

## MAIN ALTAR

The altar is as it should be the focal point of the church. Its beauty lies in its simplicity of form and harmonious blending of rich colored marbles. It is at the same time a visual demonstration that a liturgically correct altar is necessarily beautiful.

You will, therefore, find a free-standing Tabernacle completely surrounded by a veil. And also on the gradine behind the Tabernacle the six candlesticks and large crucifix standing in a straight line with the crucifix on a level with the candles. It may be noted that there is no permanent throne above the Tabernacle but the required temporary throne for Exposition is formed by the raising of the jeweled Tabernacle crown. The jewels of this crown are Cornelians, Moonstones and pieces of Malachite, and Lapis-Lazuli. The Tabernacle itself is made of wrought bronze, covering a steel safe lined with cedarwood.

One of the features of the medieval altar has been retained, in the richly ornamented riddle curtains and posts. Surmounting each post is an adoring angel, carved in wood, holding the wax tapers reminiscent of the Sanctus candle lighted in many churches from the Sanctus to the Communion.

These liturgical requirements have been given a setting in a choice selection of marbles exquisite in their deep and gorgeous colors. The predella (top step) and steps are of a deep Alps green, with deep bands of Rosso Antico striping down over treads as well as risers. Contrasting with the dark colors of the altar platform and steps is the golden colored frontal of Convent Sienna surrounded again by the green of the extended gradines and surmounted by the Rosso Antico of the low reredos. Incised ornaments, in the spirit of the early Byzantine, are representing the emblems of the Evangelist, and inlaid marbles further increase the interest of the reredos.

Focally situated within concentric arches, liturgically correct, beautifully executed, the altar is a fitting place for Him who is daily sacrificed, for Him who will dwell there—a thing of beauty and a joy forever.

## THE CLERESTORY WALLS

When the Church was built, economy of construction dictated the shaping of the plans, and so it happened that we had clerestory walls without clerestory windows. What seemed like a sad mistake from an architectural standpoint turned out to be the golden opportunity to make the nave of St. Clement's an interior of a truly Catholic type, rich in story and instructive in its graphic display of the history of the church in her Saints. What could be more appropriate, more instructive and more encouraging in a Catholic Church, than the history of that Church in her



Saints from the first Apostle to the latest canonized Child of God, linking the epochs of Church history from Apostolic times to the present, by depicting the outstanding figures of Church History, the sainted men and women whose glorious record and heroic virtues have placed them for edification on the honor roll of humanity and for veneration on the altars of our Church?

The sixty-eight Saints represented in the frieze are of life size, painted in oil, but in light colors to suggest a fresco in an ancient church. They are carefully made drawings rendered in a modified Romanesque design with gilded ornaments and halos, and a tree symbolic of the tree of life is between each Saint. Specially designed lettering above each Saint gives the name and forms an artistic decoration for the top of the frieze. At the bottom of the frieze on the beam supported by the pillars of the Church, an appropriate text from Holy Scripture brings home the lesson we are to learn from the lives of God's Saints: that we, too, who are the children of God, may labour the more to make sure our calling and election.

On the epistle-side, reading from the sanctuary to the rear of the Church, the text is taken from the Old Testament, the Book of Tobias:

"FOR WE ARE THE CHILDREN OF SAINTS, AND  
LOOK FOR THAT LIFE WHICH GOD WILL GIVE  
TO THOSE THAT NEVER CHANGE THEIR FAITH  
FROM HIM."

On the Gospel-side, reading from the rear of the Church to the sanctuary, the text is from the New Testament, the II Epistle of St. Peter:

"WHEREFORE, BRETHREN, LABOUR THE  
MORE, THAT BY GOOD WORKS YOU MAY MAKE  
SURE YOUR CALLING AND ELECTION."

There are seven panels of Saints on each side—five Saints in each panel, with the exception of the last in the gallery which has four, making thirty-four Saints on each side.

Bearing in mind that this beautiful frieze of Saints was intended to portray the history of the Church, we have less difficulty in guessing why these particular Saints were chosen in preference to others.

There are six great epochs in Church History (the division is, of course, arbitrary):

I	.....From	33 A. D. to	313 A. D.
II	.....From	313 A. D. to	716 A. D.
III	.....From	716 A. D. to	1073 A. D.
IV	.....From	1073 A. D. to	1573 A. D.
V	.....From	1573 A. D. to	1789 A. D.
VI	.....From	1789 A. D. to	1932 A. D.



The first four panels, two on the gospel-side and two on the epistle-side, cover the first epoch and therefore we find here the Apostles, Evangelists and Disciples of the Apostles.

*First Panel*

<i>Gospel-side</i>	<i>Epistle-side</i>
Peter	Paul
Andrew	Simon
James—Major	Thomas
James—Minor	Philip
Bartholomew	Matthias

*Second Panel*

<i>Gospel-side</i>	<i>Epistle-side</i>
Jude	Polycarp
Matthew	Irenaeus
Mark	Clement
Luke	Justin
John	Ignatius

SECOND EPOCH 313-716

*Third Panel*

<i>Gospel-side</i>	<i>Epistle-side</i>
St. Athanasius	St. Ambrose
St. Leo the Great	St. John Chrysostom
St. Augustine	St. Patrick
St. Jerome	St. Gregory the Great
St. Basil	St. Benedict

THIRD EPOCH 716-1073

*Fourth Panel*

<i>Gospel-side</i>	<i>Epistle-side</i>
St. John Damascene	St. Boniface
Ss. Cyril and Methodius	St. Peter Damien
St. Ansgar	St. Stephen
St. Nicholas	St. Hugh the Great
	St. Anselm of Canterbury



FOURTH EPOCH 1073-1573

*Fifth Panel*

*Gospel-side*

St. Francis of Assisi  
St. Dominic  
St. Thomas Aquinas  
St. Bonaventure  
St. John Nepomucene

*Epistle-side*

St. Joan of Arc  
St. Catherine of Sienna  
St. Clare  
St. Rita  
St. Teresa

FIFTH EPOCH 1573-1789

*Sixth Panel*

*Gospel-side*

St. Francis Xavier  
St. Ignatius Loyola  
St. Vincent de Paul  
St. Philip Neri  
St. Rose of Lima

*Epistle-side*

St. Charles Borromeo  
St. Aloysius Gonzaga  
St. Francis de Sales  
St. Alphonsus Liguori  
St. Jeanne de Chantal  
(Jane Frances)

SIXTH EPOCH 1789-1931

*Seventh Panel*

*Gospel-side*

St. Isaac Jogues  
St. John Baptist Vianney  
St. Clement Mary Hof-  
bauer  
St. Peter Canisius  
St. Gerard Majella

*Epistle-side*

St. Teresa of the Child  
Jesus  
St. Margaret  
Mary Alacoque  
St. Cecilia (should appear  
in first epoch, but as Pat-  
ron of Music is near the  
organ and in sight of the  
choir).





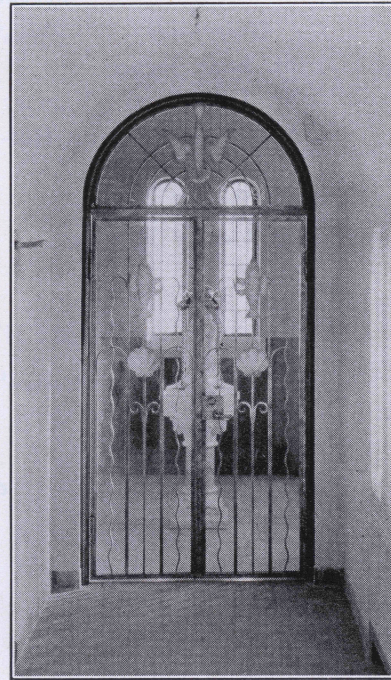
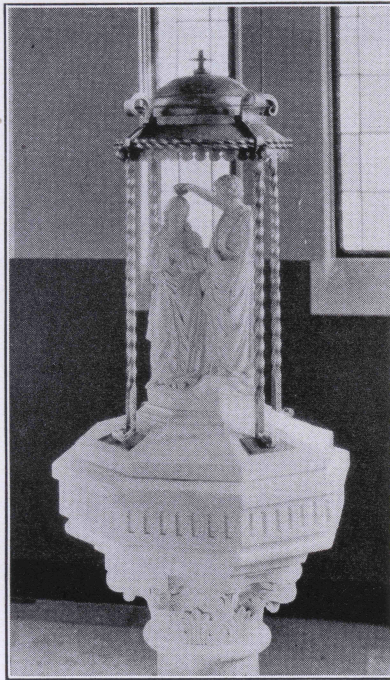
## THE BAPTISTERY

The Baptistry of a church is the separate building in which the Sacrament of Baptism was once solemnly administered, or that portion of the church-edifice later set apart for the same purpose.

With the construction of edifices for Christian worship a special building was erected for the ceremonies of initiation. Ordinarily circular or polygonal, it contained in the center the font; a circular ambulatory gave room for the ministers and witnesses who, with the neophytes, were numerous at the Easter and Pentecost solemnities; radiating from the structure were rooms for the preparation of the candidates and sometimes a chapel with altar for the Eucharistic service following baptism. The building sometimes joined, but was generally adjacent to the church to which it belonged, and was usually situated near the atrium or forecourt.

St. Clement's Church in Lakewood, which at present offers so many interesting details suggestive of the Early Church, is one of the few churches in the United States and, we believe, the only church in the Diocese of Cleveland that has preserved this interesting feature of a separate building for baptism.

Its construction, location, decoration and liturgical appointments make it another link to that grand old San Clemente in Rome, and another detail which will be one pointed out as worth while when you tell your friends what to see in St. Clement's.





## V.

### The Story Continues from 1932 to the Jubilee Year of 1947.

#### 1932

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|-----------|------|---|
| March     | 6-20 | —Mission conducted by the Redemptorists.  |
| April     | 20   | —Formation of an official Conference of St. Vincent de Paul Society. It was during these years of depression and unemployment that the lesson was taught how useful such an organization could be, not only in seeking out the poor and bringing material relief, but giving comfort and courage to the despairing parents who in many cases had no light, no heat, no food and no friends. The parish conference has continued to function during all of these years and when in prosperous times there was not the same demand for the corporal and spiritual works of mercy, these men reached out beyond the parish limits to help the blind, the deaf and dumb, the sick and the aged—yes, and through the food and clothing drives their personal charities were felt in other lands. God bless them. |
| May       | 25   | —The pastor's Silver Jubilee of Ordination. It began with a Solemn Mass of Thanksgiving in the morning—a dramatic performance by the school children in the afternoon and again at the informal parish reception in the evening. The Holy Father cabled His Apostolic Benediction for pastor and people.  |
| September | 11   | —St. Clement's shared the joy of the entire diocese in the consecration of Most Rev. Bishop James A. McFadden, as auxiliary bishop of the diocese.  |

#### 1933

This year was marked by rigid economy in expenditures and generosity in assisting the needy. To help them the Holy Name Society held a Smoker in January; the Altar Society staged a Shrove Tuesday Party in February, and all were asked to bring a bundle of food or clothing to the Bundle-Tea Party in March. In April First Communion outfits were furnished free to many needy children. There was a grand spirit of willingness to help and in spite of closed banks and closed factories, our Fall Bazaar for the poor netted \$4000. We paid practically nothing on the debt, but we cashed heavily on our investments in charity. And just for the record: Confirmation by the new auxiliary Bishop McFadden on November 5th.