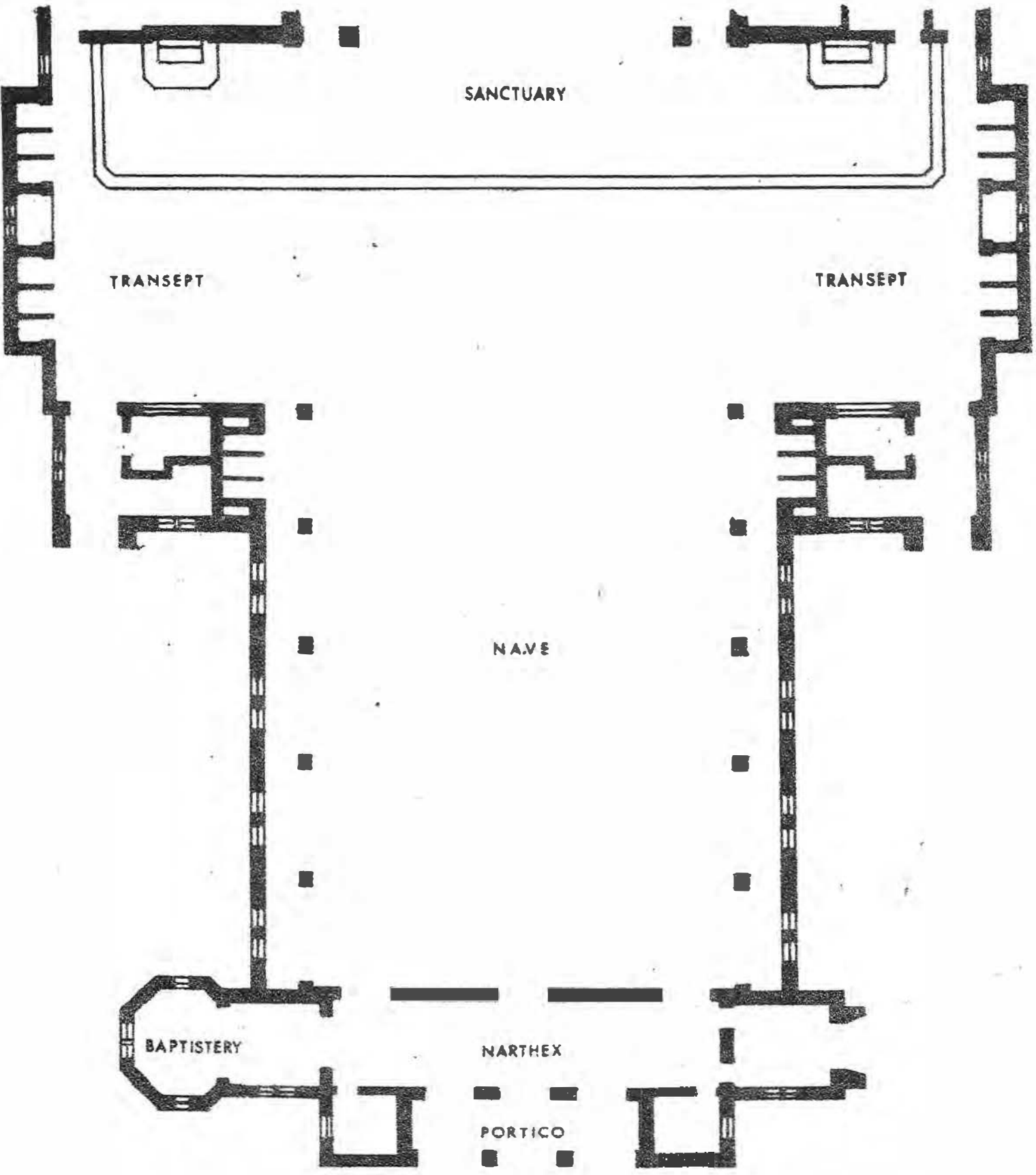




"HOW AWESOME IS THIS PLACE: IT IS THE
HOUSE OF GOD, AND THE GATE OF HEAVEN; AND SHALL
BE CALLED THE COURT OF GOD." GENESIS 28.

We welcome you to the "Open House" of St. Matthew's Church on the occasion of the Silver Jubilee of its dedication. During the course of your tour of the church many things will be pointed out for your consideration. We hope that you will find the tour and this leaflet both enlightening and inspiring.



ABOUT OUR PATRON: The name Matthew is derived from a Hebrew word which means "the gift of God". We read in the gospels that Jesus saw a man named Matthew sitting in the tax collector's place and said to him: "Follow Me." According to Mark and Luke, the name of the man called was Levi. As was the Jewish custom our patron bore two names -- Matthew Levi. The Gospels intimate that he was wealthy and possessed some education at the time of his call. (For example, he gave a public banquet immediately after his call, and his profession of publican demanded a knowledge of reading and writing.) St. Matthew wrote the first Gospel between the years 70 and 100 A.D. in the Aramic dialect of the Hebrew language.

ARCHITECTURE: St. Matthew Church is built in the form of a crucifix, with a semi-circular sanctuary, a style of Christian architecture which has been popular since the earliest days of the Church. All through the Christian era, symbolism has been used conspicuously in church architecture. It is recorded that the early Christians used symbols to decorate the catacombs outside the city of Rome. Following this precedent, a certain amount of symbolism is used in St. Matthew Church.

WHY A BEAUTIFUL CHURCH: The worship of almighty God is so important and exalted, that for its worthy celebration nothing can be too precious. With His Precious Blood the Immaculate Lamb of God purchased and ransomed us. This same Precious Blood flows

daily on the altar. Should not man then gladly and cheerfully offer whatever is noblest, most magnificent, and most beautiful in the productions of nature and the creations of art, in order to celebrate as worthily as possible this sublime, heavenly sacrifice?

Were the heavens to open and the King of Glory to appear in visible splendor upon the altar. With what ornaments and with what splendor would we not adorn the house of God in order properly to receive HIM? All the earth and its fullness is the property of the Lord, which He has given over for the use of man. It is, therefore, proper that man should again place at the Lord's feet ...

THE ALTAR: What is the main thing in a Catholic Church? It is the altar upon which the great act of sacrifice is offered. Everything in the entire Church is meant to focus your attention on the altar. A Catholic Church would not exist if it were not for the altar within its walls. Stations of the Cross, ornament and statuary must not detract from this primary consideration. In front of the Blessed Sacrament altar, which is of imported marbles, is a bas relief of Leonardo da Vinci's "Last Supper." On both sides of this are colored marble inserts of the Alpha and Omega, the first and last letters of the Greek alphabet, which signify that Jesus is the beginning and end of all things.

On the face of the side altars, which are of imported marbles, is an insert panel with colored marble monograms. One is the symbol of Mary, the Blessed Virgin; the other is of St. Joseph. At each side of the symbol for Mary is an inserted mosaic figure of a rose, symbol of the Nativity. At each side of the symbol for St. Joseph is a mosaic lily, representing Easter, purity and immortality.

THE PULPIT: Since the word of God is preached to the faithful in the Liturgical assembly, the pulpit should possess dignity. A step of elevation properly depicts the apostolic office of announcing the "Good News" of salvation. It is at the Communion Table that the Priest breaks the Bread of eternal life for us. It is from the pulpit that the Priest distributes the words of eternal life to the faithful.

The pulpit, also of imported marble, has carved panels in a grape vine design which signifies the Blood of Christ and the Sacrament of Holy Eucharist.

PIPE ORGAN: The three manual and pedal pipe organ was especially designed by the Wicks Organ Co. for St. Matthew's Church. The instrument consists of 21 ranks which include 1,464 pipes.

Father Fillion sent a check in the amount of \$2,236.00 in October of 1954 as a downpayment to begin work on the construction and installation of the "King of Instruments" in our

church. The installation was completed by September of 1955. By the end of that same month, Fr. Fillion and parishioners had the bill paid off. A sum of \$22,364.00 had been exchanged for an aural beauty -- the sound and support which delighted the faithful of St. Matthew's then and for generations to come.

EXTERIOR OF THE CHURCH: The church, built of granite, marble, stone, and other masonry is in the Romanesque style. The exterior is of crab orchard stone in shades of buff, tan, and brown, laid in various thicknesses. The trim is of Indiana limestone. Granite is used for all entrance steps and sills. Marking the main entrance portico are rose red granite columns from Sweden. In the gable of the main facade is a sculptured figure of St. Matthew, the patron saint, in stone. The pitched roofs are covered with red shingle tiles. Copper covered domes surmount the two towers at the front of the building.

The church will seat nearly 1200 persons.

FRONT OF CHURCH - UPPER WINDOWS

UPPER PART	LOWER PART	LOWER PART	UPPER PART
IRTACUS SEEKS VENGENCE AGAINST PRINCESS EPHIGENIA HE ORDERS HER KILLED BY FIRE. SHE IS SAVED BY HER FAITH.	WOMEN AT THE TOMB CROWNING OF THORNS	THE ANNUN- CIATION THE BIRTH OF CHRIST	CHRIST CALLS ST. MATTHEW AT HIS TAX COLLECTOR'S TABLE.
ST. MATTHEW IS SLAIN AT HOLY MASS BY ORDER OF IRTACUS.	PETER DENIES CHRIST CHRIST BEFORE PILATE	THE PRESEN- TATION FLIGHT INTO EGYPT	ST. MATTHEW HAS A BANQUET FOR CHRIST.
IRTACUS' PROPOSAL OF MARRIAGE IS REFUSED BY PRIN- CESS EPHIGENIA BECAUSE OF HER VOW OF CHASTITY	JUDAS KISSES CHRIST JESUS IN GARDEN OF OLIVES	SLAUGHTER OF THE INNOCENTS JESUS PREACHES IN THE TEMPLE	ST. MATTHEW WRITES HIS GOSPEL
THE BAPTISM OF A KING AND THE ROYAL FAMILY BY ST. MATTHEW	BEHEADING OF JOHN THE BAPTIST CHRIST'S MIRACLE AT CANA	CHRIST CALMS THE STORM CHRIST GIVES KEYS TO PETER	WITCH DOCTORS USE POISONOUS SNAKES IN AN ATTEMPT TO KILL ST. MATTHEW
ST. MATTHEW PLACES THE VEIL OF VIRGINITY ON PRINCESS EPHIGENIA	ST. JOHN AT THE JORDAN THE HOLY FAMILY	CHRIST DRIVES OUT THE SELLERS CHRIST RAISES LAZARUS FROM THE DEAD	ST. MATTHEW HEALS THE SICK SON OF A KING.

FRONT OF CHURCH - LOWER WINDOWS - IN AISLES

UPPER PART

LOWER PART

LOWER PART

UPPER PART

JESUS ENTERS
JERUSALEM

BRAZEN
SERPENT

JUSTICE

JESUS HEALS A PARALYTIC

THE TRANSEFIGURA-
TION OF CHRIST

A CANDELA-
BRA

DOVES AT
FOUNT

CHRIST DRIVES OUT
DEVILS FROM POSSESSED
PERSONS INTO THE BODIES
OF SWINE.

JESUS WALKS ON
THE SEA.

ROOSTER
AND SPEAR

LAMP OF
FAITH

THE CENTURION BEGS
JESUS TO HEAL HIS
SERVANT.

THE MIRACLE OF
THE LOAVES AND
FISHES

ANCHOR AND
FISHES

INSTRUMENTS
OF THE
CRUCIFIXION

CHRIST TEACHES THE
MULTITUDES

CHRIST HEALS
THE SICK AND
LAME

TOWER AND
CROWN

CROWN WITH
ALPHA &
OMEGA

TEMPTATION OF CHRIST

CHRIST SENDS THE
APOSTLES TO TEACH
ALL NATIONS

THE
SACRED
HEART

LAMB OVER
MISSAL AND
SEVEN SEALS

ADORATION OF THE MAGI

CHRIST FINDS
THE LOST SHEEP

LOAVES AND
FISHES

THE HOLY
SPIRIT

AN ANGEL APPEARS TO
ST. JOSEPH

JESUS HEALS THE
WOMAN WHO
TOUCHED HIS
GARMENT

PRUDENCE
AND
TEMPERANCE

CROWN AND
LILIES

ESPOUSAL OF MARY AND
JOSEPH.

THE TRANSEPT OF THE CHURCH:

The large window facing the rectory is composed of three separate windows detailing the Crucifixion of our Lord.

The large window on the Harper side of the Transept is likewise three separate windows depicting the Resurrection of Jesus from the Dead.

In the upper story above St. Joseph's altar and the 'cry room', we have three windows. In the two windows immediately above St. Joseph's altar the four major prophets are depicted. They are: Isaiah, Jeremiah, Ezekiel and Daniel.

In the window above the 'cry room' are depicted two of the lesser prophets who number 12.

In the window above our Blessed Mother's altar and the window above the 'cry room' in that area -- we have the four cardinal virtues personified: Fortitude -- The Woman dressed in Armor. Prudence -- The Woman with the Mirror.

On the window above the 'cry room': Temperance -- Pouring with the Pitcher; and Justice -- with the Scales.

In the lower windows on the Harper side -- we have St. Bonaventure and the emblem of the Franciscan Order. St. Jerome -- the writer of the Bible in Latin with Book and Cardinal's Hat.

THE TRANSEPT OF THE CHURCH: cont'd

On the lower windows on the rectory side we have St. Augustine and the Bishop's Mitre; St. Thomas Aquinas and the Sun.

The windows in the shrine depict the symbols of the four writers of the Gospel. In St. Matthew's shrine we have the Angel with the Scroll depicting St. Matthew, our patron saint; and the Lion's head depicting St. Mark. In our Lady's shrine we have the Ox head depicting St. Luke and the Eagle depicting St. John. The statues are of marble and the clothing made of colored marble entwined.

In the former Baptistry we have the Baptism of our Lord plus Angels.

In the choir loft we have in the upper part of the window Christ the King with two adoring Angels and the larger portion of the window -- St. Matthew with witnessing Angels.

THE MOSAIC

"CHRIST, LORD OF THE UNIVERSE"

Christ is here pictured as "Lord of the Universe." He is sitting on His throne bestowing His blessing upon believers and unbelievers. The book He holds with the symbols of Alpha and Omega is a reminder that He is the beginning and end of all things. The encompassing rainbow emphasized the limitless beauty and magnitude of the Catholic Faith.

The four evangelists are grouped around Christ with their respective symbols. St. Matthew is pictured kneeling before Christ receiving his inspiration to write the first Gospel.

At each side of Christ are the nine choirs of Angels singing the praises of God.

On the Gospel Side of Christ are depicted five of the Apostles led by a contemplating figure of our Blessed Mother. On the Epistle Side of Christ is portrayed another group of five Apostles led by St. Joseph imploring grace and forgiveness for the Church as its patron.

Above each group of Apostles are Choirs of Angels bearing the Pascal Candle, Incense and other meaningful symbols.

The symbol of the Holy Ghost is centered high above the entire composition on a background of 23 Karat Gold.

THE MOSAIC: CHRIST, LORD OF THE UNIVERSE - cont'd

The base of the mural contains many beautiful symbols of the Lord's Passion and two quotations from Sacred Scripture. The quotation on the Gospel side is taken from the tenth Chapter of St. Matthew, the 27th verse. It reads, "What I tell you in darkness, speak in the light." The quotation on the Epistle side is taken from the Acts of the Apostles, the twentieth Chapter, the 35th verse. In it St. Paul says, "It is more blessed to give than to receive."

The three oval windows located in the Mosaic are made of symbols of the Holy Eucharist. The Pelican, the Chalice with Wheat and Grapes and the Peacock are the symbols.

PAINTINGS ON WALLS OF CHURCH

(On Rectory side - front to back)

ST. CHRISTOPHER

St. Christopher is one of the most popular saints of the East and West. There are many legends concerning this saint, often confused and contradictory. One of the most popular legends holds that St. Christopher was a giant who helped people across a raging stream. It is believed that he carried the Christ Child across this same stream. Hence, his name Christopher, Christ-bearer. He is the patron of travelers, and is invoked against storms, plagues, etc. He died a martyr during the reign of Decius.

ST. JOAN OF ARC

On January 6, 1412, Joan of Arc, was born to pious parents of the French peasant class, at the obscure village of Domremy, near the province of Lorraine. At a very early age she heard voices; those of St. Michael, St. Catherine, and St. Margaret.

At first the messages were personal and general. Then at last came the crowning order. In May, 1428, her voices told Joan to go to the King of France and help him reconquer his kingdom.

After overcoming opposition from churchmen and courtiers, she was given a small army with which she raised the siege of Orleans on May 8, 1429. While defending Compiègne she was taken

prisoner and sold to the English. She was judged at Rouen by a tribunal presided over by the infamous Cauchon, Bishop of Beauvais. Although she astounded her judges by the readiness of her answers, she was condemned to death as a heretic, and burned at the stake on May 24, 1431.

ST. JOHN VIANNEY

Universally known as the "Cure of Ars," St. John Vianney was born at Dardilly, near Lyons, France. Armed with a meager primary school education and defective talents, he nevertheless was ordained priest in 1815 and for a time did parish work at Ecully.

In 1818 he was made parish priest of Ars, a remote French hamlet where his reputation as a confessor and director of souls made him known throughout the Christian world. His life was one of extreme mortification. He heard confessions of people from all over the world for sixteen hours each day. His life was filled with works of charity and love. The staunchest sinners were converted at his word. He died August 4, 1859, and was canonized May 31, 1925.

ST. THERESA OF LISIEUX

Born at Alencon in Normandy, France, in 1873, Marie Frances Therese Martin entered the Carmel of Lisieux in 1889, at the age of fifteen years, and on September 30, 1897, she winged her flight

to Heaven.

Fortunately the story of those nine years is faithfully told in the Autobiography which she wrote under obedience. Every line is marked by the artless simplicity of a literary genius, so that even when translated from its musical euphonious French into mechanical, clanking English, it still reads with the rhythm of a prose poem.

She took for her motto the well-known words of the great Carmelite mystic St. John of the Cross: "Love is repaid by love alone." With these thoughts ever present in her mind, her heart found courage to endure hours and days of bitterness that few saints have been privileged to undergo. She understood deeply the meaning of those mysterious words of St. Paul: "Far be it from me to glory save in the Cross of my Lord Jesus Christ, by which I am crucified to the world and the world crucified to me. I fill up those things that are wanting in the sufferings of Christ for His members."

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(On Harper side - front to back)

ST. ANNE AND OUR BLESSED LADY

St. Anne and St. Joachim, both of the tribe of Juda of the royal house of David, are venerated by the Church as the parents of the Blessed Virgin Mary, who was probably their only child. The other Mary mentioned in the Gospels as the sister of the Mother of God was, it is believed, her cousin; such manner of designating

relatives being usual in the East. St. Anne has been honored as a saint from early Christian times. Churches were dedicated to her honor, and the Fathers, especially those of the Oriental Churches, loved to dilate on her sanctity and privileges. She is often represented as teaching her little daughter to read the Scriptures.

ST. FRANCIS OF ASSISI

October 4th is the feast of St. Francis, founder of the great Order of Friars Minor, who was born in the town of Assisi, Central Italy, 1182. He is styled the "Little Poor Man," because he renounced his inheritance and all earthly possessions, giving himself up utterly to the practice of poverty, living a life poorer than the poor whom he served.

Though physical martyrdom was not to be his lot, God reserved for St. Francis something even greater -- nothing less than to receive in his own body the very marks of the Crucified Savior. Toward the end of his life he had prayed for two very special gifts. The first was that he might realize in his body and soul the sufferings of Christ; the other, that his heart might be filled, as far as possible, with the same excessive love which induced our Lord to undergo His sufferings for man. The answer came on the lofty, rugged Mount of La Verna in 1224, when St. Francis received the Sacred Stigmata. It happened on September 16, while he was on a

special Lent of forty days' fast and prayer before the feast of St. Michael the Archangel. Only one companion was the privileged witness of that (till then unheard of) marvel of grace. St. Francis had been spending the days meditating on the Sacred Passion and now the Almighty sent a flaming Angel in the form of a cross to pierce his hands and feet and side with wounds that never were to heal. What went on in the secret of his soul at that ravishing moment of pain and joy, no tongue can ever tell. He came down from the holy mountain more like a living crucifix than a man. It was the crowning of a life that was a complete mirror of the Man of Sorrows.

His last days were filled with all the tender care that faithful love could lavish. Toward evening on Saturday, October 3, 1226, St. Francis asked his brothers to lay him on the ground and to strew ashes over him because soon, he said, "I shall be nothing but dust and ashes." Then he began to sing with unusual vigor the 141st Psalm. At the words, "Bring my soul out of prison, that I may praise Thy name, the just await me till Thou reward me," the seraphic soul of the Little Poor Man of Assisi had winged its flight to God. Outside his little friends the larks set up a joyful twitter.

ST. MARIA GORETTI

St. Maria Goretti is one of the youngest saints of the Roman Catholic Church. She died a martyr to preserve, and seal with her blood, her love of Jesus and her loyalty to God's commandment.

On June 25th of the Holy Year of 1950, St. Maria Goretti was given the supreme honors of the Catholic Church by being raised to sainthood. Pope Pius XII, was the first to invoke this little saint -- "St. Maria Goretti, pray for us." Thus terminated the process of Canonization of "the St. Agnes of the 20th century."

St. Maria Goretti was beatified by Pope Pius XII on April 27, 1947. Among the vast crowd that thronged St. Peter's Basilica on that memorable April day were Maria's own mother, brother and two sisters. In his address to the pilgrims, who had come for the Beatification ceremony, largely Catholic Action groups of girls, the Holy Father congratulated the mother for the "incomparable happiness of having seen her daughter elevated to the honors of the altar." Maria, he added, is the mature fruit of a Christian home with its old, simple method of education, "of a home where one prays, where the children are brought up in the fear of God, in obedience to their parents, in the love of truth and self-respect; accustomed to be satisfied with little and to give a helping hand." Comparing Maria with St. Agnes, the Pope remarked that "the delicate grace of these adolescent girls might make us overlook their courage; yet strength is the virtue of virgins and martyrs.

"St. Agnes in the vortex of pagan society; St. Aloysius Gonzaga at the elegantly licentious courts of the Renaissance; St. Maria Goretti living close to, pursued by, the passion of

shameless persons; they were neither ignorant nor impassible, but were strong, strong with that supernatural strength of which every Christian receives the seed in Baptism, but which must be cultivated by a careful education.

"Our Beata was a strong soul. She knew and understood; and that is precisely why she preferred to die. She was not merely an innocent 'ingenué,' instinctively frightened by the shadow of sin. She was not sustained solely by a natural feeling of modesty. No, though still young, she already gave signs of the intensity and depth of her love for the Divine Redeemer . . ."

ST. PATRICK

The date and place of St. Patrick's birth are uncertain. He was born about the year 387, the son of Calpornius and Conchessa. In his sixteenth year he was carried as a captive into Ireland and obliged to serve a heathen master as herdsman. Escaping from captivity he prepared himself in the schools of Tours and Lerins to be the instrument and Apostle of God in converting Ireland. Pope Celestine I commissioned him, and having received episcopal consecration in 442, he began his wonderful mission of winning to Christ a pagan nation, and making it an island famous for its seats of piety and learning. St. Patrick died March 17, 493, in the monastery of Saul, in Down in Ulster, where his remains, and thirty years later, the body of St. Bridgid, the Mary of Ireland, were buried in one grave.