

Artwork by Melissa Bybee

# Self-Guided Tour of the Church of Notre Dame

405 West 114<sup>th</sup> Street, New York City

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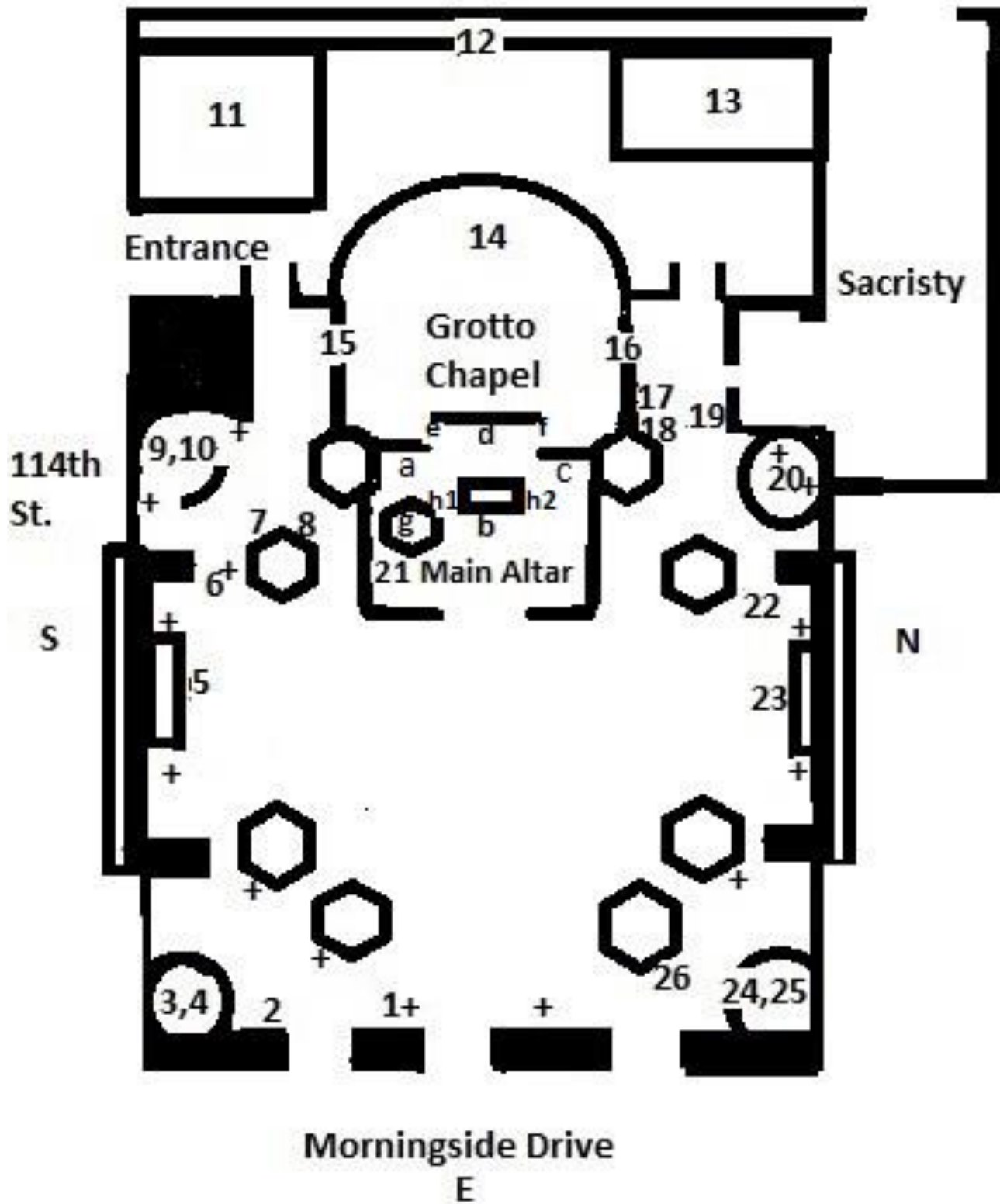
Website: [ndparish.org](http://ndparish.org)

Additional sources, information and photos are available on the the Notre Dame History Archive blog: [ndarchive.blogspot.com](http://ndarchive.blogspot.com). Input from ecclesiastical art experts is most welcome to help identify artists, origins and dates of statues, windows, the baptismal font and other objects. Comments, questions and corrections may be submitted via the Notre Dame History Archive blog.

# FLOOR PLAN

The tour begins on p. 6. This page may be detached for ease of use.

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## HISTORY OF OUR LADY OF LOURDES



### **Bernadette Soubirous (St. Bernadette)**

At the age of fourteen, on 11 February 1858, while gathering firewood with her sister Marie and a friend near the grotto of Massabielle, Bernadette Soubirous experienced her first vision. This was the first of eighteen visions of what she referred to as *aquero*, Gascon Occitan for "that." In later testimony, she called it "a small young lady" (*uo petito damizelo*). The other children accompanying Bernadette stated that they had seen nothing. Although the townspeople who believed she was telling the truth assumed she saw the Virgin Mary, Bernadette never claimed it to be Mary.

On 25 February, Bernadette reported that the lady had told her to drink of the water of the spring, to wash in it and to eat the herb that grew there as an act of penance. To everyone's surprise, the next day the grotto was no longer muddy, but flowed with clear water. On 2 March, at the thirteenth of the apparitions, Bernadette told her family that the lady had said that a chapel should be built on the site.

Bernadette's sixteenth vision was on 25 March. She asked the woman for her name, and after repeating the question three times, she finally heard the lady say, "I am the Immaculate Conception" (*Que soi era immaculada concepcion*).

Despite being rigorously interviewed by officials of both the Catholic Church and the French government, Bernadette stuck consistently to her story. After thorough investigation, Church authorities confirmed the authenticity of the apparitions in 1862. Bernadette's request to the local priest to build a chapel at the site of her visions eventually gave rise to a number of chapels and churches at Lourdes. The Sanctuary of Our Lady of Lourdes is now one of the major Catholic pilgrimage sites in the world.

On 29 July 1866, Bernadette took the religious habit of a postulant and joined the Sisters of Charity at their motherhouse at Nevers. She spent the rest of her brief life there and died of tuberculosis of the bone at the age of 35 on 16 April 1879. Bernadette Soubirous was declared venerable by Pope Pius X, beatified on 14 June 1925 by Pope Pius XI, and canonized by Pope Pius XI on 8 December 1933.

The story of the apparitions at Lourdes was popularized by the 1943 classic film, *The Song of Bernadette*.

### **AFFILIATION OF THE CHURCH OF NOTRE DAME WITH LOURDES**

Excerpted from *Centennial Celebrations – Our Lady of Lourdes – The Grotto Church of Notre Dame*, 1958

The Grotto is a faithful reproduction of that in Lourdes, France, where Our Lady appeared to Bernadette in 1858 as the Immaculate Conception. It was first opened for public devotion on October 7, 1910, and has since become one of America's central shrines honoring Our Lady.

On November 20, 1912, the Confraternity of our Lady of Lourdes was canonically established in this Shrine Church of Notre Dame. By special privilege, the Church became affiliated with the Arch-Confraternity at the Sacred Shrine and Basilica of Our Lady of Lourdes in France. Through this association with Lourdes, members of the Confraternity are abundantly indulgenced and are capable of receiving Plenary indulgences frequently when visiting this Grotto-Shrine.

By special arrangement with the Ecclesiastical authorities in Lourdes, France, the Fathers of Mercy made possible for all devotees of Mary Immaculate to secure the Lourdes Water, which is still shipped here direct from the Mother Shrine in Lourdes, France.

## PARISH HISTORY

In 1899, land for the Chapel of Notre Dame was purchased by Mrs. Geraldyn (Estelle Livingston) Redmond and deeded to the Fathers of Mercy, a community of French priests, in 1909. Mrs. Redmond also financed a large portion of the construction of the church. The chapel was dedicated on October 2, 1910 by Archbishop John Farley, and began as a mission chapel of St. Vincent de Paul on West 23<sup>rd</sup> Street. From the beginning, the Fathers of Mercy intended to build a novitiate on the site, which included a larger church and a rectory. Maurice Reynaud, S.P.M., the first administrator of Notre Dame, affiliated the church with the Shrine of the Blessed Mother in Lourdes in 1913, enabling worshippers at the Church of Notre Dame in New York to obtain the same spiritual benefits as pilgrims who travel to Lourdes, France. A special arrangement that continues to the present was made for Lourdes water to be shipped from the shrine in France to Notre Dame in New York. Fr. Reynaud was officially appointed the first pastor of Notre Dame in 1913.

On February 11, 1915, Cardinal Farley returned to dedicate the large church building. Notre Dame became a parish independent of St. Vincent de Paul in 1919. Although the church was built for the French people of New York, Masses and special devotional services were offered in both French and English, a practice that continued through the early 1960s.

French and English speaking parishioners, visitors and pilgrims from around the nation and beyond made up the demographic of Notre Dame's parish from the very beginning, even though Notre Dame was most strongly connected with France. During WW I, *Oeuvre du Tricot Notre Dame*, a relief effort consisting of women volunteers who manufactured clothes for French soldiers, operated one hundred sewing machines in the church basement.

In 1936, the Notre Dame Study Club, an organization of parishioners, was the first group in a Catholic parish to urge all Catholics to support social justice for black Americans. The same organization lobbied the U.S. Senate to support anti-lynching legislation in 1937. Although no extant records or minutes of this organization have been discovered, the annual parish report to the Archdiocese shows that the number of Study Club members fluctuated between 48 and 160 during the years 1945 and 1953, after which time it ceased to exist.

In the early years, Notre Dame enjoyed a thriving parish; however, its financial situation might have fared better in the long run under more fiscally responsible stewards. In 1945, an investigation by the Committee of Parish Incorporations revealed that the church had never been incorporated, and questionable financial practices had been consistently carried out since the establishment of the church. In 1960, after a period of struggling to meet parish expenses and maintain the building, the Fathers of Mercy relinquished custodianship of Notre Dame to the Archdiocese of New York.

Irish Americans who moved into Morningside Heights comprised the majority of parish membership from the 1940s through the 1970s, and elaborate St. Patrick's Day entertainments, complete with bagpipers and step-dancers, were presented in the basement auditorium by the parishioners of Notre Dame each March. In time, parishioners of diverse ethnicities began to arrive in the neighborhood, and at present, Mass is offered in English, French and Spanish each Sunday, with combined trilingual Masses taking place on special occasions such as Christmas and Easter.

In 2003, the Polish Province of the Dominican order was entrusted with responsibility for Notre Dame and all of its ministries. The Archdiocese of New York resumed custodianship in 2011.

The year 2012 brought two major changes. The chaplaincy of the Columbia Catholic Ministry of Columbia University and Barnard College, which had been established at Notre Dame in 1988, was transferred to Corpus Christi Church on West 121<sup>st</sup> Street. The second change came when, with the closing of the Church of St. Vincent de Paul in 2012, its Francophone and French parishioners joined the parish of Notre Dame.

The Francophone community provides bilingual religious education classes and operates a number of vital outreach missions, including a food pantry and winter coat distribution program. The parish of Notre Dame has a special affiliation with and provides pastoral care for the patients of St. Luke's hospital and Amsterdam Nursing Home.

## ARCHITECTURE

Outside of the church on the corner of Morningside Drive near 114<sup>th</sup> Street stands a replica of the lamppost that has been a presence on Morningside Drive since before the Church of Notre Dame was built. The original lamppost can be seen in a photo of the Chapel of Notre Dame that was taken ca. 1910 (Museum of the City of New York collections). This particular lamppost is a 24M (type-M) "mast arm" style post, with a vertical shaft and a ten-foot horizontal arm that extends over the roadway. Elaborate scrollwork fills the space between the horizontal arm and vertical shaft. The 24M lamppost was introduced in 1908 as part of the "Boulevard" lighting system that was first installed on Broadway north of Columbus Circle. There are twelve original 24Ms remaining in New York City.

The ornate wrought iron fence around the perimeter of the church is in the classical style of late 18<sup>th</sup> c. France.

The Church of Notre Dame, designated as a landmark by The New York City Landmarks Preservation Commission in January 1967, is a square structure of Indiana limestone and Vermont granite, designed in the French neoclassic style of the early 19<sup>th</sup> c. Its floor plan is Greek Cross in design, as evidenced by the characteristic semicircular apse. The pedimented portico on the east side is supported by four fluted Corinthian columns. The pediment and cornice are decorated with modillions.

The original section (grotto chapel) of the church, designed by Daus & Otto and built between the years 1909 and 1910, is enclosed in the semicircular apse around which architects Cross & Cross constructed the main body of the church. The Office for Metropolitan History database 1900-1986 lists a record for the planned chapel dated 1909; a one-story brick and stone church, 34.2 x 80.7, to be built at a cost of \$50,000 (equivalent in 2014: \$1,340,000).

Notre Dame was the only church and first major project undertaken by Cross & Cross, who also designed many of New York's classic banks and post offices, as well as the Tiffany building on Fifth Ave and 57<sup>th</sup> Street, the General Electric Building at Rockefeller Plaza and the Aetna Life Insurance building downtown. It is no coincidence that the architects were nephews of Notre Dame's patron, Mrs. Redmond, who commissioned a number of their early projects. (Source: Pennoyer, Walker, Stern and Wallen, *New York transformed: The architecture of Cross & Cross*, 2014).

Photographs of two architectural renderings and a floor plan by Cross & Cross (Museum of the City of New York) provide evidence that two different designs for Notre Dame were originally considered. The plan that was not chosen depicts a narrower structure with distinct north and south transepts and a baptistry that protrudes from the exterior southeast corner, as well as classrooms along the northeast wall of the church. The rendering for this plan also shows a much smaller dome placed over the sanctuary rather than the nave. Since there is no mention of two architectural plans in any of the church's historical accounts, the reason for one being chosen over the other remains a mystery.

A main feature reminiscent of French 19<sup>th</sup> c. classicism is the band of swagged garlands, similar to that on the Church of the Madeleine in Paris, following the entablature around the top of the building. Blueprints in the Notre Dame archive indicate that the swagged garlands and some of the other ornamental designs that had appeared on the Daus & Otto Structure were intentionally reproduced by Cross & Cross.

A large dome, planned by the architects but never realized, was modeled after the Church of Saint Louis in Paris, better known as *L'Eglise des Invalides* and as the final resting place of Napoleon the First. Around the inside border of the dome is carved the text of the *Ave Maria* (Hail Mary) (Luke 1:28; 1:42).

The cornerstone of the church was laid on November 25, 1914 and construction of the church exterior began under the general contract of Norcross Brothers. Estimated cost for the construction was \$800,000 (equivalent in 2014: \$19,500,000). A Pearlman Iron Works was contracted to complete the ornamental iron work. The building was constructed to be "strictly fireproof" (*Real Estate Record and Builders' Guide*, March 28, 1914).

During the years 1914-1916, the exterior of the building was completed, but the interior remained in an unfinished state of rough brick for the next four years. Previous Notre Dame histories and the *National Register of Historic Places in New York* inventory name Catholic philanthropist Thomas Fortune Ryan and his wife as major contributors to the construction of Notre Dame during this period; however, no official documentation to substantiate the claim has been discovered.

In June of 1916, Niewenhous Bros. received the contract to erect the interior stone work, including the chapels. The interior is constructed of imitation Caen stone and Hauteville marble. For the next decade, work on the church interior continued; however, due to the Great Depression, all work halted in 1928.

Ca. 1946, the George Fuller Co. was contracted for restoration of the church exterior. Between 1964 and 1966, extensive repairs to the interior of the church and rectory were made, and plans to erect a dome were finally abandoned. The pews were refurbished, church floor covering replaced, entire interior stonework restored, the central ceiling repaired and embellished, and the organ repaired. Artificial lighting was installed to replace the natural light that would have been supplied by windows in the dome.

The *Real Estate Record and Builders' Guide* (September 11, 1915) states that the Church of Notre Dame has a floor arch with the largest clear span in the world (60 feet). The span is formed of four courses of Guastavino tile.

The Church of Notre Dame was a featured site on the famous architectural historian Henry Hope Reed Jr.'s walking tours under the auspices of the Museum of the City of New York in 1960. Mr. Reed wrote to Notre Dame pastor Msgr. Daniel J. Donovan, "The promenaders are always pleased to come on a church such as yours because it represents a part of the city which they have neglected. It comes as a surprise to them that the city can boast of a church as beautiful as the Church of Notre Dame."

## GUASTAVINO TILE

In 1889 Rafael Guastavino I incorporated the Guastavino Fireproof Construction Company (later the R. Guastavino Co.) The materials used in construction, terracotta and hydraulic cement, are completely non-combustible. Furthermore, the arches constructed by this method compare favorably with steel beams and the tiles have been proven to be practically indestructible. Guastavino's "Akoustolith" is a patented design of molded pumice particles that contain small air spaces. It was advertised as being 60% effective in absorbing sounds. Guastavino's work can be seen in buildings throughout New England and the tri-state area, including the Boston Public Library, Cathedral of Saint John the Divine, Low Library of Columbia University, Union Theological Seminary, Saint Thomas Episcopal Church, and the chapel in the Cloisters Museum. The Church of Notre Dame's coffered ceiling dome cornice and pendentives in ornamental Akoustolith were featured in *Architecture* (March 1922).

► **1. Stations of the Cross** – Henceforth indicated with the symbol + on the floor plan. Beginning with the first Station of the Cross by the 114<sup>th</sup> St. entrance at #11, fourteen inset bas-relief images of the Crucifixion of Christ adorn the perimeter of the church interior. Christians move through the Stations, stopping to contemplate each image and say selected prayers. These Stations were produced by Joseph Sibel Studios of New York, which continued Sibel's work in ecclesiastical sculpture for several decades after his death in 1907. The date of this set of Stations is ca. 1920. Sibel is known for his colossal statue of Archbishop Feehan of Chicago and the statues of St. Patrick St., St. Anselm, St. Bernard of Clairvaux, St. Alphonsus Liguori, and St. Bonaventure in St. Patrick's Cathedral, New York.

► **2. Shrine of the Infant Jesus of Prague**, a replica of the original 16<sup>th</sup> c. Roman Catholic wax-coated wooden statue of child Jesus holding a *globus cruciger*, located in the Carmelite Church of Our Lady Victorious in Malá Strana, Prague, Czech Republic. Legends assert that the statue once belonged to St. Teresa of Avila and allegedly holds miraculous powers, especially among expectant mothers. Papal recognition: Pope Leo XIII, Pope Saint Pius X, Pope Pius XI and Pope Benedict XVI. This statue was acquired after 1960.

► **3. Statue of St. Anne**, mother of the Blessed Virgin Mary, canonized pre-congregation. This statue was acquired prior to 1960 and may have originally stood in location #25.

► **4. Confessional** (first of three).

► **5. Chapel of the Sacred Heart**, dedicated on December 2, 1916 by Auxiliary Bishop Patrick J. Hayes. Inscribed above the chapel is the text, "*Cor Jesu misericordia plenum*," transl. "Heart of Jesus full of mercy." A plaque on the wall to the right of the chapel indicates a gift given in memory of Adelaide Amuat (see # 23 for more information).

► **6. Coat of arms of Bd. Pope Paul VI** (pope from 1963-1978). The plaque is placed above the archway between the wall and the pillar. Paul VI was pope when Notre Dame celebrated its Golden Jubilee Anniversary.

► **7. Plaque: St. Anne Elizabeth Seton, S.C.**, founder of the Sisters of Charity, was the first native-born U.S. citizen to be canonized by the Roman Catholic Church. She was born in New York City, August 28, 1774, beatified March 17, 1963 by Pope John XXIII; canonized September 14, 1975 by Pope Paul VI.

► **8. Shrine of Pope Saint John Paul II** (pope 1978-2005). Pope John Paul II was the second longest-serving pope in history after Pope Pius IX. Born in Poland, he was the first non-Italian pope since Dutch Pope Adrian VI (pope 1522-1523). John Paul II was beatified May 1, 2011 and canonized April 27, 2014.

► **9. Statue of St. John the Baptist**, baptizer of Jesus (Matthew 3:13-17), canonized pre-congregation. This statue was probably acquired before 1960. The statue and baptismal font were moved to their current location in 1988, and the statue may have been previously located at #3 or #25.

► **10. Baptismal font**. Moved to this location in 1988. May have been previously located at #4 or #24.

► **11. Garden and statue of the Blessed Virgin Mary** were installed by The Rt. Rev. Msgr. Daniel J. Donovan, pastor of Notre Dame, in the early 1960s in appreciation of the parishioners of Notre Dame.

► **12. Rectory**. In addition to being a residence for the clergy of Notre Dame, the rectory was originally intended as a novitiate for young men from France to come here and study to be priests of the Fathers of Mercy, but it was never used as such. Funds for construction were obtained primarily from the sale of property in Morningside Heights that had been previously purchased by the Fathers of Mercy. Architects Cross & Cross designed the four-story rectory in 1912, and it was erected by the Murphy Construction Co. in 1913 at an estimated cost of \$65,000 (equivalent in 2014: \$1,600,000). The building is a modified version of a 16<sup>th</sup> c. Italian palazzo constructed of gray brick and stone. One of the building's notable features is its rounded corners and windows. The interior was completely remodeled in the early 1960s to provide administrative offices and meeting rooms for the parish. The rectory was designated as a landmark by The New York City Landmarks Preservation Commission in January 1967.

► **13. Statue of the Sacred Heart of Jesus** was installed in 1961 by the Rt. Rev. Msgr. Daniel J. Donovan, pastor of Notre Dame, in memory of all of the priests, living and deceased, who have served at Notre Dame.

[To continue the tour, follow the walkway and reenter the church through the door straight ahead. Turn right to ascend steps to the Grotto Chapel.]

► **14. Grotto Chapel** – The Grotto, designed by Daus & Otto architects, is a faithful reproduction of that in Lourdes, France, where Our Lady appeared in 1858 as the Immaculate Conception to Saint Bernadette (see p. 2 for details). The statue of Mary in the grotto is of marble. A statue of Bernadette at lower left gazing up at Mary recreates the original scene at Lourdes. On March 25, 1910, ground was broken for the erection of this Chapel of Notre Dame, which was originally a mission chapel attached to what was known as "The French Church" of St. Vincent de Paul on West 23rd Street. Services were held in this chapel until the completion of the present church, the cornerstone of which was laid on March 25, 1914. The chapel was dedicated on October 10, 1910 and on December 2, 1916, Bishop Hayes consecrated the altar of the grotto in honor of Our Lady of Lourdes and placed in it a relic of St. Severin.

Although no records exist specific to the methods and materials used in the construction of the grotto stonework, some inferences can be drawn based on construction methods of imitation stonework that existed around the turn of the century. A dry-mix concrete process in which dry cement and sand are blown through a hose using compressed air with water injected at the nozzle was invented in 1907 and patented in 1909 by Carl Akeley. Both dry and wet processes (called "shotcrete") are still used today.

► **15.** The plaque above the south entrance is the **coat of arms and motto of Pope John XXIII** (pope from 1939-1958), "*Pax tibi, Marce, evangelista meus,*" transl. "Peace to you, Mark, my Evangelist." Look above the entrances to see #15 and #16.

► **16.** The plaque above north entrance is the **coat of arms and motto of Pope Pius XII** (pope from 1958-1963); "*Opus Justitiae Pax,*" transl. "Peace is the work of justice" (Isaiah 32:17). Pius XII dogmatically defined the Assumption of the Blessed Virgin Mary. As Cardinal Secretary of State Eugenio Pacelli, he was a guest of Columbia University President Nicholas Murray Butler at 60 Morningside Drive, just one block from Notre Dame. The French word "reconnaissance" translates as "gratitude." The date and initials on the plaques may indicate memorials or the identity of a donor.

► **17. Plaque to memory of Rev. Maurice Reynaud.** Translated from French: "To the memory of Rev. Fr. Maurice Reynaud, S.P.M., the first pastor of Notre Dame. He died gloriously for God and France during the attack of the Village of Allemant on the 23<sup>rd</sup> of October 1917." Fr. Reynaud was one of the first Catholic chaplains who lost his life in France during World War I. It was Fr. Reynaud who secured affiliation for Notre Dame with the shrine in Lourdes.

► **18. Plaque in honor of Rev. Augustin Arcibal.** Translated from French: "This plaque is dedicated with gratitude and affection to the memory of the Most Reverend Augustin Arcibal, S.P.M., who, during the time of his pastorate, 1919-1935 had this beautiful Church of Notre Dame built for the glory of God and in honor of the Most Holy Virgin, 15 August 1982."

► **19. Carillon plaque.** The carillon, a musical keyboard instrument that imitates the sound of bells, was donated by the parishioners of Notre Dame in 1963. The carillon is no longer in use.

► **20. Chapel of St. Joan of Arc** was dedicated on December 2, 1916 by Auxiliary Bishop Patrick J. Hayes (who later became the Cardinal Archbishop of New York). St. Joan was beatified April 18, 1909, Notre Dame de Paris by Pope Pius X, and canonized May 16, 1920. The marble statue of Joan of Arc was acquired in 1918 and dedicated in a special service attended by seamen from French war ships. On the front of the altar in bas-relief is the coat of arms posthumously awarded to Joan of Arc by Charles VII in 1429. The tabernacle that rests on the chapel altar was originally part of the Main Altar (#21). It was disconnected from its original position in 1988 and relocated to this chapel.

► **21. Main Altar** – Parishioners of Notre Dame raised \$40,000 (\$545,000 in 2014) to commission the altar. The altar, pulpit and balustrade (altar rail) in white Carrara marble, which took over two years to complete, are the work of noted French sculptor and designer, Edmond Becker. Becker was a prolific engraver of medallion jewelry and bronze commemorative plaques. He also produced various carved objects for Boucheron. Becker's exhibitions at the Société des Artistes Français won him a Second Class Medal in 1902 and a First Class Medal in 1911.

The altar, which was placed on public display in Paris prior to its arrival by steamship from France, weighs over thirty tons, and it was necessary to construct a special brick support in the church on which to rest it. After being installed by three workmen from France under the supervision of the artist himself, the altar and pulpit were consecrated on April 24, 1927.

The bronze bas-reliefs on the altar depict three of the Joyful Mysteries in Mary's life; the Annunciation (**a**), the Birth of Jesus (**b**) and Mary's Coronation in Heaven (**c**). Prior to alterations that were done in 1988, the vertical direction bas-reliefs were dedicated to the life of Christ; the front panel of the altar depicting the birth of the Savior (**b**), the face of Christ on the tabernacle door (now at **#20**), and His death on the Cross (**d**).

Two statues in bronze; one of Mary (**e**), the other of St. John the Evangelist (**f**), stand on either side of the large central crucifix (**d**). The arm extremities of the crucifix and aureole (the traditional head setting of the figure) are in stained glass, which is illuminated by rear electric lights. Similar stained glass aureoles ornament the heads of the two flanking statues. In designing the stained glass, Mr. Becker was striving for the effect of a particular retrospective style of enamel ornamented religious jewelry.

Two symbols of the Passion of Christ appear on the reredos; between (**e**) and (**d**) is the Crown of Thorns and three nails, and on the other side, between (**d**) and (**f**), is the Veil of Veronica. Immediately below the crucifix (**d**) is a lamb, symbolizing Jesus Christ as the sacrificial Lamb of God (John 1:29).

On the four points of the crucifix (**d**) are bas-reliefs of the symbols for the four Evangelists; the face of a man (Matthew), lion (Mark), ox (Luke) and eagle (John).

Trailing flowers and wreaths in gilt bronze decorate the various plane surfaces of the altar, together with ears of corn, spikes of wheat and thorns. Stalks of wheat and clusters of grapes, representing the sacramental bread and wine, adorn the antependium of the main altar. The monogram of Notre Dame (ND) is also engraved in gilt bronze on the sides of the statue pedestals.

The bronze bas-reliefs on the pulpit (**g**) depict the four Evangelists of the Gospels; Matthew, Mark, Luke and John. On the pulpit railings, floral and garland embellishments are woven with the instruments of the Passion of Christ.

In 1988, renovations to the altar were made in order to comply with liturgical changes mandated by the Second Vatican Council of 1964. The altar table was cut from the reredos (back panel) and moved forward several feet, thereby enabling the priest to face the parishioners while celebrating Mass. In addition, the altar table was shortened by detaching two forward-facing panels that originally flanked the Nativity panel; (**h1**), which depicts a shepherd and (**h2**), which depicts one of the three Magi. Those panels now form the sides of the altar table. As mentioned above, the tabernacle, which rested on the altar table, was relocated to the Joan of Arc Chapel **#20**,

The ornate bronze and wrought iron gate that closed the opening of the altar rail was also removed. This was done in order to allow communicants to line up single file rather than kneeling at the rail, and to allow clergy and lay servers easier movement between the sanctuary and main church during the Mass.

The parish was divided over the altar renovations, and a group of parishioners sued under Canon Law to stop the process. Despite protests, the alterations, performed by D'Ambrosio Ecclesiastical Art Studios of Mt. Kisco, proceeded as planned

► **22. Coat of arms of Francis Joseph Cardinal Spellman** and his motto, "*Sequere Deum*," transl. "Follow God." The plaque is placed above the archway between the wall and the pillar. Spellman was Archbishop of New York from 1939-1967, during which time the Church of Notre Dame celebrated its Golden Jubilee Anniversary.

► **23. Chapel of St. Joseph**, husband of the Blessed Virgin Mary, step-father of Jesus. The chapel was dedicated on December 2, 1916 by Auxiliary Bishop Patrick J. Hayes. A popular admonition of the Church to seek the intercession of the saint, "*Ite ad Joseph*" ("Go to Joseph") is inscribed in Latin above the chapel. The plaque on the wall to the right of the altar indicates a gift given in memory of Albert Amuat, a French speaking Swiss watchmaker who immigrated to New York with his wife Adelaide and three children, Gabrielle, Marius and Marguarite in 1910 (see also #5).

► **24. St. Thérèse of Lisieux, O.C.D.** Beatified April 29, 1923 by Pope Pius XI; canonized May 17, 1925 by Pope Pius XI. Statue acquired after 1960.

► **25. St. Anthony of Padua, O.F.M.** Canonized May 30, 1232 by Pope Gregory IX. Statue acquired after 1960.

► **26. St. Jude, Apostle and Martyr.** Canonized pre-congregation. Given in memory of the McCarthy and O'Grady families and dedicated by Rev. Edward V. Dargin, D.D., V.G. on May 3, 1962.

## STAINED GLASS WINDOWS

**North** – The north window depicts the Dormition (lower portion) and Assumption (central section) of the Blessed Virgin Mary, and the face of God the Father preparing to crown Mary as Queen of Heaven (topmost semicircular panel). Below the feet of Mary is the text "*Ora pro nobis*," ("Pray for us"). The text across the bottom of the window indicates that it was a memorial gift. This window was installed after 1960,

**South** – The south window depicts the Sacred Heart of Christ. Jesus is depicted in heaven surrounded by the heads of *puti*. In the semicircular topmost panel, the symbol for Christ of the pelican feeding its young with its own blood flowing from a self-inflicted chest wound is surrounded by twelve symbols of the Passion of Christ: nails and crown of thorns, pillar of flagellation, *Titulus Crucis* and sword, rooster, flagellum, ladder and sponge, the Five Wounds, hammer and pincers. A banner with the text "*Ego sum vita*," transl. "I am life," is held by two angels in the lower portion of the window. The border of the window is adorned with Christian symbols such as the *Chi-Ro*, Alpha and Omega the Christogram *IHS*. This window was installed prior to 1960.

## ORGAN

The church's organ (in choir loft), manufactured by Casavant Frères in Quebec, was inaugurated on February 15, 1925. Paul Franck, nephew of composer César Franck, was the organist for the occasion. Technical details about the organ are available at OHS Pipe Organ Database: <http://database.organsociety.org/PrintDetailsB.php?OrganID=4727>