



Seton Hall University

From the Selected Works of Reverend Lawrence E. Frizzell, D.Phil.

Summer 2020

Art at the Service of Prayer: The Immaculate Conception Chapel

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Art at the Service of Prayer: The Immaculate Conception Chapel

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Introduction

More than four decades ago, Father Philip Rotunno founded the Good Shepherd Community at Seton Hall University, bringing families associated with his work as the first Director of Campus Ministry together with the immigrant Catholic families living in the Ivy Hill Apartments. With a focus on the Sunday Eucharist Liturgy, these people express their faith in prayer and in a commitment to service of neighbor. When Father Rotunno moved into parish ministry, Fathers Larry Barnet (Columban Missionary) and Michael Sloboda (Maryknoll Missioner) served this community during their years in the Department of Asian Studies. In 1990, I took on the challenge of priestly ministry in collaboration with the well-formed group of lay leaders.

The present series of essays on the pedagogical insights offered by the Chapel was prompted by questions of the Good Shepherd children. As I explained the elements of Catholic worship fostered by the architecture and art evinced so beautifully in this house of prayer, I looked for a description of the details that merge in a harmonious whole. Not finding any, I wrote these reflections to assist adults in developing their appreciation of the familiar scene in which we worship. The Good Shepherd Community sponsored the presentation in 1993. I am publishing them again in this new format with additions, including photographs. I thank photographer Bill Blanchard for permitting me to use a number of his photos. I note with great appreciation the care given by Ms. Laura N. Smith in presenting the text and photos for this new version of my reflections!

The "Historical Overview," a collaboration between the late Monsignor William Noé Field and the late Reverend John Morley, dates back to 1988. It is offered here in its original, unrevised form as it continues to capture the meaning of the Chapel for all members of the Seton Hall family.

I invite readers to linger over the parts of the Chapel that they have not noticed before and perhaps they will find points of interest in these reflections related to what is so familiar to them. We all express gratitude for the devotion and artistic gifts of those who contributed toward the beauty of this building, the heart of the Seton Hall campus and the home of our Source of peace and consolation.

Father Lawrence E. Frizzell
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South Orange, NJ
Summer 2020

Historical Overview

Seton Hall University's Immaculate Conception Chapel, often described as the most beautiful building on campus and certainly one of the most familiar, is celebrating its 125th anniversary. A year-long celebration, beginning on May 22, 1988, will be held in honor of the occasion and will include many events highlighting the Chapel's history and its role as the center of religious life on the campus.

All those who have ties to the Chapel and share memories of the many religious celebrations that have occurred there will be interested in the history of the Chapel. Such a work will eventually be published, but a brief historical survey seems appropriate as an introduction to the anniversary year.

The cornerstone of the Chapel was blessed by Bishop James Roosevelt Bayley, the first Bishop of Newark, on May 21, 1863. Bayley was the founder of the college and named it after his aunt, the future saint, Elizabeth Bayley Seton. This original cornerstone is now concealed by the Seton Chapel, which, until the early 1920's, was the entrance area for the Chapel. At that time, the present entrance and vestibule were added.

The Chapel was not the first place on campus that Mass was offered. In 1860, Bishop Bayley recorded the fact that "...there was an Oratory in the main building. Twenty-five Catholics at Mass on Sundays." This building, the original family mansion purchased by the College, was destroyed by fire a few years later.

Significantly, in December 1863, the new Chapel was the site for ordinations to the priesthood. The first priest ordained there was Patrick Cody, the uncle of "Buffalo Bill" Cody. Until the Seminary moved to Darlington six decades later, ordinations were regularly performed in the Chapel.

The Chapel also served the community as well as the College in those early days. For example, funerals were conducted there, with burials following in a campus cemetery in the area that is now near the Ward Place gate. Early in this century, these graves were relocated in Holy Sepulcher Cemetery in East Orange.

Marriages, too, were part of the Chapel's activities. Typical of those early days is the notation for the ceremony performed on May 24, 1863 between "Thomas Connell, Servant and Maria Mullane." The number of marriages declined when the local parish, Our Lady of Sorrows, was established.

This was to change dramatically after 1969 when the University received permission from Archbishop Thomas J. Boland to perform weddings for its alumni and alumnae. Over two thousand couples have been married in the Chapel since that time, cementing in a special way the ties between alma mater and its graduates.

Renovation and changes have also been characteristic of the Chapel's history. For the 75th anniversary, the wooden altars were replaced with marble ones. In 1945, the Chapel was

modernized with the installation of new lighting, walls and screen. The centennial observance in 1963 brought about the renovation of the sacristy and the beautification of the Chapel, particularly the ceiling. The last renovation project was that of 1972 when the Chapel sanctuary was redesigned to meet the needs of contemporary liturgical practice.

It is the hope of all those concerned with the observance of the Chapel's 125th anniversary that this uniquely beautiful building will be restored and preserved for decades to come.

The Chapel remains at the center of the University's religious life. At age 125, it is a focal point for the worship, both public and private, of many members of the University community. All who enter the building are impressed by the holiness of the place, sanctified, indeed, by the prayers of generations who have worshiped there before them.

Msgr. William Noé Field
Father John F. Morley
Spring 1988

The Crucifix, Altar and Tabernacle

As we enter any Catholic Church, our attention should focus on the crucifix, the altar and the tabernacle. In this way we express an act of faith in the Paschal Mystery of the Passion, Death-and-Resurrection of Jesus for the salvation of the world. The Father's gifts through the Son are dispensed in many mysterious ways, some of which we may begin to understand because of the Word of God proclaimed in the Scriptures and the sacraments celebrated at the altar. Following Christ's command, the sublime moment of the Last Supper is re-presented on the altar; the abiding presence of Christ as our spiritual nourishment is preserved in the tabernacle, to be strength for the sick and our constant companion.



Figure 1 - The Immaculate Conception Chapel from the entrance

As we consider these mysteries we acknowledge that we are unworthy to enter the house of God. We reach for the holy water, a reminder of our baptismal commitment. With this purifying water we make the sign of the cross and proclaim our faith in the Triune God. We express again our conscious willingness to live in God's presence and ask to be cleansed for his service and the service of neighbor, who should reflect for us the image of Christ.

For the Son of God to become High Priest of all creation and the reconciliation between wayward creatures and their Creator-Judge, he took human nature in the womb of Mary. Her image in the sanctuary draws our attention to the mystery of the Incarnation. "The Word

became flesh and pitched his tent among us" (John 1:14). As obedient maid-servant of God, the youthful Virgin pledged her willingness to become the Mother of Jesus (Luke 1:38), who would save his people from their sins (Matthew 1:21). Motherhood is a life-time vocation of nurture and hope, so Mary stood by her Son in his suffering and death. She shows us how to respond to his example and his commandments. With her intercession alongside that of the eternal High Priest, we hope to offer worship to the heavenly Father by responding to the Holy Spirit in imitation of Son and Mother.

The Crucifix

The mysteries of Christian faith challenge us to grapple with the paradoxes in human life and to place our goals and ambitions into the perspective of God's plan for us and all creation. We tend to accumulate gifts of creation for our benefit and that of our loved ones. But the poverty of Christ crucified, dispossessed even of his garments, challenges us to let go of possessions when they begin to distract us from God's call.



Figure 2 - The Crucifix

Looking at the cross, we must perceive the cost of our redemption – and the faithful obedient love that bore fruit in the Resurrection. Christ was raised from the dead, not only to manifest his personal victory over sin and Satan, but also to provide the paradigm for our resurrection.

The image of Christ crucified (Figure 2) alerts us to the tragic suffering of the innocent in every age and challenges us to ask: *Am I sustaining or, perhaps, even persecuting the afflicted ones in my society? Am I helping or hindering those whose personal suffering brings them under the shadow of the cross?*

After the Good Shepherd called his sheep into his intimate protective care, Jesus stated that, as High Priest, he offered the Lamb of God in sacrifice. "I lay down my life for my sheep – and I take it up again (John 1:29, 10:11, 18). The cross is the sign of contradiction (Luke 2:34) that challenges onlookers to reflect on the meaning of life – and of loyal commitment to God's will, without counting the cost.

The cross is the bridge linking earth with heaven, uniting weak and wayward people with their Creator, whom they should serve in awe. The cross is the greatest sign of the Father's infinite loving mercy and forgiveness, since to achieve deliverance from their own worst selves, he gave his Son as victim and peace offering. We look upon him whose side was pierced, by whose wounds we were healed - and trace the sign of his love upon our forehead, heart and shoulders.

The Altar

The firmness of a rock represents the stable fidelity of Israel's God towards his people. Planting their feet on a lofty crag or upon the Temple mount, they were secure from all dangers swirling in the valley below. The altar, as the place of sacrifice, was the sign of God's reconciling presence in the Holy of Holies; through the communion sacrifices, the faithful were nourished in God's presence (see Exodus 24:1-11).



Figure 3 - The Altar

For the Christian, the altar (Figure 3) represents Christ, the Rock from whom God's people receives food and drink (1 Corinthians 10:3-4). This is the reason for our bow of reverence before crucifix and altar and why the priest venerates the altar with a kiss at the beginning and end of Mass.

The body of Christ is the Temple of the New Covenant (John 2:18-22) and the altar of sacrifice consecrated by the Father (John 10:35). The altar in a church is the place upon which the sacrifice of the New Covenant, anticipated in a non-bloody manner in the Last Supper, is now re-presented so that the faithful may be nourished with the Bread of Life and the Cup of Salvation. Each generation of Israel can sense that they were present at the Exodus, receiving the special gifts of God's wisdom, power, mercy and goodness. These realities of the spiritual order were manifested in the context of a specific time and place – yet these divine attributes are inexhaustible and ever active on behalf of those who believe. So in the same way, the Last Supper, Calvary and the Resurrection transcend time and place so that God's gifts can be mediated throughout the world. The sacrificial banquet is nourishment for the new life received in Baptism and will be the source of strength for each person on the pilgrimage of life, the medicine of immortality at the moment of physical death.

The altar is the place of the mystical drama of Christ's triumph over death, celebrated most profoundly in the Christian Passover (Easter) and each Sunday, the Lord's Day, in commemoration of his resurrection, the source of our hope. Moreover, the altar is the resting place for the ladder ascending to the heavenly throne, before which Christ, as eternal High Priest, makes eternal oblation of his human will to the Father. Thus we sense that our Eucharistic sacrifice is coordinated with the worship of the heavenly court. Angels bring our praise to God united with the perfect act of thanks-and-praise (Eucharist) of Jesus, and they mediate divine blessings to earthly creatures. "You will see the heavens opened and the angels of God ascending and descending upon the Son of Man" (John 1:51).

The Tabernacle

The human experience of transience and uncertainty causes many to yearn for stability and security. Life must be seen, not merely as a journey, but as a pilgrimage to the promised eternal home with God. This pilgrimage, an experience of community in transition, is sustained by the constant presence of Christ with the Church, especially in the unique mode of presence in the sacrificial gifts of bread and wine transformed in memory of him.

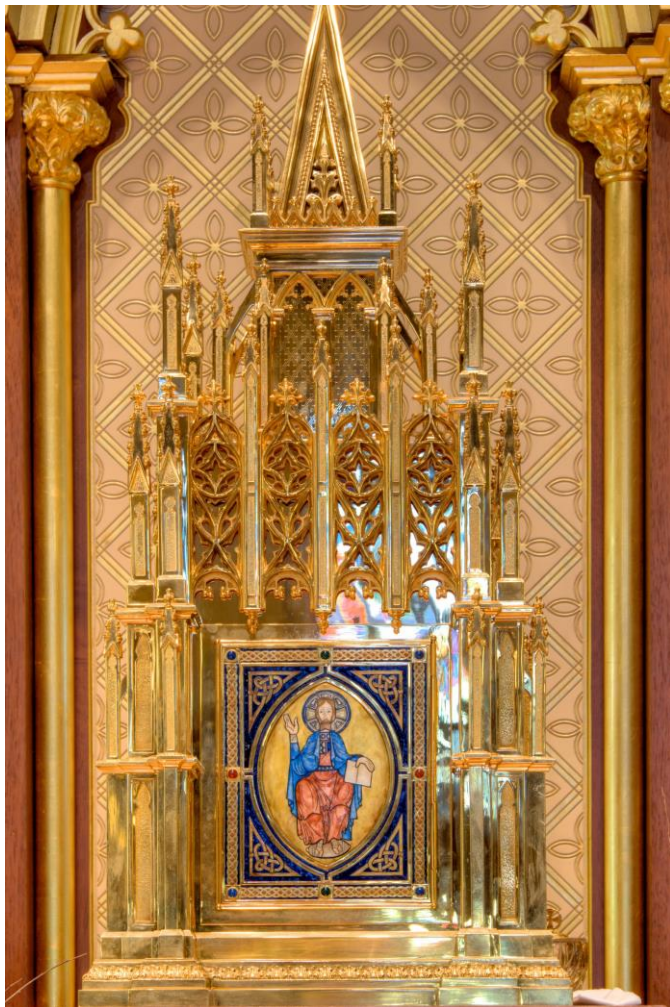


Figure 4 - The Tabernacle

After God had rescued the Israelites from slavery in Egypt, he instructed Moses to build a tent (tabernacle) to house the Ark of the Covenant and the tables of the Law. Thus would the invisible but gloriously luminous presence of God guide the people to the land where they would be free to serve him. The Temple of Solomon housed this ark in Jerusalem; God's presence was known to all who saw the "eternal light" before the Holy of Holies.

Housing the Bread of Life for the sick and for adoration, the Church drew upon the Temple worship of Israel so that Christian people would experience the deepest possible way the assurance of Jesus: "Behold, I am with you all days, even unto the consummation of the age" (Matthew 28:20).

During the times of liturgical worship, we focus attention upon the Mystery of Word and Sacrifice-and-Sacrament celebrated on the altar and at the lectern/pulpit. However, as we enter a church and take the holy water to renew our baptismal commitment, we should look for the place

of the tabernacle (Figure 4 above on page 7). Then, conscious that we stand in the presence of Christ the King, we genuflect (or bow profoundly in other rites) in adoration. Having arrived before the time scheduled for the Liturgy to begin, we kneel for quiet prayer.

At the time of Holy Communion we do not genuflect before the tabernacle because we have Christ with us. However, at the time we leave the church, we genuflect again. We recall that we and all the faithful are "Christophers" (Christ-bearers), carrying the Lord to those who are unable or unwilling to come into his presence themselves. In imitation of him and as bearers of the shalom (peace, prosperity, wholeness) of the risen Lord, we exercise deeds of service and quiet witness to God as Creator and loving Father.

The Life of Christ in Stained Glass Windows

The beauty of the Seton Hall Chapel's windows on a sunny day is inspiring, elevating our thoughts to the mystery of Christ, the Light of the world (John 8:12). The Paschal Mystery of the Lord's Death-and-Resurrection, the central focus in the sanctuary, is understood more fully in the context of his birth and public ministry.

To prepare for the celebration of the sacraments, especially the Eucharistic Sacrifice-and-Sacrament, we meditate in a regular rhythm of themes and vignettes on the mysteries of Jesus, his Blessed Mother and the Church. Before the invention of the printing press made the Bible readily available to the faithful, popular devotions such as the Rosary and the way of the Cross provided a structure for personal, family and community prayer. Then people would be challenged to integrate the great feasts of the liturgical calendar into the fabric of their daily lives. Whether we use these sacramentals or draw directly from the Sacred Scriptures, this continues to be our task today.

From the early Middle Ages stone carvings and stained glass proved to be fine means for talented artists to teach virtually all chapters of the Gospel message. These were seen as "moments" in salvation history to be given a certain permanence in stone and glass. The windows of the nave of our Chapel long ago brought the refinement of European art to New Jersey for the benefit of those receiving an education at Seton Hall College/University.



Figure 5 – View of the stained glass windows on the Blessed Mother's side of the sanctuary, which depict the following events in the life of Christ: *the Adoration of the Shepherds, Jesus in the Temple, the Sermon on the Plain, and the Death of Christ.*

Windows on the Blessed Mother's Side of the Sanctuary

Appropriately, we begin our journey of faith on the Blessed Mother's side of the sanctuary (Figure 5 above on page 9). The mystery of the Incarnation began with the Annunciation of the Lord's coming and the response of Mary in loving obedience (Luke 1:26-38). This was a favorite scene of artists in every age, but in this small chapel the artist begins with the Birth of Jesus.

Adoration of the Shepherds

The first scene is the *Adoration of the Shepherds* (Luke 2:8-20), who are blessed by the divine Infant resting on a white embroidered cloth, perhaps evocative of the altar linens (Figure 6 below on page 11). Wheat stalks in and under the manger (as well as thatching for the roof) draw our attention to Bethlehem ("House of Bread") and Christ's wish to become for us the Bread of Life.

The lamb trussed at the feet of the shepherds may point our thoughts to the Lamb of God, who is the Servant of the Lord. "Like a lamb that is led to slaughter... so he opened not his mouth" (Isaiah 53:7).

Mary is dressed in the royal blue of the House of David. The ox looking upon the scene has made room for its Creator (see Isaiah 1:3), more alert to his presence than many of us.

At the top, the brilliant star shining upon the manger points the way for the wise from among the nations to find the Son of God (Matthew 2:1-12).

Jesus in the Temple

The second window (Figure 7 below on page 11) depicts the twelve-year old *Jesus in the Temple* (Luke 2:41-52). Although the Infant Jesus was brought suddenly into the Temple on the fortieth day (Luke 2:22-40), pious people were awaiting his coming.

Now on the threshold of adulthood and its responsibility to keep the positive commandments of the Torah ("Law") of Moses, Jesus comes on pilgrimage with his parents. He is drawn to the Temple, his Father's House, the place of divine revelation to Israel and of sacrificial offerings for the forgiveness of sin and for peace, with communion in a sacred banquet on the major feasts. The absence of Jesus for three days at the time of Passover makes the faithful think ahead to the Last Supper and the Paschal Mystery. Thus Jesus is depicted in a white robe decorated with golden crosses. He is discussing the Torah with the learned teachers who, like Simeon and Anna at the Presentation, are reflecting on the will of God and praying for the strength to fulfil it.

At the top of the window, the Holy Spirit is represented by a dove, the only bird that may be offered in sacrifice (Leviticus 12:8). Probably the role of the Holy Spirit here is to guide the teachers into an ever-deeper appreciation of the Torah, to which Jesus is obedient in the most perfect way (Psalm 40:6-8 in Hebrew 10:5-10).



Figure 6 - Adoration of the Shepherds
 Photograph by Bill Blanchard



Figure 7 - Jesus in the Temple
 Photograph by Bill Blanchard

Sermon on the Plain

Since the Gospel according to Luke inspires most of the windows in the Chapel of the Immaculate Conception, it is likely the third one (Figure 8 below on page 12) probably depicts the *Sermon on the Plain* (Luke 6:17-49, see Matthew chapters 5-7). Dressed in a white robe decorated with the first three letters (IHS) of his Name in Greek, Jesus is blessing the mixed group who have gathered to listen to him.

At the top of the window, the Greek letter Alpha recalls God's declaration "I am the first and I am the last" (Isaiah 44:6), rendered by the first and last letters of the alphabet in Greek: "I am

the Alpha and the Omega..." (Revelation 1:8; 22:12-13). The teaching of Jesus builds upon the Torah, the Prophets and the Writings (the three parts of the Jewish Scriptures), which remain as the foundation for understanding God the Father's will (see Matthew 5:17-20; Luke 16:16-17).

Death of the Crucified Lord

The last window (Figure 9) on this side is a majestic rendering of the *Death of the Crucified Lord*. Luke has portrayed the latter part of Jesus' teaching ministry as a great pilgrimage to Jerusalem (9:51-53), which is outlined in the background. The Mother of Jesus and the Beloved Disciple stand in witness to the self-giving of Jesus, after the Lord bound them in a covenant of motherly and filial love (John 19:25-27). Mary Magdalene crouches at the foot of



Figure 8 - Sermon on the Plain
Photograph by Bill Blanchard



Figure 9 - Death of the Crucified Lord
Photograph by Bill Blanchard

the Cross, absorbing again the sign of divine mercy toward all repentant sinners. An angel is attentively present (see John 1:51). At the top of the window, the pelican nurturing its young with its own blood (a teaching of the medieval bestiaries, which apply characteristics of animals and birds to the human level) is a symbol of Christ in the Eucharistic Sacrifice, giving himself for the life of the world (John 6:51).

Windows in the Nave on the St. Joseph Side of the Sanctuary

We continue our faith journey at the back of the nave on the side of the sanctuary with the Statue of St. Joseph and the Youth Jesus. These statues came from Spain at the time of the Chapel renovation in 2004. Here the stained glass windows depict the life of Christ after his resurrection (Figure 10).



Figure 10 - View of the stained glass windows in the nave on the St. Joseph side, which depicts three events in the life of Christ: *The Risen Lord Commissions St. Peter*, *Ascension of the Lord*, and *Descent of the Holy Spirit*.

The Risen Lord Commissions St. Peter

The first of this set of events in the life of Christ begins with the *Risen Lord's Commission of St. Peter* (Figure 11 below on page 14). The mark of the wound in his foot reminds us that the victory was achieved through his sacrificial death. "I am the good Shepherd, who lays down his life for his sheep" (John 10:11, 17-18). Having given the keys of the kingdom (Matthew 16:17-19; John 20:21-23), Jesus now challenges Peter to confess his loving commitment in humility rather than by boasting as he did at the Last Supper (contrast John 21:15-19 with 13:36-38 and 18:15-18, 25-27). The teaching and sacramental ministry of Peter and his successors is the object of the command of Jesus: "Feed my lambs, feed my sheep" (John 21:15-17). At the top IHS, the first three letters of Jesus' name in Greek, draws attention to the continuing presence of the risen Lord with the Church. "You shall call his Name Jesus, for he will save his people from their sins" (Matthew 1:21). It is appropriate that the reconciliation room is adjacent to this window. There we receive the benefit of the Church's sacrament of forgiveness, a great exercise of the power of the keys (John 20:17-23).

Ascension of the Lord

The window of the *Ascension of the Lord* (Figure 12) provides an insight into the mystery which St. Luke depicts twice, as the hinge between his first and second volume (Luke 24:50-53 and Acts 1:6-11). As great High Priest, his wounds reminding us that he is also the Lamb of sacrifice, Jesus blesses the Apostles and the infant Church. The scene is reminiscent of the description of the high priest at the end of the Temple liturgy. "He came down and lifted up his hands over the whole congregation of the children of Israel; he pronounced the blessing of the Lord with his lips (Numbers 6:24-26)... and they bowed down in worship... to receive the



Figure 11 – *The Risen Lord Commissions St. Peter* Photograph by Bill Blanchard

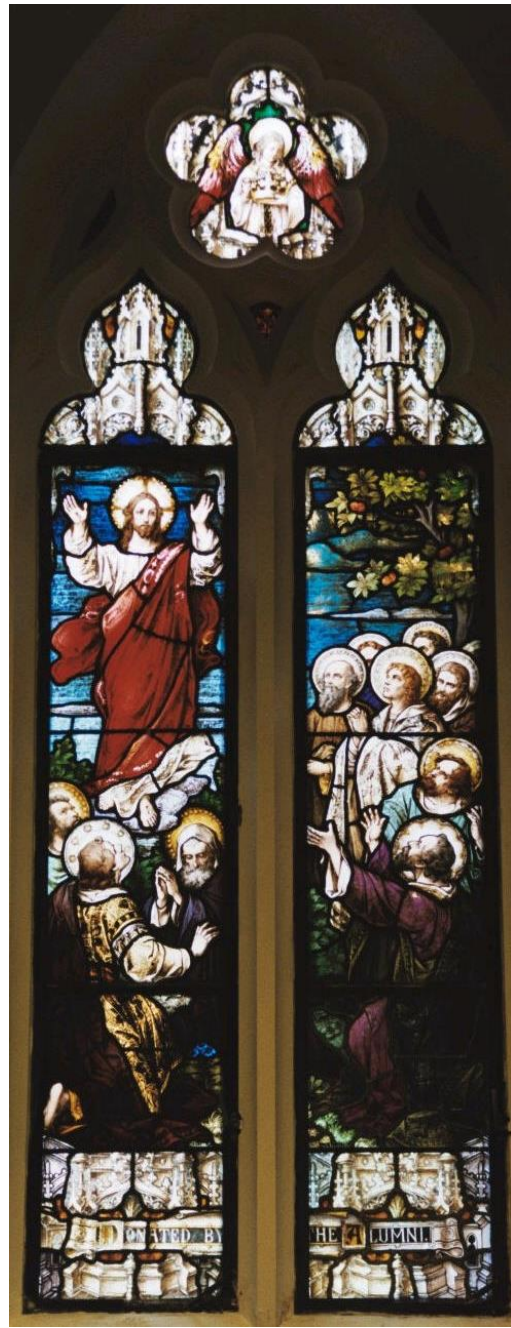


Figure 22 – *Ascension of the Lord* Photograph by Bill Blanchard

blessing from the Most High" (Sira 50:20-21). In the heavenly Liturgy, Jesus continues to intercede for his Church and mediates the blessing of the heavenly Father through the Holy Spirit. At the top, an angel holds the crown symbolic of the royal dimension to the Lord's work. As eternal king and priest like Melchisedek, he brings all creation to the worship/service of the heavenly Father (1 Corinthians 15:20-28).

Descent of the Holy Spirit

Next to the Statue of St. Joseph and the Youth Jesus, the *Descent of the Holy Spirit* (Figure 13) on Pentecost Sunday (Acts 2:1-12) celebrates the public beginning of the Church.



Figure 13 – *Descent of the Holy Spirit*
Photograph by Bill Blanchard

Luke begins and ends his Gospel in the Temple of Jerusalem (1:8 and 24:53), the favored place of God's revelation to people at prayer. Likewise, during the novena between the Ascension and Pentecost (the Fiftieth Day), the Apostles "with one accord devoted themselves to prayer, together with the women and Mary, the Mother of Jesus, and with his brothers" (Acts 1:14).

The presence of the Holy Spirit was evident in a strong wind (the Hebrew term means "spirit" and "wind") and tongues of fire resting on each believer. Fire signifies the purifying power of divine love and the illuminating function of the instruction offered by the second Paraclete (John 14:16-17, 25-26), recalling all that Jesus taught and guiding the application of divine wisdom to varying human needs in the teaching ministry of the Church.

The prayerful presence of Mary, the Mother of the Church, draws her children into imitation of her first-born Son.

At the top, the Holy Spirit is symbolized by the dove, reminding baptized Christians of the gifts of the Holy Spirit (see Isaiah 11:1-3) bestowed upon Jesus at his Baptism (Luke 3:21-22) for a ministry of teaching. Throughout our lives we remain disciples (learners) of the Lord in the bosom of his Spouse, the Church. Then, as we mature into our particular vocations, we serve the Church and her members through exercise of the seven virtues (faith, hope, charity, prudence, justice, temperance and fortitude) uplifted by the accompanying impetus of the gifts offered by the Spirit of the Lord (see Isaiah 11:1-3).

The Communion of Saints and Worship

On Earth as It Is in Heaven

Jewish and Christian worship of the one God is grounded on the belief that we offer adequate service only when our effort is united with the perpetual thanks-and-praise (blessing, Eucharist) of the heavenly court. There must be a correspondence between worship on earth and its heavenly prototype. Thus, when God instructed Moses how to build the tent of meeting (tabernacle), the ark and accoutrements for worship, the command was to "make them according to the pattern shown to you on the mountain" (Exodus 25:40; 26:30). The Epistle to the Hebrews describes the death (5:7-10) and resurrection-ascension of Jesus in terms of priestly service. "For Christ did not enter into a sanctuary made of hands, a copy of the true one, but heaven itself, that he might appear before God on our behalf" (9:24). As eternal High Priest, Jesus "is always able to save those who approach God through him, since he lives forever to make intercession for them" (7:25).

The Apocalypse of the New Testament described the host of angels and the saints "from every nation, race, people and tongue" who stand before the throne of God the Father and before the Lamb, proclaiming that salvation comes from our God and from the Lamb (Revelation 7:9-10). An angel offers incense, along with the prayers of all the holy ones, at the golden altar before the throne (8:3-4).

Our worship of God the Father through Christ and in the Holy Spirit is offered in union with all the choirs of heaven, all the angels and saints (see the end of each preface, introducing the "Holy, Holy, Holy..."). So it is appropriate that we sense the presence of Mary, the saints and angels with us in the liturgy. Through paintings, statues and stained glass windows, the Chapel emphasizes this experience of communion with those who serve God perfectly in heaven.

Mary Immaculate

After we focus our attention on the crucifix at the center of the back wall of the sanctuary, we see the beautiful painting of Mary (Figure 14 below on page 17), patroness of the Chapel under the title of the Immaculate Conception. The bishops of the United States had placed this country under her patronage in 1846, eight years before Pope Pius IX promulgated the doctrine of Mary's redemption by Christ through exemption from the universal human condition of alienation from God. This tragic situation of humanity, traced to the pride and disobedience of our first parents, is called "original sin." Mary is "our tainted nature's solitary boast" (William Wordsworth, 1770-1850).

This painting recalls the celebrated "miraculous medal" revealed to St. Catherine Labouré on November 27, 1830 in the convent chapel of the Daughters of Charity of St. Vincent de Paul in Paris. The Blessed Virgin stands upon the globe, her feet crushing the head of a serpent (see Genesis 3:15). The medal presents the words of a prayer: "O Mary conceived without sin, pray for us who have recourse to thee." When the Chapel was renovated these words were not restored to the refreshed painting. High above the point where the nave of the Chapel meets



Figure 14 - Mary Immaculate



Figure 15 - Angels holding a scroll with the prayer: *Queen conceived without original stain, pray for us.*

the sanctuary, this theme is offered again. Angels hold a scroll (Figure 15 above on page 17) on which another prayer is written; "Regina sine labe originalis concepta, ora pro nobis; Queen conceived without original stain, pray for us."

St. Joseph and the Youth Jesus

These unusual statues from Spain were introduced after the recent renovation of the Chapel (Figure 16 below on page 19). St. Joseph is depicted in his role as educator in the family. The father is obliged to not only teach his son a trade, but also to contribute to the spiritual education of the youth. Here St. Joseph points to the Hebrew text of Psalm 40, especially verses 7-9:

"You do not desire sacrifice and meal offering;
You do not ask for burnt offering and sin offering.
Then I said;
'See, I will bring a scroll recounting what befell me; (note: meaning of Hebrew uncertain)
To do what pleases you, my God, is my desire;
Your teaching is in my inmost parts.'" (Jewish Publication Society translation).

The *New American Bible* (Catholic translation) reads:

"Sacrifice and offering you do not want,
but ears open to obedience you gave me.
Holocausts and sin offering you do not require;
So I said; 'Here I am; your commands for me
are written in the scroll.
To do your will is my delight;
My God, your law is in my heart.'"

The Letter to the Hebrews quotes the Greek translation (the Septuagint):

"Sacrifice and offering you did not desire,
but a body you prepared for me;
Holocausts and sin offerings you took no delight in.
Then I said, 'As is written of me in the scroll,
Behold, I come to do your will, O God.'" (*New American Bible* translation).

The Letter to the Hebrews applies this passage to Jesus in the moment of Incarnation and through his life, culminating in the Paschal Mystery.

The Twelve Apostles

The vision of the new Jerusalem in Revelation describes the walled city with twelve gates inscribed with the names of the twelve tribes of Israel; it has twelve courses of stone as its



Figure 16 – St. Joseph and the Youth Jesus



Figure 17 - Symbols of the twelve apostles, members of the Jewish people, under the Marian painting

foundation, on which are inscribed the names of the twelve apostles of the Lamb (21:12-14). Earlier the Church was described in terms evocative of Mary, "a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars," reminiscent of the twelve tribes of Israel (Revelation 12:1, see Genesis 37:9). So it is very appropriate to find the symbols of the twelve apostles, members of the Jewish people, under the Marian painting.

From left to right in Figure 17, the apostles are Peter (cross top-side down and keys of the kingdom), Andrew (X-shaped cross), James the Less (windmill), John, son of Zebedee (chalice with serpent emerging from it), Philip (long cross and carpenter's square), James, son of Zebedee (three shells), Thomas (spear and carpenter's square), Bartholomew (flaying knife), Matthew (pike and three money bags), Simon (pike, saw and oar), Matthias (spear and three stones) and Jude, also known as Thaddeus (sailboat).

For some reason the order does not follow either that of the Synoptic Gospels or that of the Roman canon. Usually the symbol points to the instrument whereby the apostle became a blood-witness (martyr) in fidelity to the Gospel. However, moneybags refer to Matthew's job as a tax collector before he was called. Early tradition maintains that John did not die a martyr (John 21:23) but escaped from a cauldron of boiling oil and an attempt to poison his cup (see Mark 16:18).

Saints in the Stained Glass

The intention of Bishop James R. Bayley, first Bishop of New Jersey and founder of Seton Hall

College and Preparatory School, was to provide a vehicle for the education of young Catholic men so that they might prepare for the priesthood or the professions. This education included a solid grounding in philosophy and theology; the windows in the sanctuary of the Chapel commemorate the intellectual heroes of the Church, along with those having a pastoral concern.

The Four Evangelists

On the St. Joseph side of the sanctuary stand the four Evangelists in two sets of windows. Matthew and Mark are depicted together in one set (Figure 18) and Luke and John are paired together in the other (Figure 19).



Figure 18 – St. Matthew and St. Mark



Figure 19 – St. Luke and St. John

The familiar symbols of the evangelists, which identify them according to the four creatures of Ezekiel's vision (chapters 1-3) are not found here but do accompany the four statues at the entrance of the seminary chapel behind Lewis Hall. The man, lion, ox and eagle represent the various categories of living creatures that accompany the chariot throne (heavenly ark) of God. In Christian art they point to Matthew, Mark, Luke and John and may be found at the four extremities of the cross (as on the crucifix in the sanctuary of Our Lady of Sorrows Church in South Orange). Thus the fourfold Gospel brings the Word of the Son of God to the world. In

our chapel, a codex (book) rather than a scroll is held by each evangelist. John is identified by the chalice and serpent, but the others lack a distinctive symbol.

Church Fathers

St. Jerome (332-420) and St. Augustine (354-430), two of the eight Fathers of the Church whose writings were enormously influential in the Latin Rite of the Church, are paired together (Figure 20). Jerome holds quill and book and is anachronistically clothed in the scarlet robe of a cardinal, signifying his role as secretary to Pope Damasus I. Augustine wears a miter and liturgical vestments and carries a crosier, signifying his role as Bishop of Hippo. In his right hand, he holds a flaming heart, symbolizing God's love: "Your gift sets us afire and we are borne upward; we catch this flame and up we go. In our hearts we climb those upward paths, singing the songs of ascent. By your fire, your beneficent fire, we are inflamed." (Augustine, *Confessions* 13, 9).

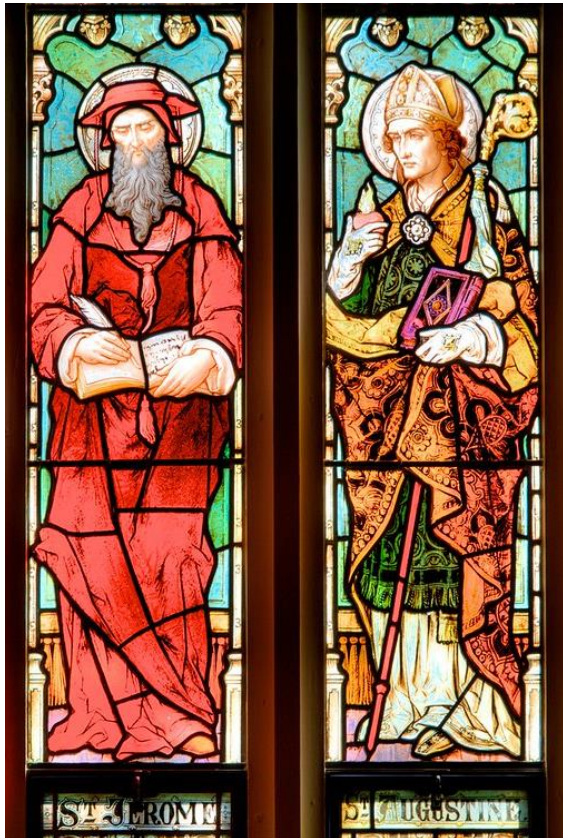


Figure 20 - St Jerome and Saint Augustine



Figure 31 - St. Paul and St. Charles Borromeo

Saints Paul and Charles Borromeo

On the Blessed Virgin side of the sanctuary we find St. Paul the Apostle, whose sword reminds us that he was beheaded in Rome, and St. Charles Borromeo (1538-1584), an aristocrat and nephew of Pope Pius IV, who was made a cardinal in his youth and was ordained to the

priesthood in 1563, the year that the Council of Trent ended (Figure 21 above on page 22). He became Archbishop of Milan and founded seminaries for the education of diocesan clergy.

Saints Francis de Sales and Vincent de Paul

St. Francis de Sales (1567-1622) and St. Vincent de Paul (c. 1580- 1660) are paired together in another set of windows (Figure 22). St. Francis de Sales is a Doctor of the Church and the inspiration for religious orders of brothers and priests dedicated to education. He carries a book "Philothea," his treatise on the love of God. St. Vincent de Paul is the founder of the Vincentian congregation of priests dedicated to the education of seminarians. With St. Louise de Marillac he founded the Sisters of Charity, the first community of women without cloister, devoted to the care of the sick and poor. Bishop Bayley's aunt, St. Elizabeth Ann Bayley Seton, founded her congregation of teaching and nursing Sisters based on this rule.

Behind the Screen

Behind the screen that separates the sanctuary from the entrance to the sanctuary, the windows celebrate St. Thomas Aquinas (c. 1225-1274), the Angelic Doctor of the Order of Preachers (Dominicans) and St. Alphonsus Liguori (1696-1787), moral theologian and founder of the Redemptorist Fathers (Figure 23). The revival of Thomism as the foundation for philosophical and theological studies came with the encyclical Aeterni Patris of Pope Leo XIII in 1879; a window dedicated to St. Thomas indicates the high standards set for the college and seminary. St. Alphonsus epitomized a practical approach to moral theology and the care of souls, especially through the sacrament of penance.

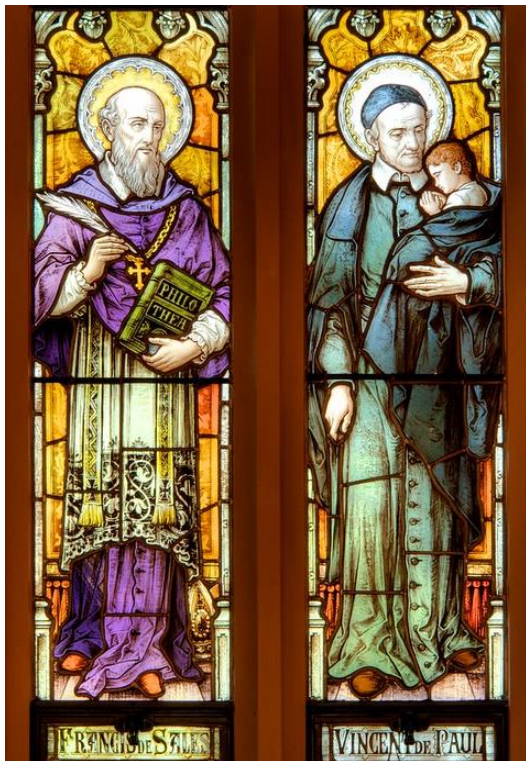


Figure 22 - St. Francis de Sales and St. Vincent de Paul



Figure 23 - St. Thomas Aquinas and St. Alphonsus Liguori

Entrance to the Chapel

After the door was removed from the west side of the Chapel to the center, a space was found for Mother (since 1976 Saint) Elizabeth Ann Seton. The window is divided into six parts, decorated with the coats of arms of the six branches of her Sisters of Charity in North America (Figure 24).



Figure 24 - Elizabeth Ann Seton

The windows adjacent to the staircase depict St. Pancras of Rome, who was a martyr during the persecution of Diocletian at the beginning of the fourth century. His companion is St. Venantius of Camerino, who died a martyr in the persecution of Decius about 250. Both hold the palm of martyrdom and provide examples of the fidelity to the Gospel that is demanded of every Christian.

Among the seven liberal arts, rhetoric and music are placed most directly at the service of the Scriptures and Christian liturgy. The choir loft of the Chapel has a set of three beautiful windows that depict St. Gregory the Great, St. Cecilia and King David (Figure 25).



Figure 25 - St. Gregory, St. Cecilia and King David

King David is credited with composition of the Psalter, which is used so extensively in Christian worship. He is shown wearing a crown and playing his harp.

St. Cecilia, virgin and martyr in Rome during the time of persecution, is the patroness of Church music and is depicted holding a small, portative organ.

St. Gregory the Great (c. 540-604), Father of the Church, was Pope from 590 until his death; he contributed enormously to the life of the Church in many areas, including liturgical worship. His name is given to the "plainsong" (Gregorian chant), which is one of the musical treasures of the Roman rite.

The window also shows St. Gregory wearing the triple tiara of papal authority; a dove (symbol of the Holy Spirit) whispers in his ear. This may remind us that through the Spirit of Christ we can sing and pray "Abba, Father" (Galatians 4:6; Romans 8:14-15).

Above the Sanctuary

The canopy (*baldichino*) above the altar is decorated with the Host facing the congregation, held by an angel on each side (Figure 26). This should alert us again to the coordination of our worship with that of the heavenly court. After the consecration the celebrant prays: "Almighty God, we pray that your angel may take this sacrifice to your altar in heaven..." (Roman canon).



Figure 26 - The canopy

At the center of the canopy, directly over the altar, the painting of a dove reminds us of the essential role of the Holy Spirit in sacramental worship and in all Christian prayer. Before the consecration (Institution Narrative), the celebrant prays the epiclesis: "Father, we bring you these gifts. We ask you to make them holy by the power of your Spirit..." (Eucharistic Prayer III). Above the crucifix at the back of the sanctuary, a dove draws our attention to the sending of the Holy Spirit in the context of the "hour" of Jesus. As he died, he breathed the Spirit upon Mary and the Beloved Disciple (John 19:2-27) and after the Resurrection he breathed upon the Apostles, saying "Receive the Holy Spirit..." (John 20:22, see Genesis 2:7). Thus the new creation is initiated through the forgiveness of sins and fostered through the prayer of the Church in the sacraments.

Looking higher to the wall in front of the sanctuary, we see a painting of God the Father (Figure 27 below on page 27), behind whose head is a golden equilateral triangle symbolizing



Figure 27 - God the Father

the Blessed Trinity. He looks benignly upon angels carrying a banner, with a cherub on each side. On the banner is a prayer in Latin: "Regina sine labe originalis concepta, ora pro nobis; Queen conceived without original sin, pray for us." In his human nature, Christ is the first-born of the new creation (Colossians 1:15) and through her vocation as Mother of "the first-born among many brothers (and sisters)" (Romans 8:29), Mary intercedes that we may be conformed to the image of God the Son. Each Christian should be like the Beloved Disciple, close to Jesus at the Last Supper (John 13:23) and called into filial intimacy with Mary at the

foot of the cross (John 19:25-27). Just as the angelic host is present at each Eucharistic Liturgy, so are the Mother of the Church and the saints.



Figure 28 – The Host

Photograph by Bill Blanchard

At the very top of the Chapel is a small window whose center has the shape of the Host (Figure 28). Through the gift of the Bread of Life and the Medicine of Immortality, we are called to commune with the living God now and for all eternity. This window points us beyond the world to the new creation and draws us into the worship of God in

anticipation of the wedding feast of the Lamb (Revelation 19:9), to which we are called each time we are invited to partake of the Eucharist: "Behold the Lamb of God!...Blessed are those who are called to his Supper." From this perspective we must order our daily lives according to our vocation, recalling the celebrant's commission: "Go in peace to love and serve the Lord!"

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