

## Presentation 2

TOPIC: **Architectural Symbolism, Ritual, Unity, Tradition & Progress**

DATES: Tue. Feb. 20, 6:30-8:00pm @ Wrightstown Church Hall

or Sat. Feb. 24, 12Noon-1:30pm @ Askeaton Church Hall

**Context:** The decisions about church buildings and community are bound up with our larger Tradition and theology as part of the Roman Catholic Church. While our decisions should respect local dynamics and traditions (as they do in any other local church around the world), those decisions are also influenced by what saints, popes, theologians, Scripture, and Catholic spiritualities say about places of worship, as well as the nature of divine worship itself. It is helpful, then, to take at least a quick survey of Catholic thought regarding architecture, ritual, the notion of Catholic unity, and the roles of tradition and progress.

**John 2:13-22** “The Passover of the Jews was near, and Jesus went up to Jerusalem. In the temple he found people selling cattle, sheep, and doves, and the money changers seated at their tables. Making a whip of cords, he drove all of them out of the temple, both the sheep and the cattle. He also poured out the coins of the money changers and overturned their tables. He told those who were selling the doves, “Take these things out of here! Stop making my Father’s house a marketplace!” His disciples remembered that it was written, “Zeal for your house will consume me.” The Jews then said to him, “What sign can you show us for doing this?” Jesus answered them, “Destroy this temple, and in three days I will raise it up.” The Jews then said, “This temple has been under construction for forty-six years, and will you raise it up in three days?” But he was speaking of the temple of his body. After he was raised from the dead, his disciples remembered that he had said this; and they believed the scripture and the word that Jesus had spoken.”

In speaking of “the temple,” Jesus refers both to the place of worship (the “church”) and to his Body (the “Church”). This presentation is a survey of the nature and purpose of the church building, and an overview of the Church’s self-understanding as a unified, yet diverse, Body of believers. This presentation will help parishioners make decisions which are in tune with Catholic thinking regarding the “church” and the “Church.”

Lord Jesus,  
as we gather, help us to do so in your Name,  
so that we can be inspired by your Wisdom,  
your Prudence, and your Right Judgment,  
in order to bring the gospel to bear  
in our lives and in this part of the world.  
Help us to be co-workers in your vineyard,  
working quietly and diligently,  
with joy and fidelity within us.  
We ask this in your name, Lord Jesus,  
who live and reign with the Father  
in the unity of the Holy Spirit,  
God, forever and ever. Amen.

## I. RITUAL / ACTIVE PARTICIPATION

### 1. Participation in the Work of God—the Ritual of the “Liturgy”

A. The Second Vatican Council’s Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (1963): *Mother Church earnestly desires that all the faithful should be led to that fully conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people as ‘a chosen race, a royal priesthood, a holy nation, a redeemed people,’ is their right and duty by reason of their baptism.*”

B. Garden of Gethsemane: (Mt 26:36-45a). Jesus says, “*Remain here and keep watch with me.*” This “remaining” is an active “continuing,” a conscious “being with.” It means to “keep watch,” as in “be alert.” And the notion of remaining “with me” involves a “sharing what he is doing.” Jesus subordinates himself to the Will and doings of the Father. We subordinate ourselves by uniting ourselves to the Will and doings of Jesus. The Agony in the Garden is an image of “active participation” in the work of God.

C. The call to be “fully conscious and actively participating” is a call to participate in what **God** is doing. That is the primary purpose of Catholic liturgy, and Church architecture, art, music, and so on is meant to support that participation. Liturgy isn’t about us, it’s fundamentally about God and our sharing in God’s divine life and work.

### 2. The Church’s Participation in Liturgy

A. In the Life of the Church we more or less cooperate in the ongoing work of God, depending on how “active” we are in joining ourselves—body, mind, and soul—to the Will of God. St. Paul refers to his active participation in the work of God when he writes: “*I rejoice in [my] sufferings borne for you; and for the sake of [Christ’s] body which is the church, I make up for—in my flesh—that which is still lacking in the afflictions of Christ*” (Col 1:24).

B. The Word “Active.” Pope Benedict XVI wrote: *To express one of its main ideas for the shaping of the liturgy, the Second Vatican Council gave us the phrase participatio actuosa, the “active participation” of everyone in the opus Dei [work of God], in what happens in the worship of God. It was quite right to do so. . . . But what does this active participation come down to? What does it mean that we have to do? Unfortunately, the word was very quickly misunderstood to mean something external, entailing a need for general activity, as if as many people as possible, as often as possible, should be visibly engaged in action.*

C. The Second Vatican Council’s Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (1963): “*To promote participatio actuosa, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes. And at the proper times all should observe a reverent silence.*”

These external actions are “the means” by which we can participate in the liturgy. *Participation in the work of God* is the “end or goal,” and the external actions are simply “means to that end”—not an

end in and of themselves. Church architecture and symbolism should lead the people to open themselves to the greater work of God, and the greater, cosmic community which participates in this work. This is a work which is far greater than merely external actions, yet also involves those external actions.

### 3. Etymology of the word “Liturgy”

1. “Liturgy” comes from two Greek words: λειτος (leitōs) and εργον (ergon).
  - a. *Leitos* means “regarding the people or the nation”
  - b. *Ergon* means “a work or activity.”
  - c. Compound word: λειτουργία (leitourgía), which we translate as *liturgy*.
  - d. Ones who participate in the *leitourgía* are called λειτουργός (leitourgós) meaning: a *servant* or a *minister*.
2. Usage of the word “Liturgy”
  - a. Secular/Political Usage of “Liturgy” in Ancient times: To perform a *liturgy* (a *leitourgía*) was “to render service to the people (*leitōs*) as a common political entity (again, *leitōs*) by discharging a true task (*ergon*) for society. (Think of a congressional assembly)
  - b. Christian Usage of “Liturgy”: The community (the Church) is the body of the faithful (the *leitōs*, the assembly of the faithful) doing a work (an *ergon*) for the salvation of the whole world—the “work” being the work of God.
3. Back to the Garden of Gethsemane: Jesus came *to serve and to give his life* (that’s the *ergon*, the “holy/selfless work”), and he did it *as a ransom for many* (for the *benefit of the leitōs*; for the good of the people). cf Matthew 20:28
4. *Participatio actuosa* is a call for “real and actual participation” in the liturgy, that is, in the work God is doing for the salvation of the world.

### 4. Images of the Liturgy (Which can be associated with church symbolism)

- A. The Body of Servants (like Congress).
- B. The River of Life (the flowing River of the Holy City into which we dip our souls for our own good and the good of the world).
- C. A Reflection of the Heavenly Liturgy. The Eucharistic Prayer concludes with:  
*Dominions adore and Powers tremble before you.  
Heaven and the Virtues of heaven and the blessed Seraphim  
worship together with exultation. May our voices, we pray, join with theirs  
in humble praise, as we acclaim: [Holy, Holy, Holy Lord God of hosts . . .]*
- D. The Bridal Chamber, the Altar as marriage bed.  
“Blessed are those who are called to the *marriage* supper of the Lamb.”

## 5. Necessary Aids to Conscious & Active Participation

**A. Popular Devotions:** To more fully participate in the liturgy, we have to spend time with God *outside the Mass*. Devotions come *from* our desire to participate, and feed back *into* the “work of the liturgy.” Examples are: the Rosary, Novenas, Eucharistic Adoration and the Holy Hour, wearing scapulars, devotions to various Saints, and so on. Unlike the celebration of the Mass—there *is* the element of *personal spirituality* involved (whereas in Mass, the primary spirituality is bound up with the community of faith—the “Church”). At the same time, the devotions themselves are not of our own making; they come from the life of the wider Church. A benefit of Popular Devotions is that they open us up to the wider (and cosmic) Church community.

In church architecture, the building is recognized as having two primary purposes: the communal Eucharistic Liturgy, as well as the fostering of personal/private devotions. A church should have both of these elements within its architecture, art, and design.

**B. Private Prayer:** This is prayer between you and God (outside of Mass, though we bring our personal relationship to the celebration of Mass). Jesus says, “*When you pray, go into your inner room, close your door and pray to your Father who is in secret, and your Father who sees what is done in secret will reward you*” (Mt 6:6). God *wants* to be with us; he *wants* to share life with us, both in our communal worship and in the intimacy of our individual self.

## 6. Notes about Catholic Liturgy & Evangelical Worship

**A. Regarding the relationship between the Community and the Individual.** In Catholic liturgy, the individual takes second place to the community; the individual is at the service of work of the larger community.

In Evangelical worship, however, the community is more often at the service of the individual; it is a community gathered around a commonly approved style of offering worship; a community of like-minded individuals. This isn’t necessarily negative; after all, it is similar in thought to Catholic popular devotions; that is, people who enjoy a certain form of prayer get together and pray in that way. For example, people who like the Rosary get together and pray in that commonly-enjoyed way of praying.

However, just as popular devotions in the Catholic world are not equivalent to the Catholic understanding of the “work of liturgy,” so Evangelical worship is not equivalent to the Catholic Mass. In the Evangelical understanding of “worship,” there doesn’t seem to be an equivalent to how we understand “Catholic liturgy.” This impacts our appreciation and understanding of church buildings. For Catholics, the building is a meeting place, but a meeting place with the express purpose of doing “the work of liturgy.”

**B. Regarding the notion of Church “Community.”** In the Evangelical understanding of “community,” the community is *this particular* group of people, at *this particular* moment in time, in *this particular* place, doing *their particular* thing.

This is significantly different than the Catholic understanding, where “community” refers to the *whole community*: all the Angels, all the Saints and the entirety of heaven; people from *every* parish in *every* place of the world; every man, woman, and child of God who ever lived, is living, or will live gathers to do the *communal work* of “liturgy.”

**C. Unity.** These cultural differences between Catholic and Evangelical Protestant impact our understanding of “**unity**.” Unity is not an inward focus on the here-and-now, but an outward focus on the broad spectrum of the Church community wherever-when-ever-however (local, nationally, internationally, living, dead, cosmic, angelic, and so on). Unity is less about being physically gathered in one place, and more about being gathered *in the Spirit* under the one umbrella of the Son and Father.

**D. Tradition & Progress.** These cultural differences between Catholic and Evangelical Protestant also impact our understanding of “Tradition” and “progress.” From the Second Vatican Council: “The Church, in her doctrine, life, and worship, perpetuates and transmits to every generation all that she herself is, all that she believes.” Tradition is the living reality of a community (i.e., the life of the Church), a reality that is passed on, received by the next generation, enriched by it, and passed on again.

In essence, to be “anti-Tradition” is to be “anti-Church,” and even “anti-progress.” Progress depends on Tradition; it is *progress of the Tradition*; where Tradition is the overall living progress/growth of faith and understanding within the community of believers, that is, within the Church.

In considering church buildings, it’s important to see them as part of the *living Tradition* of the Catholic Church. The buildings express truths of faith which are revealed by God; they should serve to build up the people in faith, and they should bridge earthly and heavenly realities. *Progress* is about delving more deeply into this living Tradition, fleshing it out more and more, and passing that enriched Tradition onto the next generation, who receives it, enriches it, and passes it on.

## II. CATHOLIC CHURCH ARCHITECTURE AND LITURGY (35 minutes)

Notes from Dr. Denis McNamara's 10-part video series (part 9 not shown here)

based on his text, "Catholic Church Architecture and the Spirit of the Liturgy."

Paragraphs in brackets highlight the main idea of each section.

### Episode 1 of 10 – Theology of Church Architecture

Church architecture is sacramental; it reveals the nature of the Church, it reveals the mind of God. In the Incarnation, God took on *matter*; material things can reveal the mind of God. At the Transfiguration, we see that *matter* could reveal glory. Churches are built of matter (e.g., bricks, stone, glass, etc.) and, like Christ's body, can reveal God's glory.

In the Old Testament, examples such as Jacob's Ladder show the connection between heaven and earth. And in the New Testament, the heavenly vision is shown in the Book of Revelation. A church building serves as a connection point between heaven and earth.

*Lex orandi* (law of prayer, the way we pray) is *lex credendi* (the law of belief, an expression of what we believe). We pray to the Father through the Son *because* that's how we understand and believe the relationship between Father and Son to be.

*Lex orandi* is also *lex edificandi* (the law of building, impacts how we build). How does the building reveal and heighten our beliefs and hopes as Christian. This sacramental purpose underpins our understanding of what a church building's purpose is.

A church building reveals the mind of God. It allows us to participate in divine things, in the work and the vision of God. The building is called to be like Christ's body was, in sacramental terms: that is, a material thing that bears the *meaning* God wants it to mean, and heightens the foretaste of heaven (like the Transfiguration). Art, architecture, music, vestments, and so on are *helps* to us in our desire to participate in the life of God.

### Episode 2 of 10 – True Beauty

In our culture, we don't know what "beauty" is. "Beauty" today is understood to be "whatever I think is beautiful." The mentality makes it hard to talk about and understand how a Catholic church is supposed to be "beautiful."

What is "beauty," according to the Church's tradition? Beauty is when things "reveal their true nature to us:" when they *are* what God has intended them to *be*. The "car-ness" of a car, the "dog-ness" of a dog, the "tree-ness" of a tree, the "church-ness" of a church. Churches can be any of a variety of styles, but the "church-ness" needs to be present for it to be recognized and approached as... a church.

What *is* the "church-ness" of a church? Scriptural notions: Noah's Ark, the Temple of Solomon, the Heavenly Jerusalem.

The Ark as a place of safety amidst the flood became an image of the church building as a place of safety in the midst of a fallen world.

The Temple is adorned with images of foliage, fruit, gold, etc; it is an image of the Garden of Eden. There is also the Holy of Holies, the place where God dwells. The veil that covers the Holy of Holies symbolizes the separation that exists between heaven and earth, between God and humanity.

Narthex = the “porch” of the church

Nave = where most of the people sit

Garden imagery

Communion Rail/Gate = image of separation between heaven and earth

Altar = Christ’s presence

The *nature* of a church building is that: the building shows us *right* relationship with God; it shows our restoration to the Garden of Eden (and our moving forward to the Heavenly Jerusalem); and it shows the restored unity of heaven and earth, which were once separated. This is the “church-ness” of a church, and a church building which has this quality is “beautiful.” Our human response to beauty is joy; we naturally go toward the beautiful.

### **Episode 3 of 10 – Jewish Roots**

Saint Gregory the Great: three great periods of time. The “Time of Shadow” prior to Christ. The “Time of Reality” in heaven; no separation between God and humanity/creation. We’re in an “in-between” time right now—the “Time of the Image.”

The Mass recalls the Passover (of the past) and also draws the future in (of the Heavenly Jerusalem). The Mass conflates time, makes the past present, makes the future present.

Synagogue (a place where people meet and hear the Word) and Temple (a place of sacrifice) were both carried over into the life of Christianity. A Catholic church is a “synagogue fulfilled,” as well as a “Temple fulfilled.” Church is not synagogue alone, but is both synagogue and temple. God and humanity/creation are united through the victimhood of Christ.

### **Episode 4 of 10 – Classical Architecture**

Neo-classicism today in church architecture: columns, ornament, domes. Meanings behind those classical elements. Classical architecture is not a style, primarily; it is respectful of tradition, it is respectful of the order of nature as revealed in the mind of God. Some things are inherently consonant (harmonious) and others inherently dissonant (clashing). There are numeral underpinnings both in consonance and dissonance. Certain proportions are harmonic; our eyes “see” harmony like our ears “hear” harmony.

The engineering behind the structure is not noticed so much as the aesthetic which makes the structure look easy, effortless, and apart from the constraints laid on creation by the effects of the Fall. Classicism isn't about nostalgia; it's about what harmony, order, balance, and so on contribute to the Catholic understanding of God, heaven, and our participation here on earth in the order and beauty of heaven.

### **Episode 5 of 10 – Decoration & Ornament**

Decoration is a “clarification of *structure*,” a poetic show of what the structure of the building is like. Because it's poetic, decoration is not literal. Decoration is an *elevated* way of showing how the building works.

Ornament “tells about the *use or purpose* of a building.” Statues, leaves, plants, beads, Cross, egg-and-dart, baskets, coat of arms, etc.” Ornament is a sign of festivity. Takes the material of nature and elevates it for use in the liturgy.

Making buildings expressive of the theological realities they're meant to express. Decoration and ornament allow a church building to “speak.” Without them, the building cannot become mute.

### **Episode 6 of 10 – Church Columns**

The Church is “many parts of the one Body;” the Church is the community of the faithful. Each has his or her own particular role in the larger Body. The “many parts of the one Body” is why a church building is called a “church.” The many elements of the building which come together to make a whole is reminiscent of the community of faith all doing their part to make a single entity...for the glory of God. The church building is meant to glorify God and sanctify the world, just as the Church community is meant to do the same.

Columns (in the Ancient World) were seen as representations of the human person. The terminology: “capital” head, “pedestal” foot, “base” dance. Columns are built in human proportions (Doric column, 6:1=men. Ionic column, 8:1/7:1=women/mothers. Corinthian column, 8:1/9:1=young girls/virgins). Columns and pillars stand in for people. Columns take on a theological meaning.

### **Episode 7 of 10 – Images & Icons**

Images are part of the liturgy itself. We gather with the Mystical Body of Christ in its fullness, which includes angels, saints, souls in Purgatory, etc. Images/icons allow us to see the representation of the heavenly array, all of whom celebrate the liturgy, not only the people gathered in a particular church at a particular time. Images facilitate our “full” participation in the liturgy, which involves a “fullness of community” beyond those gathered in the pews.

Liturgical images show the human person not on fallen earth but in perfected heaven. Large ears (listening to God), smaller mouths (listen first, then speak), larger heads (wisdom, mind of God), not photo-realistic.

## Episode 8 of 10 – Rediscovering Liturgical Imagery

There was a move in the early- and mid-20<sup>th</sup> Century (Liturgical Movement) to make the altar more prominent than it had been; to find a balance between sacred imagery, statues, and so on, and the place of sacrifice. However, some took this to an extreme, removing all sacred imagery from the church and having only the altar.

Altar and Tabernacle are primary. Statues, imagery, and so on are secondary. Plaques are third. Keep those in order.

**Liturgical images** represent and enhance the liturgy itself. **Devotional images** depict saints, angels for private, devotional purposes. **Historical images.** Liturgical imagery is part of the liturgical rite itself; it belongs and has a place in the church building.

## Episode 9 of 10 – Architecture & Heaven (Not viewed on video)

Church as “heaven in stone and glass.” Church as “an earthly heaven where Christ walks about with us on earth.” The church building is an image of heaven itself; using earthly matter to represent heavenly realities. Much symbolism comes from the Book of Revelation.

Heaven is centered on God, and it’s populated by angels and saints. There is an altar in heaven. All the effects of the Fall are eliminated in the “heavenly Jerusalem,” the holy city. The streets are made of gems, and so on. If people are the “living stones” of the earthly Church, they’re the “gems” of the heavenly Church.

Heaven is geared toward the “wedding feast of the Lamb.” The Church is the “Bride of Christ.” In heaven, the Bride and Groom (Christ) are finally joined with the festivity of a wedding.

## Episode 10 of 10 – Vatican II & Reform

“Pious skepticism:” accepting and trusting what has been handed on to us, while also incorporating what is new, into that which has been handed on to us. Tradition is maintained, yet is a “living” thing.

“Sacred images should be maintained for the devotion of the people.” However, “their numbers should be moderate and in right order so it doesn’t present any confusion.” “Everything in the church should be “worthy, becoming, and beautiful.”

“**Worthy**” means “dignified,” elevated, important, and speak of the nature of what happens in a church. Liturgical art should have a “noble beauty.” The rites should have a “noble simplicity,” but art should have a “noble beauty.”

“**Becoming**” means the art and architecture should help bring to reality what it signifies.

“**Beauty**” means the art and architecture reveal the nature of the liturgy, the nature of the Church, the nature of God and the relationship between God and humanity/creation.

Art and architecture allow us to participate in our own sanctification, and to delight in doing it. Vatican II is very friendly to the long tradition of church art and architecture.

### III. RECAP: LITURGY AND CHURCH

Liturgy is a way the faithful “fully, consciously, and actively participate” in the work of God; that is, in the work of personal conversion for our own good (our own salvation) and the good the world (being messengers of God in the world).

Liturgy, in the Catholic understanding, is an image of the heavenly worship of God—with God as the center, and the entire community (angels, saints, living, dead, etc.) offering to him, and receiving from him. Liturgy raises the mind and heart, and deepens our experience of life and sons and daughters of God, and as brothers and sisters in Christ.

Church buildings are at the service of the liturgy: they help to reveal God’s glory to the faithful, and they inspire the faithful to participate in the life of God by opening themselves up to the abundance of the Garden of Paradise, the Kingdom of Heaven.

Church buildings should help to “conflate” time; that is, they help bring the past forward (i.e., the Passion, death, and Resurrection of Christ, and also the coming of the Holy Spirit), and they help bring the future backwards (i.e., the hoped-for life of heaven and communion with the Holy Trinity and all the angels and saints).

### III. A SURVEY OF OUR CHURCH BUILDINGS

#### 1. Askeaton Campus

Dedicated to:  
Architectural Style:

**Saint Patrick**  
**Romanesque**

Built: **1908**



#### Observations:

1. Triple “Triumphal” Arch (see left) through which the Victor comes: Christ, and his Holy Ones.
2. The distinction (via the steps and former Communion rail) between heaven and earth—the sanctuary being heaven, the nave (main part of the church) being earth. They come together at the time of Communion, and in the proclamation of Scripture.

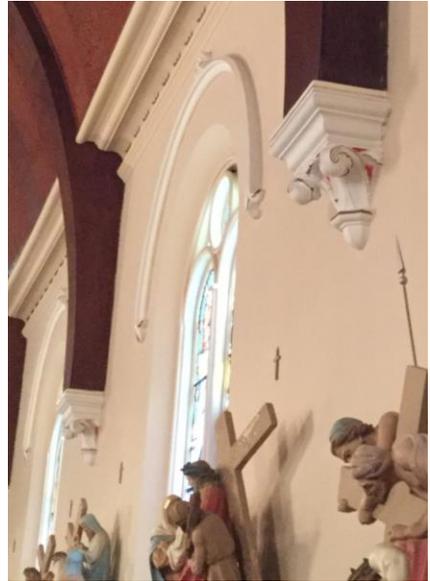
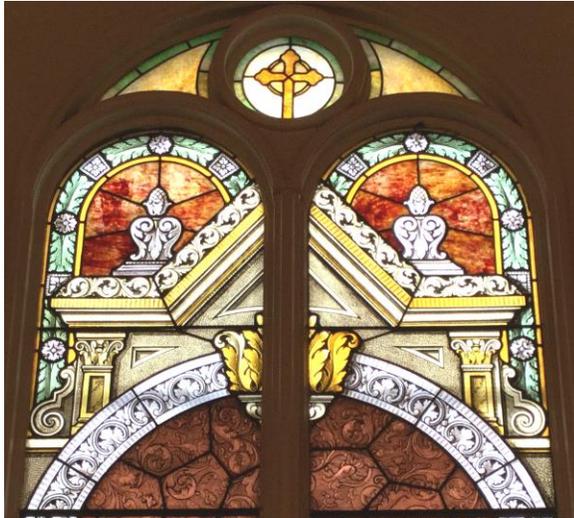


3. Foliage and florid designs meant to evoke the richness of heaven, the richness of the Garden/Paradise.
4. Doric-like columns (see Dr. McNamara’s video), and Corinthian columns (1945) by the Altar.



**5.** The Seven Sacraments atop the main arch: links between heaven and earth; sacraments as both given by the Victor and received by his Holy Ones, the faithful.

**6.** Foliage and scrolls, meant to evoke the lushness of heaven from above, also the Garden of Paradise in which we share.



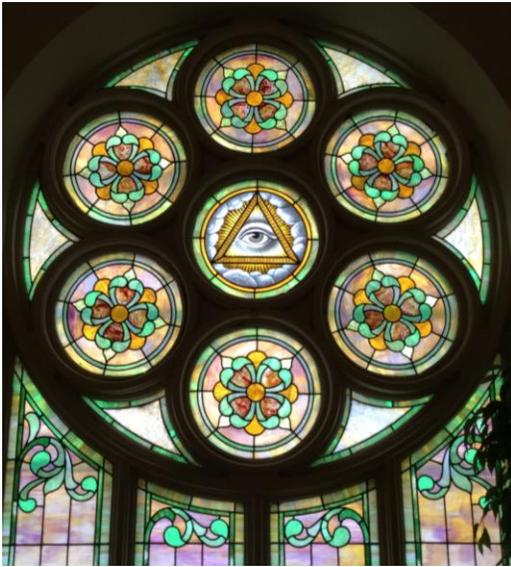
**7.** The “keys of heaven” atop the old confessional. The keys given to St. Peter (and his successors, the bishops—and their representatives, the priests) to “bind or to loose.” Humility, faith, trust are all keys to heaven, and they’re all used in the Sacrament of Reconciliation.



**8.** The pineapple (right) above each of the windows is a symbol of hospitality: God’s light shining upon us is a sign of the hospitality of his Kingdom.

**9.** The Holy Water fonts are simply adorned with the chi-rho, the symbol of Christ which Emperor Constantine saw and caused his conversion. It is a symbol of a victorious Christ. We conquer death by baptism.





**10.** The “eye of God” upon his flock.



**11.** The flock following the Shepherd.



**12.** The “nave,” the ark of safety in a fallen world.

**13.** Accompanied by the Saints and Angels, our brothers and sisters, in our pilgrimage through this life to the next.



**14.** The people are a people “of the Way.” We’re reminded daily to pick up our crosses and carry them. Self-denial, doing the Will of the Father, uniting ourselves to the life of Christ all characterizes our life as Christians.

## 2. Wrightstown Campus

Dedicated to:  
Architectural Style:

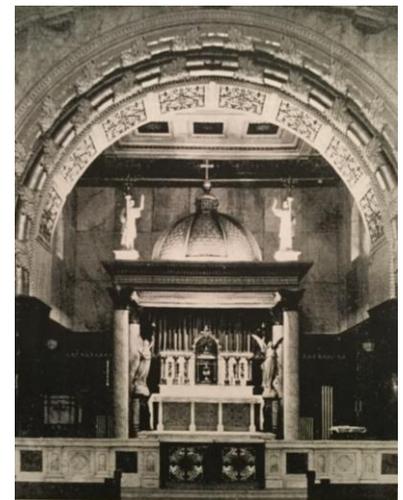
**Saint Paul**  
**Romanesque/Norman Ext. /Neo-Classical Int.**

Built: 1910



### Observations:

1. Triple “Triumphal” Arch (see right) through which the Victor comes: Christ, and his Holy Ones.
2. The distinction (via the steps and former Communion rail) between heaven and earth—the sanctuary being heaven, the nave (main part of the church) being earth. They come together at the time of Communion, and in the proclamation of Scripture.



3. The “baldacchino” originally in the sanctuary: a sign of honor for the majesty of God, and a visual focal point. It is, essentially, a canopy, an image of the “meeting tent” we read in Scripture, where God meets those who are called to him.
4. The “heavenly” imagery of angels singing and triumphant: “Holy, holy, holy” (left: sanctus=holy). The “holy of holies” in the Temple, where God dwells.





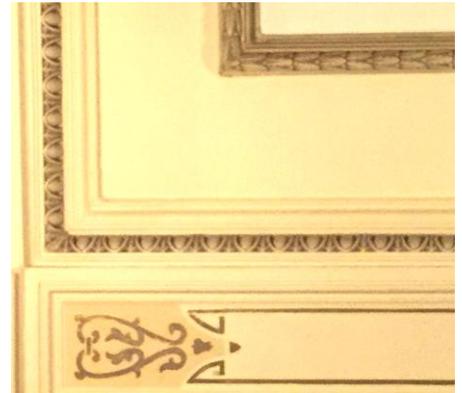
**5.** Sanctuary ceiling (left): Christ (chi-rho and alpha/omega signs) surrounded by the Four Evangelists. An image of heaven from the Book of Revelation. The gold trim evokes the richness of heaven and all that God offers us.



**6.** Leaves / foliage / flowers (right) all evoke the lushness of the Garden or Paradise. They're symbolic of the life we hope to share in: the life of heaven, the life of overflowing abundance.



**7.** There are many neo-classical elements (left) which symbolize harmony, order, proportion, and the beauty of the kingdom and our God.



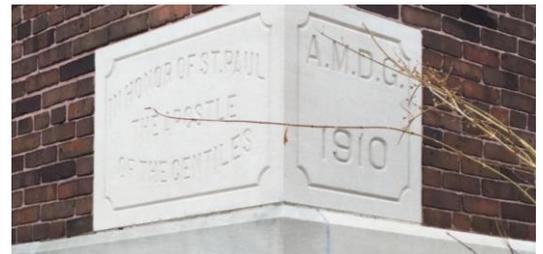
**8.** The shell imagery (left) is a reminder of baptism, and the gathered assembly of the faithful who seek to die and rise with Christ through a life of baptismal grace.



**9.** The egg-and-dart moulding (above) is a classical symbol of the abundance of life. The laurel leaf pattern is a classical symbol for eternal youth, immortality, victory, and even spiritual awakening. These are gifts of heaven, and also expressions of the desires of the human heart.

**10.** The use of both marble (especially in the altars and sanctuary walls) and scagliola (left, a 17<sup>th</sup> C. Italian technique to replicate marble) on the church walls adds to the neo-classical look—classicism being a symbol of order, harmony, etc., as mentioned above.

**11.** The cornerstone (right) reads: A.M.D.G., which means “Ad Majorem Dei Gloriam,” which means “To the Greater Glory of God.” Serves as a reminder of why the church exists, and why the community of faith exists. Christ himself, the Cornerstone, lives “Ad Majorem Dei Gloriam,” and so do we.





**12.** Baptismal font (upper left) has egg-and-dart ornament—symbolic of full life. It rests on Ionic columns (symbolizing perhaps “Mother” Church, into which we are baptized).

**13.** The font (left) is octagonal. It is mix of both a square and circle: square is a symbol of earth, circle is a symbol of heaven or the divine. In baptism, the two come together.

**14.** The font (left) reminds us of the grace Angels offer us. They are servants of God, helping us.

**15.** The foliage and scroll decoration of the font (above) is a reminder of the richness of baptismal life.

**16.** Stations of the Cross: The people are a people “of the Way.” We’re reminded daily to pick up our crosses and carry them.

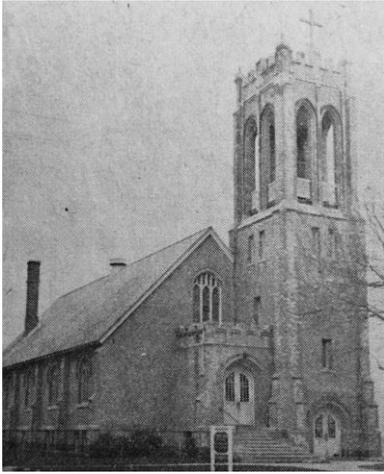
**17.** Steps are a symbolic reminder of our ascent to God’s holy mountain. God dwells on a different level than we do. Even with Christ’s descent to earth, his soul and mind are firmly planted in another realm. We, too, want to straddle both heaven and earth.

### 3. Greenleaf Campus

Dedicated to:  
Architectural Style:

**Saint Mary (Assumption)**  
**English Perpendicular Gothic**

Built: 1917



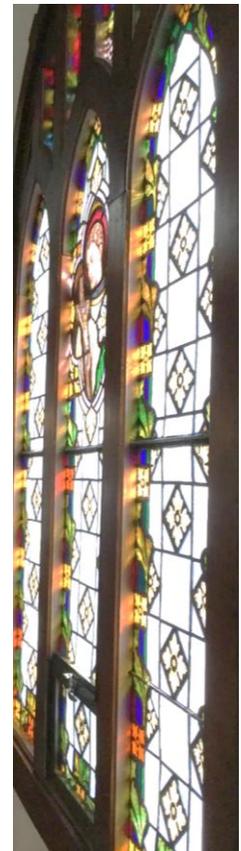
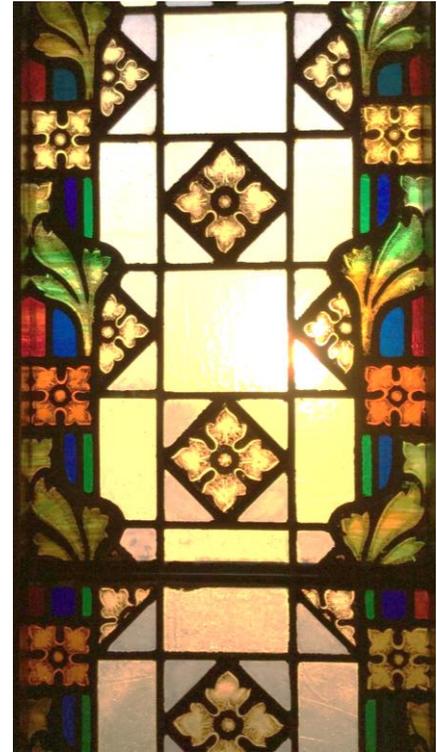
1. The parapet tower symbolizes the Church as a bastion of rightness, justice, love, hope, etc. in a fallen world.
2. The heavier buttresses (below) also emphasize the Church as bastion, and even fortress and safe haven.

3. The “perpendicular” style emphasizes the upward focus of our faith, toward God in the heavens.



4. The windows are the primary source of images of foliage, fruits, flowers, etc, all symbolizing the Garden, the abundance of life in the heavenly Kingdom.

5. As is typical of the English Perpendicular Gothic style, the walls are generally bare, except in certain areas of highlight (e.g., the sanctuary).





**6.** The open trusses (left), while structural, are also elements which draw the eyes upward (as does the perpendicular gothic style) toward the heavens. The trusses are lightly decorated with relatively shallow carvings of the quatrefoil (below), an ornamental design meant to evoke a flower or clover, typical of gothic churches.



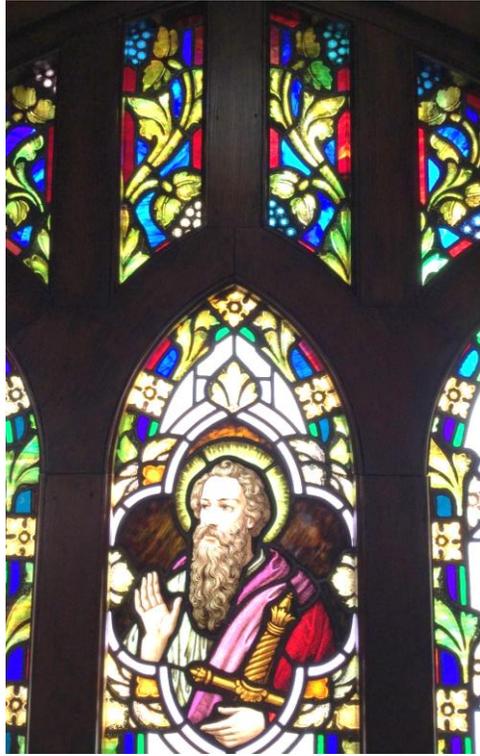
**7.** The sanctuary (left and below left) was originally decorated with a medallion of either the Trinity or the Assumption of Mary, as well as a repeated fleur-de-lis design in gold. The gold (also along the windows, below) evokes the richness of heaven, the abundance of God's blessings.

**8.** The fleur-de-lis (in French "lily flower" or "iris") has several symbolic meanings, including: purity (associated with both Mary and Joseph) and the Holy Trinity. The abundance of fleur-de-lis perhaps symbolized the abundance of purity and grace of which our Blessed Mother was "full."





**9.** The steps (and former Communion rail) symbolize the separation of heaven and earth, yet also the place of “meeting” between the two at the time of Communion.



**10.** The gathered faithful are accompanied by the Angels and Saints (above right, and below) in their heavenly glory.



**11.** The sanctuary lamp: the Light of Christ surrounded by the abundance of heavenly grace: Garden imagery (below).



**12.** The people are a people “of the Way.” We’re reminded daily to pick up our crosses and carry them. (left) Self-denial, doing the Will of the Father, uniting ourselves to the life of Christ all characterizes our life as Christians.

**CLOSING:**

Our Father...  
Hail Mary...  
Glory be...

St. Clare... pray for us.