive the Word which redeems, the Blood which purifies, the Spirit which gives life.

To Pray the Stations of the Cross:

1. Begin by announcing the Station.
2. The Leader says: *We adore you, O Christ, and bless you.*
3. All respond: Because by Your holy Cross You have redeemed the world.
4. Then the leader reads words to help each person reflect on the current station, and leads a prayer.
5. Processing from one station to the next, an Our Father, Hail Mary and Glory Be are prayed or hymns are sung between stations. Or this can be a time for quiet personal reflection.

The Stations of the Cross were donated in 1917 by Michael Clancy and his sister Mary Madden, and were restored in 2020.


Jesus is Condemned to Death
I

Station One – Jesus is Condemned to Death

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

The leaders of the people brought Jesus before Pilate, the Roman governor. He wanted to set Jesus free, but the people demanded that Jesus be put to death. Pilate washed his hands to show he was not guilty of the blood of Jesus, and then he sent Him out to be nailed to the Cross.

Leader: Let us pray…
Jesus, You so loved us that, even though You were innocent, You allowed Yourself to be condemned to death. May we follow Your example and reject every kind of selfishness that might lead us away from you.

All: Jesus, please teach us Your love. Never let us be like the people who hurt You, or even like Pilate, who did nothing to help You. Teach us to love and to help all people. Amen

Hymn: **At the Cross her station keeping**
Stood the mournful Mother weeping,
Close to Jesus to the last.

Jesus stands in the court before Pontius Pilate, Governor of Roman Judea. The hands of Our Lord are bound with a thick rope grasped by a surly guard, who brandishes a heavy club or whip which has been used to strike Jesus repeatedly. The crown of thorns has already been placed on His head, causing Him to bleed. Pontius Pilate is shown literally washing his hands of the matter, although he does not look happy about it.


Jesus Carries His Cross
II

Station Two – Jesus Takes Up His Cross

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

The soldiers treated Jesus with great cruelty. They beat Him and placed a crown of thorns on His head. Now they led Him outside and placed the wood of the Cross on His shoulder. They made Him carry the Cross as they led Him to the place where He would die.

Leader: Let us pray…
Jesus, even though the Cross was heavy and You were weak and tired, You still took up Your Cross out of love for us. Teach all of us to carry our crosses out of love for You.

All: Jesus, You have taught us that when we love people, we are willing to help them, even if it hurts. Give us the courage to help our family and friends, even if that means we must give up something we really wanted. Amen

Hymn: **Through her heart, His sorrow sharing,**
All His bitter anguish bearing,
Lo, the piercing sword has passed!

Jesus begins his forced march to the place where He will be crucified, and is made to carry the cross on which He will die in torment. The surly guard from the first Station taunts him, and another guard brandishes a whip with which to beat Jesus. Our Lord accepts this cruelty with open hands.


Jesus Falls the First Time
III

Station Three – Jesus Falls the First Time

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

Jesus had not been allowed to sleep all night, and He was now exhausted. He had been beaten and whipped, and He was nearing the end of His strength. Even as He tried to walk along, the soldiers continued to push and shove Him. Finally, it was too much for Him and He fell down.

Leader: Let us pray…
Jesus, when You were born in Bethlehem, You took our weakness upon Yourself. Grant that we may always look to You as the source of our strength.

All: Jesus, You became weak and fell down in pain. Teach us never to make fun of those who are weak or those who have fallen. And when we fall, teach us to reach out to You. Amen

Hymn: **O, how sad and sore distressed**
Was that Mother highly blessed
Of the sole-begotten One.

The weight of the cross is hard to bear and Jesus falls to the ground. Two new guards force Him to continue by flogging Him with a heavy whip. A Roman soldier wearing armor and armed with a spear sounds a military horn behind the group.


Jesus Meets His Mother
IV

Station – Four Jesus Meets His Mother

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

As the soldiers dragged Jesus through the streets, they led Him to the place where Mary, His Mother, was standing. Mary felt such great sorrow to see her only Son suffering such horrible pain. Yet Jesus had assured her that He must fulfill the Father's will. So she surrendered her Son to the will of the Father.

Leader: Let us pray…
Jesus when You were dying, You told Your beloved disciple to care for Mary, Your Mother. May we, too, remember that she is our Mother. May we make a home for her in our hearts.

All: Hail, Mary, full of Grace, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen

Hymn: **Christ above in torment hangs,**
She beneth beholds the pangs
Of her dying glorious Son.

Once again burdened by the Cross, Jesus encounters His beloved mother, Mary, along the Way. He reassures her that He must fulfill His fate as determined by God the Father, as the impatient guards tug at His clothing.


Simon of Cyrene Carries the Cross
V

Station Five – Simon of Cyrene Carries the Cross

Leader: We adore You, O Christ, and we bless You

All: Because by Your holy Cross You have redeemed the world.

The soldiers realized that Jesus was too weak to carry His Cross all the way to Calvary. They began to worry that He might die along the way. So they forced a man who was standing nearby, Simon of Cyrene, to carry the Cross for Jesus the rest of the way.

Leader: Let us Pray…
When Your strength failed You, Jesus, You accepted the help of Simon of Cyrene. May we never fear asking for help from our family and friends, and especially from You!

All: Jesus, Simon reached out and helped You carry the Cross. Teach me to reach out to help those around me. Let me be so generous that I offer my help even without being asked. Amen

Hymn: **Is there one who would not weep**
'Whelmed in miseries so deep
Christ's dear Mother to behold?

Weakened by His ordeal, Jesus accepts the help of Simon of Cyrene in carrying the weight of His Cross, as His guards argue behind Him.


Veronica Wipes the Face of Jesus
VI

Sixth Station – Veronica Wipes the Face of Jesus

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

Jesus was now totally exhausted. Many of the people around Him mocked Him and spit at Him. One courageous woman named Veronica came forward and wiped the face of Jesus with her veil. God rewarded her loving kindness, for He caused an image of the face of Jesus to appear on her veil.

Leader: Let us pray…
Jesus, Veronica saw Your suffering, and she put away her fears to reach out to You in love. Help us to put away our fears and reach out to those who are different in whatever way.

All: Jesus, Veronica saw the pain in Your face, and so she reached out to help You. Remind us that every time we see the face of someone who is suffering or lonely, we are really seeing You. Amen

Hymn: **Can the human heart refrain**
From partaking in the pain,
In that Mother's pain untold?

Veronica, filled with kindness, kneels with a cloth at the feet of Jesus, who is still burdened by the weight of the Cross. A guard carrying the implements of His torment glares at her ferociously, showing why her act was courageous.


Jesus Falls the Second Time
VII

Seventh Station – Jesus Falls the Second Time

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

The soldiers kept leading Jesus along, but He continued to grow weaker and weaker. Once again, His strength failed Him and He fell to the ground. The soldiers immediately forced Him to get back on His feet and to continue His cruel journey.

Leader: Let us pray…
Lord Jesus, the soldiers showed You no mercy as You grew weaker, stumbled and fell. Grant that we may never rejoice in the downfall of another, even if it is someone whom we do not like.

All: Jesus, you told us that we would receive mercy if we showed mercy to others. Teach us to forgive, even if someone has wronged us time and time again. Amen

Hymn: **Bruised, derided, cursed, defiled,**
She beheld her tender Child,
All with bloody scourges rent.

Jesus, exhausted from His heavy burden, is shown having fallen to the ground for a second time. The cruel guards force Him to His feet yet again, as a Roman soldier stands nearby, bored.


Jesus Consoles the Holy Women
VIII

Eighth Station – Jesus Consoles the Holy Women

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

As Jesus struggled along, He encountered a group of women who were weeping for Him. He looked up and told them that they should not weep for Him, but rather for themselves and their children.

Leader: Let us pray…
Jesus, even though You were exhausted and were on the way to Your death, You took time to speak to some women of Jerusalem. Let us never be so busy with what we are doing that we ignore the needs of those around us.

All: Jesus, the women wept for You as You went off to die. May we pray now for all those who are dying and have died. Eternal rest grant unto them, O Lord, and let perpetual light shine upon them. Amen.

Hymn: **For the signs of His own nation**
Saw Him hang in desolation
Till His Spirit forth He sent.

Two women of faith approach Jesus weeping for Him, one kneeling in supplication and the other holding an infant who gazes at Our Lord with the same loving intensity as the holy women. His hand is raised to calm and console them, as an angry guard taunts and menaces the group with his fist and his whip.


Jesus Falls the Third Time
IX

Ninth Station – Jesus Falls the Third Time

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

Jesus' strength now failed Him completely. He was near the place where He was to be crucified, but He could not go another step. He fell to the ground, ready to die there. But once again the soldiers forced Him up, and Jesus somehow found the strength to finish His terrible journey.

Leader: Let us pray…
Jesus, there are many people who fall into sin over and over again. They often feel like giving up, for they believe that they have no place to turn. Let them see that You are reaching out to them to lift them up from their suffering.

All: Jesus, You never give up on us. Teach us to love ourselves even as much as You love us. Amen.

Hymn: **O sweet Mother! Fount of love,**
Touch my spirit from above,
Make my heart with yours accord.

Jesus cannot go on. He lies on the ground, collapsed beneath the weight of the Cross. But two guards mercilessly force Him to his feet one more time as an elder priest from the court condemns Him finally to death.


Jesus is Stripped of His Garments
X

Tenth Station – Jesus is Stripped of His Garments

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

When they reached the place where Jesus was to die, the soldiers ripped off the robe that Jesus had been wearing. They were going to cut it up into pieces to divide among themselves. But when they saw it was made from one piece of cloth, they decided to roll dice for it.

Leader: Let us pray…
Jesus, the whole time that they were crucifying You, they continued to mock You and to swear at You. Even now they showed You no respect as they gambled for You clothes. Let us never treat You or anyone else with such disrespect.

All: Jesus, they took away from You everything You had, even Your clothing. May we always be willing to share our food and our clothes and our toys with those who have none. Amen

Hymn: **Make me feel as you have felt,**
Make my soul to glow and melt
With the love of Christ, my Lord

Jesus willingly submits to the indignity of being stripped of His clothing, with open hands showing His peaceful and powerful Message, and gazing upward to His Father to show Him that He does His will. Two taunting guards tear the cloth from His body, as a third, the lowliest of the three, ignominiously casts dice upon the ground to determine which of them will enrich himself from this degradation.


Jesus is Nailed to the Cross
XI

Eleventh Station – Jesus Is Nailed To The Cross

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

The soldiers then threw Jesus to the ground and began to nail Him to the Cross. They used one nail for each of His hands and one for both of His feet. Jesus felt horrible pain as they were driving the nails into His flesh.

Leader: Let us pray…
Jesus, through You God created the whole world, but now You allowed Yourself to be nailed to a Cross. With Your hands You healed the sick, but now they were cruelly fixed to the wood. Forgive us.

All: Jesus when we are suffering, help us to remember that You too suffered. When we are bored because we can't go out, help us to remember that You could not leave the Cross. When we feel that no one loves us, help us to remember that You died for love of us. Amen.

Hymn: **Holy Mother, pierce me through.**
In my heart each wound renew
Of my Savior crucified.

Jesus lies on His Cross as three guards savagely drive nails through His hands and feet, fastening Him to the Cross for His slow, cruel execution by crucifixion.


INRI
Jesus Dies on the Cross
XII

Twelfth Station – Jesus Dies On The Cross

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

Jesus was crucified at noon and He hung on the Cross for about three hours. Even then, He did not forget His love for us. When the end was near, He looked up into the heavens and said, "Father, forgive them, for they do not know what they are doing." Then He gave His spirit over to the Father and breathed His last.

Leader: Let us pray…
Jesus, by Your death You conquered death and won eternal life for us. Help us to live our lives for You.

All: Our Father, Who art in heaven, hallowed be Thy Name; Thy kingdom come, Thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. Amen.

Hymn: **Let me share with you His pain,**
Who for all our sins was slain,
Who for me in torments died.

As Mary and two of His disciples look on in anguish, Jesus dies on the Cross. The initials INRI are Latin: *Iesus Nazarenus, Rex Iudaeorum* "Jesus the Nazorean, King of the Jews." The sign was intended to mock Jesus, but those initials are now known and understood everywhere on the earth, because Jesus *is* the Messiah, the King of Kings who reigns over the entire world.


Jesus is Taken down from the Cross
XIII

The Thirteenth Station – Jesus Is Taken Down From The Cross

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

As evening approached, some of the disciples went and asked Pilate for permission to take down the body of Jesus. They lowered Him to the ground and placed Him in the arms of Mary, His loving Mother.

Leader: Let us pray…
Jesus, Your pain was now ended, but the pain of Your holy Mother and Your disciples had only just begun. We ask You to visit those who have lost a loved one and to comfort them in their pain.

All: Jesus we promise that we will now do what You taught us to do. We will be Your alms that give to the poor. We will be Your feet to visit the sick. We will be Your heart to love all those who are alone. Amen.

Hymn: **Let me mingle tears with you,**
Mourning Him Who mourned for me,
All the days that I may live.

The body of Jesus is held by one of the apostles, perhaps John, as Mary grieves for her Son. Her open, outstretched hands mimic those of Jesus earlier as He accepted the burden of the Cross, and again as He accepted the indignity of being stripped of His clothing. She mourns in grievous pain, but accepts this as the will of God.


Jesus is Laid in the Sepulchre
XIV

Fourteenth Station – Jesus is Laid in the Sepulchre

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

It was now important to bury the body of Jesus quickly, for it was almost sunset. Some of the disciples of Jesus went to a nearby garden and found a new tomb that belonged to Joseph of Arimathea, who was also a disciple. They laid our Lord's body in the tomb and covered the entrance to the tomb with a rock.

Leader: Let us pray…
Jesus, even as Your disciples placed Your body in the tomb, You went to welcome those who had never known Your Name. We ask that when we die, You may welcome us also into Your heavenly Kingdom.

All: Jesus, we praise You. Jesus, we thank You. Jesus, we love You. Amen.

Hymn: **By the Cross with you to stay,**
There with you to weep and pray,
Is all I ask of you to give.

Two men cradle the lifeless body of Jesus as they carry Him to the tomb. John, bidden by Jesus in His last hours to care for His mother, comforts and physically supports Mary while in his own grief.

Fifteenth Station – Jesus Rises From The Dead

(In 1978, Pope John Paul II encouraged Catholics to add a 15th Station, reflecting on the Resurrection of Christ. This is usually done facing the altar.)

Leader: We adore You, O Christ, and we bless You.

All: Because by Your holy Cross You have redeemed the world.

Early on Sunday morning some of the women went to the tomb where Jesus had been buried. They found that the stone had been rolled back. An angel told them that Jesus had risen from the grave, and the women told the other disciples the good news. Jesus then appeared to them and said to them:

Peace be with you

Leader: Let us pray…
Jesus, You told the disciples that You would be put to death and rise on the third day. After completing the work given You by the Father, You now rose in glory, We adore You and we bless You.

All: Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now and ever shall be, world without end. Amen.

Hymn: **Virgin of all virgins blest!**
Listen to my fond request:
Let me share your grief Divine.



Love, then, consists of this: not that we have loved God
but that He has loved us and has sent His Son as an offering for our sins.
'Beloved, if God has loved us so, we must have the same love for one another.

Paintings

St. Mary's has, since the construction of the current church in 1906, been adorned with religious paintings. Even though funds were tight due to large construction costs (the equivalent of nearly $1.5 million today), Father Jacobsmeier still insisted that religious symbols and words should be painted in and near the sanctuary at front, as described in news articles about the blessing of the new church in 1907 (and as shown in a photo in the Conclusion).

In 1920, the interior of the church was redecorated. St. Mary's annual report for that year referred to the artistic decorating as frescoing: Fresco painting is done by brushing pigments mixed with water onto a smooth layer of wet plaster; only small areas can be completed each day before the plaster hardens. However, the term "frescoing" has commonly been used for any wall painting, and our church murals are painted in oil paints, likely on canvas at the artist's studio, and then mounted on the church walls—much easier than standing on a scaffold with head tilted back to paint in place.

The 1920 paintings included two quatrefoil ceiling medallions, and perhaps other decorative elements too. The cost of this work was raised by the Young Ladies' Sodality, the Young Men's Sodality and other parishioners.

Joseph Walter

The 1920 painting was done by Joseph Walter (1865-1946), according to the annual report and a 1937 news article. Walter was born in Landeck, Austria, and studied at the Vienna Academy of Art and the Munich Royal Academy. He was a portrait painter in Budapest (Hungary), Munich and Vienna, and came to the US in 1898 at age 42, settling in Dubuque.



A self-portrait of Joseph Walter painted by him in 1928

Walter was one of the first professional artists in Dubuque. He operated an art school teaching oil and watercolor painting, and painted portraits of Dubuque residents. But there wasn't enough demand for portraits or instruction to support himself, so in 1905 he also turned to "commercial art": church decorating.

Church decorating proved to be a successful choice for Walter during this boom period in Midwestern church building. Over the next three decades, Walter decorated 185 Catholic churches in Iowa, Illinois, Wisconsin, Minnesota, Nebraska, and the Dakotas, more than any other artist in the region. He continued to paint portraits and landscapes during winter periods, which received awards and were exhibited in major American cities. A retrospective of his work was exhibited in 2010 at the Dubuque Museum of Art.

Walter retired from church decorating around 1935, but continued his other work until a year before his death in 1946.

Kai Sommer

Joseph Walter had at least one assistant who worked with him: Kai Sommer (1890-1954). Born in Denmark, Sommer came to the US in 1907 at age 17 to stay with his brother in Oakland, Nebraska, where the brothers worked as house painters.

Sommer moved to Dubuque by around 1913 (a 1938 ad claimed 25 years' experience in church art). His 1917 WWI registration listed his trade as Church Decorator for employer Joseph Walter. It's possible he learned artistic painting from Walter.



Kai Sommer as a young man ***(Findagrave.org)***

He continued to work with Walter for two decades, into the 1930s. A 1932 news article mentions them working together to redecorate St. Mary's Church in Williamsburg. Sommer likely took over Walter's church decorating business after Walter's retirement around 1935. When St. Mary's was redecorated in 1937, Sommer was 47 years old: highly experienced in his art.

1937 St. Mary's Redecorating

In his 1936 report, Monsignor Jacobsmeier lamented that "time has considerably impaired the beauty of (St. Mary's) works of art," including the altars, statues, stations of the cross and interior religious wall paintings. In 1937, he documented that "it was indeed a hard and toilsome task, as wearily we walked from house to house in the hot summer months and until late in the fall begging for the necessary means to decorate and beautify the interior of the house of God."



This photo of St. Marys' interior taken in fall 1939 shows the magnificently detailed painting done by Kai Sommer and his assistants, as well as one of the quatrefoil ceiling paintings done in 1920 by Joseph Walter. This beautiful work fulfilled the "ardent dream" of Father Jacobsmeier and his parishioners, according to his 1937 annual report.

These unrelenting efforts, along with one final generous $2,000 gift from Michael Clancy after his 1935 death, allowed St. Mary's to engage Kai Sommer to restore and enhance St. Mary's interior after 35 years of use.

The redecorating began July 5, 1937 and continued through September 27. A July 19th *Press-Citizen* news article stated that "At the present time, Kai Sommer of Dubuque and his assistants have completed the scaffolding and are ready to begin the painting. A part of the decorations will be two oil paintings placed over the side altars."

Sommer painted the two large Old Testament scenes, twelve medallion paintings of the apostles on the ceiling, decorative crosses behind the Stations of the Cross, and detailed borders outlining every arch—as well as gleaming gilt arabesques in the sanctuary (see photo on page 2). Additionally, the altars and statues were repainted by the Hackner Altar Company, and the stations of the cross were repainted as well.

Kai Sommer continued his church and interior decorating work until his death in 1954.



South Ceiling Painting: St. Cecilia

Saint Cecilia was a Roman virgin who was martyred, perhaps around 200. She was buried in the Roman catacombs and her remains were moved in the 800s to her namesake church of Santa Cecilia in Trastevere, Rome, built in the third century on the site of the house where she lived and died.

Saint Cecilia is known as the patroness of music and musicians, it being written that at her wedding Cecilia "sang in her heart to the Lord," and she is often depicted playing the organ. In our ceiling medallion, St. Cecilia is shown playing that instrument against a backdrop of roses, an urn symbolizing antiquity, and bodiless cherubim (angels without corporeal bodies).

Musical compositions are dedicated to her, and her feast on November 22 is the occasion of concerts and musical festivals.



North Ceiling Painting: Coronation of the Blessed Virgin

The north quatrefoil ceiling painting depicts the scene of *The Coronation of the Blessed Virgin*, showing Jesus placing a crown on the head of His mother, admitting her to sit at His side as Mary, Queen of Heaven. He sits upon a cloud in heaven and wears a golden halo as He formally crowns His mother Queen. Bodiless cherubim witness the ceremony.

The Coronation of the Virgin has been a frequent subject in art since the 1300s; it is the fifth of Glorious Mystery of the Rosary. The Coronation is a theme of Marian pageants, processions and May crownings, in which statues of the Virgin Mary are crowned with tiaras of flowers, often by young girls.

The feast of the Queenship of Mary was established in the Marian year of 1954, on August 22, seven days after the Feast of the Assumption (page 68).

Old Testament Arch Paintings



In the gospel-side arch painting, Melchizedek, King of Salem, is shown offering bread and wine on a sacrificial altar to Abram, who has just returned from victories in battle, signified by the sword he holds.

Gospel-side Arch Painting: Melchizedek & Abram

All of the art in St. Mary's Church portrays scenes from the New Testament and Christianity: scenes from the life of Jesus, His mother, His apostles, or the saints who dedicated their lives to His teachings. The two large curved triangular paintings of Old Testament scenes flanking the sanctuary seem at first to be an exception.

The choice of scenes from the Old Testament appears puzzling: one depicts Abraham and Isaac, and the other illustrates a fairly obscure passage in the Book of Genesis. Why these scenes?

Because both of them are interpreted by Christian theologians as foreshadowing the coming of Jesus as Messiah. Even though the two stories are in the much older books, they can still be understood to refer to Jesus.

> When Abram returned after defeating Chedorlaomer and the kings who were with him, the king of Sodom met him in the Valley of Shaveh, that is, the Valley of the King.
>
> Melchizedek, the king of Salem, offered bread and wine. As a priest of God Most High, he blessed Abram with these words,
>
> "Blessed be Abram by God Most High, Creator of the heavens and the earth. And blessed be God Most High who has delivered your enemy into your hands."
>
> Then Abram gave him a tithe of all he had taken. ~Genesis 14:17–20

Melchizedek [mel-KIHZ-uh-deck] was an ancient king of Salem (which, according to the Jewish tradition was Jeru*salem*), as well as a priest. Melchizedek is thought to prefigure Christ in several ways:

First, Jesus was a descendant of David, and David was a descendant of Abraham (Abram) as well as a distant successor of Melchizedek on the throne of Jerusalem, the same city in which Jesus sacrificed Himself.

Since tithes are paid to a superior, Abram's tithe to Melchizedek represented an homage to a priest higher than the Israelite temple priesthood.

And Melchizedek's sacrifice of bread and wine is understood to foreshadow the Eucharist ("Thanksgiving") for Christ's sacrifice for our redemption.

Both of the Old Testament paintings depict sacrifices being offered to God on sacrificial altars.



Abraham is shown having bound his young son Isaac on another sacrificial altar, and is preparing to sacrifice him as God has commanded. An angel of the Lord intervenes before Abraham can plunge the upraised knife into his son.

Epistle-side Arch Painting: Abraham & Isaac

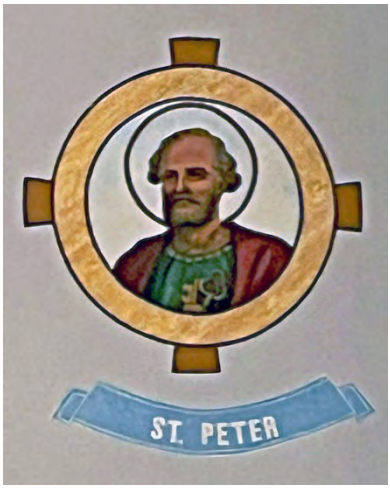
In the Book of Genesis, God commands Abraham to offer his son Isaac as a sacrifice. Even though Isaac was Abraham's only son and he was 99 years of age before God blessed him with a child, so great is his obedience to Him that that he immediately sets out with Isaac to comply with His command:

> Isaac turned to his father Abraham and said… "Here are the fire and the wood, but where is the lamb for the burnt offering?"
>
> Abraham answered, "God himself will provide the lamb for the burnt offering, my son!" And the two of them went on together.
>
> They then arrived at the place of which God had spoken. There Abraham built an altar and piled up the wood. He tied up his son Isaac and placed him upon the altar so that he was lying upon the wood. Then Abraham reached out and took the knife to kill his son. But the angel of the LORD called out from heaven and said, "Abraham! Abraham!"
>
> He answered, "Here I am."
>
> The angel said, "Do not reach out your hand against the boy! Do not harm him in any way! Now I know that you fear God and you have not even withheld your son, your only son, from me."
>
> Abraham looked up and saw a ram that had its horns caught in a bush. Abraham took the ram and offered it as a burnt offering instead of his son.
>
> Abraham called that place, "The LORD will provide," for he said, "On the mountain the LORD provided."
>
> The angel of the LORD called Abraham from heaven again and said, "I swear by my own self, thus says the LORD: because you have done this and did not withhold your son from me, your only son, I will bless you with every blessing and I will make your descendants very numerous, like the stars of the heavens or the sand on the shore of the sea. Your descendants shall take possession of the cities of your enemies. All the nations of the earth shall be blessed through your descendants, because you have obeyed my command."
>
> ~Genesis 22:7–18

As in the previous story of Melchizedek, Christians believe that the story of Abraham's willingness to sacrifice his only son, with God himself providing the lamb for the offering, prefigures God's sacrifice of His own only-begotten son, Jesus, the Lamb of God.

The Apostles Paintings

St. Peter: The First Disciple

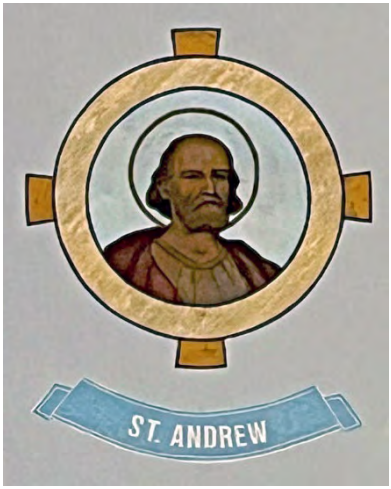


Simon (known as Peter): Saint Peter was from Bethsaida, a small town on the Sea of Galilee. Peter is generally the first of Jesus' twelve disciples to be listed and he is the most well-known disciple referenced in the Bible.

Peter is characterized as strong-willed and courageous, but at times quick to speak and impetuous, embodying every man in strength and weakness. Peter held a firm belief in the teachings of Christ and was one of His three closest disciples.

During the time of Nero, Peter was crucified upside down as requested, because he did not feel worthy to perish in the same way as his Lord. He is shown holding the keys to heaven given to him by Jesus.

St. Andrew: The First Apostle Called By Jesus

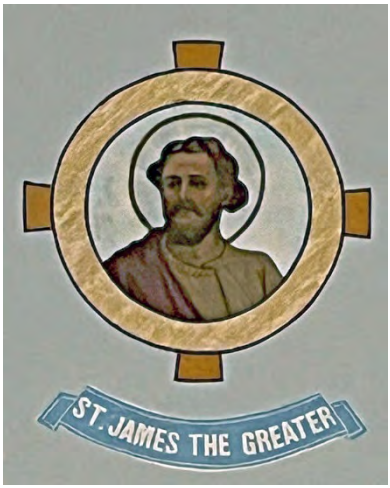


Andrew was the brother of Peter, also born in Bethsaida. He was a fisherman but left that life to serve as one of the two disciples of John the Baptist, who sent him to Jesus, referring to him as the "Lamb of God".

Andrew was the first Apostle called by Christ and spent his life spreading His Word: the Good News.

It is believed by many that Andrew was hung on an "X" shaped cross for two days before succumbing to death, this is why the "X" shaped cross is referred to as the St. Andrew's cross.

St. James of Galilee



Saint James was the son of Zebedee and the brother of John, from Galilee. James was a fisherman with Peter and John and is always referred to in the Bible as the son of Zebedee in order to prevent confusion. Jesus nicknamed both James and John "Sons of Thunder," thought to come from their stormy personalities: easily angered and quick to judge enemies of the Lord.

James was one of the three disciples closest to Jesus and witnessed many magnificent events that the other disciples did not see. The death of James is clearly spoken of in the Bible, as the first of Jesus' disciples to give up his life in martyrdom: James was slain by a sword.

St. John the Apostle

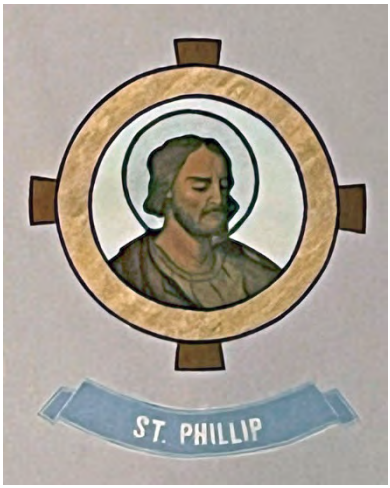


John the Apostle is sometimes confused with John the Baptist, but they were different people. The younger brother of James and also a fisherman, he was the youngest of the apostles, usually depicted without a beard. John is known for writing five books of the Bible, and is shown holding a scroll.

John, like Andrew, was first a disciple to John the Baptist. He served as the third disciple in the circle closest to Christ and was witness to many of His miracles that the other disciples were not allowed to see.

John was particularly devoted to Jesus, claimed to be the closest of his disciples, never straying far from him. John is often found in the accompaniment of Peter in the Bible and it was Peter and John who discovered the empty tomb of Jesus after his resurrection. John was the last of the twelve disciples to die, the only disciple who did not die in martyrdom; he is believed to have died from old age after exile to Patmos.

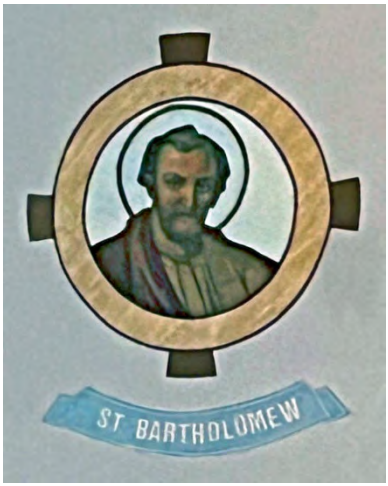
St. Phillip the Apostle



Phillip was born in Bethsaida like Peter and Andrew and is often referred to as Phillip the Apostle in order to distinguish him from the Phillip that occurs in Acts. Phillip was slow to recognize Jesus; however, once he found Jesus he was quick to share his greatness with his friend Nathanael Bartholomew.

Both Phillip and Bartholomew are often named together as they frequently appear together and speak together in the Bible. Phillip is not mentioned a great deal throughout the Bible and not too much is known about him in-depth. While Phillip's death is not detailed in the Bible it is believed that he died the death of a Christian martyr.

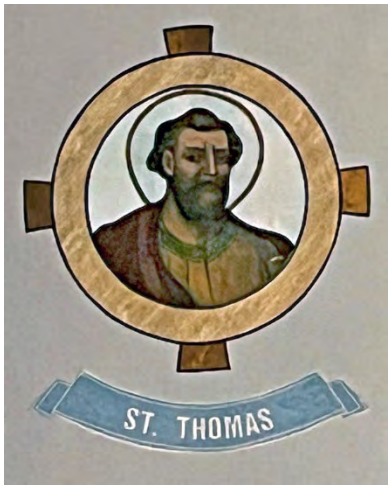
St. Bartholomew



Saint Bartholomew was a friend of Phillip and was brought to see the greatness of Christ by Phillip. Both Bartholomew and Phillip are often seen together and as a result, they are generally lumped together when spoken of in any detail.

Bartholomew is known for being an honest man who was convinced of Jesus' greatness upon his meeting with Him and by learning that Jesus saw him even before he came to Him. Like Phillip, Bartholomew is not referred to in detail in the Bible and so not very much is known about him. While his death is not talked of in the Bible it is believed that Bartholomew too received the death of a martyr as a result of his firm belief in Christianity and his intent on spreading the word of Christ.

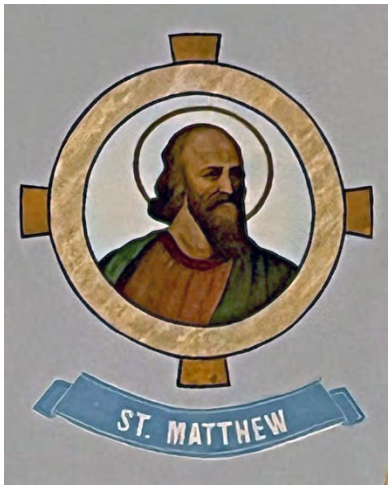
Thomas: "Doubting Thomas"



Saint Thomas is thought to have been a twin although there is no mention of it in the Bible. The phrase "doubting Thomas" comes from him, because he was slow to believe in Christ. Thomas is also characterized as being gloomy and easily discouraged. But while a pessimist, he fully believed in Christ and followed Him loyally throughout His life.

Thomas is known for being unable to see the forest for the trees and Jesus often had to help him to see the whole forest. He is the one disciple who was not present on the first Easter Sunday. Thomas was the disciple who refused to believe in resurrection but he went on to spread the word of Christ until his death. It is believed that Thomas died the death of a martyr but this cannot be verified.

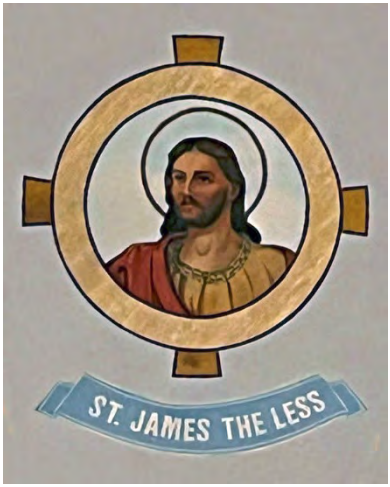
St. Matthew



Saint Matthew is known for being a publican (tax collector), unusual, as most of the disciples were fishermen. As a tax collector, Matthew was seen by people as filth for working with the Romans in collecting taxes, as being under Roman rule was the most hated thing of all. Many tax collectors were dishonest, giving people even more reason to hate them.

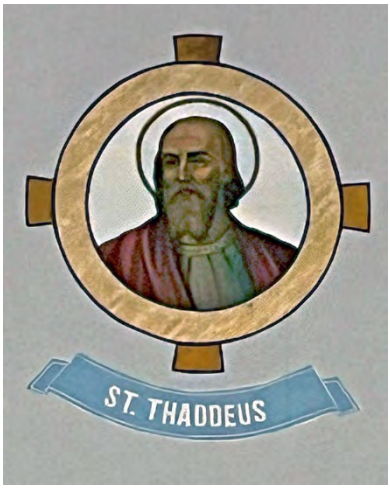
He always referred to himself as Matthew the tax collector, making note of the fact that he was once a sinner even though he followed the path of Christ. Matthew was particularly self-absorbed at the time he became a disciple of Jesus. Upon meeting Him, however, he began to consider others. Matthew is recognized for being the first writer of the first Gospel which is now referred to as the Gospel of Matthew.

James (Son of Alphaeus)



James (son of Alphaeus, also known as Saint James the Less) is one of the disciples that very little is known about. James' father shared his name with the father of Matthew and it is possible that they were brothers; however, this cannot be known for certain because there was much reuse of names in this time. James the son of Alphaeus is thought to be the same man referred to as "James the Less" as a way for the disciples to distinguish between the two men of that name, however this is not known with certainty.

Thaddeus



Thaddeus (also known as Judas or Saint Jude, but not Judas the Betrayer), son of James and Lebbaeus): Thaddeus is believed to have been the nickname or surname of Judas. There is some confusion as to whether Thaddeus was the brother or son of James but it is known that they were related.

Thaddeus is known as a disciple of three names: he is referred to as Thaddeus, Judas, and Lebbaeus. Thaddeus was not a leader among the twelve disciples and he is not mentioned often in The Bible.



Simon: The Canaanite

Saint Simon (also known as Simon the Zealot) is the least known of all of the twelve Apostles. Simon was never described in the Bible, except to list his name as one of the twelve disciples. The word Canaanite may have meant that Simon had been a member of the zealots, a political party in Judea.

Judas Iscariot was the 12th Apostle:

(Not pictured on our ceiling) Judas was the son of Simon the Iscariot. Judas betrayed Jesus and was replaced by Matthais [Acts 1:26]

Matthias: The 12th Apostle who replaced Judas Iscariot

(Not pictured) Matthias was chosen by the remaining disciples to replace the betrayer before Jesus' resurrection, as the scriptural recommendation was for twelve disciples. Matthias was present with Jesus during His life and at His crucifixion. Two men were chosen, lots were drawn, and Matthias was selected.



Paul: The Other Candidate for 12th Apostle

St. Paul would be the choice of many Christians for twelfth Apostle. He was a Roman citizen and a persecutor of Christians until his conversion on the road to Damascus, and later made three missionary journeys to preach the word of Christ. Some believe he would have been selected by Jesus Himself to replace Judas Iscariot.

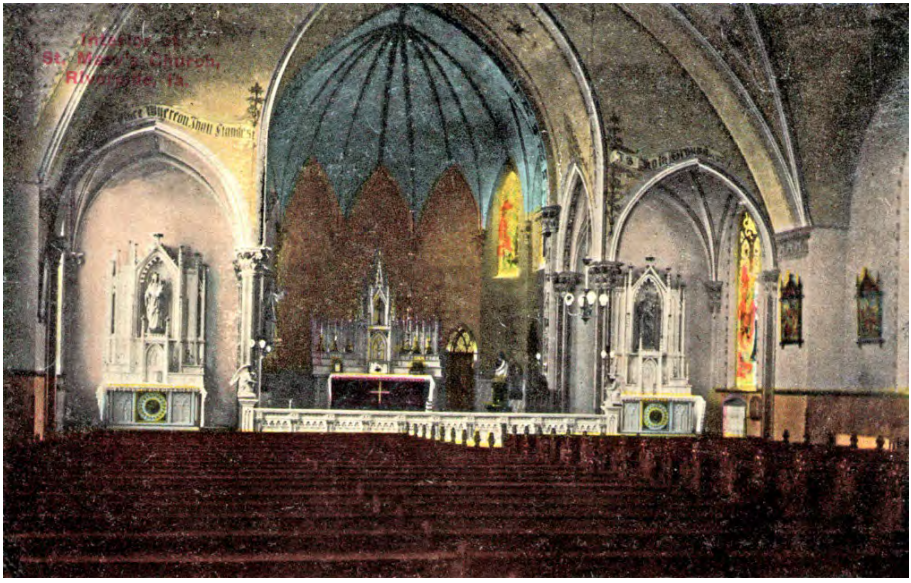
Conclusion

We at St. Mary's Church are enormously fortunate to have such a beautiful space in which to worship. The investments made by parishioners more than a century ago (and Father Jacobsmeier's leadership) gave us the religious art described in this book. And due to the generosity of parishioners in 2019 and 2020 (and Father Bill's leadership), we now have a beautifully restored, art-filled church. God willing, it will continue for another century to attract people to the true beauty that is the Catholic faith.

But as mentioned in the introduction, our artworks are not just pretty pictures, they are *tools* we can use to deepen our religious faith—but we must know how to use them, and then put in the effort to work with those tools.

First, we must understand the ideas and stories and symbols in our art, improving our Biblical and artistic literacy. Reading this book and the Bible verses quoted in it is a good start. But we should do more than that.

We should read and study the books of the Bible in which those quotes are found. This might seem unnecessary to Catholics; for eons we have relied on



A hand-colored postcard photo of the interior of St. Mary's Church taken before 1913. The smaller altars from the first church can be seen, along with the altar rail (now in the choir loft), the earlier two-dimensional Stations of the Cross along the walls, and the original painted symbols and words, including "The Place Whereon Thou Standeth Is Holy Ground" ~Exodus 3:5.



our priests to do the reading for us. But the Bible is intensely profound and beautiful, and reading it brings us closer to God.

And we can learn about the astonishingly long history of the Catholic Church and the people who worked to build it. Knowing about our traditions makes them more meaningful, and gives us a connection to the saints who have spread the faith among all peoples, who have set an example for us.

Above all, we should really *look* with our minds and hearts, in order to experience artistic beauty fully. Art, music and stories are all ways to show God: Jesus Himself used images to illustrate His meaning. Beautiful art and music provide humans a literal connection to the true beauty of the Divine.

Pope John Paul II understood this; the Way of Beauty, the *Via Pulchritudis,* is a highly effective way to transmit and deepen faith:

> Beauty is a key to the mystery and a call to transcendence. It is an invitation to savor life and to dream of the future. That is why the beauty of created things can never fully satisfy. It stirs that hidden nostalgia for God which a lover of beauty like Saint Augustine could express in incomparable terms: "Late have I loved you, beauty so old and so new: late have I loved you!". ~Letter of Pope John Paul II to Artists, April 4, 1999, *Confessions*

The art that Father Jacobsmeier chose for our church is no less than an invitation to love the true beauty of God.

Sources

Compilation from past Religious Education classes

Much of the information for statues from Wikipedia, January 2023

Most Bible verses from New Catholic Bible, © 2019 Catholic Book Publishing Corp.

Sacrosanctum Concilium: Constitution on the Sacred Liturgy, Solemnly Promulgated by His Holiness Pope Paul VI on December 4, 1963. Vatican.va (emphasis added)

"Letter of His Holiness Pope John Paul II to Artists." April 4, 1999, Easter Sunday. Vatican.va

Postcard: "Interior of St. Mary's Church, Riverside, Ia." Pub. By Thos. S. Holyoke, postmarked October 13, 1913. Author's collection.

Church photos from Fr. Jacobsmeier's annual reports, 1906-1939. Katie Simon collection.

Dautremont, Grace; Simon, Katie. *One-Hundred Twenty-Five Years: St. Mary's Parish Riverside, Iowa*. 2002.

Stained Glass Windows:

"Illinois Deaths and Stillbirths, 1916-1947", FamilySearch, Max Guler, 1937.

"Canopies in Stained Glass," Boppard Conservation Project, Glasgow Museums, February 10, 2014.

"German Baroque Art," Art Encyclopedia, www.visual-arts-cork.com.

"Munich Pictorial Style Stained Glass Windows in Western New York," Buffalo Architecture and History, www.buffaloah.com

"Munich Studio advertisement," *Official Catholic Directory*, 1906, Google Books.

"Munich Studio window drawing," *Bulletin of the Stained Glass Association*, 1918, Google Books.

"Munich-style stained glass," Wikipedia, accessed September 11, 2023.

"Stained glass," Wikipedia, accessed September 11, 2023.

"The Munich Studio," Drehoble Art Glass Company, www.drehoblartglass.com

Crawford, Matt. "The Depiction of the Four Gospels in Christian Art." Bible Mesh, July 20, 2012, biblemesh.com

Esparza, Daniel. "The meaning of bees and beehives in Christian Art." *Aleteia*, October 9, 2019, aleteia.org

Frueh, Erne R. and Florence. "Munich Studio Windows at Chicago's SS. Cyril and Methodius Church." *Stained Glass*, Summer 1979.

Sobola, Glenn. "The Munich Studio of Chicago and the Stained Glass Windows of Immaculate Heart of Mary Church," Slavic Village Historical Society (Cleveland, Ohio), www.slavicvillagehistory.org

Wüstenbecker, Katja. "German-Americans during World War I." Immigrant Entrepreneurship website, German Historical Institute, September 19, 2014.

Statuary and Altars:

"Address Of The Holy Father John Paul II to The Pilgrims Devoted to St Rita of Cascia on the Centenary of Her Canonization," Saturday, 20 May 2000. Vatican.va

"Five Favorite Quotes from St. Louis IX." Catholicfire website.
"Hackner Altar Company Catalog." La Crosse County Historical Society website, catalog number 1993.002.09.
"Hackner, Egid—Person Record." La Crosse County Historical Society website.
"He is Risen image." Aleksey Balatskiy, istockphoto.com.
"History of the Sainte-Chapelle." www.sainte-chapelle.fr
"Letters of Saint Margaret Mary Alacoque." Servants of the Pierced Hearts of Jesus and Mary, piercedhearts.org.
"Saint Aloysius Gonzaga Letter to his Mother," crossroadsinitiative.com
"Saints Joachim and Anne (Pope Francis excerpt)." My Catholic Life! website.
"The Sermons of Saint Antony of Padua, translated into English by Paul Spilsbury" from *The Critical Latin Edition of the Centro Studi Antoniani*, Padova, Italia, 1979.
"Why is St. Anthony of Padua depicted holding the Child Jesus?" www.aleteia.com
"Why St. Anthony Holds the Child Jesus." www.franciscanmedia.org
Hackner, Egid. "Records and Reminiscences." *La Crosse County Historical Sketches*, Series Seven, 1945. University of Wisconsin-La Crosse Digital Collections.
Kosloski, Philip. "Why do churches have Mary on the left and Joseph on the right?" Aleteia.org
Luckey, Marge. "History of St. Mary's Church." *Riverside, Iowa Centennial, 1872-1972*.
Marini, Piero. "How to Pray The Stations of the Cross." Scepterpublishers.org
Perkins, Bill. "The Last Supper: Who Sat Where?" *Compass International*, January 30, 2020.
Stracke, Richard. "Palm Branch and Crown: Symbols of Martyrdom." www.christianicono-graphy.info
Sulavik, Andrew. *All About Angels*. Knights of Columbus Supreme Council, 1999.
Wilberding, Erick. "Embracing the Cross: A Liturgical Gesture." *Notes in the History of Art* vol. 8, no. 2 (1989): 1–5. www.jstor.org/stable/23202528
Winkler, Rev. Jude OFM Conv. *The Way of the Cross for Children*. Catholic Book Publishing, 1993.

Paintings:

"Church Will Be Improved." *Iowa City Press-Citizen*, July 19, 1937.
"Decorating Church." *Williamsburg Journal-Tribune*, February 11, 1932.
"Footnotes, Genesis 14, Hebrews 7: Melchizedek." *New Catholic Bible*, Bible Gateway.
Joseph Walter: A Retrospective. Dubuque Museum of Art, 2010.
"Kai Juhl Sommer photograph." www.findagrave.com, Memorial ID: 143728074.
"Kai Sommer–Church Decorator ad." *The Witness*, February 17, 1938.
Shane, George (1906-1969). *Watercolor painting of St. Mary's Catholic Church*. Reproduction in *The Des Moines Register*, September 12, 1965.
"United States World War I Draft Registration Cards, 1917-1918." Familysearch.org, Kai Sommer, June 17, 1917.
Walter, Joseph. "Self Portrait." Oil on board, 1928, Dubuque County Historical Society collections.
Welu, Tom and Cinda. "Walter, Joseph." Encyclopedia Dubuque online.



St. Mary's School, first church (now parish hall), present St. Mary's Church, and rectory (left to right) in Riverside, Iowa around 1965. Watercolor painting by George Shane, *Des Moines Register* art critic.
If anyone knows where the original of this painting is now, please contact Holy Family Parish office.

St. Mary's Catholic Church is located at the corner of St. Mary's Street and Washburn Street in the town of Riverside in eastern Iowa. St. Mary's Parish was established in 1876, and the current church building was constructed in 1906.

The parish complex of church, rectory, former church (now a parish hall), and former school building is a historic district listed on the National Register of Historic Places.

In 1999, St. Mary's Church, Holy Trinity Catholic Church in Richmond and St. Joseph's Church in Wellman began to share one pastor. In July of 2021 the three churches formally combined to form Holy Family Parish.