

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 Evangelists, 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 ten years ago, 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.

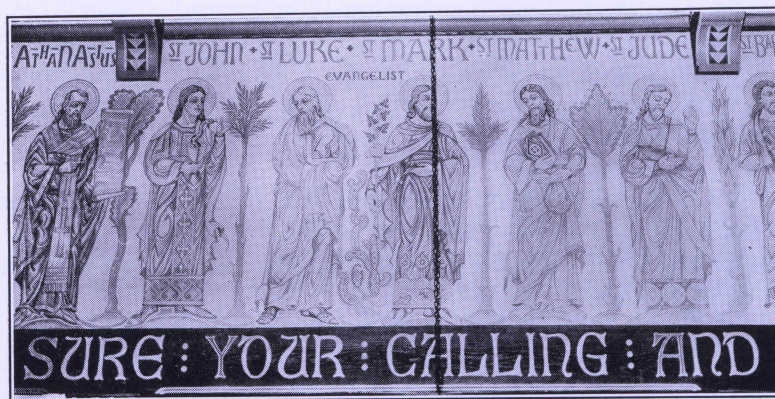
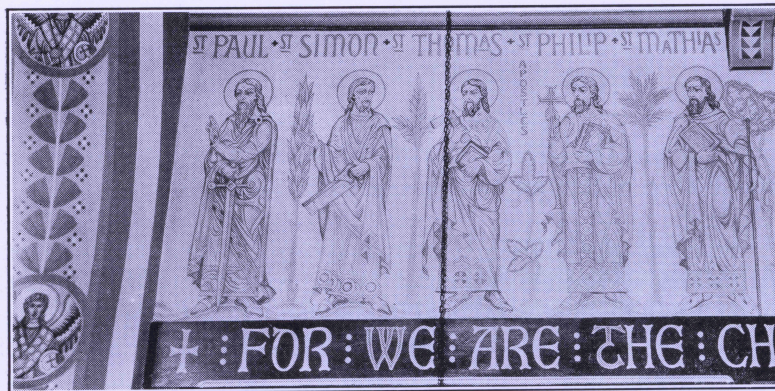
The first four panels, two on the gospel-side and two on the epistle-side, cover the first epoch and therefore we find here the Apostles, Evangelists and Disciples of the Apostles.

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



The life story of the Apostles and Evangelists needs no comment.



ST. POLYCARP—Was a disciple of St. John the Evangelist, became Bishop of Smyrna, was martyred in 166 A. D.

ST. IRENAEUS—Disciple of St. Polycarp, was sent as a missionary to France, became Bishop of Lyons, was martyred A. D. 202. He rendered invaluable services to the Popes of his time and wrote several treatises to which appeal is constantly made by Church historians.

ST. CLEMENT—Pope and martyr—Our patron.

ST. JUSTIN—Sometimes called the Philosopher—Did missionary work in Asia. Famous for his inimitable Apologies for the Christian religion. Martyred A. D. 167.

ST. IGNATIUS—Bishop of Antioch, one of the most illustrious of the Apostolic Fathers. Martyred at Rome A. D. 114. The relics of this Saint were transferred from Antioch to the Church of St. Clement in Rome.



SECOND EPOCH—313 to 716

Third Panel—Gospel-side

ST. ATHANASIUS—Styled by St. Gregory “A Pillar of the Church,” was Bishop of Alexandria. His piety, learning and unparalleled energy made of him the most conspicuous figure of the age in which he lived. Died A. D. 373.

ST. LEO, THE GREAT—Pope—Eminent Doctor and Father of the Church. His great achievement was the calling of the Ecumenical Council of Chalcedon—Died in 461 and is buried in St. Peter’s.

ST. AUGUSTINE—Bishop of Hippo in Africa—illustrious Doctor of the Western Church. His writings fill many folio volumes—best known, perhaps, are “City of God” and “Confession.” Died in 430.

ST. JEROME—Doctor of the Church, the most erudite scholar of his age. Author of the great Vulgate Edition of the Bible, a translation into Latin from the original Greek and Hebrew manuscripts, and to this day the most reliable authority on the genuine text that has remained to us. Died at Bethlehem in 420.

ST. BASIL—Doctor of the Eastern Church—Bishop of Caesaria and one of the most illustrious of the Greek Fathers. Drew up the first code of rules for the religious life. Died in 379.