

CHURCH OF SAINT AGNES

ROCKVILLE CENTRE, LONG ISLAND, NEW YORK

Dedicated October 13, 1935

RIGHT REVEREND MONSIGNOR PETER QUEALY, V. F.

Pastor





His Excellency
THE MOST REVEREND
THOMAS EDMUND MOLLOY, S. T. D.
Bishop of Brooklyn

To His Excellency, The most Reverend Thomas E. Molloy, S. T. D., Bishop of Brooklyn, the priests and people of the parish of Saint Agnes, Rockville Centre, Long Island, gratefully appreciating his gracious presence at the dedication of their new church, extend a hearty greeting and a warm welcome.



Right Reverend
MONSIGNOR PETER QUEALY, V. F.

REVEREND WILLIAM O'KEEFE

REVEREND JOHN J. L. KEANE

FROM A BLACKSMITH SHOP TO A MAJESTIC GOTHIC EDIFICE



OVER two thousand years ago the Church of Christ began in a stable, and with the Virgin Mother and St. Joseph, angels and shepherds adored. Ever since that peaceful night adorers of the Real Presence have knelt in the very bowels of the earth, in lowly chapels, and in stately cathedrals, amid changing scenes and times, to receive His unchanging Truth.

In the Village of Rockville Centre the unit of His Church known as the parish of St. Agnes, Virgin Martyr, that now gratefully rejoices over the dedication of its magnificent Gothic House of God, owes its humble origin to a few Catholic families assembled in a blacksmith shop to assist at Sunday Mass in the summer of 1887. Not all of these pious people were residents of Rockville Centre. Some had come from the neighboring villages of Merrick, Freeport, Baldwin, Long Beach, Oceanside, East Rockaway, Lynbrook, and Malverne. They had rented the shop on Centre Avenue near Merrick Road and appealed to Brooklyn's first Bishop, Right Reverend John Loughlin, for a priest. Reverend E. J. Connell of Rockaway Beach was assigned to visit Rockville Centre on Sunday and offer the Holy Sacrifice of the Mass. But it was only occasionally that he could perform this duty.

From the summer of 1888 until his return to New York in the fall of 1889, Reverend Thomas V. Robinson, a Paulist Father visiting Rockville Centre on sick leave, zealously ministered to the little congregation.

Again the spiritual care of Rockville Centre fell to a neighboring pastor. Reverend Peter McGuire came from Hewlett every Sunday to celebrate Mass. By this time the increased congregation necessitated abandoning the blacksmith shop for more spacious quarters. Consequently, Gildersleeve's Hall in the Institute Building on Village Avenue was rented and furnished with an altar and organ.

After the death of Father McGuire in the winter of 1891, Father Patrick McKenna, his successor as pastor of Hewlett, made three separate purchases of property at the corner of College Place and Clinton Avenue. On one of these purchases stood the old village school which he converted into the first church.

In 1895 Bishop McDonnell sent Reverend Thomas C. Carroll to Rockville Centre as the first resident pastor. Beside the little frame church Father Carroll built a modest rectory. At last the little flock had an abiding shepherd.

Two years later, when Father Carroll was promoted to the rectorship of St. Brigid's Church in Ridgewood, Reverend Patrick M. Fitzgerald succeeded him and remained until January 1902, when Reverend James J. Flood was appointed pastor. Father Flood soon purchased a plot of ground and added it to the church property. A year later he had cleared the parish debt of two thousand dollars, and in his zeal for the House of the Lord, started a fund for a new church building. To his credit is due the quaintly picturesque marble church. It was dedicated June 11, 1905, by the Right Reverend P. J. McNamara, Vicar General of Brooklyn. Incidentally, the corner-stone, laid in 1904, marks the new church. So successful was Father Flood in parish administration that Bishop McDonnell, a few months later, selected him to found St. Saviour's parish in the Park Slope section of Brooklyn.

On December 19, 1905, Rockville Centre welcomed from St. Agnes Church, Greenport, the Reverend Peter Quealy, who has administered to the parish for thirty years. Father Quealy acquired more property and graced it with an ornate parochial school, English Gothic in style, containing a spacious auditorium. His next step was the erection of a suitable rectory between the church and school. The old rectory was moved to the south side of College Place to serve as a convent for the Dominican Sisters who were selected as teachers.

In September 1917 St. Agnes School was opened with an enrollment of ninety pupils and a teaching staff of five nuns. Mother Petra, O.P., who is still the principal, was in charge. The registration of pupils increased so rapidly that a proportionate increase of teachers was demanded. To provide adequate living accommodations for them the Campbell property on the west side of the school was purchased and in 1920 the convent was moved and annexed to the Campbell house.

By this time Father Quealy had built a gallery in the church, installed an organ, and paid off the entire parish debt of twenty-six thousand dollars.

Holy Mother Church, ever solicitous for the intellectual development of her children, has always guided them through the halls of higher learning. Mindful

The Birthplace of St. Agnes Parish
"The Old Forge" of Walter Johnson on Centre
Avenue
1887-1890



of this glorious tradition, and of the frequently expressed desire of the parents for a Catholic high school in the vicinity, the Sisters offered a commercial course in St. Agnes elementary school building in 1919, and added a classical course in 1922. Two years later the high school department, chartered by the University of the State of New York, moved into a commodious building which the pastor had erected on property purchased for that purpose in the rear of the elementary school.

In the year 1921 the Heilman property on the south side of College Place along Clinton Avenue to Front Street was purchased for the sum of twenty thousand dollars with the view of the erection of a high school to supply the needs of the neighboring parishes.

Christ Superseded the Village School Teacher and Sent an Abiding Shepherd
 The Old Village School Converted into a Church
 College Place and Clinton Avenue
 1892—1905



Where music added to God's praise
 Gildersleeve's Hall in the Institute Building
 Village Avenue
 1890—1892

The history of St. Agnes Parish would be incomplete were mention of its zealous curates omitted. In 1926 Bishop Molloy sent the first curate in the person of Reverend Joseph Egan who faithfully assisted the pastor for four years.

Since the constantly growing parish required the services of two curates, Reverend William O'Keeffe

came in June 1929. In November Father Egan was changed to the Church of St. Leo, Corona, and Reverend Charles O'Dougherty succeeded him.

For the first time in its history Death visited St. Agnes Rectory when Father O'Dougherty, after spending well-nigh fifty years in the holy priesthood, passed to his eternal reward on July 6, 1934.

A few months later Reverend John Keane was appointed. Both Father O'Keefe and Father Keane are zealously working for the spiritual welfare of the parish.

Ever confident in the generosity of his parishioners, Monsignor Quealy, shortly after becoming a Domestic Prelate, began to plan a new convent that would harmonize with the other parochial buildings. The expected generous response was made and the plans were soon executed. By Christmas 1928 the Sisters had moved into their beautiful new home. The new convent with its devotional and richly artistic chapel is Gothic in design. In beauty and comfort it is second to none in the diocese.

After the convent had been completed, the pastor directed his attention to the inadequacy of the church to accommodate the increased Catholic population. The school was in no small measure responsible for this marvelous increase. The white marble church, partly concealed by graceful maples, had to make way for a more spacious and majestic edifice. On October 23, 1933, after the last Mass had been offered for the deceased parishioners, the demolition was begun.

The following words of Solomon were pertinent to the need of a more commodious house of worship: "The House which I desire to build, is great: for our God is great". . . "Who then can be able to build Him a worthy house? if heaven and the heaven of heavens cannot contain Him:" . . . "Send me therefore a skillful man that knoweth how to work." This petition was granted in the young builder, Salvatore Milone, who was baptized by Monsignor Quealy. Mr. Milone, a St. Agnes alumnus of 1926, was the first parishioner to be married in the new church.

Now the sacred edifice in its inspiring grandeur has been solemnly dedicated to the glory of God by His Excellency, the Most Reverend Thomas Edmund Molloy, S.T.D., with all the pomp and splendor of the Roman liturgy. What a striking contrast it presents to the blacksmith shop of forty-eight years ago! It is a magnificent testimonial of the faith and generosity of the Catholics of Rockville Centre. Most truly does it identify their sentiments with that oft-quoted utterance of the Royal Psalmist: "I have loved, O Lord, the beauty of Thy House and the place where Thy glory dwelleth."



"The old order changeth, yielding place to new."
The White Marble Church
Demolished for the Present Edifice
1905—1933

See Note below

Webmaster's Note: The firm responsible for construction of the Cathedral was the Dominick Milone, Inc. construction company of Rockville Centre. Salvatore Milone, mentioned above was Dominick's younger brother and a member of the construction firm.



"How lovely are Thy tabernacles, O Lord of hosts!"—(PSALM LXXXIII, 2)
This is no other but the House of God, and the Gate of Heaven.
(GEN. XXVIII, 17)

A BEAUTIFUL GOTHIC CHURCH

*Thou, too, O Church, which here we see,
No easy task hath builded thee;
Long did the chisels ring around,
Long did the mallet's blows rebound,
Long worked the head and tailed the hand,
Ere stood thy stones as now they stand.*

—MISSAL (Eighth Century Hymn)



ATHEDRAL-LIKE in quiet strength, grace, and majesty, with its cross-crowned tower visible for many miles, the new St. Agnes Church dominates the entire Village of Rockville Centre. It is designed in fifteenth-century Norman Gothic style and is considered one of the finest ecclesiastical conceptions of the architect, Gustave E. Steinback. True appreciation of Gothic architecture was expressed by Cardinal Newman when he said, "I think that style which is called Gothic is endowed with a profound and a commanding beauty such as no other style possesses, and which probably the Church will not see surpassed till it attains to the Celestial City. The Gothic style is as harmonious and as intellectual as it is graceful."

The splendid edifice has a spacious approach and is connected to the rectory by means of a side vestibule halfway back from the façade. The walls and buttresses of the exterior are faced with a warm buff colored brick comprised of several slightly different tones giving an interesting texture and at the same time blending pleasingly with the color of the limestone trimming and tracery. The roofs are covered with graduated variegated colored slate. Gutters and leaders are leaded copper, harmonizing in tone with the other materials composing the exterior of the building.

The front is flanked at the east corner by the one-hundred-fifty foot high tower, and the same bell that for nearly thirty years proclaimed the Angelus and announced Divine Service from the marble belfry of the old church, now rings by electricity in the open bell chamber behind stone tracery. A stone cornice and open stone tracery railing encircles the tower at the point of transition from the square to the octagon. Here also a gargoyle, an ornament truly reminiscent of the Gothic period, projects from each corner. Two stories higher the tower terminates in a leaded copper cupola surmounted by an aluminum cross which can be illuminated at night by means of concealed spotlights. On the west corner of the façade a smaller octagonal turret, terminating in finials and carved crockets, frames the composition of the front gable.

The main feature of the façade is a thirty-foot arched tracery window divided into five lancets. Above this window the gable, surmounted by a stone cross, is enriched with a series of arched recesses, the middle one of which is enlarged into a niche surmounted by a richly carved canopy. On a pedestal in this niche stands a seven-foot carved stone statue of St. Agnes. Truly the gentle patroness seems to be protecting the parish committed to her care.

Four broad granite steps lead to the main entrance portico. Here between two sets of paneled oak doors, surmounted by a tracery rose window, stands a statue of Christ the King, carved in stone by a master hand. This situation is most appropriate, for the Church is Christ's Kingdom on earth. And the King seems to be welcoming His loyal subjects who come to pay Him their fealty in His Eucharistic Presence.

There are three side entrances on the Clinton Avenue side, one in the tower, and one on each side of the transept. The farthest of these also gives access to the Sisters' chapel adjoining the sanctuary of the church. Three corresponding entrances are on the opposite side. The middle one leads to the vestibule connecting the rectory, while the third one leads to the sacristy as well as to the church.

By way of the main entrance we step into the lofty vestibule which is lighted by the rose window depicting in rich colors the life and martyrdom of St. Agnes, the young Roman virgin who, about the beginning of the fourth century, sacrificed her life to keep her faith and purity. Above the stone space between the doors, with the radiance of stained glass as a background, is a small deftly carved stone statue of the Child Jesus, the Light of the World, with His little Hand raised in benediction. By it we are reminded of the verse of the Psalmist: "Dominus custodiat introitum tuum, et exitum tuum: ex hoc nunc, et usque in saeculum." ("May the Lord keep thy coming-in and thy going-out: from henceforth, now, and evermore.") The floor is laid in patterns of red and buff tiles.

An archway leads into the tower vestibule. From here a tiled stairway leads to the organ gallery twenty-one feet above the church floor level. This vestibule is enriched by a beautiful stained glass window representing St. Cecilia, the patroness of music. An entrance under the stairs gives access to the pipe tunnel below. Opposite this entrance is a closet within which is an aluminum container for the storage of holy water, piped thence through the wall into a spigot to fill receptacles.

A corresponding archway at the opposite side of the main vestibule opens into a side vestibule which also gives access, through wrought iron gates set in a ten-foot grille, to the octagonal baptistry covered by a vaulted ceiling. From a window depicting St. John the Baptist radiant colors fall upon the white marble font at which in the old church so many souls received the precious gift of Faith.

The entire space opposite the entrance in the main vestibule is taken up with a lofty screen of richly moulded oak tracery, through the glass of which can be obtained glimpses of the sixty-eight-foot ceiling of the nave. Below this tracery three pairs of paneled oak doors lead to the nave of the inspiring edifice.

The nave consists of a large, clear space with an atmosphere of peace and serenity. It is illumined by magnificently glazed tracery windows. From the tiled floor to the lofty ceiling we seem to hear the harmonious intonation of "Sursum corda!" "Lift up your hearts!"

Eighteen beautifully hammered iron chandeliers, emitting soft amber light and hanging in two rows on long chains from the beamed ceiling, and richly colored banners from decorated poles projecting between the windows from the side walls, lead the attention towards the lofty sanctuary framed by the sanctuary arch. High up above the altar in the rear wall of the sanctuary is a fifteen-foot niche in which stands a wooden carved, delicately colored, and gold-trimmed statue of St. Agnes holding a lamb and a palm branch, symbolic of her virginity and martyrdom. The statue is exquisitely framed by hand carved oak open tracery around the niche and is flooded with golden light by two colored windows that are invisible from the nave of the church.

Six pointed arched trusses springing from carved stone corbels built into the side walls carry the beamed ceiling. The panels between the beams are of celotex, a sound absorbing material used to assure good acoustical conditions. The entire ceiling is in natural light antique wood color. Mouldings and a few of the surfaces are colored in fundamental reds, blues, greens, and yellows.

Red Verona marble-top steps lead to the sanctuary which is separated from the nave by a Communion rail of polished hammered iron. The top of the rail is oak.

On each side of the sanctuary are placed the white marble altars of the Blessed Virgin and St. Joseph taken from the old church and set off from the wall by means of a richly carved oak reredos. A canopy over a niche housing a hand-carved oak statue of rare beauty rises to a point and is surmounted by a cross. Red plush paneling, lending rich color, sets off the statue. The folded wings of small delicately carved angels harmoniously effect the pointed Gothic style.

Three marble steps lead up to the main sanctuary. A decorative tile insert on the axis in front of the altar steps emphasizes the colored tile floor bordered with red marble. Inside of the sanctuary arch the walls are covered with an eight-foot richly decorated oak wainscoting, into which the ambry for the holy oils and the credence table are built.

Devotionally tender are the sentiments associated with the main altar, for that, too, is the white Carrara altar of the old church upon which the Holy Sacrifice of the Mass has been offered for so many years. A bronze tabernacle, chaste in design, has been substituted for the marble one; and an oak carved reredos, richly ornamental, mounts high in the centre and terminates with a canopy just below the niche containing the statue of St. Agnes.

The Holy Trinity is represented in the centre. God the Father, the "King-Maker of Creation," is symbolized on the top by the hand surmounted by a crown. The crucifix is unique inasmuch as it is suspended on chains from the canopy. Verily Jesus, the Son of God, is lifted up from the earth to draw all things to Himself.

In the panel surrounded by rays and flanked by two Adoring Angels is shown the Holy Ghost, the Guiding Spirit of the Church. This panel forms the background for the ostensorium when in place.

In the niches along the four pillars on the sides there are twelve statues representing the twelve apostles, symbolizing the spreading of Christianity to the four corners of the earth.

In the large niches there are shown on the left, our Blessed Mother, and on the right, St. John. With the crucifix in the centre, they remind us of the Supreme Tragedy renewed in the Mass.

The ornamental carvings show the motif of grapes. The red plush background of the central panel is embellished by two strips of gold cloth. Vertical gold lines, rhythmically repeated, enhance the beauty of the whole. Impressively devotional, the reredos is truly a triumph of religious art.

Adorning each side of the altar and relieved against the dark oak reredos are two exquisitely designed gold and silver reliquaries.

In harmony with the Communion rail and chandeliers, the lectern and sanctuary lamp are made of hammered iron.

High up in the side walls of the sanctuary are stained glass windows depicting the four evangelists: the east windows portray St. Matthew and St. Mark; the west, St. Luke and St. John. From golden sunrise until evening "lights her glimmering tapers round the day's dead sanctities," these windows glorify the sanctuary walls with their jewelled reflections.

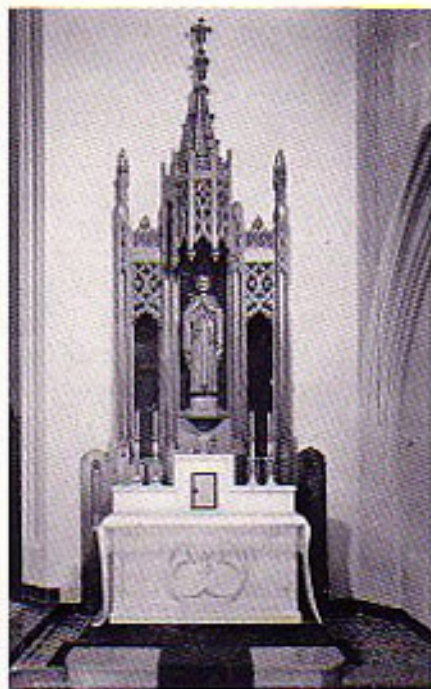
The walls of the church, tinted a warm buff color on sand finished plaster, form a suitable background for the built-in Stations of the Cross which were designed in Innsbruck, Austria. The Stations are made in a bold mosaic of stained glass partly gilded on wavy surfaces giving a rich effect heightened by light reflection. Most impressively they tell the greatest love story the world has ever known.

Beautiful Gothic windows made of antique stained glass imported from England and Germany compose the greater part of the side walls. They are executed in light silvery tone and divided into four sections by the mullions of the stone tracery. Representations of a saint enrich each of the two centre sections, while the emblem of each saint decorates the outer sections.

It has been said that art is a revelation from heaven, and a mighty power for God; it is a merciful disclosure to men of His more hidden beauty, bringing out things



"After this, our exile, show unto us the Blessed Fruit of thy womb, Jesus."



Protector of the family, of the working-man, of the Church of God, of the dying hour

in God which lie too deep for words. The truth of this tenet can surely be appreciated upon beholding the gorgeous beauty of the large tracery window in each transept and over the organ loft. Many-colored as the radiance of precious stones, they represent the Fifteen Mysteries of the Rosary.

The west transept window depicts the five Joyful Mysteries with the Birth of Christ as the centre of interest. Under this mystery is inscribed in ecclesiastical lettering, "Gloria in Excelsis Deo et in Terra Pax Hominibus." "Glory to God in the Highest and on earth peace to men."

The window in the east transept portrays the Glorious Mysteries, with prominence given to the Resurrection, the fundamental mystery of our faith in Christ, under which is the inscription, "Resurrexit Sicut Dixit, Alleluia." "He is risen as He said, Alleluia."

Because of the sublime tragedy represented, the window over the organ loft depicting the Sorrowful Mysteries is probably most appealing. Here prominence, of course, is given to the Crucifixion beneath which is inscribed Christ's sacred words: "Pater, in Manus Tuas Commendo Spiritum Meum." "Father, into Thy Hands I Commend My Spirit."

In their idealistic beauty of design and jewelled effectiveness these windows are truly suggestive of those created in the Ages of Faith.

Below the windows the nave walls are pierced by a series of arches. Two on each side house the carved oak confessionals. The others open into quiet shadowed shrines, adorned with small richly colored devotional windows taken from the old church. The altars are artistically constructed of varied and beautiful marble. On the west side are the shrines of the Little Flower, the Sacred Heart, and St. Anthony; on the east, Our Lady of Perpetual Help and the Suffering Souls in Purgatory.

A large Gothic archway on the Epistle side of the sanctuary opens into the Dominican Sisters' chapel. The Communion rail directly below the arch is the same in design as the one in the church proper. A frieze containing an inscription of the "Ave Maria" in white Gothic letters on a rich deep blue background completes the ceiling decoration.

In the far end gable a large antique-glass tracery window depicts outstanding events in the life of Saint Dominic, who in the thirteenth century founded the Order of Preachers.

The first lancet depicts the dream of Pope Innocent III in which he beheld St. Dominic, who was seeking the Pontiff's approval of his Order, holding up the Lateran Basilica. This signified that the new Order would strongly support the Church, then threatened by the Albigensian Heresy.

The second represents St. Dominic's vision of St. Peter and St. Paul commissioning him to "Go and preach."

In the third lancet we see St. Dominic's written disputation to the Albigensians withstanding the test by fire.

St. Dominic in the act of raising to life a young man who had been killed by a fall from his horse is depicted in the fourth lancet.

In the arch of the window our Blessed Mother is shown, giving St. Dominic the rosary.

On the Gospel side of the sanctuary a door opens to the sacristy lighted by a high mullioned window in the gable. Like the Sisters' chapel it has a lofty beamed ceiling which is similarly decorated. Instead of the "Ave Maria" the frieze is inscribed with "Introibo ad Altare Dei." Eight-foot oak paneling partly covers the wall. There is ample closet room for vestments, and compartments for safes and filing cabinets.

Over the vestment case a circular window in warm Gothic colors depicts the Agnus Dei. Beneath this is a richly carved oak crucifixion group. Built into the wainscoting of the opposite wall are the sacrarium and lavabo.

The floors of the vestibules, aisles, shrines, and sanctuary are finished in quarry tile with faience inserts. The oak pews seating twelve hundred eighty-four are set on mastic tile flooring.

The boiler space is located under the sanctuary. A circular pipe tunnel under the side aisles of the main church floor contains the heating, water and electric pipes, also blowers and fresh air ducts.

With the installation of the new organ music was combined with the other fine arts that give glory to God in the new church. This three-manual instrument, built and installed by the Rudolph Wurlitzer Manufacturing Company, of North Tona-wanda, New York, contains fifteen distinctive and contracted tonal voices with a harp of forty-nine bars and a set of cathedral chimes. It has one thousand seventy-three pipes, the largest being sixteen feet in length, and the smallest about the length of an ordinary lead pencil.

The organ is enclosed in two huge organ chambers, the swell shutters of which are screened by ornamented lattice panels and are controlled electrically by two balanced expression pedals as the organist desires.

The console is situated at the centre of the choir loft. Among its outstanding appurtenances are four cancel pistons, by means of which all the stops on any one of the three manuals—or on the entire instrument—may be cancelled. Three indicating lights signal to the organist the position of certain controls.

Since the action of the instrument is electro-pneumatic the current is furnished by a special generator connected with the motor and blower. The wind for the


organ is furnished by a centrifugal Orgoblo, which is operated at high speed by a directly connected motor of seven and a half horsepower.

The choir loft oak-paneled railing is richly embellished by the following inscription in beautiful Gothic lettering: "In Nomine Jesu + Vade in Pace + Dominus Tecum." (In the Name of Jesus, + go in peace + The Lord be with you.)

There is a kind of poetry in religion which is known as symbolism or the language of images. Its use is traditionally Catholic. Although it was freely employed by the early Christians in the catacombs, it reached its golden age in the Middle Ages. The mediaeval mind read into everything a mystical meaning. It was his firm conviction that—

"All earthly beauty hath one cause and proof—
To lead the pilgrim soul to beauty above."

Since the new church is representative of those Ages of Faith, symbolism has been extensively employed in its artistic adornment. The gargoyles on the tower symbolize the evil passions driven out of man by the Gospel. The paved approach

to the main entrance is decorated in red concrete with a large , the combination of Chi and Rho, the first two letters of the Greek name for Christ. It is repeated frequently in various decorations of the interior. The stone trefoil insert at the entrance gable symbolizes the Holy Trinity. This is repeated in the marble supports of the side altars.

Like that of the reredos of the main altar, the decorative motif of the Communion rail is the grape vine, symbolic of the Holy Eucharist, and of the words of our Lord: "I am the Vine; you are the branches." (St. John XV, 5.) The monograms



and



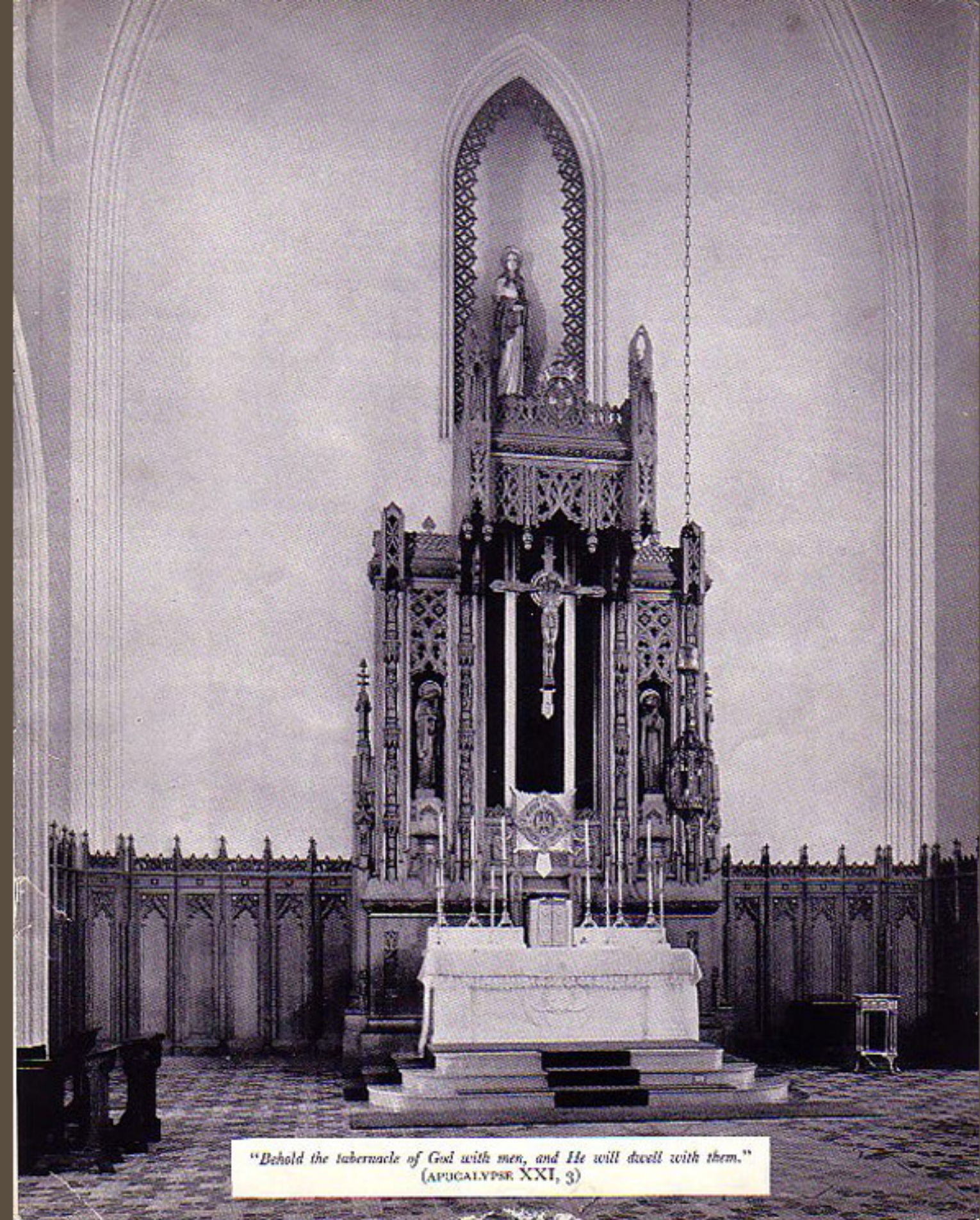
ornament the gates. The first monogram consists of the first and last letters of the Greek alphabet. It suggests the words of the Apocalypse: "I am alpha and omega, the beginning and the end," (Apoc. 1, 8) and signifies that God is the first cause and the last end of all beings.

Another ancient monogram, although one commonly used in ecclesiastical decoration, is found on the triptych of the Sacred Heart shrine and on the banner of the Daughters of the Faith. It is I H S derived from the Greek word in capitals I H C O T C meaning "Jesus". The C is probably a corruption of Σ resulting from the difficulty of writing with a reed pen on the papyrus used for ancient manuscripts. A circular outline of Σ was easier to form. Since C is the capital of σ and ς, a Latin copyist substituted his own capital S in the transcription. Hence we have instead of the abbreviation I H C, the familiar I H S.

The fleur-de-lys, used on the triptych shrine of Our Lady of Perpetual Help, is generally believed to be a conventionalized form of the Annunciation lily, symbolical of the virginity of our Blessed Mother. Moreover, it is sometimes interpreted as representing the human nature of Christ.

As we have mentioned, the statues of the Twelve Apostles are in niches of the main altar reredos. Their emblems, however, are depicted in rich warm Gothic colors on the shields inserted near the spring of the trusses of the arched ceiling. The significance of each emblem on the west side from the sanctuary to the rear is as follows:

EMBLEM	APOSTLE
1. Patriarchal cross with two keys saltire	<p>ST. PETER They recall St. Peter's confession and our Lord's statement regarding the Office of the Keys which He committed to the Church on earth. "And I say to thee: That thou art Peter; and upon this rock I will build My Church, and the gates of hell shall not prevail against it. And I will give to thee the keys of the kingdom of heaven. And whatsoever thou shalt bind upon earth, it shall be bound also in heaven: and whatsoever thou shalt loose on earth, it shall be loosed also in heaven." (St. Matt. XVI, 18, 19)</p>
2. Windmill	<p>ST. JAMES, THE LESS He labored diligently in and about Jerusalem. Hegeppus, a very ancient historian, declares that he was taken to the top of the temple and pushed into mid-air. This probably suggests the windmill as his appropriate emblem. He was seriously injured, but staggered to his knees imploring the Lord to forgive his enemies.</p>
3. Book and battle-axe	<p>ST. MATTHIAS Took the place of Judas, was stoned and then beheaded, after missionary work in Judea.</p>
4. Girdle, stones, and T square	<p>ST. THOMAS Preached the Gospel in India, erected with his own hands a church, hence, the carpenter's square. He was stoned to death.</p>
5. Boat	<p>ST. JUDE Traveled to Arabia, Syria, and Mesopotamia on missionary journeys.</p>
6. Purses and battle-axe	<p>ST. MATTHEW The three purses refer to his original calling (tax collector). The battle-axe reminds us that his head was severed from his dead body.</p>



*"Behold the tabernacle of God with men, and He will dwell with them."
(APUCALYPTIC XXI, 3)*

On the east side from the sanctuary:

EMBLEM	APOSTLE
7. Eagle arising from cauldron of boiling oil	ST. JOHN Since he begins his gospel with the Divinity of Christ—"In the beginning was the Word,"—St. John soars like the eagle above the other evangelists. Thrown into a cauldron of boiling oil, he was miraculously preserved from hurt.
8. Tau cross and basket	ST. PHILIP The Tau cross is symbolical of prophecy; the basket recalls the apostle's assistance after our Lord had fed the multitude. "They gathered up, therefore, and filled twelve baskets with the fragments of the five barley loaves which remained over and above to them that had eaten." (St. John VI, 13)
9. Fish hook and saltire	ST. ANDREW The fish hook refers to his call to become a fisher of men. The saltire or St. Andrew's cross signifies his martyrdom by crucifixion.
10. Human skin and cross	ST. BARTHOLOMEW He was flayed alive and crucified in Armenia.
11. Three shells	ST. JAMES, THE GREATER The scallop shell is the symbol of pilgrimage. St. James preached the gospel in Judea, Samaria, and Spain.
12. Oar, saw, and axe	ST. SIMON He was the companion of St. Jude on many missionary tours; hence, the oar. He is supposed to have been sawn asunder or else beheaded.

In luminous colors the following saints are depicted on the windows with their special emblems. On the west side from the sanctuary are:

	EMBLEM
ST. AMBROSE 340-397	Latin Doctor of the Church —Bishop of Milan. <i>Beehive</i> —because of his eloquence. It is said that when he was an infant a swarm of bees settled on his mouth, causing his elders to predict great oratorical gifts.

EMBLEM

ST. ATHANASIUS 296-373	Greek Doctor of the Church —Bishop of Alexandria	<i>Crosier and Book</i> —symbolic of his episcopal office and title of "Father of Orthodoxy"
ST. AUGUSTINE 354-430	Latin Doctor of the Church —Bishop of Hippo	<i>A Heart</i> —symbolic of zeal. It is transfixed by two arrows, signifying his remorse for the iniquities of his youth
ST. JEROME 331-420	Latin Doctor of the Church. Translator of the Scriptures from Hebrew and Greek into Latin	<i>Cross Potent or Jerusalem Cross</i> —symbolic of the Savior's power to heal diseases of body and soul because of its resemblance to an ancient crutch
ST. PAUL. Died 66 A.D.	Apostle of the Gentiles	<i>Sword and a Book</i> —symbolic of his epistles and his martyrdom by decapitation
ST. PETER Died 66 A.D.	Prince of the Apostles— First Pope and Bishop of Rome	<i>Keys</i> —symbolic of his being placed at the head of the "kingdom of heaven" upon earth, that is to say, the church
ST. BONIFACE 680-755	Apostle of Germany martyred in 755	<i>Book and Sword</i> —Brought the word of God to Germany. He was beheaded
ST. ANTHONY 1195-1231	Confessor of the Franciscan Order. Often called "Ark of the Testament" and "Hammer of Heretics." Recoverer of things stolen and lost	<i>Lily</i> —symbolic of purity.
ST. THOMAS AQUINAS, O. P. 1225-1274	Angelic Doctor of the Church. Prince of Theologians—Patron of Catholic Schools—Glory of the Dominican Order	<i>Chalice</i> —symbolic of his title, "Doctor of the Eucharist."
ST. ELIZABETH OF HUNGARY 1207-1231	Queen, widow—Renowned for her charity to the poor	<i>Three crowns</i> —saintly wife; mother; widow
ST. MARGARET MARY 1647-1690	Visitation nun—of Paray-le-Monial, France	<i>Heart</i> —symbolic of the revelations of the Sacred Heart to her

EMBLEM

<p>ST. FRANCIS OF ASSISI 1182-1226</p>	<p>Confessor—Founder of the Franciscan Order</p>	<p><i>Thorns</i>—symbolic of penance and devotion to Christ Crucified</p>
<p>On the east side from the sanctuary are:</p>		
<p>ST. BASIL 328-379</p>	<p>Greek Doctor of the Church, Bishop of Caesarea. He drew up the first code of rules for religious life</p>	<p><i>Scroll</i>, with the words in Greek, "The ascetic life is both difficult and perilous"</p>
<p>ST. GREGORY 325-389</p>	<p>Greek Doctor of the Church —Bishop of Nazianzus. De- fender of the Church against Arianism</p>	<p><i>Chalice and Book</i>—symbolic of his theological writings</p>
<p>ST. GREGORY THE GREAT 540-604</p>	<p>Latin Doctor of the Church. He sent the first missionaries to England. He was a true reformer of Church disci- pline and is the father of plain chant called after him "Gregorian Chant"</p>	<p><i>Triple cross</i>—emblem of the papacy</p>
<p>ST. CHRYSOSTOM 346-407</p>	<p>Greek Doctor of the Church —Prince of Orators and Bishop of Constantinople, called "The Golden Mouth- ed"</p>	<p><i>Cross</i>—symbolic of his preaching</p>
<p>ST. BRENNAN 484-577</p>	<p>A native of Kerry and Bishop of Clonfert, Ireland; known as "The Navigator," and is said by some writers to have been the first to dis- cover the American conti- nent, in the sixth century</p>	<p><i>Ship</i>—symbolic of his famous seven years' voyage</p>
<p>ST. AGNES Died 304</p>	<p>Virgin and martyr—Patron- ess of Youth</p>	<p><i>Lamb</i>—symbol of her virginal in- nocence and her meekness</p>
<p>ST. BRIGID 451-525</p>	<p>Patroness of Ireland—"The Mary of the Gael"—Patron- ess of students, first Abbess of Kildare—remarkable for her learning, artistic accomplish- ments, and love of Christ</p>	<p><i>Pen and Scroll</i>—symbolic of her scholarship</p>

EMBLEM

ST. PATRICK 389-461	Apostle of Ireland	<i>Crosier and Serpent</i> —symbolic of his office as bishop and his expelling sin and paganism from Ireland
ST. CATHERINE OF SIENA, O. P. 1347-1380	Dominican Mystic, Counsellor of Popes, "Patroness of Catholic Action"	<i>Heart with a cross through it</i> —symbolic of her seraphic love for Christ
ST. FRANCIS DE SALES 1536-1622	Doctor of the Church, Bishop of Geneva, Founder of the Visitation Nuns	<i>Heart thorn-crowned</i> —symbolic of his famous "Treatise on the Love of God" which reflects his genius and his sanctity
ST. ROSE OF LIMA, O. P. 1586-1617	First American saint. She gave herself up to prayer and mortification in the Order of St. Dominic	<i>Crown</i> —symbolic of "the eternal crown of life"
ST. THERESA "Little Flower" 1872-1896	Carmelite nun, genius of sanctity and special patroness of missionaries	<i>Rose</i> —symbol of her promise to let fall a shower of roses from Heaven, that is, to obtain favors



We have loved them during life; let us not abandon them until we have conducted them by our prayers into the House of the Lord.

—ST. AMBROSE

A feature that distinguishes St. Agnes from most other churches is a colorful line of symbolic banners projecting from each side of the nave. With their cross or halberd-topped poles they add decidedly to the Gothic effect.

On the west side beginning at the entrance in the transept is the banner with the

COAT OF ARMS OF HIS EXCELLENCY, MOST REVEREND THOMAS E.
MOLLOY, S.T.D., BISHOP OF BROOKLYN.

His motto is "Salus Animarum Suprema Lex." (The salvation of souls is the highest law)

HOLY GHOST BANNER

This banner portrays the seven flames which symbolize the seven gifts of the Holy Ghost: Wisdom, Understanding, Counsel, Fortitude, Knowledge, Piety, Fear of the Lord. The flame also suggests the tongues of fire which appeared on Pentecost. The Latin inscription is taken from Apocalypse V, 12.

HOLY NAME BANNER

The Holy Name Banner is particularly interesting in its symbolism. Each letter in the Greek word ἰχθῆς meaning "fish" was regarded by the Christians in very early times as the initial of a word in the sentence:

Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ

meaning "Jesus Christ Son of God, Savior." This meaning of the word "fish" was unknown to pagan persecutors.

This symbol is represented upon an anchor-cross, expressive of our hope in Jesus Christ. The imagery is borrowed from St. Paul,

"The hope set before us

Which we have as an anchor of the soul, sure and firm." (Hebrews VI, 19)

To extirpate blasphemy, Pope Gregory X, in 1274, enjoined the Dominicans to spread devotion to the Holy Name of Jesus. Since they have had charge of the Holy Name Society from its inception, the black and white seal of the Order of Preachers is directly below the anchor. The flame and stars are also Dominican emblems.

ST. DOMINIC'S BANNER

The significance of the book and flames depicted on St. Dominic's Banner was mentioned in describing the window in the Sisters' chapel. The black and white shield suggests the Dominican habit.

The dog bearing a flaming torch represents St. Dominic. Shortly before his birth his mother saw in a vision her child in the shape of a little dog with a torch in his mouth, setting fire to the world. Verily her son became a hound of heaven rekindling the world with faith in and love for Christ.

In another vision Dominic appeared to his mother with a star on his forehead to show her he was to give light to those in the darkness of ignorance. Hence the star is a symbol of St. Dominic. Art frequently places a star above his forehead. His contemporaries tell us that his brow was always radiant.

The lily symbolizes the angelic virtue of chastity which St. Dominic kept unsullied till death. The rosary, which devotion he popularized, was given him by our Blessed Mother.

ST. JOSEPH'S BANNER

The carpenter's plane and woodshavings below the inscription "Laborare est orare" (To labor is to pray) very appropriately represent St. Joseph, the humble carpenter. The dove symbolizes his purity and meekness. The church on a rock suggests his title "Patron of the Universal Church."

BLESSED VIRGIN SODALITY BANNER

On our Lady's own blue and white banner are emblazoned her queenly crown and her twelve stars suggestive of the vision in the twelfth chapter of the Apocalypse. Her pierced heart recalls the prophecy of Simeon, "And thy own soul a sword shall pierce," (St. Luke II, 35) and the tragic fulfillment of that prophecy. Below is her monogram for Ave Maria.

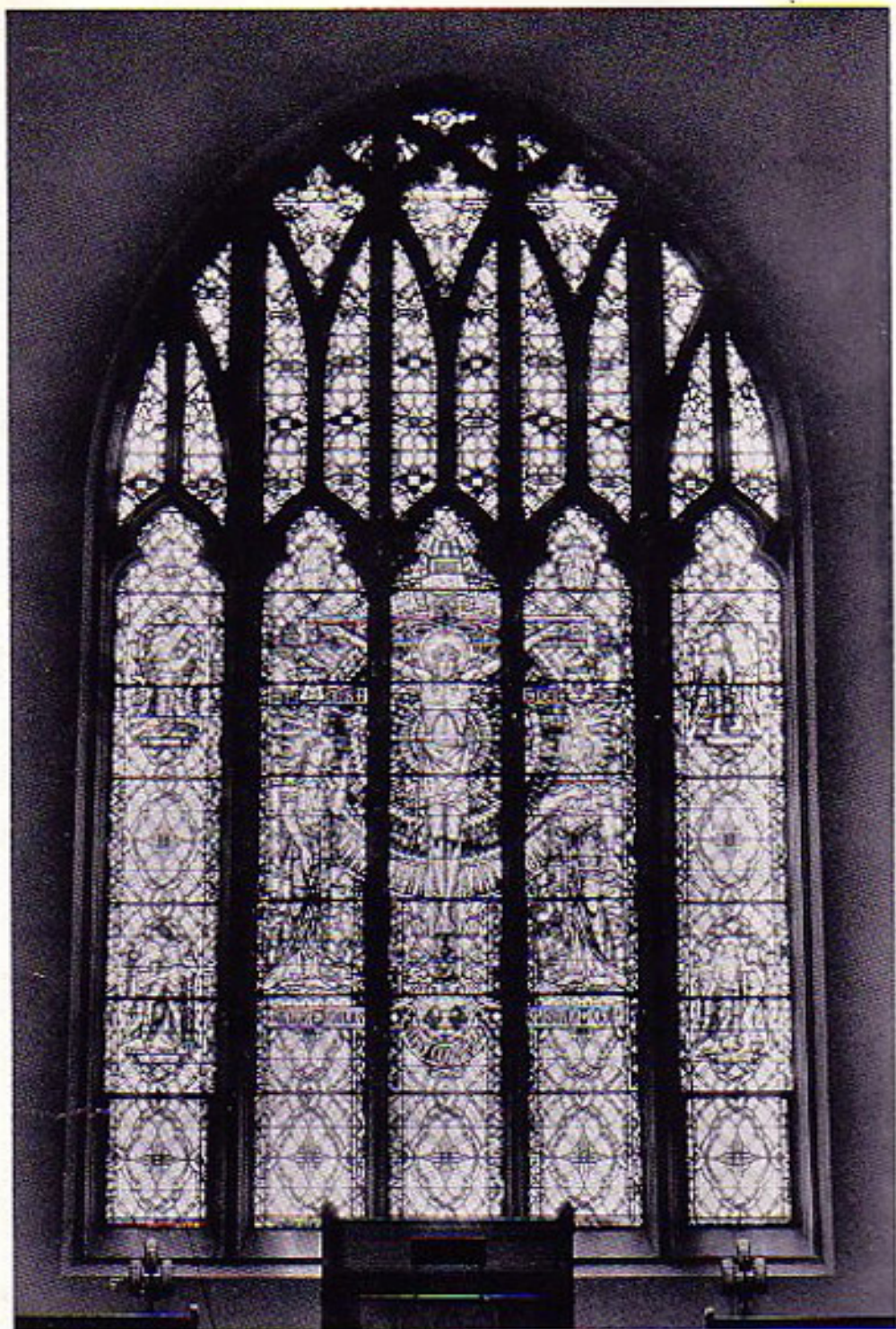
Silver streams of light, as it were, suggest Mary's virtues as well as the favor obtained through her maternal heart; the lilies, her immaculacy.

THE PAPAL COAT OF ARMS

In the east transept hangs the banner with the coat of arms of our Holy Father, Pope Pius XI. The tiara and keys indicate his papal authority. Before his election to the papacy Pope Pius XI was Archbishop Ratti of Milan. Since his family is represented in heraldry by a sable eagle on a silver background, that emblem was combined with the gules, or three red balls, symbolic of his See, for his Coat of Arms. No motto is permitted on the Papal Coat of Arms.

COAT OF ARMS OF HIS EXCELLENCY, MOST REVEREND RAYMOND A. KEARNEY, D.D., AUXILIARY BISHOP OF BROOKLYN

On the next banner is emblazoned the heraldic symbol of His Excellency, Most Reverend Raymond Augustine Kearney, D.D., Titular Bishop of Lysinia and



"And storied windows richly dight."

Window depicting the sorrowful Mysteries:

"Father into Thy Hands I commend My Spirit."

—ST. LUKE XXIII, 46

Auxiliary Bishop of Brooklyn. His motto is "Legem Tuam Dilexi." (I have loved Thy law.)

DAUGHTERS OF THE FAITH BANNER

On the banner of the Daughters of the Faith are symbols of the three highly indulgenced societies which their association embraces: League of the Sacred Heart, Rosary Society, and the Altar Society.

ST. AGNES BANNER

On the banner of St. Agnes, symbolic of her virginal innocence, is the lamb. The book indicates the Faith for which she died. The burning fagots suggest the pile upon which she was thrown though the flames did her no harm. The sword, the weapon by which this noble maiden at the tender age of thirteen went to Christ, suggests her importunity to the hesitating executioner: "Strike without fear, for the bride does her Spouse an injury if she makes Him wait." The dove carries the ring of her heavenly espousal which her martyrdom sealed. The palm signifies her victory.

ST. PATRICK'S BANNER

The Celtic Cross against the richly colored and picturesque background suggests the deathless Irish Faith, planted by St. Patrick, that changed the isle of Druidism into the Isle of Saints and Scholars. The rising sun signifies the dawn of true light. The royal blue is the true ancient color of Ireland. The crozier and mitre are symbolic of St. Patrick's episcopal office and the acorns and oak leaves, the seed of Faith that has become a mighty oak.

The emblems in the corners are the seals of the four Provinces of Ireland: Ulster, Connaught, Leinster, Munster.

ST. ALOYSIUS BANNER

The lily represents the marvelous purity and innocence of St. Aloysius, the patron of youth; the rosary, his piety and devotion to Mary. The crown symbolizes the princely inheritance that he renounced to embrace the cross in the Society of Jesus.

From the colorful banners we direct our attention to the many and varied colored inserts in the tiled floor. Some are merely ornamental Gothic designs but most have mystic meanings. In front of the altar steps are the symbols of the Four Evangelists. Because he begins his gospel with the human descent of our Lord, St. Matthew's symbol is a winged man. St. Mark begins his gospel by describing the mission of St. John the Baptist, who was "the voice of one crying in the wilderness." His symbol, therefore, is the lion. St. Luke, who at the beginning of his gospel

mentions the priesthood of Zachary, is symbolized by the ox, the usual victim in the sacrifices of the Old Law. To St. John we owe the most beautiful passages on the Divinity of the Word made Flesh. Hence, as has been previously mentioned, his symbol is the eagle that soars in the heights.

Among the other inserts is the phoenix, the legendary bird, which is consumed by fire and out of its own ashes rises again recreated and young. It is the symbol of the resurrection of our Lord, and also of our resurrection to eternal life.

The peacock, because of the shedding and renewal of his brilliant feathers annually, is another symbol of the resurrection and of immortality. According to an old legend the peacock's flesh is incorruptible. Our Lord's Body did not see corruption, but rose glorious on the third day.

The shell symbolizes Christ's baptism and ours. It also symbolizes our earthly pilgrimage.

The crown suggests Christ the King, also the crown of eternal life.

Three interwoven circles express the Unity and Trinity of God.

Pax on the cross is self-explanatory—peace through the cross of Christ.

Other symbolic tile designs have been explained in reference to the more elaborate embellishments.

Upon leaving the church we reflect on the genius, skill, generosity, devotion, and even sacrifice which have made this majestic edifice humanly possible. It is the pride and glory of those who now worship in it and it will be an enduring benefit to posterity. The lines of the poet Keats in praise of another artistic creation is a fitting apostrophe to this grand symphony of art:

*When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty,"*

for, we add, thou art the earthly home of our Lord, who is the Fount of all Truth and Beauty, and our Divine Friend.

DONORS

- Stations of the Cross donated by Pierce Keefe.
- Shrine of Our Lady of Perpetual Help donated by John Hughes, "In memory of Mary Hughes and her daughter Adelaide."
- Shrine of the Sacred Heart donated by Mr. & Mrs. J. V. Mitchell, "In memory of William T. Mitchell."
- Shrine of St. Anthony donated by Mr. & Mrs. Thomas F. Kiernan, "In memory of Mary V. Kiernan."
- Shrine of The Souls in Purgatory donated by Mr. & Mrs. Arthur A. Fogarty, "In memory of Arthur A. Fogarty, Jr."
- Shrine of The Little Flower donated by Elizabeth M. Byrnes, "In memory of Nicholas and Mary Macklin."
- Statue of St. Agnes over Main Altar donated by Mrs. S. W. Ellis, "In memory of Eva Downing."
- Statue of St. Agnes on front gable, gift of Mr. & Mrs. Joseph D. McGuire.
- Statue of Christ the King donated by Annie and Sadie McDermott, "In memory of William L. McDermott."
- Statue of the Christ Child donated by Leo J. Thorp, "In memory of Mary Thorp Bennett."
- Statue of the Blessed Virgin donated by Mrs. Walter Smith, "In memory of John and Mrs. H. Perry."
- Statue of St. Joseph, gift of Mr. & Mrs. A. Clarke.
- Statue of Mater Dolorosa on Main Altar donated by Mrs. Joseph Ryan, "In memory of Francis A. F. Frisse."
- Statue of St. John on Main Altar donated by Mrs. John Wipprecht, "In memory of John George Wipprecht."
- Transept Window depicting the Glorious Mysteries of the Rosary donated by Tom Thorp, "In Memory of Thomas and Mary A. Thorp."
- Transept Window depicting the Joyful Mysteries of the Rosary donated by St. Agnes High and Elementary Schools.
- Window of The Crucifixion in the Choir, "In memory of Hannah and Nellie O'Neill."
- St. Patrick's Window donated by Annie McNicholas, "In memory of John McNicholas."
- St. Agnes Window donated by Prosper J. Jr., Bernard and Florence Blinn.
- St. Margaret's Window donated by Mr. and Mrs. Prosper J. Blinn, "In Memory of Margaret Bruckner."
- The St. Thomas Aquinas Window, gift of Mr. and Mrs. Edward T. Kearney.
- St. Dominic's Window in Sisters' Chapel donated by Friends of the Sisters.
- St. Cecilia's Window donated by the Misses Collins, "In memory of Robert C. Collins."
- St. Matthew's Window in the Sanctuary donated by Mrs. John S. Thorp and Frank W. Klipp, "In memory of their mother Winifred Louise Klipp."
- St. John's Window in the Sanctuary donated by Mr. and Mrs. H. Scholly.

- St. Mark's Window in the Sanctuary donated by the Misses O'Reilly, "In memory of Edward F. and Elizabeth O'Reilly."
- Baptistry Window donated by Maurice F. Delay, "In memory of William T. Delay."
- Stained Glass Window in Sacristy, gift of John, Fanny and John A. Cleary, Jr.
- Altar Rail, gift of the Men of the Parish.
- Altar Rail in Sisters' Chapel donated by Thomas J. Digan, "In memory of Thomas & Elizabeth Digan."
- Tabernacle donated by Mrs. James E. Wren, "In memory of James E. Wren."
- Lectern, gift of Mr. & Mrs. William T. Reynolds.
- Crucifix on Main Altar, gift of the Kobel Family.
- Baptistry Grille, gift of Frank McLoughlin.
- Crucifixion Group in Sacristy, gift of Mrs. Pierce Keefe.
- Sanctuary Lamp, gift of Mr. & Mrs. George F. Dunican.
- Gold and diamonds in Monstrance, gift of Mrs. Frank J. Donovan, Mr. A. Schillinger, Mr. J. H. Dunn, George Gerhardy, Miss Loretta Nicholson and Mrs. J. Knoblauch.
- Reliquaries on Main Altar, Epistle Side, donated by John W. O'Donnell.
- Reliquaries on Main Altar, Gospel Side, donated by John V. Morgan.
- Paschal Candle Holder, gift of Mr. and Mrs. H. Ritz.
- Holy Water Font donated by a Friend.
- Sidella, gift of The Junior Daughters of the Faith.
- Missal, gift of Mr. & Mrs. Paul D. Murphy.
- Mass Cruets, gift of John A. Cook.
- Holy Water Font, gift of John A. Cleary.
- Sanctuary Mass Bell donated by J. Fry, "In memory of G. S. Fry."
- Sanctuary Chimes donated by St. Agnes' Altar Boys.
- Daughters of the Faith Banner, gift of Mrs. R. J. Gladney.
- St. Patrick's Banner donated by David A. Keohan "In memory of Patrick Keohan."
- St. Agnes Banner donated by St. Agnes Dramatic Art Society.
- St. Joseph's Banner donated by Mrs. C. B. MacKenzie, "In memory of Michael and Ellen Carlin."
- St. Dominic's Banner donated by the Class of January, 1937.
- Blessed Virgin's Banner donated by the Graduates of 1935.
- Holy Ghost Banner donated by the Class of January, 1936.
- Papal Banner donated by Mrs. J. D. C. Murray.
- His Excellency Bishop Molloy's Banner donated by Frances G. Houley.
- His Excellency Bishop Kearney's Banner donated by Allan Peter Kearney.
- Benediction Vestments donated by the Class of June, 1937.
- Tabernacle Veils donated by Miss Mary Shaughnessy.