

*A Pilgrims' Guide for
Saint Paul Catholic Church
Pensacola, Florida
Dedicated on
August 24, 2008
In the year of Saint Paul, the Apostle*



*“They shall make a sanctuary for me that I may dwell in their midst.”
(Exodus 25:8)*

It is because of the prayers, generosity, and commitment of the people of our parish and surrounding community that the reality of this historic occasion has arrived. We thank all who have generously given of their time, talent and treasure in order to make this dream a reality: uniting our parish.

From the moment one approaches Saint.

Paul Catholic Church, the mysteries of our life in Christ are made present through architecture, art and symbols. One is immediately enshrouded with symbols and images that reflect the cherished tradition of our rich Catholic faith.

It is our hope that this Pilgrim's guide will illuminate the great treasures of this City of God.

West Side Church Exterior

The Tympanum

The tympanum, located outside, over the Main entry is an Italian Smalti Glass Mosaic depicting the conversion of Saint Paul. This account of Saint Paul's encounter with Christ on the road to Damascus occurs three times in the Acts of the Apostles written by Saint Luke (Acts 9:1-19, 22:1-16, and 26:9-18). Saint Paul speaks of it himself in his letter to the Galatians (1:13-17). It was the major turning point in his life, transforming Saul the Pharisee into Paul the Apostle. His encounter with the Risen Lord came while he was persecuting Christians, having been present at the martyrdom of Saint Stephen (Acts 7:58). According to Saint Paul, God had revealed His Son to him so that he might preach the good news of Jesus Christ to the gentiles. (Gal 1:15-16).

Although there is no actual horse in this passage from sacred Scripture, the inclusion of a horse has been a long standing tradition from whence comes the phrase "He was knocked off his high horse." The Mosaic was created by Chip Hunter of Mosaica, New York.

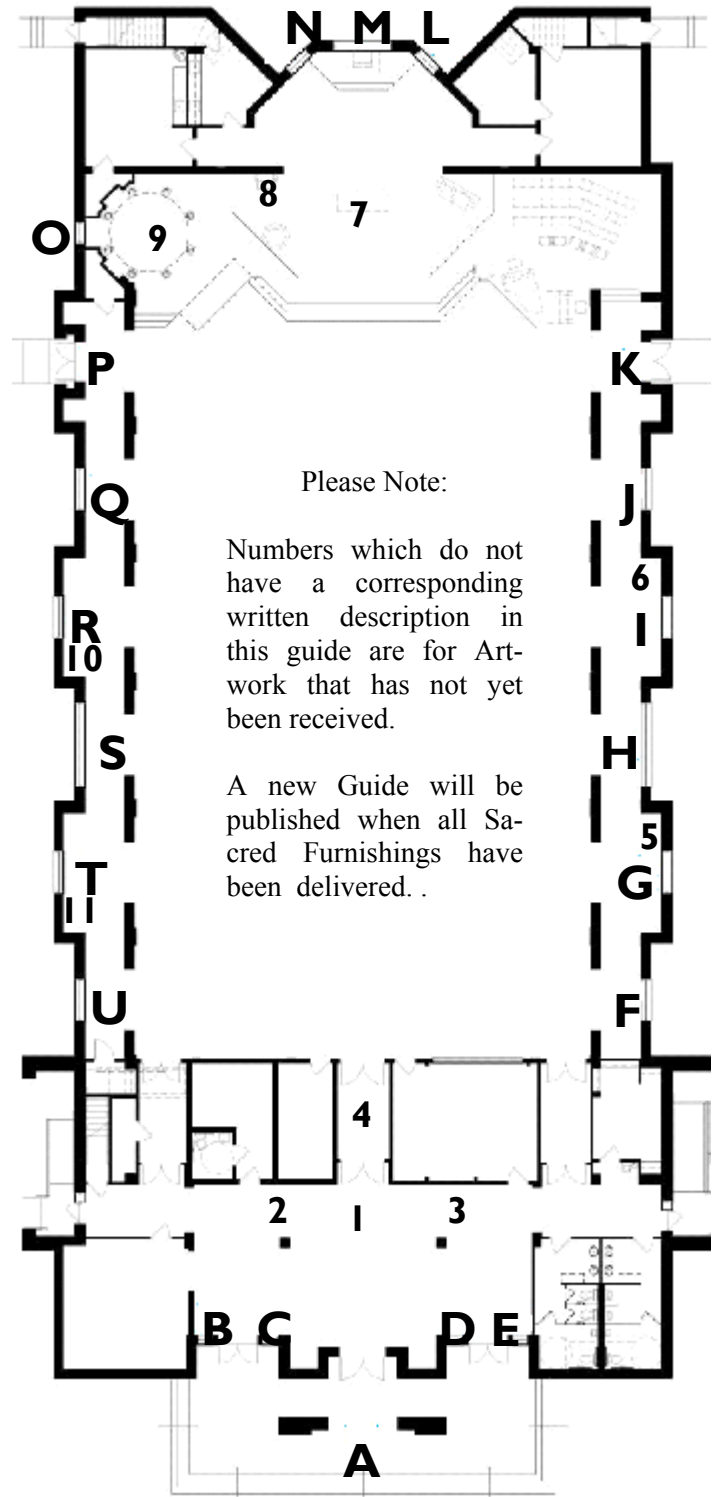
The Twenty-Four Saint Mosaics

The book of Revelation 4:4 states: "And round about the throne were four and twenty seats; and upon the seats, four and twenty ancients sitting, clothed in white garments, and on their heads were crowns of gold." The twenty-four elders were probably suggested by the twenty-four courses of priests ministering in the Temple. The Catholic Church has typically interpreted the twenty-four elders as representing the twelve tribes of Israel and the twelve apostles. Here at Saint Paul, twenty-four saints surround the church and also surround the throne which contains the Lamb. The thrones for the Lamb in our church are the altar of sacrifice and the tabernacle in which the Lamb resides. In 2007, the twenty-four Saints around the church were chosen by members of the parish. These were then created in glass mosaic by Chip Hunter.

Rose Window (A) in Narthex Tower: (newly created by Beyer Studios) Stand in front of the church, look up and you will see our beautiful new Rose window of Saint Paul in the early Church. There are seven stained glass panels in the rose symbolizing perfection or completion and the seven sacraments. Each panel represents one of the seven sacraments. The inscriptions that surround the figures in the window refer to the six adjacent scenes drawn for the life of Saint Paul. The inscriptions are below in italics.

~Reconciliation, The Conversion of Saul "*I am Jesus of Nazareth whom you persecute.*" (Acts 9:5), Saul is on the ground, shocked and blinded by the light of Christ, called to conversion and reconciliation to the Lord. The first step toward reconciliation is always the call to conversion or repentance.

~Confirmation, Paul Confirms the Ephesians "*Paul placed hands on them, and the Holy Spirit came upon them.*" (Acts 19:6), Here many of all ages are kneeling as Paul lays hands. He had just baptized them --now he confirms them.



~ Baptism, Paul's sight is restored, "*He sent me so that you might see again and be filled with the Holy Spirit.*" (Acts 9:17-18). This scene depicts Ananias baptizing Paul with several others watching.

~Sacrament of the Sick, Paul cures a man crippled from birth, "*Paul went into his room, prayed, placed hands on him, and healed him.*" (Acts 28:8) The scene portrays the father of Publius, and Paul laying hands to heal him.

~Ordination, Paul Ordains the Elders at Ephesus, "*Keep watch over yourselves and over all the flock which the Holy Spirit has placed in your care.*" (Acts 20:28), The window depicts Paul ordaining the elders to continue his ministry.

~Matrimony, Paul speaks to Priscilla and Aquila, "*Subject yourselves to one another because of your reverence for Christ.*" (Ephs. 5:21) Here Paul is counseling Priscilla & Aquila as they kneel before him in a sign of nuptial unity.

~The center illustrates Saint Paul re-enacting the sacrifice of the Mass, (Cor 11:23-26) "For I received from the Lord what I also handed on to you, that the Lord Jesus, on the night he was handed over, took bread, and, after he had given thanks, broke it and said, "This is my body that is for you. Do this in remembrance of me." In the same way also the cup, after supper, saying, "This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me." (Acts 27:35) "Having said this, he took bread and gave thanks to God in the presence of all, and he broke it and began to eat."

As one passes through the main entrance arch one enters the area passing from the City of Man into the area of the City of God. The main exterior arch is then a portal which is the outer city gate. in which one encounters the main entrance doors into the City of God. Above the main doors the visitor encounters the Tympanum Mosaic. Now preparing to leave the "City of Man" and enter the "City of God", we go through the **Main Front Doors**. These are the heavy, fortified doors to the outer gate of the City of God. They are 12 foot high and are made of solid Honduran Mahogany. The eight bronze panels are by Heidi Wastweet of Wastweet Studio. Through her hands these reliefs tell a story 2000 years old as she invites the viewer to think and to touch, to feel the surface textures, feel the temperature of the metal, and connect with it while at the same time connect with life of our patron, Saint Paul. The sculptures depict the life of Saint Paul. The designs are based on engravings from the mid 1700s owned by the City of London which depict eight paintings, by noted artist Sir James Thornhill, which are in the Dome of the Cathedral of Saint Paul in England.

Narthex We enter from the West end of the building into the Narthex which is the inner gate to the City of God. The Narthex, is a space of transition where we move away from the things of this world and into the things of God's world. The Sanctuary where the altar is with the Eucharist, and thereby God's presence, are on the East end of the building. This is to remind us that as the Sun rises in the East giving light, so we enter from the darkness of the West of the City of Man and seek the light of God in the City of God. In the Early Church, the narthex was usually large because that is where catechumens who wanted to become part of the Church were taught. Only the baptized faithful were allowed in the nave during the Eucharistic Liturgy. The narthex was also an area of punishment. When the priest decided that someone's sins were serious they were prohibited from receiving Communion and could only enter the narthex. From here they would plead for prayers as the faithful entered the Church. This shows us that men can remove themselves from God by their sins and become unworthy to stand with God's faithful in worship of Him. The narthex is also a place where during the Rite of Christian Burial (funeral) the body is received into the church.

Traveling East through the Narthex the spiritual pilgrim encounters a large crucifix (1) over the center vestibule flanked by statues of the Virgin Mary (2) and Saint Joseph (3). These items were placed here from the old church c1963. The crucifix calls to mind that we are about to enter a place of great spiritual magnitude and importance, the City of God. On the west side of the narthex you will see Four jewel toned windows. These four beautiful stained glass windows are originally from D'Ascenzo Studios in Philadelphia, circa 1926.

(E) Saint Timothy emphasizes apostolic succession. That is, Saint Timothy takes the Apostle, Saint Paul's, place in various communities and is later appointed by Saint Paul as a successor to the apostles. Here, young Saint Timothy is depicted as priest, bishop, and pastor. Over his garments which are vestment like and clerical in nature he wears a Y shaped pallium. (the sign of a bishop). The Apostle Paul in the year 65 ordained Saint Timothy as first bishop of the Ephesus Church, where he administered for 15 years. The stole under the vestments is a sign of priestly office. In one hand he holds the Pastoral letters from Saint Paul delineating his authority. In the other he holds a chalice. The keys are a sign of apostolic succession and authority. Inscription reads: *Timothy my work fellow.*

D) Saint Barnabas wears a bishop's vestment and holds a pilgrim's staff as he was constantly traveling. It is believed he was the first bishop of Milan. In his other hand he holds the book of the gospel of Matthew because his remains were found with a copy of this gospel, written with Saint Barnabas' own hand. The book was sent to the emperor Zeno in 485. The inscription reads: *Separate we Barnabas and Saul*, commenting on when Saint Paul and Saint Barnabas traveled different paths for a few years. Saint Barnabas is the one who brought Saint Paul to the Apostles. The ship below also symbolizes Saint Barnabas' many travels with Saint Paul

B) Saint Peter the Apostle ~ As early as the second century Peter is portrayed with a strong roundish head, prominent jaw-bones, a receding forehead, thick, curly hair and a short square beard, as he does in this window. He holds the keys to earth and heaven in his hand symbolizing his authority: one is silver (earth) the other is gold (heaven) (Mt 16:18-19). He holds his epistles in his other hand. The bottom scene depicts St. Peter baptizing Cornelius (Acts 10:36-38). The inscription reads: "*Upon this rock I will build my church.*"

C) Saint Paul the Apostle, our Patron, holds a sword in one hand and a book in the other. The book symbolizes the letters of Paul, and the sword the instrument of his death. Saint Paul used the image of the sword in reference to Sacred Scripture when he refers to scripture as the "Sword of the spirit" (Ephesians 6:17). Since the fourth century, Saint Paul has been portrayed with a long, pointed beard and a receding hairline as he is in this window. The bottom scene is of Saint Paul preaching to the people. The window's inscription reads: "*Him declare I unto you.*"

Although all four of the windows of Saint Paul and his companions feature the saints with red halos for martyrdom~ Saint Peter's has a cross in it. Typically, the only one who has a cross in his halo is Jesus Christ. This indicates that Saint Peter is the Vicar of Christ. Here Saint Peter's garments are purple which indicates his primacy over the others.

Vestibule Hallways

The vestibule hallways are the final transition spaces from the City of Man into the City of God. Pragmatically, these last hallways and their two sets of arched Philippine Mahogany doors also serve as a sound lock between the narthex and the nave. **Center Vestibule paintings (4):** As we pass through this center vestibule, we are met by three oil paintings depicting angels doing various things as they interact between the City of Man and the City of God. We now enter through the last gates in our church into the City of God.

A Soul Brought to Heaven, by William-Adolphe Bouguereau, 1878. Two angels carry a soul from the earth to heaven, the city of God. Location of original: Musee du Perigord.

Liberation of Saint Peter An angel sent by God frees Saint Peter from prison, by Bartolome Estaban Murillo. In this church the Lord will also liberate us from those things of this earth that spiritually bind us. *Painting circa* Spain. 1660's. The Hermitage, St. Petersburg, Russia

Jacob's Dream Angels ascend and descend interacting between the City of God and the City of Man. Oil on canvas. The original painting is in The Hermitage, St. Petersburg, Russia, acquired by the Russian Embassy in Paris. 1811.

The Nave

What occurs in the Nave of the Church comes directly from the Book of Revelation. Within the Nave, is Saint John's vision of God on His throne in heaven being worshiped and "hymned" unceasingly by angels, the "living creatures", and the "twenty four elders". In addition to the elders is an assembly of God's saints, which we represent in the Nave. The word Nave comes from the Latin *navis*, "ship." Hence, we are a pilgrim people who have entered the City God, are worshiping Him, and traveling by ship toward Him who made us: we belong to Him. Notice how the structural wood ceiling looks like the ribs of a ship.

The main areas of the church, the Nave and the Sanctuary, convey the mystery of the presence of Christ present in this City of God. These main areas contain many other sacred spaces, or "sacred buildings," within the City of God. Some of them are, the Reconciliation Room, the Children's Chapel, the Ambulatories for devotions, the Baptistry Tower, the Pews for "The People of God," The Sanctuary, the Altar, the Tabernacle, the Choir, the Way of the Cross, four Side Chapels, etc. There is a strong sacramental nature to these areas which creates a genuine presence. Such a sacramental presence makes the invisible God visible and palpable. One can truly sense God in this space.

The primary activity of the Church is worship in the context of the Eucharistic Liturgy as envisioned in the Book of Revelation. The liturgical life of this Catholic community solemnly celebrates the many life cycle events in the spiritual journey of a Catholic.

The Sacraments of Baptism, Confirmation, Reconciliation, Eucharist, Marriage, Anointing, Burial and Ordination are all celebrated within this City of God. The Eucharistic Liturgy, the Mass, is at the heart of every liturgical gathering.

The Eucharistic Liturgy is the source and summit of everything we are. In it we act out who we truly are intended to be and who we are becoming: saints worshiping God as Father, Son, and Holy Spirit.

Entering into the Nave notice the Pews. They are made of African Mahogany with a Cordovan Mahogany stain and were manufactured by the New Holland Pew Company (PA). The curve in the pew layout mimics the large Gothic arch in the chancel arch over the sanctuary. The Sanctuary Flooring is Turkish Travertine with Onyx. This style is also referred to as Antique Onyx. The Nave Flooring is a porcelain tile with a trade name of Jocelyn Gold.

Turning to the South (right) you will approach the first of four windows from Our Lady of Victory Catholic Church (OLV) & Beyer's Studio.

Our Lady of Victory Catholic Church in Philadelphia, PA (1899 - 2005). The parish was clustered in 2005. Their windows were created by Zettler Studios about 1916.

We bought four of these windows which are now in our Nave along the ambulatory. They were restored and reworked into a Gothic shape by Beyer Studios of Philadelphia. Beyer Studios also created four new windows to match these antiques. However, all of the windows down the ambulatories have the original antique border glass from the OLV windows. The original windows are The Good Shepherd, Our Lady of Victory, The Marriage of Joseph & Mary, and the Presentation of the Child Mary in the Temple. The newly created windows with the antique border glass are, Saint Peregrine, The Resurrection, The Ascension, and Saint Jude.

When Beyer Studios re-shaped these windows into a Gothic Shape they added angels in the top of each window. Each angel is a distinct creation and each one holds a symbol relating to the scene in the window below. For example, in the window The Marriage of Joseph & Mary, the angel above holds a paten containing wedding rings.

The antique border glass on each of these windows contains some rich symbolism as well. For example, The Star of David reflects on the fact that we are Judeo-Christian. Our belief has its firm foundations in Judaism as symbolized by the multiple images of the Star of David throughout all of these windows. You will note that there are also several crosses in each window within the border glass in which each arm of the cross is the same length. There is also a four pointed star with each of these crosses. The equidistant arms and the four pointed star are reminiscent of a compass where the Gospel reaches out the four corners of the earth.

There are also many fern type fronds throughout these windows. The fern represents humility in solitude because it conceals its beauty in the depths of the forest. It lives in half hidden or shaded locations.

F~ Presentation Of the child Mary in the Temple

The Protoevangelium of James (7:1-2) has it that Mary's parents, Saints Joachim and Anna, agreed to fulfill their vow only after Mary was 3 years old, lest the child be immature and long for her parents. She was left in the Temple for permanent residence and applied herself more diligently than the other virgins. The high priest is Zachariah. The semi-precious stones in his breastplate depict the 12 tribes of Israel. The potted roses are symbolic of Mary as is her blue garment. Above is an angel holding white roses, symbolizing the virginity of the Blessed Virgin Mary. This window depicts the Feast of Mary's Entrance into the Temple. We should be mindful that Mary is the New Ark of the Covenant, the fulfillment of the old and the bringing forth of the new. She is sanctified in her presence in the temple. She is the Old and the New Temple of God.

Continuing down the ambulatory we come to the Saint Jude Chapel

G~ Saint Jude, Patron Saint of Lost Causes.

Window~Beyer Studios Note: The Angel in this window is holding a Palm Branch representing Martyrs, and a halberd, the weapon of his demise.

Saint Jude was one of the original twelve apostles. He is traditionally depicted carrying the image of Jesus in his hand or close to his chest, betokening the legend of the Image of Edessa recorded in apocryphal correspondence between Jesus and Abgarus which is reproduced by the historian Eusebius. According to it, King Abgar of Edessa sent a letter to Jesus to cure him of leprosy and sent an artist to bring him a drawing of Jesus. Impressed with Abgar's great faith, Jesus pressed his face into a cloth and gave it to Jude to take to Abgar. Upon seeing Jesus' image, the King was cured and he converted to Christianity. Saint Jude is the Patron of difficult cases and lost causes. Verse 21 from the Letter of St Jude in Scripture sets us on the right path when considering difficult cases. He writes: "Persevere in God's Love.

H ~ The Birth Of Jesus with Mary, Joseph, Shepherds & Magi. (The Nativity) Antique widows (4) from The Cathedral of St Francis de Sales. The Cathedral of the Diocese of Oakland California, St Francis de Sales was built in 1893. These are Meyer of New York Windows of Meyer Studios of Munich, Circa 1893. The Cathedral was destroyed in the 1989 Loma Prieta earthquake. Windows refurbished by De Stefano-Ruiz Studio of Oakland, CA and Beyer Studios. Installed by Beyer Studio of Philadelphia, PA.

Nativity comes from the Latin which means birth. Note the infant Jesus's halo with a cross, calling to mind His passion.

The Blessed Virgin Mary and Saint Joseph wear their traditional colors as described in the Mary and Saint Joseph sanctuary windows elsewhere in this guide. Grapes are symbolic of Holy Communion and of the blood shed by Jesus on the cross for the forgiveness of sin. Grapes are also symbolic of the fruitfulness of the Christian life. The three magi, or wise men / kings, on the west side are Gaspar, Melchior, and Balthasar carrying gifts of gold, frankincense and myrrh.

The gospels do not number the magi; however, tradition assumes three because the Gospels mention three gifts (Mt 2). In Matthew's infancy narrative they are described as wise men/astrologers, because the Greek word magi referred to oriental scientists. The idea that the magi were royalty comes from Matthew's citation of Psalm 72:10-11: "May the kings of Sheba and Saba bring gifts; may all kings pay him homage."

The wise men brought gold. Gold was a symbol of kingship, a symbol of power. It represented then, as now, financial security. You might say that this was their stewardship moment. The wise men brought frankincense. This was the priestly gift. Frankincense, a particular type of incense, was used in religious ceremonies to give honor to that which was considered holy. For us this is the gift of faith and service, a gift which draws us together to work for the coming of the kingdom of God. Finally, they brought myrrh. Myrrh is an ointment which was used to heal, but was also used to embalm the bodies of the dead. This gift symbolized Christ's death on the cross. This was the hard, the bitter gift. It was a symbol that Christ would be willing to do the hardest task that His Father would call him to do. Gold, frankincense and myrrh. We are asked to give no more and no less if we are to serve our God as revealed in Jesus Christ. Matthew included the magi in his Gospel to show that Jesus was born and died for Gentiles and for Jews. Later stories of the magi teach us a valuable truth about them, the magi believed in Jesus and worshiped Him as the world's Messiah because they responded both to the Scriptures of the Hebrews and the call of God. This is why "three kings day" is officially called Epiphany. The Church uses it to express Christ's manifestation as the Lord of the world and the universal King. The Magi represent all the nations who will one day adore the triumphant Christ, the Universal King. Note the oxen above the shepherds on the east side of the window. Furthermore, take notice of the star over Christ and His mother.

I~ Marriage of Mary & Saint Joseph in the Holy Family Chapel. Our Lady of Victory Antique Window (see F).

This window is located in the Holy Family Chapel. Mary is in her typical blue garment but draped in the white mantle of virginity. She is portrayed as about fourteen years old.

Joseph is in his traditional garment colors and holds the rod that has sprouted lilies indicating he is the one to marry the Blessed Virgin. See window (L) for story of the lilies. The angel above the scene holds a pair of wedding rings in reference to the Sacrament of Holy Matrimony. The high priest has the breastplate described in the Presentation of Mary window. Mary has seven stars in her halo representing perfection.

J~ The Ascensions; New Window: Beyer Studios /OLV Window (see F).

Jesus is "taken up into heaven" in the Ascension narratives. (Mark 16:19-20, Luke 24:50-53, and Acts 1:6-12). As He ascends into heaven He bestows a blessing and promises to send the Holy Spirit. His two extended fingers symbolize his two equal natures, human and divine. The nail wounds in his hands and feet are clearly visible. He wears the purity of white with a red robe for "he was dressed in a robe dipped in blood and his name is called The Word of God" (Rev 9:13). Christ is often portrayed in red for post resurrection scenes. His white garment is reminiscent of a priestly alb for Jesus Christ is the High Priest. The scene at our Lord's feet portrays ten of the Apostles, The Blessed Virgin Mary is in the center clothed in blue with another woman on the west side, perhaps Mary Magdalene. The Catholic and Orthodox traditional view is that the Blessed Virgin Mary was present at the Ascension (Acts 1:14).

The angel above the scene holds Jesus' Scepter and Crown which he wears after ascending and sitting at the right hand of the Father. The scepter is a symbol of authority. Together with the crown, it is a symbol of Christ's triumphant reign over all creation. Gen. 49:10 states, "The scepter will not depart from Judah, nor the ruler's staff from between his feet, until he comes to whom it belongs and the obedience of the nations is his." Hebr. 1:8b writes, "Your throne, O God, will last forever and ever, and righteousness will be the scepter of your kingdom."

The transom windows, (K & P) are reminiscent of an old world European style where the glass is heavily leaded and more colored than painted. They are from the Church of the Transfiguration in Philadelphia, PA. They were made by the famous Zettler Studio of Munich, Bavaria (1928). This landmark Church was decommissioned in 2001.

K~ Saint Paul ordaining the elders in Antioch. The text reads: "*They ordained priests in every church and commended them to the Lord.* (Acts XIV 22). This window demonstrates Apostolic Succession within the Church as Saint Paul "passes on" his ordination to the elders. The Holy Spirit of God soars above in the image of a dove because He is invoked whenever a bishop lays hands for ordination. The angel above the scene holds a banner emphasizing apostolic succession as it reads: *In persona Christi capitus* (in the Person of Christ the Head). The angel and banner were an addition by Beyer Studios to increase the window height to the necessary dimension and to reconfigure the original romanesque window into a gothic shape.

Ambo, Cantor Stand, Choir rail, Chair screen, Gospel Throne by Gary Garner of Images of the Cross, and are made of Honduran Mahogany and Maple

The main Front Altar (7) and Tabernacle Altar are built from Honduran Mahogany by Dan Simic of Dan's Custom Woodworking, Pensacola. Supporting marble structures for each altar came from the Old Saint Paul Church and the Old Saint Paul convent respectively. The main altar contains a relic of the true cross in the mensa. Underneath the mensa of the main front altar, on the black granite slab, rests a solid brass relic box containing the relics of fifteen saints.

The relics are of: Saint Philip Neri, Saint Peregrine, Saint John of the Cross, Saint Elizabeth Ann Seton, Saint Florian Martyr, Saint John Vianney, Saint Simon Stock, Saint John Bosco, Saint Francis de Sales, Saint Jeanne de Chantal, Saint Margaret Mary Alogue, Blessed Bronislava of Poland, Saint Clement Martyr, Saint Anthony of Padua, and Saint Andrew Bobola Martyr.

The black marble slab that boosts the main altar height was supplied by Harper-Morris Funeral Home. Joan De Stefano created the triangular mosaic insets for both altars. The front main altar insets are crosses of Italian Smalti glass, and the tabernacle insets are angels.

The Tabernacle Canopy

The Tabernacle Canopy was designed by Steven Schloeder of Liturgical Environs, and executed by Brian Donahue of Donahue Fine Arts. The idea of the canopy is to express the importance of the Blessed Sacrament as the spiritual center of the church. The canopy form is a "baldacchino" or "civory", such as found over the high altar in Saint Peter's Basilica at the Vatican. This form is derived from the "tent of dwelling" which Moses was instructed to erect in Exodus 40. The "tabernacle" itself is also derived from this form, and the word tabernacle comes from "taverna", the Greek word for tent, or place of meeting. So throughout Church history, the tabernacle form and the canopy as a sign of reverence have been used to express the importance of these "places of meeting": both the canopy over the altar where God meets us in the Holy Liturgy, and the tabernacle itself where Christ is present among his people.

Aumbry (From Donahue Fine Art)

The bronze cabinet containing the Holy oils. The symbol within the circle above the door of the aumbry has three olive leaves with four olive flowers. As a symbol of "peace", one of the major messages of Jesus, the olive is the one common element of the three oils housed within this cabinet. Each oil is used for a different sacrament and contains spices and herbs unique to its purpose, but the basic component is olive oil. There is one leaf for each oil and as a number three it also represents the Holy Trinity.

There are four olive flowers, one for each of the Gospels. This represents the blossoming of the Spirit from the use of the Sacramental Oils (Sacra Olea).

The stained glass door has a cross made of clear glass. This is so each oil may be in full view to the congregation. The cross is surrounded by yellow textured glass. Yellow, or gold, has a long tradition in art as representing all things related to Heaven. Note many of the great works of religious art with an overall golden hue to it.

Sanctuary Windows

Three Antique widows from The Cathedral of Saint Francis de Sales. (see H).

L~ Blessed Virgin Mary and the Infant Jesus

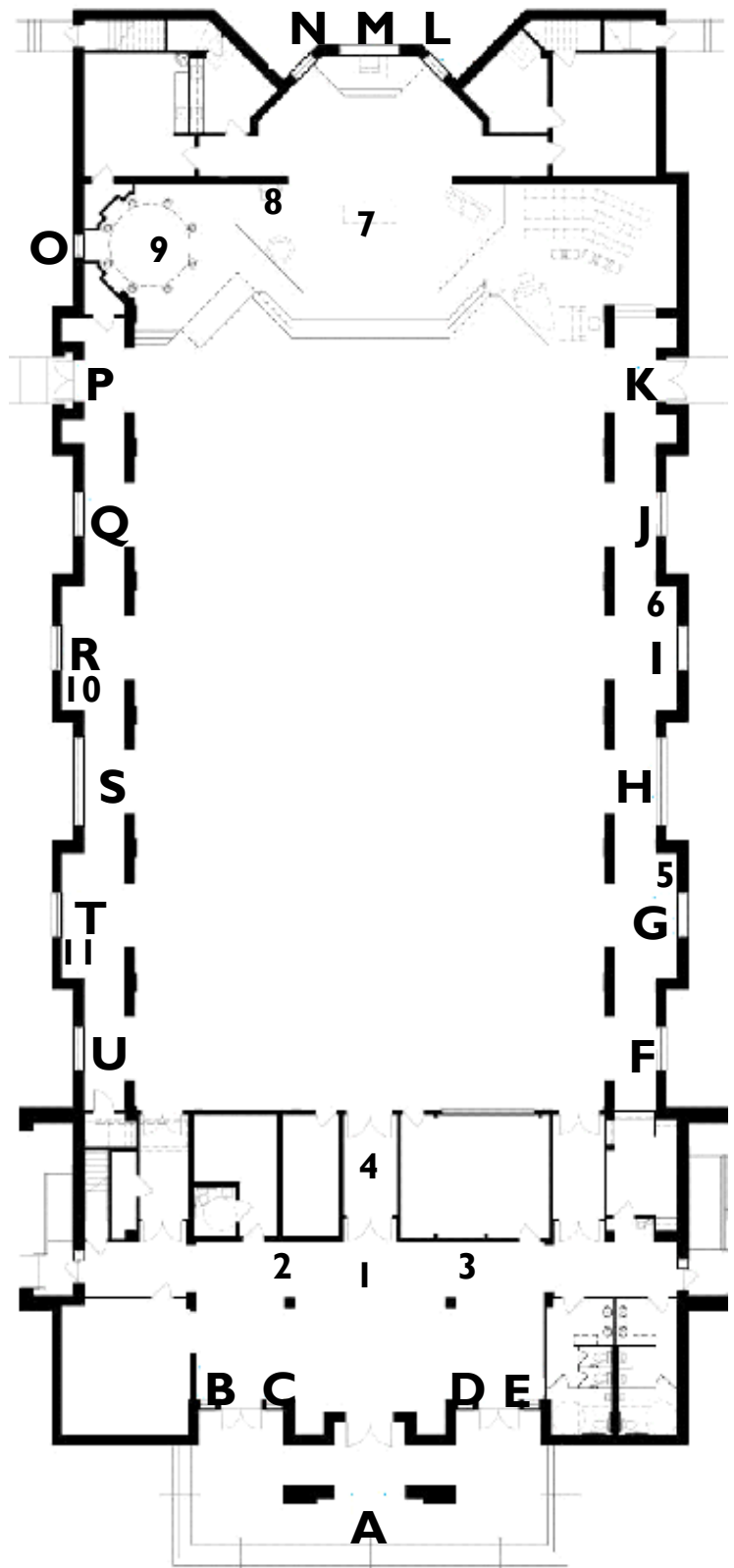
Revelation 12:1 reads: "And a great portent appeared in heaven, a woman clothed with the sun." In this window the Mother of God is depicted as clothed with the sun, and holding the infant Jesus. Her garment is red. Both the Greeks and the Hebrews considered red a symbol of love, as well as sacrifice. Mary's dark blue mantle, from about 500 A.D., is of Byzantine origin and is the color of an empress. When the Ark was outside the Holy of Holies [when it was being transported] it was to be covered with a blue veil [Numbers 4:4-6]. Since Mary is the Ark of the New Covenant, we often see her wearing blue. Some artists will depict Mary with blue on the outside representing the heavenly and the red of blood on the inside suggesting the earthly. Jesus has an older face and the hair of an older child. This is a traditional way of demonstrating that as an infant, Jesus possessed great wisdom and maturity.

M~ Crucifixion Window:

This seventeen foot high window depicts the crucifixion as told in John 19. Note the dice near Mary's feet that the roman guards throw for Jesus' garment, Those who are standing by the cross are his mother, her sister, Mary the wife of Clopas, Mary of Magdala and the beloved disciple (Saint John).

Note the full moon of Passover underneath Jesus' right arm Jesus as Passover Lamb is a very strong theme in Saint. John's Gospel. The dark sun underneath Jesus' left arm is not mentioned by Saint John; however, according to the Synoptic Gospels (Matthew, Mark and Luke), a period of darkness followed the death of Jesus. Mary, Jesus' mother, is in blue and red with a halo. Note the snake under her heel which is a direct reference to Genesis 3:15. The woman with the long wavy red hair is Mary of Magdala. The darkened city of Jerusalem is in the background. The darkness which accompanied Christ's crucifixion reinforced the significance of the crucifixion because the sins of all were cast upon the sinless Son (Lamb) of God. Without Christ, all the world is in darkness. He took all our sins to the cross to make atonement for our souls, that we might have forgiveness of sins and be reconciled to God.

Why are there Skull and bones at the foot of the cross? The Gospels tell us that Jews called the place "Golgotha," meaning "the Place of the Skull" (Jn 9:17 also Mt, Mk, Lk).



There were a few reasons why the area was called "skull place;" however, the skull in this window is that of Adam. Eastern icons depict the early belief that Calvary was near Adam's tomb, this belief is quite old, Saint. Jerome refers to it in a letter from 386 AD.

Furthermore, in the Church of the Holy Sepulcher, one floor down from the altar of the crucifixion is the tiny Chapel of Adam. The split in the rock of Calvary runs directly to this chapel, and tour guides insist that Adam's skull was exposed by the earthquake upon Jesus' death.

Adam's skull and bones, paired with the cross, remind us of four things. 1) reconciliation -- how humanity (symbolized by Adam) was reconciled with God, through the loving act of God himself at Calvary. 2) The skull and bones remind us that even Adam, through whom sin entered the world, is redeemed through Christ's passion, death and resurrection. 3) Adam was the original creation, Christ is the new creation. 4) When we look at the cross with Adam's skull and bones, we remember that we are the image of Adam -- both the old Adam and the New Adam. For since death came through a human being [Adam], the resurrection of the dead came also through a human being [Jesus Christ]. For just as in Adam all die, so too in Christ shall all be brought to life" (1 Cor 15:20).

N ~ Saint Joseph and the young child Jesus:

Note the lily at Joseph's feet, the traditional symbol taken from the legend of Saint Joseph and the Staff, where God showed Joseph the symbol of the Lily to indicate that he had been chosen to be the guardian of Mary and her Divine Son, Jesus. The tradition states that when Mary was offered as eligible for marriage, she would not choose so all of the men put their staffs in a box, Saint Joseph's staff bloomed and he became her betrothed. Joseph's robe is an earthy tan, and his cape is purple. The tan denotes earthly wealth and Joseph status as Jesus' earthly provider and father. Joseph's purple cape indicates that he was from the Royal House of David. In this window, note that Jesus' face and hair appear to be that of an older child and the two elevated fingers on Jesus' hand. The two fingers indicate his two natures, fully human and fully divine. Jesus wears white for purity and in reference to his passion: "And Herod with his army set him at nought, and mocked him, putting on him a white garment, and sent him back to Pilate." (Luke 23:11).

Altar Candle Stands (From Donahue Fine Art)

These stands feature the acanthus leaf. Besides the Classical and architectural usage of the Acanthus leaf, it is believed to be the plant used to make the crown which was placed on Jesus' head when they mocked him by giving him a scepter and a crown of thorns. The Greek word for "thorn" and "acanthus" have the same genitive plural (akanthon), which is the word used in the Gospel of Matthew.

Paschal Candle (From Donahue Fine Art)

The four images on the Paschal candle are the traditional symbols of the four writers of the Gospels. The man, the lion, the bull, and the eagle. These particular images were inspired by the Book of Kells, one of the great works of illuminated manuscripts now at the library at Trinity College in Dublin, Ireland. Above each figure I have added a cross that tells a little more about who he was as a person and evangelist.

The Man: Represents Saint Mathew. His gospel opens with the tree of the ancestors of Christ. The Human represents Jesus' incarnation and displays the human side of Christ. The *Greek Cross* is above Saint Mathew. It is said he wrote his gospel in Aramaic in order to be accessible to his Jewish friends but all that remains are pieces written in Greek.

The Lion: Saint Mark's Gospel opens with John the Baptist preaching "like a lion roaring". It also represents Jesus' resurrection because lions were believed to sleep with their eyes open, a reference to Christ in his tomb and emphasizes the royalty and majesty of Christ. The cross above Saint Mark is the *Latin Cross*. It is believed that he wrote his gospel while in Rome.

The Bull: The attribute of Saint. Luke. His gospel opens with the sacrifice of the priest Zacharias. It represents Jesus' sacrifice in the Passion and Christ as priest. Above Saint Luke is the *Maltese Cross*. This cross is the symbol of the Knights Hospitallers who take the three religious vows and a fourth, servants to the sick.

The Eagle: As a representation of Saint John, the eagle is a sky symbol. The eagle is able to fly high and look into the sun and into Heaven. It represents Jesus' ascension and His divine spirituality. Above John is the Cross of Jerusalem. John went with Peter to prepare for the Last Super and was the only disciple at the crucifixion.

The Ambo (8) (Gary Garner of Images of the Cross), is made of Honduran Mahogany and Maple. The Ambo Panels are hand carved Honduran Mahogany and Gold Leaf by Artist Vonn Hartung: Vonn's description of Ambo carvings: Because Christ is present in his own word, in proclaiming the Gospel, the carved figures of the saints Peter, Paul and the Evangelists are all directed towards the center of the Ambo. It is as if they are again listening to and reliving the truth and reality of Christ Jesus.

Saint Peter: The fisherman and chosen father of our church, stationed firmly upon the rock, pastoral shaft firmly in hand bearing the symbol of Jesus' first ambo, Peter's own fishing boat (Lk 5:1-3) and Earth, symbol of Creation. Carved into the rock is also an indication of the sacred heart of Jesus. The saint is seen against the background of Saint Peter's at the Vatican, indicating the triumph and succession of the Papacy

Saint Paul, our patron saint: Shown in the valley of the shadow of death as Saul (Psalm 23) in danger of the judgment because of his persecution of the early church, stands shimmering and resolute in the life changing light of Christ symbolized by Christ's star of Bethlehem. Blinded, converted and commissioned as Paul to bring the Good News to the Gentiles (Acts 9:1-15), he thrusts the terrible instrument of his own martyrdom (the Roman executioner's sword) into the shifting sands of time, thus breaking the chains of hopelessness and death.

Saint Luke: Biographer and companion of Saint Paul, author of Acts of the Apostles, a continuation of his gospel. A gentile of Greek lineage as indicated by the style of his hair and garments, juxtaposed to the winged ox (symbol of sacrifice and humility) and to the parable of the sower. The tempestuous backdrop witnesses to his shipwreck with Saint Paul and the many trials and tribulations he experienced struggling to keep pace with Saint Paul on his missionary journeys.

Saint Matthew: Shown with the gospel in his study. The books on the shelf recall the five books of Moses, the prophetic word and his documentation of the ancestry and birth of Jesus (Mt 1:1-25). *The spilled inkwell* and his symbol, the angel who brings him divine revelation remind us of our human limitations but also of the mysterious and miraculous ways God works the Holy Spirit into our lives. The poinsettia flower recalls both the birth and resurrection (Christmas and Easter) of our Lord.

Saint Mark: Biographer and secretary of Saint Peter in Rome set against the stormy background of his sojourns and the *Parable of the Sower* (Mk 4:2-9). The saint is juxtaposed to the winged lion (symbol of the majesty of Christ). Seen in the upper portion of the carving is the Basilica of Saint Mark's in the present day city of Venice of which he is the patron saint. According to tradition it was conceived and built due to a miracle attributed to the saint.

Saint John the Evangelist with Mary whom he cared for after our Lord's crucifixion (Jn 19:26, 27) is seen here at Ephesus, the Isle of Patmos on the horizon where he was imprisoned and wrote Revelation. He embraces his gospel to his heart in a manner that brings to mind the Passion of our Lord. His crossed arms define the shape of a chalice (Christ's sacred blood) and an hourglass, reminding us that He is the Alpha and the Omega. Above the saint flies the eagle, John's symbol of vision and highest inspiration. *It carries away a serpent.* Legend has it that Emperor Domitian once spiked the saint's wine with poison which miraculously turned into a snake and slithered away.

The Baptistry (9)

The floor medallion and dome are original art mosaics by Chip Hunter. The floor medallion portrays God's creation. The dome mosaic is taken from the high center dome of Saint Peter's Basilica in Rome. It shows God the Father stretching his hand out over the earth in a gesture of blessing and creation. When we are baptized, we become a new creation in Christ which is symbolized by the octagonal baptistry tower and its eight columns.

The Catechism of the Catholic Church affirms the significance of the number eight for Christians in article # 349: *The eighth day. But for us a new day has dawned: the day of Christ's Resurrection. The seventh day completes the first creation. The eighth day begins the new creation. Thus, the work of creation culminates in the greater work of redemption. The first creation finds its meaning and its summit in the new creation in Christ, the splendor of which surpasses that of the first creation.*

For Jews eight was the number which symbolized salvation, rebirth and regeneration: Eight members of Noah's family were saved in the time of the Great Flood and it was on the 8th day of his life that a boy child was circumcised, signifying his entrance into the chosen people of God.

For early Christians eight was the number which symbolized the resurrection of Jesus Christ and the formation of the New Covenant. Jesus was raised on the day after the 7th day, which was the Sabbath, making Jesus' resurrection on the 8th day, Sunday, which was the first day of the week and the day of the New Creation. It is for this reason that Christian churches built during the Byzantine period were eight-sided structures. The rediscovery of the ruins of Saint Peter's house in Capernaum was verified by the identification of a central room used for Christian worship which was reconfigured as an eight-sided room.

Always, Baptism is seen as connected with faith: "Believe in the Lord Jesus, and you will be saved, you and your household," Saint Paul declared to his jailer in Philippi. And the narrative continues, the jailer "was baptized at once, with all his family." According to the Apostle Paul, the believer enters through Baptism into communion with Christ's death, is buried with him, and rises with him. Jamie Clarke of Clarke's Interior Concepts designed the special faux paint on the baptistry tower and many other surfaces throughout the church.

O ~ Jesus and the Children Baptistry Window

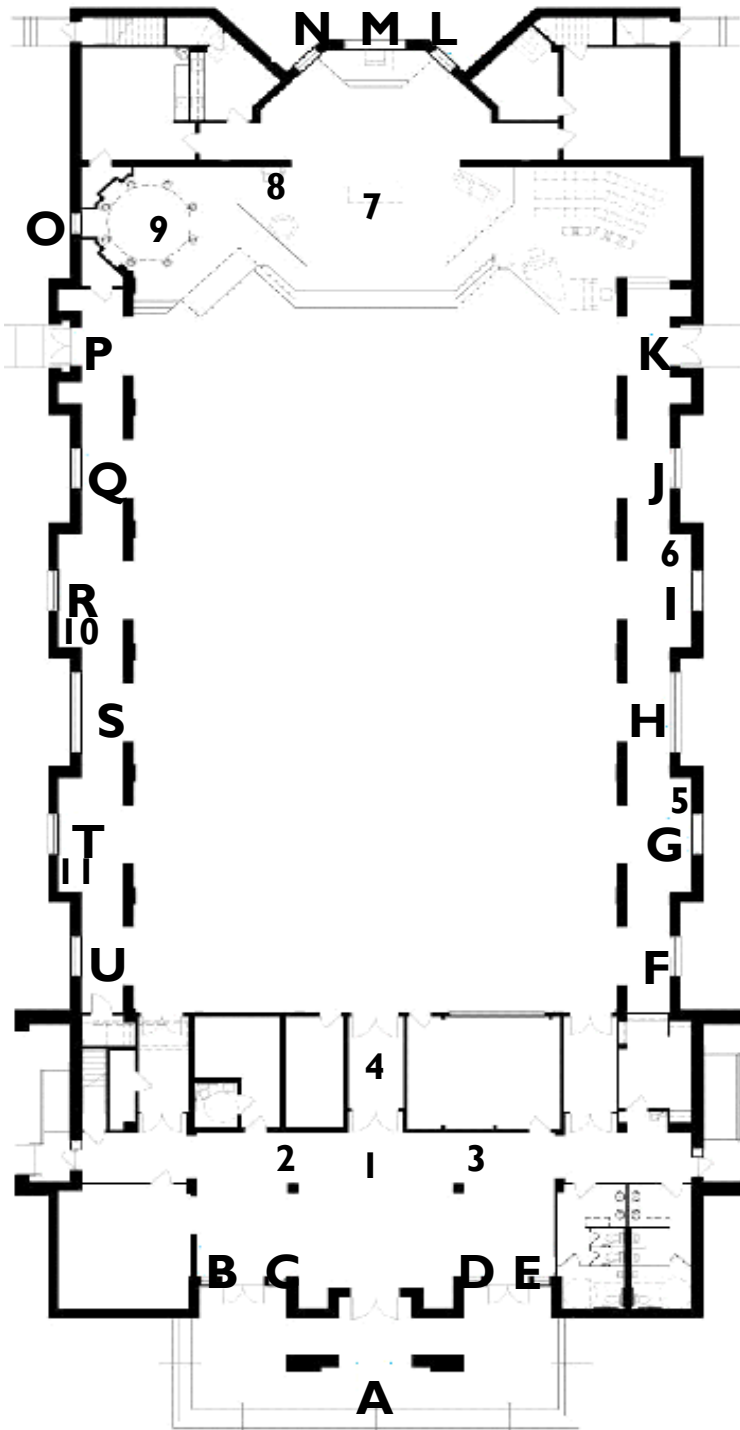
Jesus and the Children: In this window, Jesus wears red, white, and gold which are the colors of his divinity. This window is placed here as part of the baptistry. Jesus welcomes children into the newness of His life. The baptized children will clothe themselves in Christ and become a new creation in Him. "Then children were brought to him that he might lay his hands on them and pray. The disciples rebuked them, but Jesus said, "Let the children come to me, and do not prevent them; for the kingdom of heaven belongs to such as these." After he placed his hands on them, he went away" (Mt 19:13-15). This antique window is from The Cathedral of Saint Francis de Sales: (see H)

P~ Resurrection Transom Window with the Angel and the Women at the Tomb. The north Transom window is of the angel greeting the women who visit the tomb after Jesus' resurrection (Mary Magdalene and the other Mary). For an angel of the Lord came down from heaven and, going to the tomb, rolled back the stone and sat on it (Mt 28:2). The text on the glass reads: *Fear ye not. He is not here. He is Risen. Math XXVIII 5-6.* The bird above is a Phoenix which is the symbol of resurrection. The angel at the top holds a banner that reads: "Go tell his disciples," which is the next phrase from scripture Mt 28:5-7. Added by Beyer Studio (same as K).

Q ~ The Resurrection

A new window: Beyer Studios

The risen Christ holds a white banner with the cross which is a symbol of victory. It is often pictured as a symbol of the Resurrection and the triumph of Christ over sin and death. The white banner with a red cross has become an icon for victory through the cross. The Latin phrase *in hoc signo vinces* (in this sign victory) often accompanies such a banner.



Q ~ The Resurrection of Jesus (continued)

The motto is said to have been adopted by Constantine after his vision of a cross in the heavens just before his decisive battle with Maxentius, A.D. 312. From then on, a red cross was painted on all his standards: By His holy cross, Christ has redeemed the world. In this sign (the cross) is His and our victory. "Lord, by your cross and resurrection, you have set us free. You are the savior of the world!"

The red cloth wrapped around Christ is symbolic of eternal life gained through his blood shed for humanity. Hence the sky, clouds, cross, and halo all contain shades of red.

The five red roses held by the angel above the scene further represent this concept and, moreover, call to mind the five wounds of Christ. The symbolic cedar tree of the Middle East also represents Christ. The soaring height to which this tree can grow calls to mind the concepts of beauty and majesty. The cedar tree is an evergreen making it also associated with eternal life.

R~ Our Lady of Victory in Marian Chapel

Our Lady of Victory Church Antique Window (see F). Note the Angel in this window is holding a Golden Crown. This is a representation the Queenship of Mary, the Mother of God.

Our Lady of Victory

Our Lady of Victory is the Blessed Virgin Mary. As is typical of Our Lady of Victory, she is portrayed as standing on a bank of clouds. The earth as a globe serves as a foot stool for her Holy Child. As he stands upon it, he is supported by the encircling arms of the Blessed Mother whose face is one of beauty, calm and certainty, indicating that through her Son, we will be victorious. Once more, as in almost all of the windows note the cross in the Christ Child's halo. The small angels at our Lady's feet add charming character to this beautiful antique window. The angel above the scene holds a crown indicating that The Blessed Virgin, Our Lady of Victory, is the Queen of Heaven.

In 1571, Pope Pius V instituted "Our Lady of Victory" as an annual feast to commemorate the victory of Lepanto. The victory was attributed to Our Lady, as a rosary procession was offered on that day in Saint Peter's Square in Rome for the success of the mission of the Holy League to hold back Muslim forces from overrunning Western Europe. During the battle, Admiral Giovanni Andrea Doria had kept a copy of the miraculous image of our Our Lady of Guadalupe given to him by King Philip II of Spain in his ship's state room. Doria commanded 64 of 208 galleys in the Battle of Lepanto.

In 1573, Pope Gregory XIII changed the title of this feast-day to "Feast of the Holy Rosary". This feast was extended by Clement XII to the whole of the Latin Rite, inserting it into the Roman Catholic calendar of saints in 1716, and assigning it to the first Sunday in October. Pope Pius X changed the date to 7 October in 1913. In 1969, Pope Paul VI changed the name of the feast to "Our Lady of the Rosary".

To learn about Our Lady of Victory's relevance to today there is perhaps no better source than the encyclical of Pope Leo XIII, written to promote devotion to Our Lady's Rosary, and wherein is a a brief exposition of Our Lady of Victory.

(SUPREMI APOSTOLATUS OFFICIO ON DEVOTION OF The ROSARY, ENCYCLICAL OF POPE LEO XIII SEPTEMBER 1, 1883).

S~ Last Supper Window (in Four Panels)

Antique widows from The Cathedral of Saint Francis de Sales (Same as Windows L, M, N & O)

This is a very interesting depiction of the Last Supper because it is anachronistic in its use of a gold chalice and Jesus holding bread up that looks much more like Altar Bread than table bread. The table cloth too looks very much like an Altar Cloth. Hence, this Last Supper scene makes a direct connection to the Holy Eucharist and Mass. This is a depiction of the First Eucharist. We celebrate this every Holy Thursday as we celebrate our Lord's Last Supper during Holy week.

This last supper scene has all of the apostles present. The beloved disciple, Saint John is to the east of Christ. In the west side of the window Judas Iscariot, Christ's betrayer, is the only one with no halo. Note too that The Son of God's halo contains fleur de lies as well as a cross. All of Christ's halos in all of the stained glass in our church contain these with the exception of the crucifixion window in which his halo simply contains the cross. The fleur de lies represent the ever present Holy Trinity in Jesus Life, Father, Son, and Holy Spirit. The trefoil arches in the background represent the Trinity.

Also in this window, note the grapes across the top. Grapes are symbolic of Holy Communion and of the blood shed by Jesus on the cross for the forgiveness of sin. Grapes are also symbolic of the fruitfulness of the Christian life.

Like several of the windows in our church, the studio which created it is inscribed in the lower east corner of the window, Meyer of Munich-New York.

T~ Saint Peregrine in his Chapel, Patron Saint of Cancer Patients A new window by Beyer Studios See (F)

The lesson of Peregrine's life is not only that God worked a miracle, but that a faithful, trustful servant placed himself, unconditionally, in the hands of our Lord. Peregrine's trust in God can be a model for us in dealing with the pain, sickness and crosses of our lives.

He dedicated himself to the sick, the poor and those on the fringe of society. His ministry and penance of constantly standing, probably led to varicose veins which became cancerous. The varicose veins deteriorated into open, running sores on his leg. This cancer, besides being excruciatingly painful, made him an object of repulsion to his brothers and neighbors.

He bore this trial without a murmur. At last, the surgeons decided that the only thing to do was to amputate the leg. Suddenly, Peregrine was confronted with the ugliness and suffering of his own life. He had given himself to people in similar situations and then found he must lean on his own faith in the goodness of God.

The night before the operation he prayed before the image of the crucified Christ in the priory chapter room. His prayer led him into a deep trance-like sleep during which he envisioned the crucified Christ leaving the cross and touching his cancerous leg. When Peregrine awakened from the trance of prayer, he discovered the wound healed and the leg was saved. The doctors testified that they could no longer detect any trace of the disease. This miracle greatly enhanced the reputation, which the holy brother had already acquired by his exemplary life. Saint Peregrine lived 20 more years. He died on May 1, 1345 at the age of 80. He was canonized on December 27, 1726. He is named the Saint for those who suffer from cancer and AIDS.



U~ Good Shepherd Window

Our Lady of Victory Church Antique Window (see F). One of the earliest images of Christ drawn by Christians was that of the Good Shepherd. This is one of those images that illustrate parables and teachings rather than events. *The Parable of the Lost Sheep* is a parable told by Jesus in the New Testament (Mt 18:12-14, Lk 15:3-7). Possible Hebrew Bible parallels are Ez 34:6-12 and Ps 119:176. Our Lord also teaches that He is the Good Shepherd who lays down His life for His sheep (Jn 10:11 and Ps 23).

Our antique Good Shepherd window is an idyllic scene of beauty, peace, and Grace. Sheep calmly graze while the recovered lost lamb rests peacefully cradled in Our Savior's arm. This Lamb is also reminiscent of the fact that Christ is also the Lamb of God (Jn 1:29, Rv 5:13-14, 1 Cor 5:7, Genesis 22:7). Note the calm competence of our Lord's face. His is a gaze of benevolence and strength. See also the peaceful stream of water, the beautiful flowering tree, and the wonderful three dimensional aspect of this window. The angel above the scene holds a shepherd's staff.

Our Stations of the Cross are intimately scaled drawings and paintings of artist James Langley.

Stations of the Cross (in Latin, Via Crucis); also called the Way of Sorrows, or simply, The Way, refers to the depiction of the final hours (Passion) of Jesus, this devotion commemorates the Passion. The tradition as chapel devotion began with Saint Francis of Assisi and extended throughout the Roman Catholic Church in the medieval period. It may be done at any time, but is most commonly done during the Season of Lent, especially on Good Friday and on Friday evenings during Lent.

The Holy Water Stoup Pedestals are Pakistanian black gold marble, the Holy Water Stoups are Bronze.

There are three types of mahogany in our church. The pews are African Mahogany, the doors with the arched glass, and the other stained wood interior doors are Philippine Mahogany, the main front doors and much of the sanctuary furnishings are Honduran Mahogany. The golden screens within the sanctuary furnishings are from Germany.

The Book of the Gospels Cover is a Polish Icon of Christ the Teacher. It is silver and gold plated with hand painted corona. Holding a Gospel that declares, "I am the Light of the world," Christ blesses the beholder. The icon of Christ the Teacher reminds us that it is He who teaches, through the Gospels, the Church's proclamation of the Good News, through prayer, and if our spiritual senses are awake to hear Him, through the people we meet and the situations we face.

The Reconciliation Chapel is one of the rooms within the City of God where the grace of God is showered down through contrition, confession, penance, absolution, and a call to holiness. In the chapel, there are murals of four paintings by Rembrandt Harmenszoon van Rijn which depict scenes that play a role in our path to salvation and holiness. Note the famous interplay of light and darkness in Rembrandt's work. In the paintings, light breaks through darkness to highlight each work of art. In Reconciliation, God is the light shattering the darkness of our sin. The art reminds us of this as the priest speaks the words of absolution: *"God the Father of mercies, through the death and resurrection of his Son, has reconciled the world to Himself, and sent the Holy Spirit among us for the forgiveness of sin. . ."*

The Woman Taken in Adultery c. 1644. In this story, after the woman confesses, demonstrates contrition, and suffers the penance of public humiliation, Jesus declares the words of absolution and issues a call to holiness, "Neither do I condemn you, go and sin no more" (Jn 8:1-11)

The Sacrifice of Isaac c. 1645 portrays God's angel, Abraham, and Isaac on Mount Moriah. In Genesis 22, Abraham's faith and obedience is tested. Much of this chapter foreshadows Jesus Christ our Lord. A father is called to sacrifice his one and only son - a son he loves so very much.

The Return of the Prodigal Son c. 1662. Against a dark background two figures stand out – a richly dressed elderly man and a youth with ragged garments. His head presses into the old man's chest. The father's hands rest on his son's shoulders. On the right two men stare in amazement, not knowing what to make of such tenderness. Behind them is the pained face of a man who seems to almost disappear, the older brother, so attached to his opinion of himself he cannot see the truth. One's attention is irresistibly drawn back to the father and son.

The Raising of the Cross, the sacrifice of Christ. (1632-1646) (Mt 27:29-56) This painting is the fulfillment of the painting The Sacrifice of Isaac, for Christ is the sacrifice sent by God. This painting evokes grief and the shame of guilt from the viewer through the ugliness of unjust suffering and death. Rembrandt paints himself into this scene gripped by both grief and guilt as he portrays himself aiding in Christ's death.

Other Architectural symbolism:

There are seven levels in the church from the nave floor to the top step of the tabernacle altar. The number seven symbolizes God's perfection, the tabernacle is the holy of holies, Christ, perfect, complete, and present, in his Most Holy Eucharist. Forty Yards from entry door to the sanctuary platform references the forty days/nights in desert tested by peril on the journey of conversion. Also Elijah's journey forty days/nights to mountain of God.

The plaza pavers form a large cross leading into the main entry door of the church which is visible from the air and aircraft which use the primary approach/take off runway at Pensacola Airport.

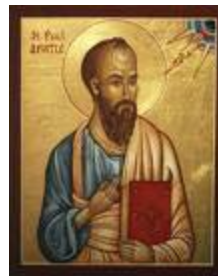
The twelve arches on the north and south sides of the nave represent the twelve apostles.

Tympanum painting over main exit:

As we exit out into the world. A majestically towering Christ is shown rejecting the devil, who offers Him "all the kingdoms of the world" if Christ will worship him (Mat 4:8-11)

Temptation of Christ on the Mountain, by Duccio di Buoninsegna (c. 1308 – 1311)

Duccio retains medieval conventions in depicting the figures as large and the spurned kingdoms as small, thus suggesting a scale of values rather than naturalistic proportions. Christ expresses a sorrowful solemnity, and the cities in the foreground vividly evoke the festive colors and crowded hill-sites of Siena. In a materialistic world, this is a powerful symbol. We leave the City of God and enter into the City of Man where temptations abound. However, we have been strengthened for the journey through the sacred time and the graces that we have received in the City of God. Like Saint Paul, we are sent out to share the "good news" and change the world that we live in: *"We are called to act with justice, to love one another and walk humbly with God."*



**Saint Paul Our Patron
Feast Day:**

- Eastern Calendar - 06/29
- Roman Rite Calendar - 06/29
- Tridentine Calendar - 06/29

Patron: Against Snakes, Authors, Hospital Public Relations, Journalists, Poisonous Snakes, Press, Publishers, Rome, Rope Makers, Snake Bite, Travel, Writers

Memorial

- 25 January (celebration of his conversion)
- 29 June (celebration of Saints Peter and Paul co-founders of the Church)
- 18 November (feast of the dedication of the Basilicas of St. Peter and of St. Paul)

Profile: Saul was a Jewish Talmudic student, a Pharisee, a Tent-maker by trade. Saul the Jew hated and persecuted Christians as heretical, even assisting at the stoning of Saint Stephen the Martyr. On his way to Damascus to arrest another group of them, he was knocked to the ground and struck blind by a heavenly light, and given the message that in persecuting Christians, he was persecuting Christ. The experience had a profound spiritual effect on him, causing his conversion to Christianity. He was baptized, changed his name to Paul to reflect his new persona, and began traveling, preaching and writing. Author of much of the New Testament of the Sacred Scriptures. He was martyred in Rome.

Born: c.3 as Saul at Tarsus, Cilicia (modern Turkey)

Died: A martyr, beheaded c.65 at Rome, Italy