

Church of Mary's Nativity
Flushing, New York

OFFICERS AND MINISTERS OF THE DEDICATION

CELEBRANT OF THE CEREMONY OF DEDICATION	Most Rev. Bryan Joseph McEntegart, D. D. Bishop of Brooklyn
CELEBRANT OF THE VOTIVE MASS OF MARY'S NATIVITY	Rt. Rev. Msgr. Francis B. Donnelly, S.T.L., J.C.D. Pastor
DEACON	Reverend Edward A. Lawrie
SUB DEACON	Reverend Vincent J. Murphy
PREACHER	Rt. Rev. Msgr. Daniel U. Hanrahan, M. A.
MASTERS OF CEREMONY	Very Rev. Msgr. John J. Snyder; Very Rev. Msgr. Matthew E. Hickey; Reverend Mario Piombini; Reverend James P. Sweeney; Reverend James E. Jennings
DIRECTOR OF SINGING	Reverend Robert W. Currie
ORGANIST & CHOIRMASTER	Mr. James J. McGrath
CROSSBEARER	Gerard Sprofera
ACOLYTES	Thomas Rogers; John Conway
THURIFER	Wayne Neis
HOLY WATER BEARER	John Flood
TORCHBEARERS	Kevin McCormick; Lawrence McAllister; Joseph Abate; James Orr; James Venuti; James Farrell
MITRE BEARER	Thomas Kennedy
CROZIER BEARER	John Guertin
BOOK BEARER	James Gallagher
CANDLE BEARER	Lawrence Morini



CHURCH OF MARY'S NATIVITY

The title or name of a church is always significant. It singles out one phase, one aspect of the salvation God bestows on His people—one of His manifold gifts—a saintly life and person or, as in our case, a grace-laden event, in the history of salvation. Our Church has the privilege of bearing the name: *The Nativity of Mary*. Pope Paul VI has spoken of this momentous event as follows:

"The birth of Mary was the hour of God, the unique and destined hour for the redemption of all. Mary is the announcement, the prelude, the door, the Eve, the immediate preparation leading to God's accomplishment of the redemption of mankind. The appearance of Mary in the history of the world is like lighting a light in a darkened area—a morning-light, pale and indirect but very sweet and very beautiful. The light of the world, Christ, is yet to come, but the happy destiny of humanity, its possible salvation, is already assured—Mary brings it with her."

Hence the very name of our church gives pause for prayerful reflection.

The material edifice itself also has its own significance. This is the way our architect describes the meaning of its design and composition:

"The exterior of the church attempts to convey the same spirituality achieved by the old Gothic churches of Europe, with a minimum use of the ornate details and motifs commonly associated with the period, in some instances, primarily the tower, and to some extent the main entrance, the Gothic influence is plainly evident. However, the balance of the building does not display traditional influence to any marked degree.

"The interior of the church is properly expressed by its exterior, thus the use of masonry inside, suggests in some degree the all-masonry construction of the old churches, where the entire wall was built at once, producing both the outside and inside finish of masonry.

"The arches which span the nave serve an acou-

stical purpose by breaking up sound waves, preventing the echoes which often occur in a large void.

"The treatment of the ceiling again recalls the wooden roof construction of the old European churches, and in our building serves to achieve a pleasant relationship of wood and masonry materials and color.

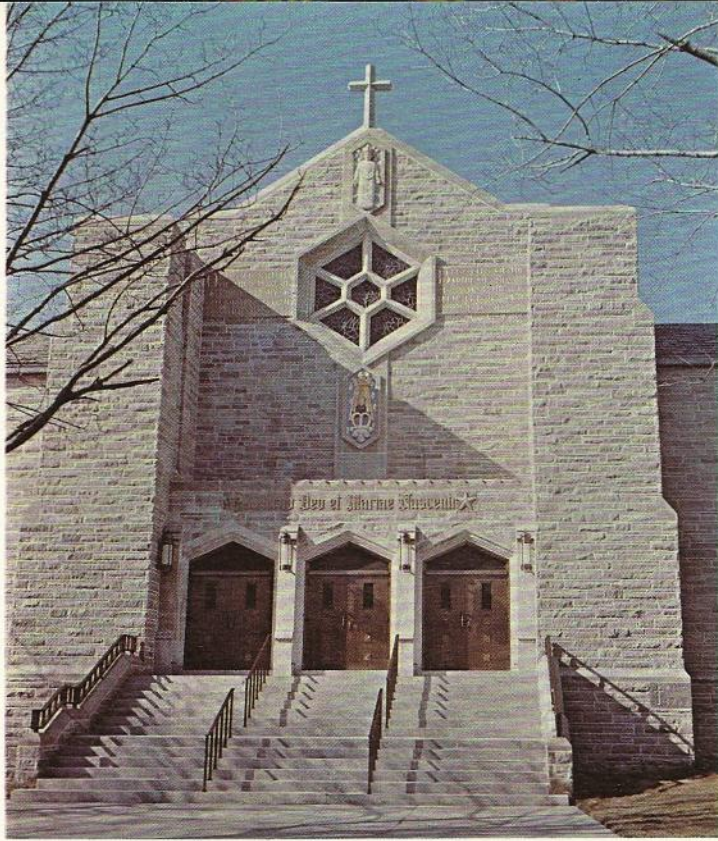
"The bronze grille serves to screen the ambulatory from the sanctuary and provides a measure of privacy for any passage back and forth. Serving this purpose, the screen is pleasing to look at by reason of its free-form paisley design which gives motion and color to soften the angularity of the sanctuary. The total effect is to create a non-objective mosaic of color without drawing attention away from the altar as an embellished wall might.

"The baldachino is completely contemporary in design with its four cornerposts supporting the luminous 'crown' ceiling over the main altar. The cresting surrounding its top attempts to suggest Mary's crown and incorporates one of her symbols, the star, in its design.

"The sanctuary furniture, confessionals, pews and other items of wood are rift-grained oak, again contemporary in concept, but designed to suggest the basic Gothic origin of the church whole.

"The entire interior is solidly bound together by harmony of color between its various parts, including the color of the windows, which was very important in achieving the end result."

The dedication of our Church under Mary's Nativity becomes even more joyous and meaningful, coming as the Church enters a period of great Christian renewal at the instance of the Vatican Ecumenical Council. In offering our heavenly Father a new and visible sign of our homage, we must be stirred to a new and unqualified spiritual dedication of ourselves and our lives, such as Mary gave of herself and her life.



THE DEDICATION

The Church of Mary's Nativity was dedicated on March 27, 1965 by our Ordinary, Bishop Bryan J. McEntegart. By this solemn act, he set apart this material edifice as a sacred place, and indeed took possession of it in the name of the whole Catholic Church for all future time. As the congregation sang the inspired prayer of psalms extolling the dwelling of God on the holy mountain of a new Jerusalem—this Church—and the coming thereto of peoples of every nation, the exterior and interior walls were blessed. Then after God's mercy and the aid of the whole court of heaven had been invoked in the chanting of the Litany of the Saints, the Bishop prayed that a faultless service would always be rendered to God in this place, that His praises would ever resound among the people who belong to Him, that all who besought His mercy here would truly experience it. The dedication thus concluded, it was climaxed and completed by the first celebration of the holy sacrifice of the Mass, in which the congregation participated vocally and sacramentally.

The meaning of the dedication was brought out by the preacher of the occasion, Monsignor Daniel U. Hanrahan, Pastor of the Church of the Sacred Heart, Cambria Heights.

"Of these pivotal events in the history of the people of God, one was when Solomon built and dedicated the temple of Jerusalem as a place to enshrine the Ark of the Covenant—what to materialistic minds might be described as the safe-deposit box guarding the contract drawn between God and Moses as the representative of the Jews. At long last, so it seemed, Solomon and his people had a place which fittingly proclaimed their commitment to God. They had a place consecrated to God, most completely God's wherein they would forever affirm their loyalty to Him. The temple Solomon put at God's service was a symbol of Jewish acceptance of God's proclamation: 'I am your God, and you are my people.'

"The significance of the temple, was not in its grandeur, but in its tangible expression of the historical bond of union between God and His people. Here was a place where the word of God would be heard, where the promise made to Abraham would be recalled, where Jews would relive the march of their forefathers out of Egypt, across the Red Sea and the desert, and into the promised land. There they could review and live and anticipate the succession of events which would come to a climax in that moment Christianity would begin, in that moment when the fair girl of Nazareth, Mary, would bring the Son of God into human affairs with her immortal response, 'Be it done unto me according to your word!'

"Christ identifies himself with His Church. When Catholics in Flushing or anywhere else in the world build a house of God, it is to identify themselves with Jesus Christ. This mutual identification, this abiding of Christ in us and of us in Him—this is what constitutes the one Holy Catholic apostolic Church in which we believe and which gives Catholics a distinct identity."

Bishop McEntegart, in his turn, stressed the privilege of naming a church in honor of Mary, and what this should mean in our spiritual life.

"Our entire sanctity, our immortal salvation is very definitely and very necessarily associated with Mary. This union of the mother with the Son in the work of salvation is made manifest from the time of Christ's virginal conception up to His death.

"Today it is both a demand and a request on the part of Holy Mother the Church that we renew our awareness of these tremendous truths, and even, more important, in our reflection and prayer that we place ourselves humbly and dependently, in the care of God's Mother. For you of this parish, this is both a special privilege and a daily duty.

"We rejoice today that in our Diocese another new church honors Our Lady. This event is full of significance for the Church in these times so given to change. The new ideas and customs that have flashed into our lives should in no way lessen our love for, and our devotion to Mary.

"Rather should we see in them a restatement of the strong doctrine of the Church in respect to Mary and a new impetus given to her place and her work in the plan of Divine Providence.

"That there might be no mistake about this essential truth, the Council Fathers, in their statement on the Blessed Virgin Mary, say: "By the decree of Divine Providence which determined the incarnation of the Word, the Blessed Virgin was on this earth the Virgin Mother of the Redeemer, and above all others and in a singular way the generous associate and humble handmaid of the Lord . . . Wherefore she is our Mother in the order of grace."

The twofold aspect of the dedication is inscribed over the entrance of our church:

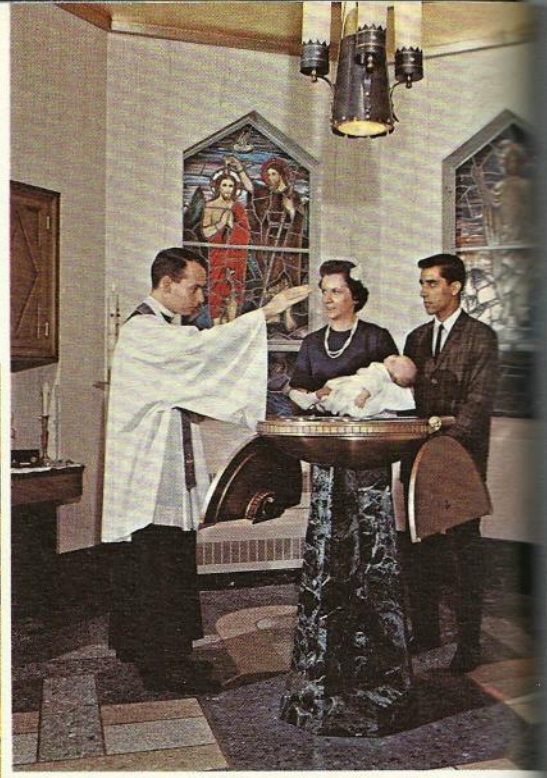
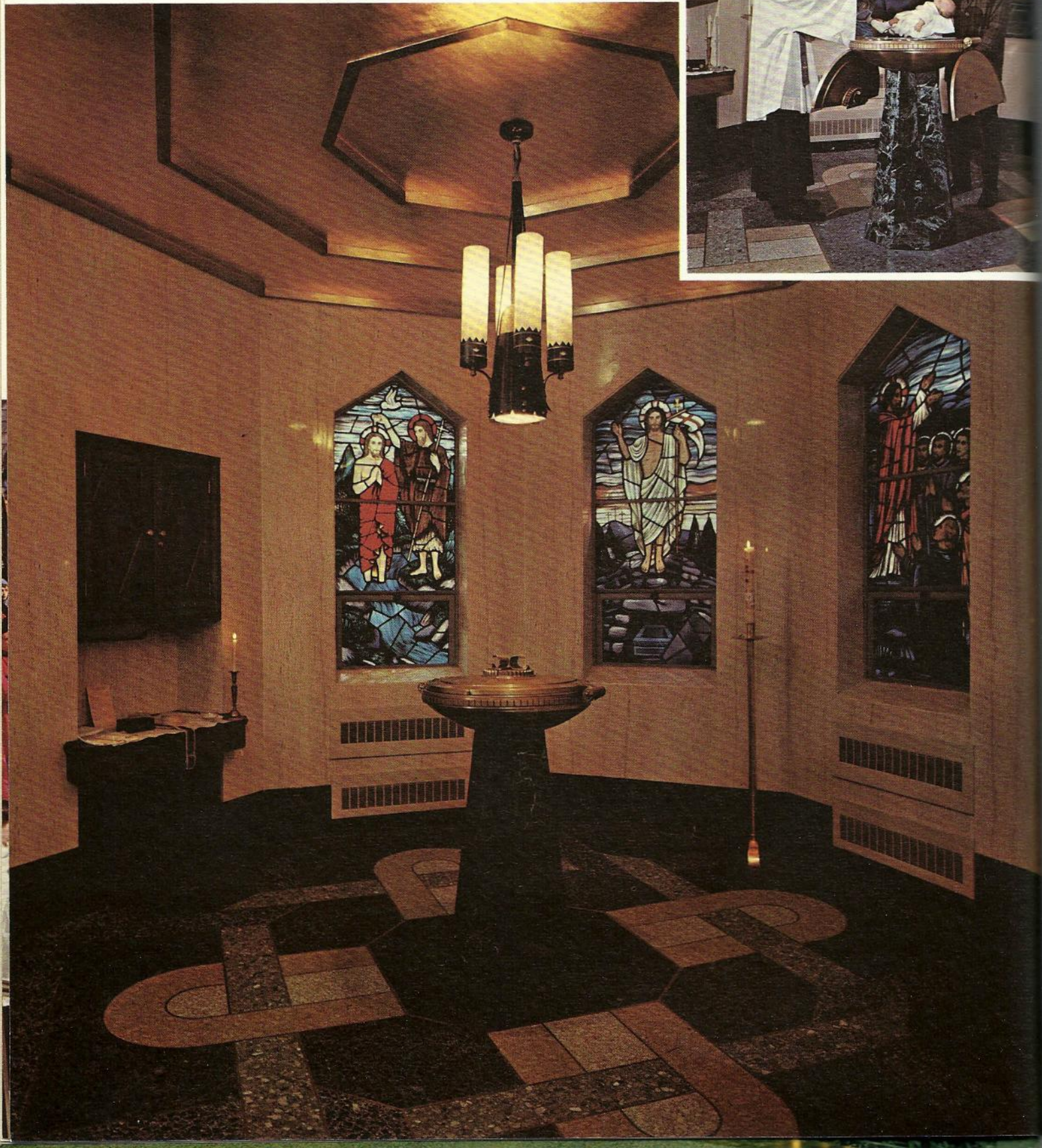
Aeterno Deo et Mariae Nascenti

The church is *primarily* a temple of the almighty, eternal God. *Secondarily*, it honors and extols the birth of Mary. Hence, high on the facade, her infant figure is carved into the stone. Across the middle is inscribed this beautiful antiphon sung by the Church:

"O blessed Nativity of the glorious Virgin Mary, out of the seed of Abraham, begotten of the tribe of Juda and of the illustrious line of David."

Immediately below is embossed her symbol as the root of Jesse from which flowered Christ, the kingly Son of David.





THE BAPTISTRY

The Christian life begins in the sacrament of baptism. We are born anew, incorporated into the people of God, made members of Christ's Mystical Body, His Church, *by water and the Holy Spirit*.

The new life given in baptism is the life of Christ. The soul of the new Christian, be he adult or infant, is refashioned in an instant into a likeness of the soul of Christ. We are 'configured' to Christ. At the same moment, the Christian becomes incorporated into the 'people' whom God the Father has chosen as His from all eternity. The Christian, by the act of baptism, does not become isolated with Christ, but is united jointly with Him and His brethren, to constitute with them "a most certain seed of unity, hope and salvation for the whole human race".

Baptism being the entrance of the Christian into the Body of the Church, the baptistry is placed adjacent to the main entrance of our Church. Thus the rite of baptism can begin in the narthex, or vestibule, continue in the church outside of the baptistry, and end at the font within it. A bronze grille separates the baptistry from the church, thus giving it its own identity. The glass-paneled mothers' room adjoining is available for those who come to witness this Christian initiation. Within the baptistry stands the font itself, the womb of the Church, from which will emerge a new man. It is made of Vermont verde marble, with cover and fittings in bronze. The interior is divided into compartments for the storing of the baptismal water and another as a *sacrarium*, from which the baptismal water when poured runs into its own dry-well. A wall-cabinet is provided for storing the special articles needed during the ceremony.

The ceremony of baptism contains much symbolism and instruction. Salt, a preservative, and

symbol of wisdom, reminds us to strive to influence the world for good and preserve the teachings of Christ from corruption. The exorcisms free us from the tyranny of Satan.

The prayer asks that we be healed and enlightened, as bodily sight was given by Christ to the blind man and spiritual sight to the Samaritan woman.

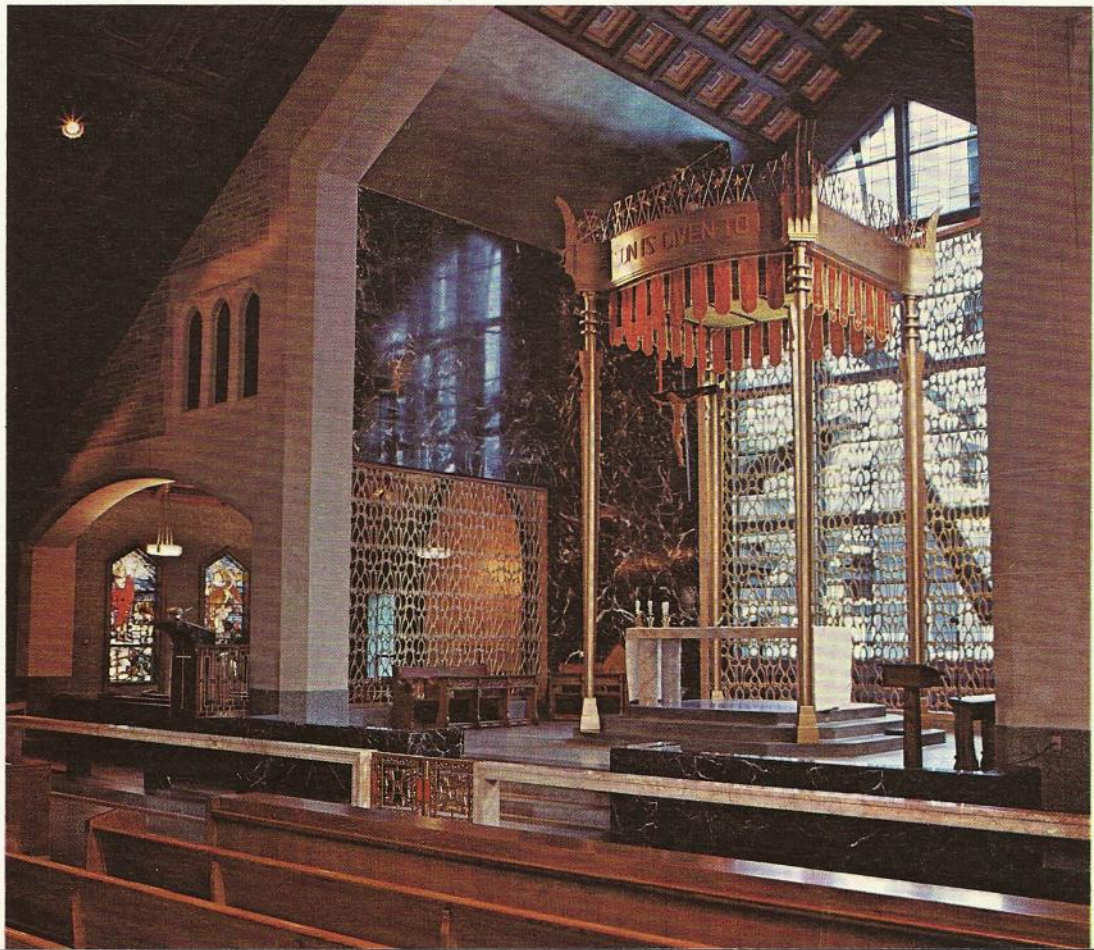
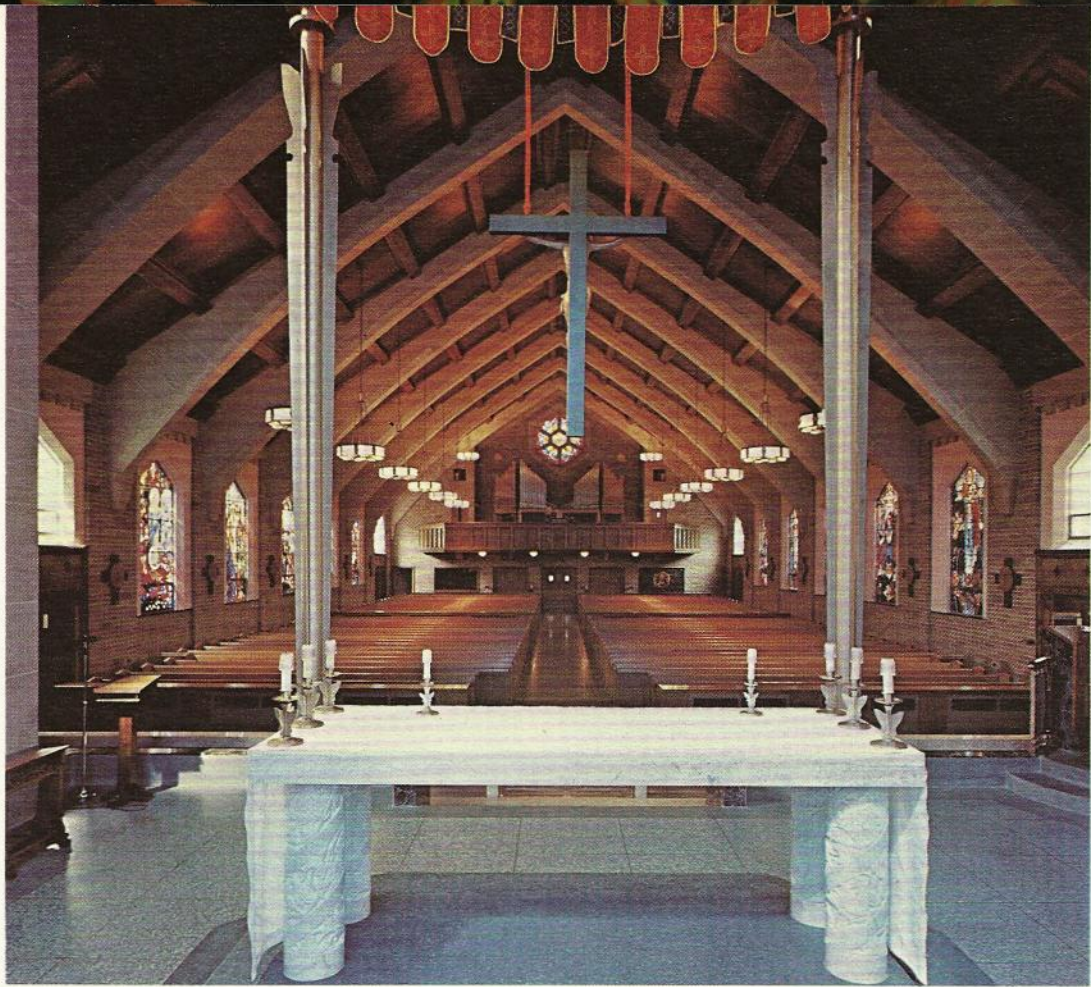
The blessing of the ears and the nostrils recalls the healing of the deaf man and asks that our inner faculties be attuned to perceive the good news of Christ's redeeming grace. The anointing with oil, used also by athletes for suppleness and strength, prepares us for the struggle against the powers of evil. Baptism, by water, in the name of the Father, Son, and Holy Spirit, not only cleanses the soul from sin, but effects the death and burial of the old life inherited from Adam and the resurrection of the soul into the new life of Christ.

The anointing of the crown of the head with Holy Chrism, recalls the anointing of priests and royalty. Christ, our High Priest and the King of Kings, received a supernatural anointing from God. The newly-made Christian, through this anointing during baptism, actually shares in the priesthood and kingship of Christ.

At the end of the ceremony, a white garment is bestowed upon the recipient of the sacrament. In the earliest days of the Church, candidates put aside their garments thus shedding the old man of sin. After immersion they donned a white garment, actually putting on Christ as a garment. This symbol of purity and innocence is referred to by Christ in the parables. The bestowal of a blessed candle represents the ancient custom whereby each of the "newborn" marched into church to assist at Mass carrying a lighted torch.

The full meaning of baptism is brought out by certain other features of our baptistry. The floor leading to the font is sloped slightly, to recall the descent of Our Lord into the Jordan. The baptizing of Christ by St. John the Baptist is depicted in the stain glass window on the left. The one on the right depicts Christ's commission to His disciples to go forth and baptize all nations. The middle window of the Resurrection recalls the profound words of St. Paul: "Do you not know that all we who have been baptized into Christ Jesus, have been baptized into His death? For we were buried with Him by means of baptism into death in order that, just as Christ has arisen from the dead, through the glory of the Father, so may we also walk in the newness of life." Thus it is that by baptism, as the 2nd Vatican Council declares, we are made part of the great Paschal Mystery—the death, burial and resurrection of Christ.





THE MAIN ALTAR

As basic to its program of renewal within the Church, the Vatican Council has stressed that the liturgy must be the first and indispensable, though not exclusive, source of the Christian life. Present-day liturgical reform centers around this one idea—that the faithful, as indeed the clergy and religious, “live” the liturgy, that it be the main source of their spiritual life. Private prayers, particular devotions, even public ones, are to be held in a secondary place and subordinated to a deepened liturgical spirituality, derived especially from the Eucharistic sacrifice and banquet. Therefore, it follows that the church edifice—the gathering place for the liturgy—must be constructed and furnished *primarily* in view of the celebration of the liturgy and communal active participation in it.

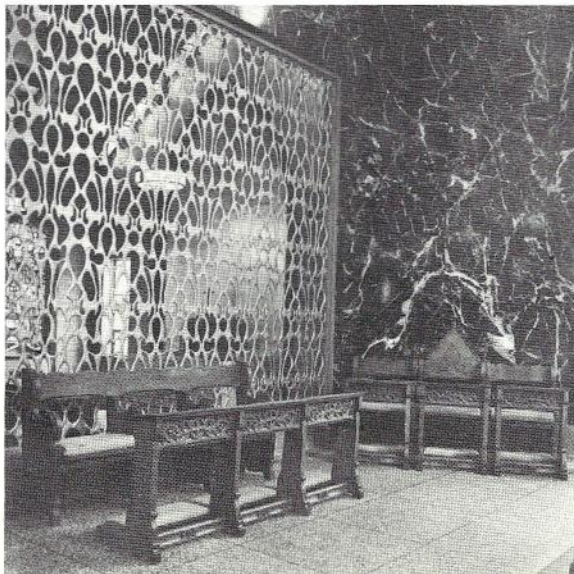
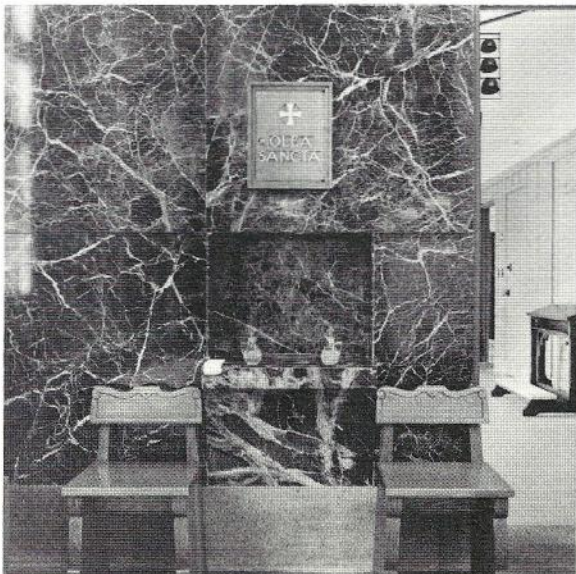
The open, free expanse of our church serves this end. In a more particular way, so does the simple, dignified, free-standing table-altar, constructed entirely in Italian cremo marble, and canopied with a baldachin of bronze in the manner of a crown. This is the focal center of the church, to which the congregation will readily direct itself. Striking as is the altar-screen in the background, with shades of blue coming through it from the ambulatory window, this ensemble is interesting only as a color-pattern. It is taken in at a glance, and the eye, without resting there, readily returns to the altar as the center of devotion and attention.

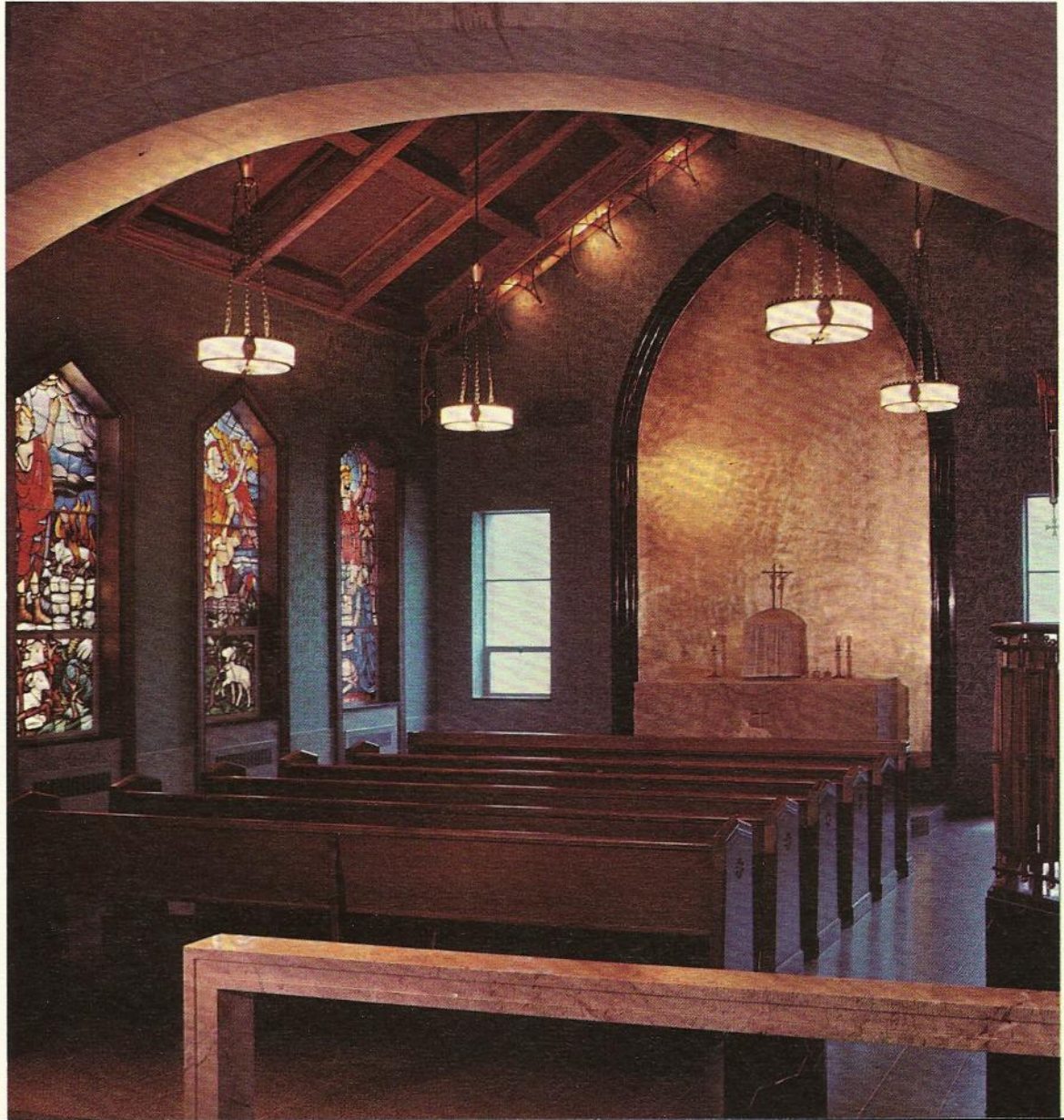
St. John, in his Apocalyptic view of heaven, saw Christ before His Father *as an altar of gold*, on which were placed the offerings of the Church. Hence, by Catholic tradition, the altar is a *symbol*, an *image*, as true as any physical likeness, of Christ's humanity, in and through which He gave Himself for our Redemption. From the altar comes forth Christ's body and blood given in sacrifice and in sacrament. This transformation of our main altar into a symbol of Christ is the essence of its consecration by our Auxiliary Bishop, Bis-

hop Joseph P. Denning, on the morning of June 9th, 1965. There was a preparatory cleansing with specially blest water; then the relics of two martyrs, St. Fructuosus, a bishop of Tarragona, Spain, and St. Grata, a widow of Bergamo, Italy, were sealed into the altar; finally, the entire altar, table and supports, was anointed with sacred chrism and thus set aside irrevocably unto the perfect worship of the Triune God.

It is also our belief that our altar will fulfill its purpose more completely, as a point of contact and union between celebrant and people, because he faces them during the celebration of the liturgy of the Eucharist, as he does during the liturgy of the Word. Hence they are the direct witnesses to every sacred action, as they also now hear in their language every word spoken aloud in the offering. Thus communication between priest and people, during the great moments of their common sacrifice, is complete and unimpeded. It is for this reason that, as now made possible by the most recent regulations of the Sacred Congregation of Rites, our main altar is without the tabernacle of reservation. The altar stands solely as the place of the Eucharistic *act*, its pristine function, and thus better expresses its symbolism, of Christ's humanity as the prime and essential altar of sacrifice. The altar and its sacrifice dominate the place of liturgical worship, as the life of Christ was dominated by the sacrifice of the Cross.

The union of these two sacrifices—bloody and unbloody—is further expressed in the suspended crucifix of Honduras mahogany, by Gleb W. Derujinsky, a sculptor of international reputation. He has executed an objective but restrained interpretation of this tragic event, suitable and effective for the average human soul. The legend on the altar baldachin summarizes the doctrines of the Incarnation and Redemption. *A Son—of the Father and of Mary Is Given to Us—in sacrifice and in grace.*





THE BLESSED SACRAMENT CHAPEL

Pope Paul in his recent encyclical, *The Mystery of Faith*, writes of our Blessed Lord's Presence in the Eucharist, as follows:

"No one can fail to understand that the divine Eucharist bestows upon the Christian people an incomparable dignity. Not only while the sacrifice is offered, and the sacrament is received, but as long as the Eucharist is kept in our churches and oratories, Christ is truly the Emmanuel, that is, God with us.

Further, you realize, venerable brothers, that the Eucharist is reserved in churches and chapels as the spiritual centre of the religious or parish community; yes, of the universal Church and of all humanity, since beneath the appearance of the species, Christ is contained, the invisible Head of the Church, the Redeemer of the World, the Center of all hearts, "By whom all things are and by whom we exist (1 Cor. 8, 6)."

As on the altar, so in the tabernacle, it is the Person of Christ that counts. As he immolates and gives of Himself on one, He brings His brethren around Himself and bestows on them His grace in the other. Always it is the same Christ, the given Mediator between God and men.

While it is true, in the development of the Church's liturgy, the linking together of the tabernacle with the altar has given great impetus to personal devotion to the continued and real presence of Christ in the Eucharist, it is also true that separate and distinct places within the church

for the *action* of the Eucharistic Christ and for the *abiding presence* of the same Christ can contribute to a deeper awareness of the uniqueness of these aspects of the Eucharist. A separation of the altar and tabernacle, each with its own place of honor and dignity, puts each in separate relief and thus draws attention to each in turn.

This is the reason that the *Council for the Execution of the Constitution on the Liturgy* has declared:

"Recommended in a special way, especially in large churches, is a separate chapel intended for the reservation and adoration of the Eucharist. The chapel could readily be used for the Eucharistic celebration on week-days, when only a small number of the faithful participate."

It remains true, however, that Christ becomes present in the Eucharist only through the sacrifice of the altar and is in the tabernacle as a continuing memorial of His sacrifice on the Cross. Hence, the Blessed Sacrament Chapel has an altar for the celebration of Mass, and also presents in its windows a pictorial representation of the "remembrance" prayer of the Canon: "Mindful, therefore, O Lord..." The figurative sacrifices of Abel, Abraham, Melchisedech which God deigned to accept; the slain but triumphant Lamb seen on the heavenly altar by St. John; the angel raising the offering on high to receive Heaven's benediction and grace... these serve to bring out the full compass of Eucharistic truth, even as the Blessed Sacrament is being adored.





THE ORGAN AND CHOIRS

Our Pipe Organ, built by Casavant Frères of Canada, as it now stands, is only a partial installation, representing less than half of the instrument planned. Only those pipes that are needed for giving minimal support to congregation and choir are present.

The following is a précis of its design:

"Eventually, the organ will consist of three divisions comprising twenty-three stops (voices) with a total of 1,655 pipes mostly of "spotted metal" (tin-lead alloy) but with some of zinc and a few of mahogany. One of the divisions (Swell), or about one-third of the stops, will be housed in a wooden enclosure fronted by remotely-controlled, rotatable louvers which will effect certain volume changes.

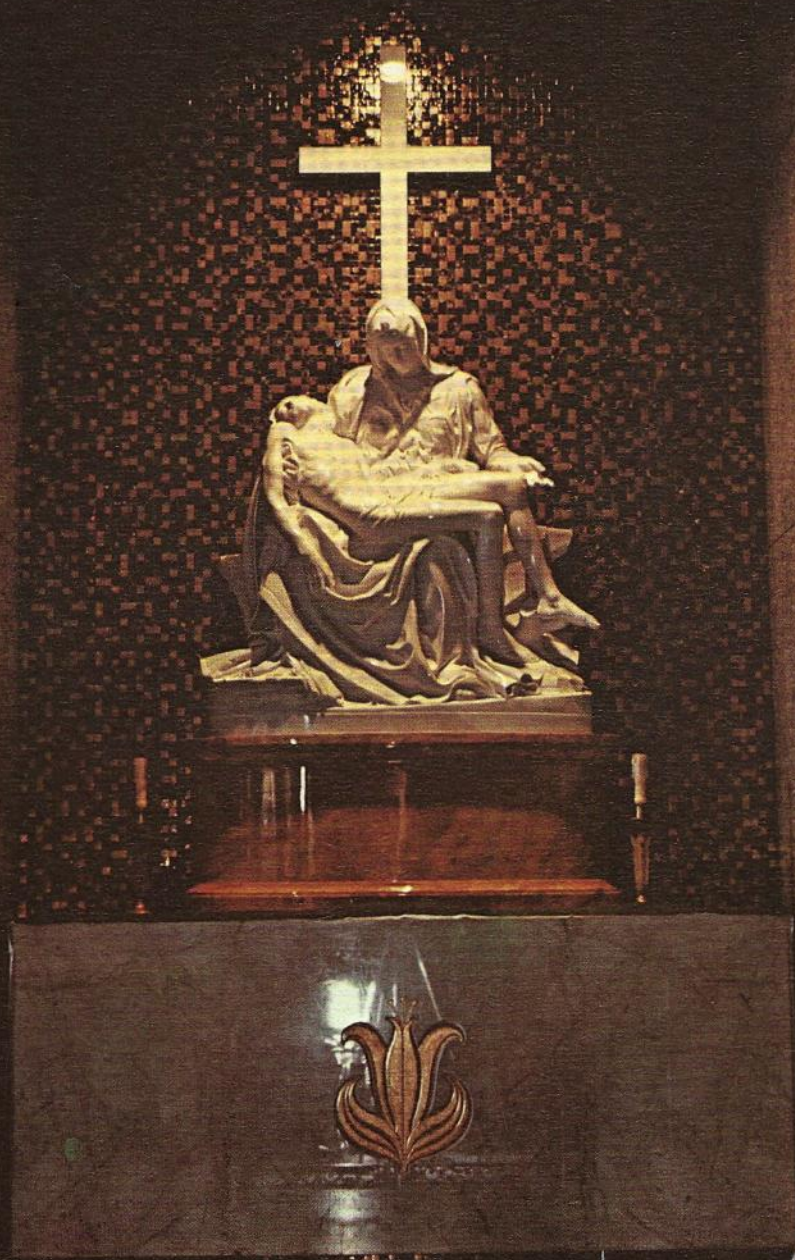
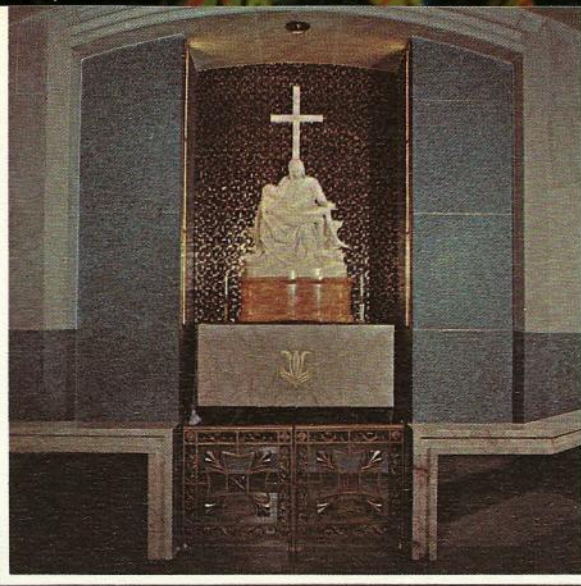
The voices of the instrument will be made up from the four traditional families of organ tone: *principals*, *flutes*, *reeds*, and *strings*. These are distributed, scaled and voiced according to centuries-old traditional practices which produce the most artistic musical results. The principal or fundamental stops are the backbone of the organ and its most characteristic timbre. The flutes, less assertive and generally softer than the principals, impart warmth and color (as do the strings). Reeds, here represented by the organ voices analogous to the oboe, trumpet, and trombone, possess intensity and brilliance. Although the latter are in

a minority (roughly 10%) their effect in the ensemble is considerable. The major stops of all these families, either alone or in combination, function variously as solo, accompanimental and ensemble voices. They are provided at several pitch levels. The speaking length of the tallest pipe is approximately 16' and the smallest about $\frac{3}{4}$ ". Wind is supplied by a $\frac{3}{4}$ -horsepower blower.

The instrument is electrically and remotely controlled from a console or playing desk which has two manual keyboards of 61 notes each and a pedal board of 32 keys. The manual "white" keys are ivory and those of the pedal, maple; both have plastic "blacks." Stops, division couplers, and the tremulant are operated by tilting tablets above the top manual. Various accessories and switches are provided."

Our special singing is executed by a men-boys' choir of about 30 and a girls' choir of approximately 70, generally performing separately but sometimes jointly. They render the Proper on Sundays and feast days, occasionally in special settings, and very often sing appropriate motets.

We have had a degree of success with congregational singing, both in hymns at low Mass and in the singing of the Ordinary at high Mass. The organ has been designed to promote this participation.



THE PIETA



The 'Pietà' is evermore linked with Flushing. Now that the original sculpture has been returned to St. Peter's Basilica, our beautiful replica will stand as a remembrance of an unprecedented and unforgettable experience, shared by over 27 million people in the short span of two years—seeing the unexcelled 'Pietà' of the famed Michelangelo. Our 'Pietà', though smaller in size, is an exact duplicate, within human limitations, of the original. This was made possible by the use of a full-size plaster model, cast from the original, and borrowed from the Vatican Museum. The reproduction is made from white marble called Bianco Altissimo, quarried from the highest point of the Apuane Alps, which surround the city of Pietrasanta, where our 'Pietà' was executed. It is an historical fact that Michelangelo had the road opened to this quarry by order of Pope Julius II.

The Giuseppe Tommasi Studios of New York, the firm which executed our reproduction at Pietrasanta, describe the work as follows: "The actual carving of the statue group involves the following general operation.

1. Choice of the proper raw block of marble for

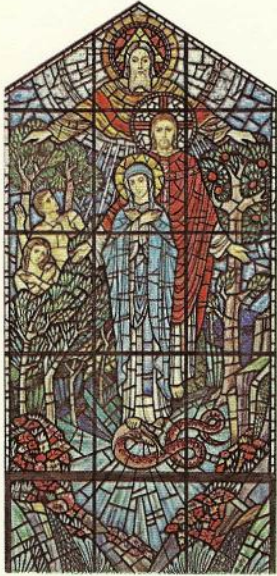
structural soundness and uniformity of color.

2. In the hands of the sculptor, this raw block is then roughed out by hand tools (hammer points) to the general shape and proportions required.
3. This accomplished, a number of points indicating the major planes of the figures are established which permit the artist to define the actual contours and anatomy of the statue group.
4. By means of various types and grades of chisels attached to a small hand pneumatic hammer, the marble is worked until all the details have been refined and the final forms are achieved.
5. The polishing of the marble is done all by hand, using various grades of abrasive stones beginning with pumice stone, a volcanic product and ending with the finest grit of English stone to produce a perfectly smooth honed finish. The actual mirror-like polish is brought out by vigorous hand rubbing with burlap pads and oxalic salt crystals.

The pedestal on which the 'Pietà' rests is 1'6" high, executed in Yellow Siena Marble and constructed of three (3) solid marble sections."



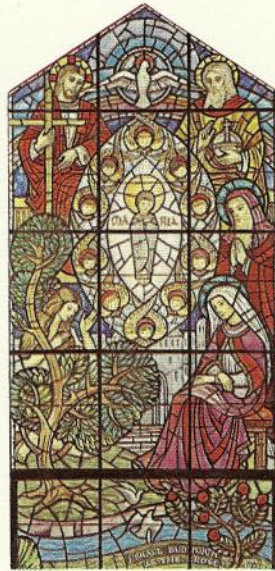
Photos courtesy THE LONG ISLAND CATHOLIC



GENESIS 3:15



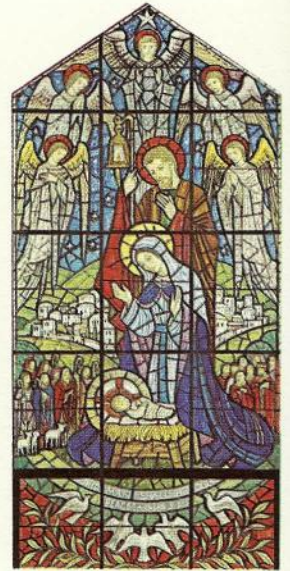
PROPHECY OF ISAIAH 7:14



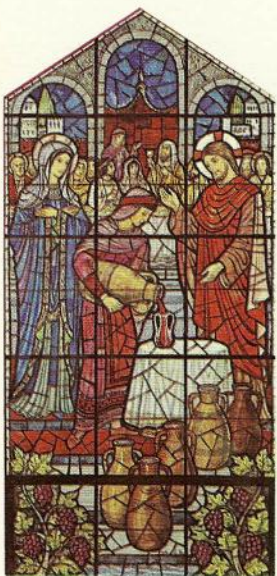
MARY'S NATIVITY



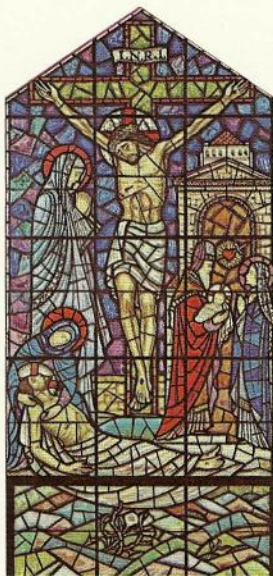
ANNUNCIATION



NATIVITY OF OUR LORD



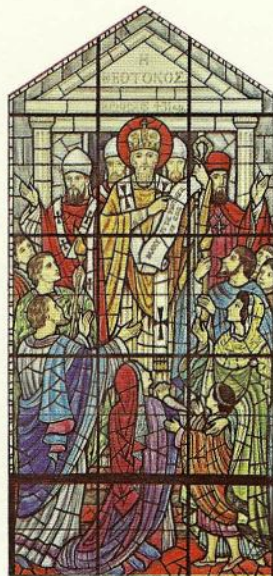
CANA SCENE



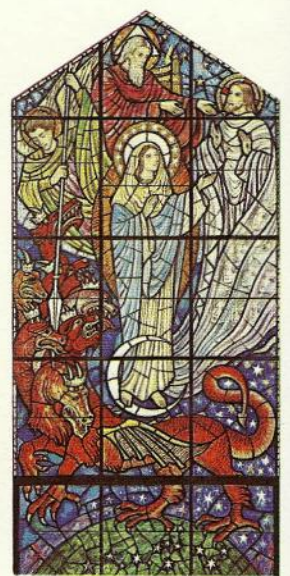
CRUCIFIXION



CENACLE SCENE



COUNCIL OF EPHESUS



APOCALYPSE

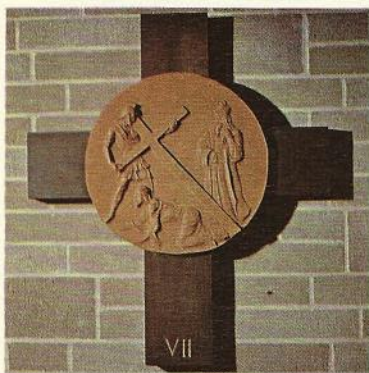
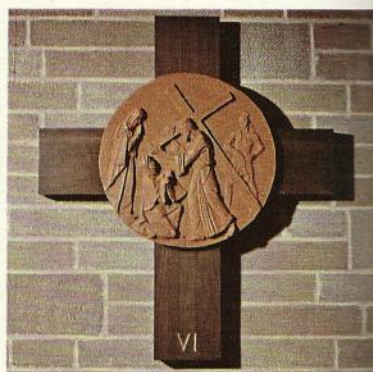
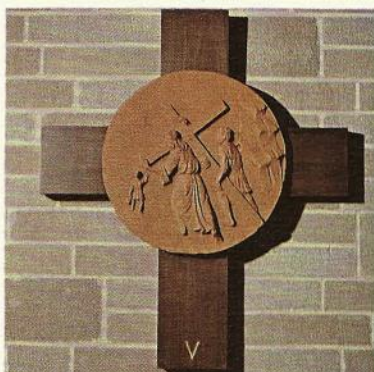
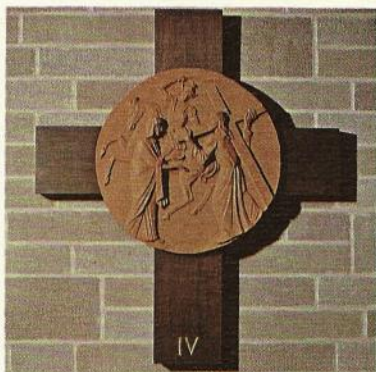
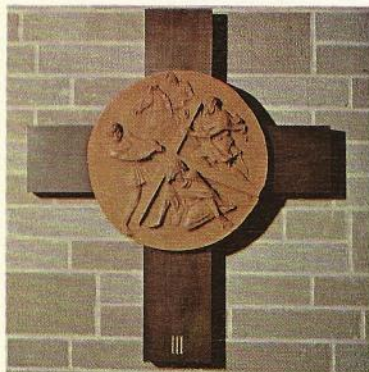
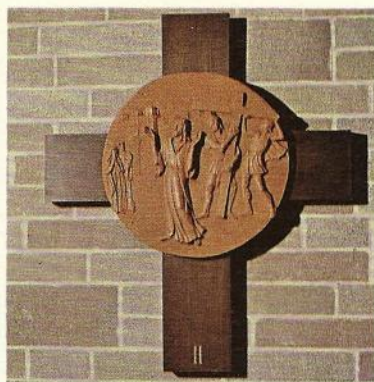
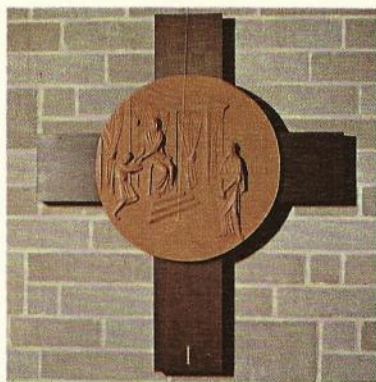
MAIN NAVE WINDOWS

These windows present the story of how Mary, by the Will of God, participated in the history of our salvation. The facade of the Church shows her origins within the people of Israel. The interior windows present Mary's mission—why she was born.

On the pulpit side of the Church the windows show Mary *in relationship to Christ*, as the One to come . . . The story begins with the promise of God, Himself, in Eden that the evil one would be crushed by the woman, Eve, through her daughter, Mary, and her seed. . . Next we see the prophecy of Isaia to King Achaz that a child would be born to a maiden. Christ is shown symbolically, in a circle, as in the womb of Mary, but then also, above, as a King, as Isaia also foretold. The peace of His reign is symbolized by the animals lying down together . . . The birth of Mary to Joachim and Anne appears next. The old Eve is pictured on the left, in contrast to Mary, the New Eve. This window also suggests the goodness and beauty of God's creation, and of Mary in particular. The inscription, "I shall bud forth as a rose" is applied to Mary from Eccl. 39: 16-17—"He saith: Hear me, ye divine offspring, and bud forth as a rose planted by the brooks of waters." . . . Next is the Annunciation, the great moment of Christ's conception by the power of the Holy Spirit, seen in the form of the dove. Mary is represented as a garden enclosed, untouched by Satan. Side panels show Mary's betrothal and her "Be it done unto me." The fifth window pictures the Birth of Our Lord in Bethlehem, predicted 700 years before by the prophet Micheas: "This man

will be our peace".

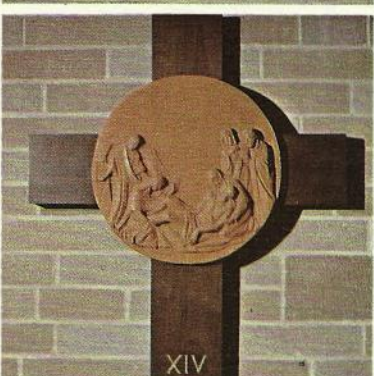
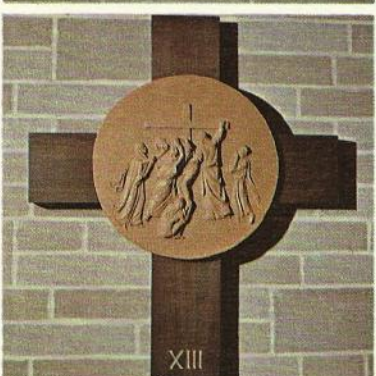
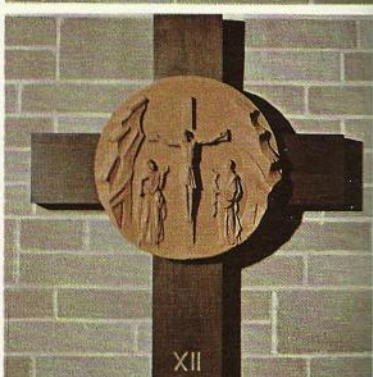
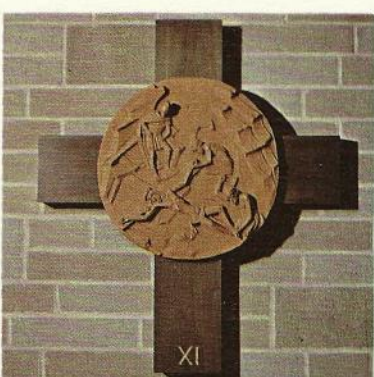
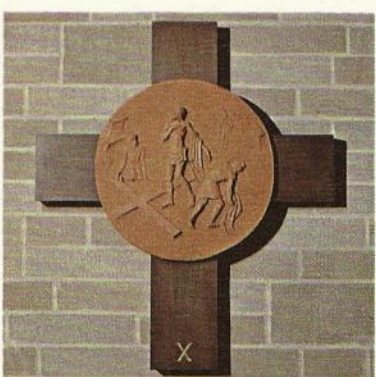
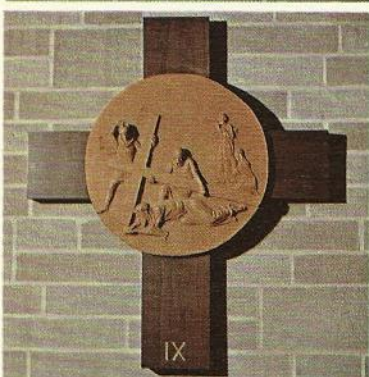
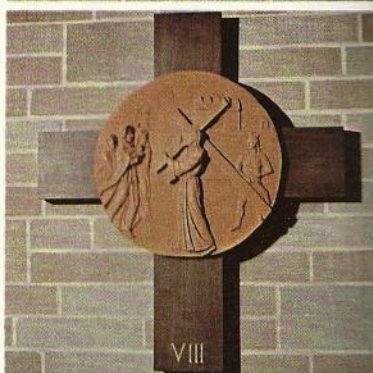
The windows on the 'Pieta' side show Mary *in relationship to the work of Christ* . . . At Cana, where Christ began his public ministry, her participation is portrayed in this first manifestation of His signs . . . On Calvary, Mary stood at the foot of the Cross in union with its sacrifice. This is completed by the prophecy of Simeon, at the Presentation of Christ, that Mary's heart would be pierced, and by Mary's receiving of Christ's body after its death . . . Pentecost is shown next, with Mary in the midst of the apostles, as the Holy Ghost descends upon them. Thus was the Church born into the world . . . After this we see the prelates at the Council of Ephesus announcing to the faithful that Mary is truly the Mother of God. The central figure, St. Cyril of Alexandria, was the champion of the doctrine. As St. Cyril emerges from the Church so named, he is flanked by bishops of the East on his left, and the Western bishops on the right . . . The last window is the Vision of St. John in the Apocalypse wherein he saw the woman who brought forth a child, who was then taken up to God's throne. This is primarily a symbol of Israel and of the Church, and by that fact also of Mary because Christ was given to the world through her and our birth comes from His. The dragon of seven heads and ten horns would devour the child born of the woman, but he is crushed down by St. Michael, the defender of Israel and the Church, and his angels. So Christ is taken up to the throne of the Father, as also the Christians born of the woman.

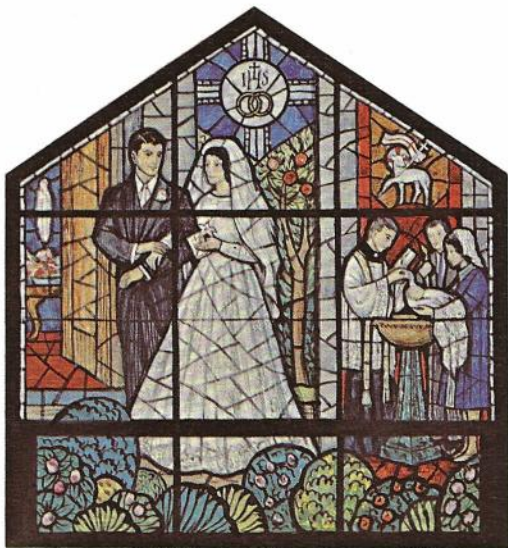


STATIONS OF THE CROSS

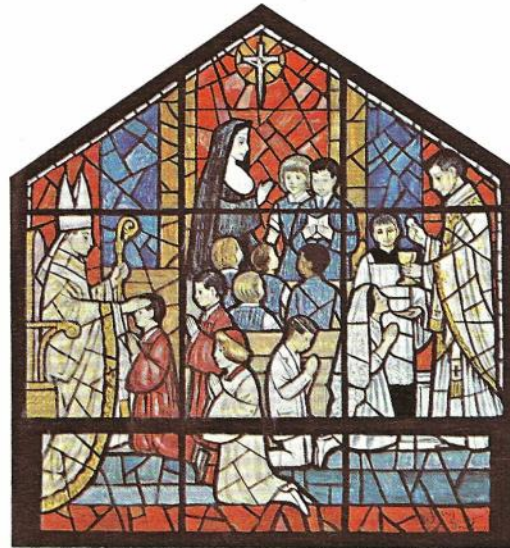
“I have followed a neo-byzantine style, traditional and full of deep feeling. The story of the New Testament is so moving, one must answer these thoughts with compassion and understanding.”

(Gleb W. Derujinsky, the sculptor.)

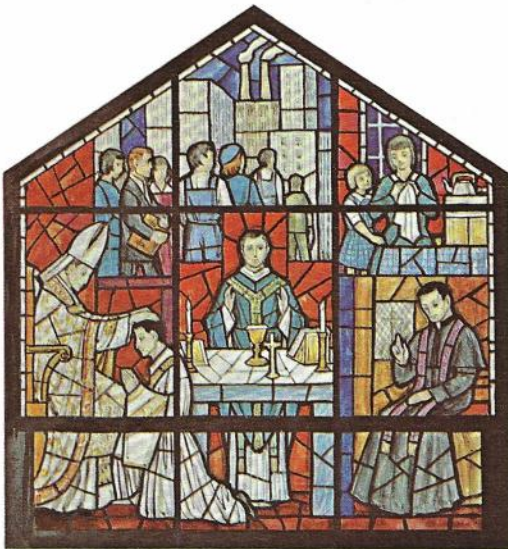




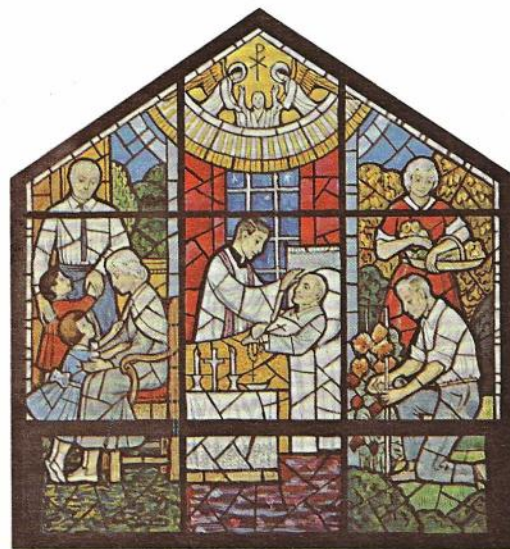
MARRIAGE, HOME AND FAMILY



CHILDHOOD



WORKING LIFE



THE GOLDEN AGE

PEOPLE'S WINDOWS

The nave or body of the Church is the place of the congregation. No longer are they spectators enveloped in silence. They sing; they pray aloud; they participate. To signalize this new role and to point up its extension into everyday life, the windows at each end, on both sides, depict the four stages of the Christian's life.

United in Christ by His sacrament, parents beget their child and bring him to be re-born, by baptism, into the new life of God... The child then grows to Christian maturity by the sacrament of Confirmation and his frequent reception of the Eucharist and by a growing understanding

of his Christian faith... The Christian adult, as all men, is faced with daily toil and routine. He is readied for this challenge by availing himself of the priestly power to forgive sin and to celebrate the sacrifice of Christ... As the Christian passes into his final years, when burdens lessen and leisure increases, he should be preparing himself for that day, when, fortified by the Church's anointing, he enters eternal life.

How profitable it can be to ponder, from your place in the pews: What, at this stage of my life, am I doing to live for God and to do His Will?

HISTORY

The first public pronouncement of the establishment of the Parish of Mary's Nativity appeared in the Tablet on January 9, 1926 with the news that the Rev. Hugh Lynch had been transferred to start a new parish in Kissena Park. But the personal touch, which still characterizes our parish life, had already been introduced when Father Lynch visited his parishioners to inform them of the change.

The first Mass was celebrated at the Kissena Park Hotel, 160th Street and 46th Avenue, on January 17, 1926, the Feast of the Holy Family. Through the courtesy of the proprietors, Sunday Masses were said there until the church was completed. Daily Mass was said at the first rectory, 42 Jasmine Avenue.

At that time, Kissena Park was a much less populated area. The grounds where our present parish buildings stand were the local baseball lots.

Only 500 persons attended the first two Masses and it must have seemed an almost impossible task to accomplish all that lay ahead. But the dedication and devotion of Father Lynch was an inspiration to his parish family. The doors of the Church of Mary's Nativity were opened for the celebration of the Feast of St. Raphael, October 24, 1926. Land for the building was donated and some of the work was done by parishioners.

During these first years, there were a variety of small social affairs, some of which were held in St. Michael's auditorium, which helped to reduce the debt and a school fund was begun. Ground was broken for the school on November 13, 1935 and the first classes were held on September 14, 1936. The Sisters of St. Joseph, under the direction of St. M. Thecla, had begun their service to us.

The new rectory was completed at about the same time, and the old one converted to a convent.

By this time the Rosary and the Holy Name Societies had been established and had taken over the social and fund-raising events which could now be held in our own school hall. The hall was also rented out to other organizations, not connected with the parish. This practice had to be abandoned when some of these affairs turned to be not quite up to our standards. Many of us do remember, with pleasant nostalgia, barn dances, strawberry

festivals, beefsteak dinners, (all you could eat for 50c), gay-nineties parties, and those wonderful minstrel shows. There were also boxing shows, father and son sports night, Irish night, and those grand-daddies of all parish affairs, the bazaars.

As the parish continued to grow, and despite the agonies of the depression, the sacrifices were made which allowed for the addition to the school and the increase in the staff. An extra convent building was added with the purchase of a house on Parsons Boulevard.

1937 saw the establishment of the Drum and Bugle Corps—the forerunners of today's band.

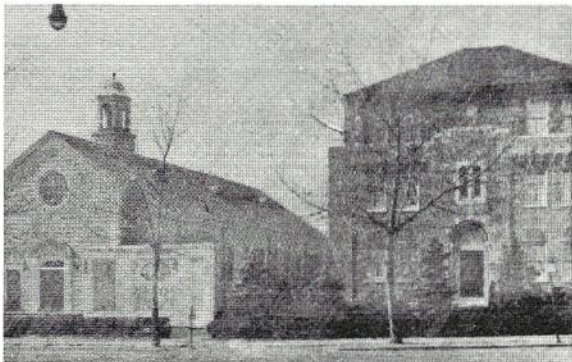




THE MADONNA WINDOW

The window of Mary and the Christ Child was taken from over the altar of the old Church. It links us with the very beginning of the parish. Around it will be placed the tablets of memorial donors to the new Church.

HISTORY



Father Lynch's sudden illness on Thanksgiving Day, 1939, followed by his death two days later, was a dreadful blow to the parish and he was truly mourned.

His successor, Rev. James J. Delaney, took over the pastorate on February 15, 1940. June 26th of that year saw the graduation of a class of 32 boys and girls—the first from St. Mary's School.



Further additions to the school and faculty made living conditions for the sisters extremely difficult. Finally, in 1957, their uncomplaining patience was rewarded and the present convent was completed.

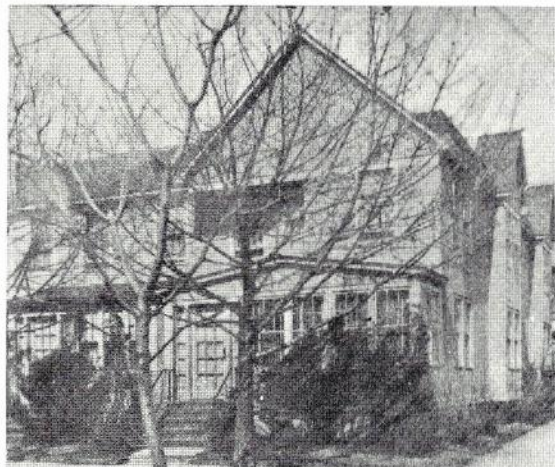
On May 3, 1960, we again suffered the loss of a well-loved pastor with the death of Father Delaney.

He was succeeded one month later by the Rt. Rev. Msgr. Francis B. Donnelly.

Since 1937 the number of families in the parish

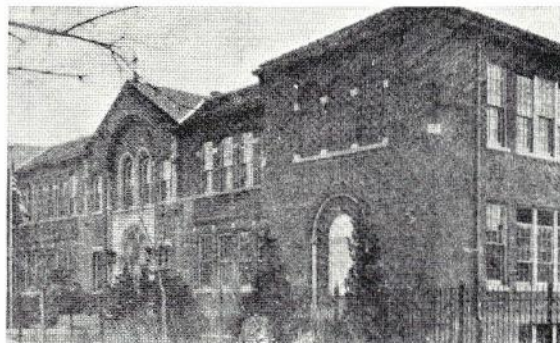
had more than doubled. There could be no doubt as to the need for a new church. Again, with God's blessing, under the stewardship of a devoted pastor, aided by his zealous curates, and with the generous cooperation of the laity, a parish dream has been realized. With the dedication of the new Church of Mary's Nativity we are given the opportunity for the renewal and rededication of our spiritual lives. In love and gratitude to God for His many blessings and to all those whose sacrifices have made possible the completion of all of our parish buildings, we must renew and rededicate our lives to restore all things in Christ.

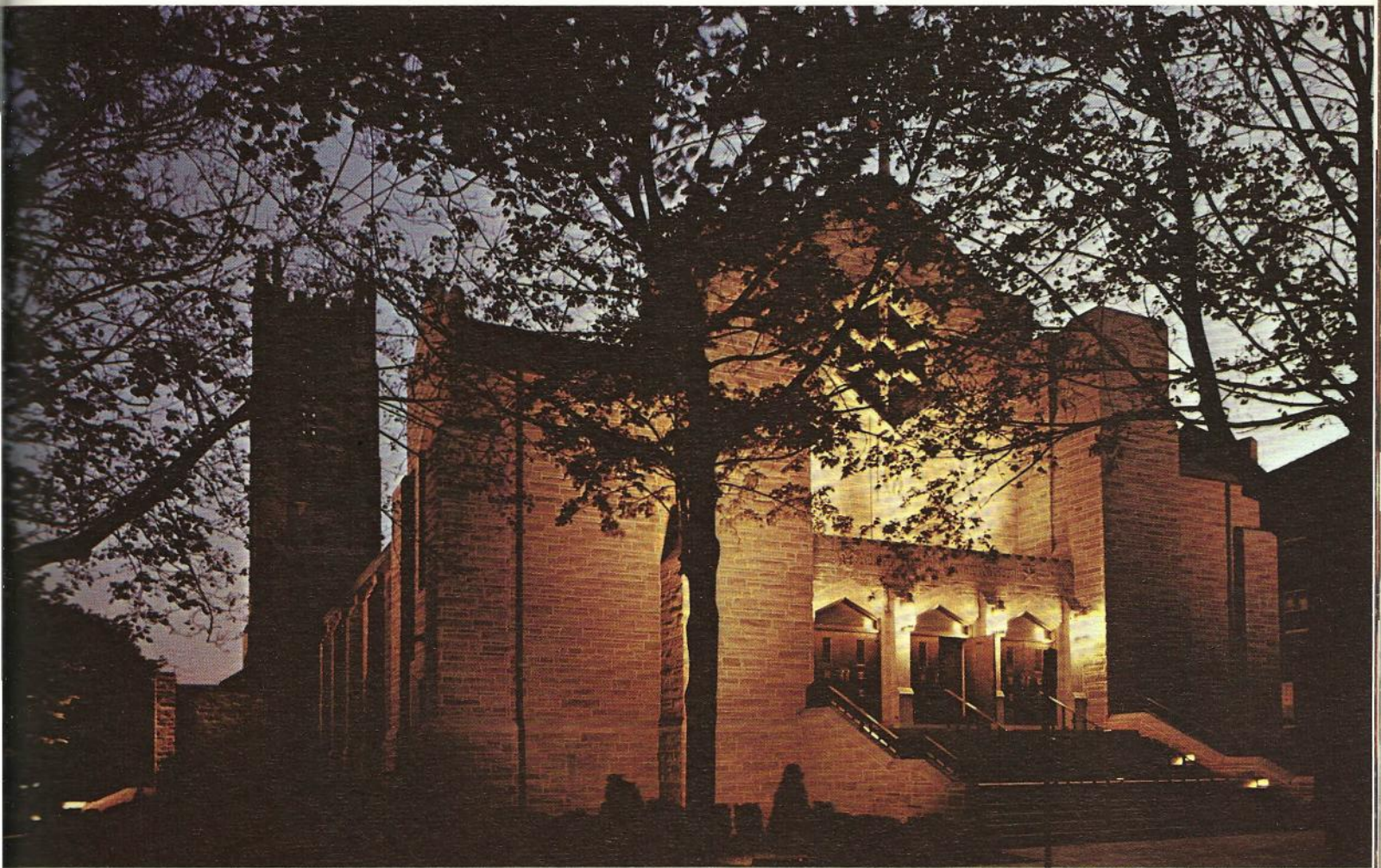
And so, on a beautiful, breezy spring morning, March 27, 1965, nearly forty years after the found-



ing of the parish, the doors of the new Church of Mary's Nativity opened for the first time. The beauty of God's new house in Flushing, and the Eucharistic Presence of Christ therein, can only lead all of us who enter to echo the words of St. Peter on Mount Tabor: "Lord, it is good for us to be here."

L. A. F.





FORMER CURATES

Rev. Thomas J. Sheehy
 Rev. Luke B. Duff
 Rev. J. D. O'Connell
 Rev. Joseph F. Hammond
 Rev. Vincent J. Gorden

Rev. Alphonse J. Dallinger
 Rev. John E. Carmody
 Rev. John F. Kelly
 Rev. Eugene V. Kelly
 Rev. Charles G. Fliiegel

Rev. Cornelius W. Condron
 Msgr. Richard H. J. Hanley
 Rev. Gerard F. Dennen
 Rev. Thos. F. Carroll
 Rev. John J. Heffernan

Rev. Thomas A. Murphy
 Rev. Thomas Walsh
 Rev. James E. Jennings
 Rev. James G. Hyland
 Rev. Edward A. Lawrie

Rev. William E. Lohmann

Principals—St. Mary's School

Sister M. Thecla Sister M. Ancilla Sister St. Hugh Sister M. Benjamina
 Sister M. Francella Sister M. Lutgarde Sister Thomas Bernadine

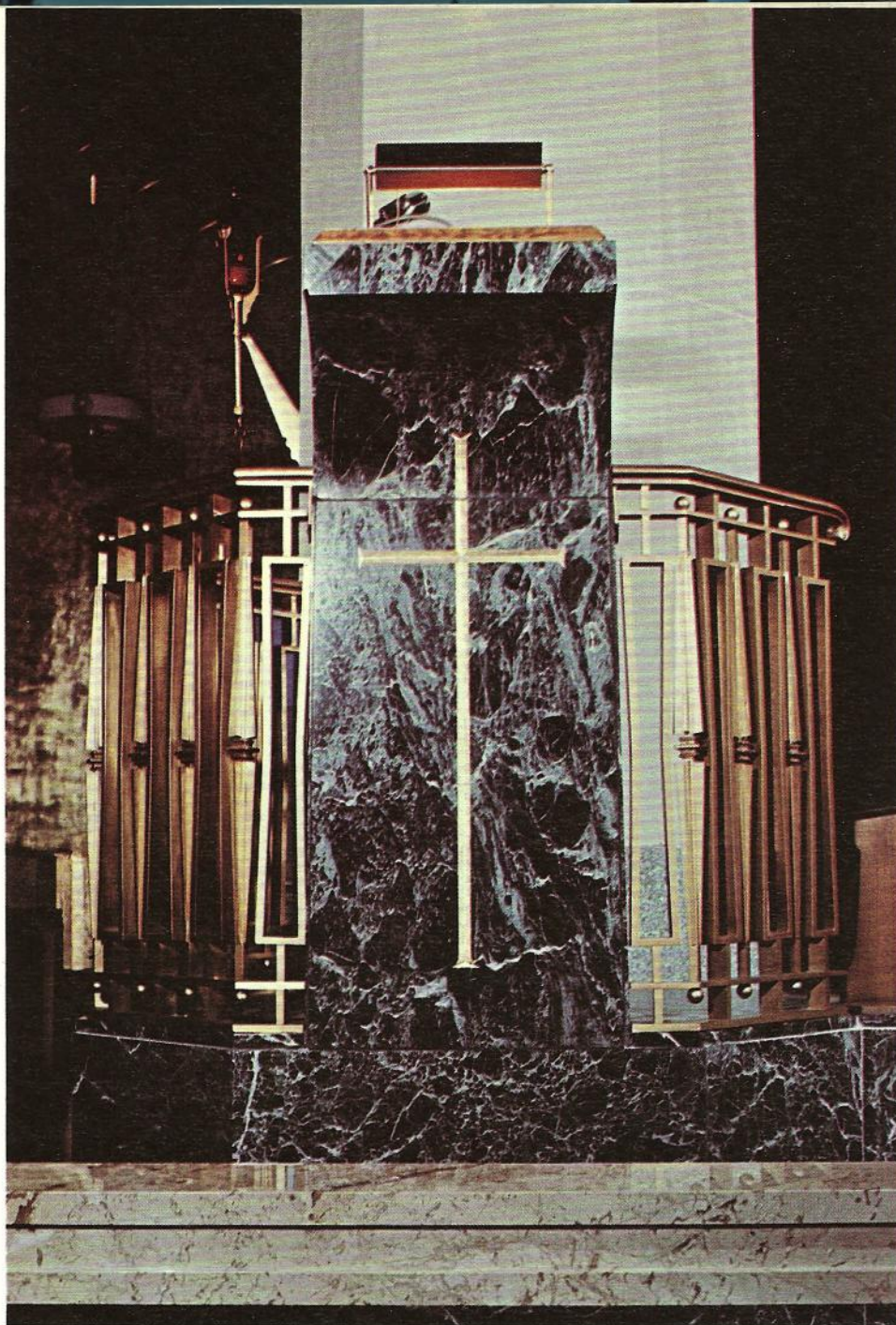
ST. MARY'S JOURNAL

REVEREND JAMES P. SWEENEY
Moderator

PIERCE POWER • PATRICK RYAN
Co-Chairmen

COMMITTEE

Arthur Bennett	Joan Mergner
Eduoard Bindler	Michael Mintern
Michael Campbell	Lawrence Morini
Frank Ciano	James Murphy
George Contos	Ethel O'Brien
Joseph Cooney	James O'Donnell
Robert Cornell	Patrick O'Shea
Robert Dempsey	Frank Petrocelli
Margaret Farrell	John Rast
Michael Fitzsimmons	Mary Florence Robertson
Catherine Gaffney	Cecilia Tully
Kathleen Galligan	Mario A. Tucciarone
Harold Goettlicher	Richard Virgil
Dermot Groome	James White
Regina Horvat	Alice Anatrella
Julia Hecht	Rose Balla
Charles Huggins, Jr.	Terry Chiarino
Thomas Keyes	Catherine Delaney
Walter Lambert	Mary Gari
Harold Lee	Lorraine Muller
John McCann	Kay Pilkington
Maurice McNulty	Eileen Quick
Francis Malafrente	Muriel Shea



THE PULPIT

When the word of God is proclaimed in church, at that moment Christ becomes present, just as truly, though in a different manner, as when the sacred action of the Mass is performed at the altar. This is the teaching of the Vatican Council. Indeed, as the Council also declares, the *liturgy of the word*, now celebrated away from the altar, forms with the *eucharistic liturgy* at the altar one single act of worship. The Eucharist is the summit; the word of God prepares our soul. The priest dispenses both as the food of life.

It is right, therefore, that our pulpit have its own prominence. This is achieved by its forward location toward the people, its elevation, its worthy proportion and design. From here the *gospel*—the good news—of Christ is read to His people. From here is given the *homily*, based on the gospel and the other liturgical texts of the day.

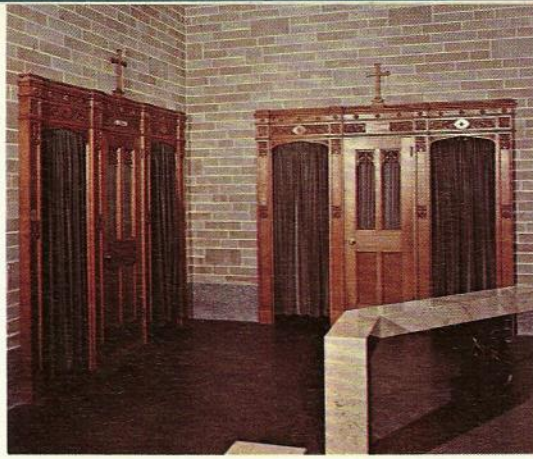
On the opposite side is an ambo or slightly elevated platform from which the epistle and other lessons of the Mass are read and congregational participation is directed.

PATRONS

S. V. Abate Family
 Mr. & Mrs. L. Abbatangelo & Son
 Mr. & Mrs. Anthony G. Abisi
 Mr. & Mrs. Thomas Acerra
 Mr. & Mrs. D. C. Agnoli
 Mr. & Mrs. Jerry J. Agosta
 The Allyn Family
 Mr. & Mrs. E. Amato
 Mr. & Mrs. Michael J. Ames
 Mr. & Mrs. Joseph Amoruso
 Mr. & Mrs. Louis Anatrella
 John A. Andrea & Family
 Mr. & Mrs. James Arculeo
 Mr. & Mrs. George Ascherl
 Mr. & Mrs. Frank X. Atkinson
 Mr. & Mrs. J. Roland Augustin
 Mr. & Mrs. Richard Baard
 Mr. & Mrs. Nicholas Baggio
 Mr. & Mrs. Salvatore Baglio
 & Family
 Mrs. Joseph Baldassano
 Mr. & Mrs. Otto O. Baldini
 Mr. & Mrs. William Balla
 Mr. & Mrs. William Ballner
 Mrs. Anna T. Bang & Daughter
 Mr. & Mrs. Henry Baran
 Mr. & Mrs. F. Barlish
 Joseph & Sarah Barnett
 Mr. & Mrs. John P. Barry
 Mr. & Mrs. Edw. Barth
 Mr. & Mrs. Vincent John Bartone
 Mr. & Mrs. William Battista
 Mr. & Mrs. Louise Bellezze
 Mr. & Mrs. A. Bennett
 John C. Bennett Family
 Mr. & Mrs. Theodore J. Bernardi
 Mr. & Mrs. Wm. A. Bills
 Mr. & Mrs. Michael J. Bird
 Mr. & Mrs. Joseph Blaber
 Mr. & Mrs. Stephen Bogda
 Mrs. Gilda Bonetti
 Anne Bonner
 Mr. & Mrs. R. Borchert
 Mr. & Mrs. Michael Bordieri, Jr.
 & Family
 Walter Borgny & Glenn Walski
 Mr. & Mrs. John Botta
 Mr. & Mrs. Bert G. Bouthilette
 Mr. & Mrs. Philip Boylan & Family
 Mr. Augustine Bozzo
 Mr. & Mrs. F. Bracchi
 The Bradicich Family
 Mr. & Mrs. Peter Brady
 Mr. & Mrs. Frederic Brandes
 The Brandum Family
 Mr. & Mrs. James Bree
 Mrs. Ethel M. Brennan
 Mrs. Mary Brennan
 Martin & Annie Brett
 Mr. & Mrs. Joseph Brienze
 Mr. & Mrs. P. Brogan & Dennis
 Lillian M. Broomfield
 Mr. & Mrs. J. R. Brostek
 Mr. & Mrs. Adam Budzick
 Mr. & Mrs. John Budzick
 Mr. & Mrs. S. Robert Buffa
 Mr. & Mrs. Edward J. Burgess
 & Family
 Dorothy P. Burke

Kathy A. Burke
 Mr. & Mrs. Thomas Burke
 Mr. & Mrs. John H. Burns
 Mr. & Mrs. Charles Burton & Sons
 Mr. & Mrs. Gerald H. Bushey
 Mr. & Mrs. Joseph Byrne
 Mr. & Mrs. Patrick Byrne & Family
 Mr. & Mrs. Ladislaus Bzdewka
 Mr. & Mrs. Edward E. Cain
 Mr. & Mrs. Ralph Calabrese
 Jerry Camiola, Jr.
 Mr. & Mrs. Edward P. Campbell
 & Family
 Mr. & Mrs. Michael J. Campbell
 W. J. Campbell Family
 Mr. & Mrs. D. J. Champion
 Mr. & Mrs. C. Campisi
 Mr. & Mrs. A. Canecchia
 James Caponi
 The Cardella Family
 Mr. & Mrs. Ernesto Cardona
 Mr. & Mrs. Thomas Carnes
 Mr. & Mrs. Edward F. Carroll
 Mr. & Mrs. Carmine Carrozzo
 Mr. & Mrs. Rocco J. Caruso
 John Casa
 E. Casella Family
 Miss E. Casella & Mother
 Mr. & Mrs. Fred J. Casey
 Mr. & Mrs. Thomas Catalano
 Mr. & Mrs. Gerald Cavaliere
 Mr. & Mrs. Anthony Cavallone
 & Theresa
 Mr. & Mrs. C. Ceqielski & Nancy
 John Chetirko
 The Chilarski Family
 Mr. & Mrs. Frank M. Chmela
 Mr. & Mrs. C. Christiano & Family
 Dr. & Mrs. P. A. Cioffi
 Mr. & Mrs. Ralph L. Claar
 James P. Clark
 Mr. & Mrs. R. Clark
 Mr. & Mrs. William P. Clark
 Mary E. & Anna R. Clarke
 Mr. & Mrs. Raymond J. Clarke
 Mr. & Mrs. D. Clerico
 Mr. & Mrs. Frank Clerico
 Mr. & Mrs. Vito Clinco
 Mr. & Mrs. Arthur Clough
 Mr. & Mrs. William J. Cody
 Mr. & Mrs. Edward J. Cole
 Mr. & Mrs. Fred Coleman
 William E. Collins
 Mr. & Mrs. Michael Connolly
 Mr. & Mrs. Edwin R. Convery
 John F. Conway & Family
 Mr. James J. Conway
 Mr. & Mrs. Thomas A. Conway
 Mr. & Mrs. Joseph V. Cooney
 Mr. & Mrs. J. Corallo
 Mary & Elizabeth Cornell
 Mr. & Mrs. Bernard C. Corrigan
 Mr. & Mrs. John I. Coster
 Mr. & Mrs. B. Coughlin
 The Courter Family
 Mr. & Mrs. Albert Crafa
 Mr. & Mrs. Howard J. Crimmins
 Myrtle I. Crimmins
 Mr. & Mrs. Howard Cronin

Mrs. Charles G. Crowe & Children
 The Cuccia Family
 Mr. & Mrs. Walter P. Cullen
 & Lillian
 Thomas Cullinan
 Stephen F. & Kunigunda
 Cunningham
 Susie & Joseph Cuomo
 Mr. & Mrs. James Curran
 Mr. & Mrs. Michael F. Cusanelli, Jr.
 Mr. & Mrs. Edmund D'Agrosa
 Mrs. Dorothy E. Daly
 Mr. & Mrs. George D'Amato
 Mr. & Mrs. Wm. D'Andrea & Family
 Frank Dapolito
 Mr. & Mrs. George Davenel
 Mr. & Mrs. Charles DeCesare
 Mr. & Mrs. George Decker
 Mr. & Mrs. Wilfred de Junco
 Mr. & Mrs. John F. Delaney
 Kathleen E. DelGiorno &
 Gilda Cioppa
 Mildred DelGiorno
 Mr. & Mrs. Wm. Delmore & Family
 Mr. & Mrs. Pietro DeMonte & Son
 Mr. & Mrs. Robert Denault
 Mr. & Mrs. Walter Denison
 Nicholas & Maria DePalma
 Mr. & Mrs. Victor DeSanto
 Mr. & Mrs. John F. Devine
 Mrs. Louis DiBenedetto
 Mary Rose DiBlasi
 Mr. & Mrs. J. Peter Didier
 Mr. & Mrs. Rosario DiFrancisco
 Mr. & Mrs. Thomas Dillon
 Mr. & Mrs. J. DiMaria & Daughter
 Mr. & Mrs. Emile DiMiceli
 Mr. & Mrs. John Dini
 Mr. & Mrs. Louis Dini
 Mr. & Mrs. Joseph Dolan
 Mr. & Mrs. Michael Donnelly
 & Family
 Mrs. Helen Donohue
 Mr. & Mrs. Walter D. Donovan
 The D'Ottone's
 Mr. & Mrs. James Downes
 Mr. & Mrs. J. William Draghi
 James Drennan & Family
 Mr. & Mrs. James J. Drohan
 Mr. & Mrs. John P. Duffy
 Mr. & Mrs. Richard Duggan
 The Dunne Family
 Mr. & Mrs. James F. Dunne
 & Family
 Mr. & Mrs. John Durcan
 Mr. & Mrs. Edwin W. Dzbanko
 & Family
 Mr. & Mrs. Felix Dziedzic
 & Family
 Mr. & Mrs. James N. Eastham
 Albert & Elizabeth Edwards
 Mrs. L. & Miss M. Eggers
 Mr. & Mrs. Daniel J. Ehntholt
 Mrs. Genevieve Ehring
 Catherine English
 Mr. & Mrs. Patrick Eppedio
 John A. Eubank



ST. JOSEPH

St. Joseph, guardian of the Holy Family and the Church, stands as a strong, patriarchal man—upright and unafraid.

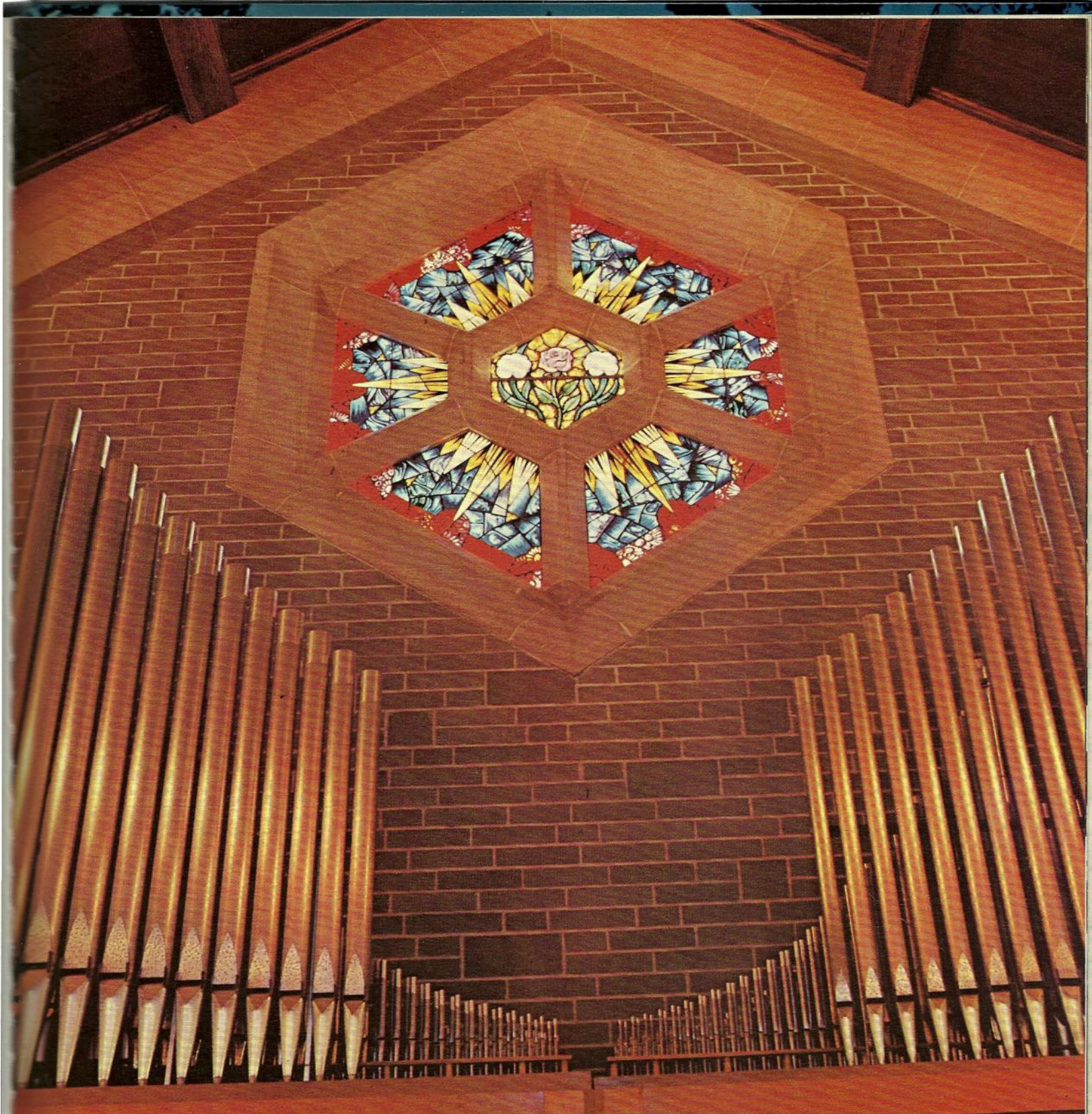


PATRONS

Mrs. Pauline Evans
 Catherine H. Fabian
 Mr. & Mrs. John Fanelli
 Mr. & Mrs. John J. Farrell
 & Family
 Mr. & Mrs. Joseph Fauci
 Mr. & Mrs. Andrew C. Feehan
 Mr. & Mrs. Thomas E. Fennelly
 Mr. & Mrs. D. Ferrantino
 Mr. & Mrs. S. Filipkowski
 Mr. & Mrs. Hank Fischer
 Mr. & Mrs. James J. Fitzpatrick
 Catherine A. Fitzsimmons
 Mr. & Mrs. Jos. Flaherty & Family
 Mr. & Mrs. John F. Flanagan
 Dr. & Mrs. John E. Flood
 Mrs. Josephine Florio
 Mr. & Mrs. Edmund R. Foley
 Mrs. John Foley
 Mr. & Mrs. John D. Frantino
 Mr. & Mrs. Oliver F. Fredericks
 Mr. & Mrs. Paul A. Freese
 Mr. & Mrs. Joseph Fucigna
 Mr. & Mrs. Jos. Fullerton
 Mr. & Mrs. Stanley Gacloch
 Mr. & Mrs. Andrew J. Gaffney
 & Family
 Mr. & Mrs. J. Gaffney
 The James P. Gallagher Family
 Mr. & Mrs. A. Gallo
 Mr. & Mrs. William Gammel
 Thomas C. Garbarino
 Mr. & Mrs. Randolph Gari
 Mr. & Mrs. Charles Geehrer
 The Ghingo Family
 Dr. & Mrs. A. C. Giacini
 Mr. & Mrs. Charles Giardino
 & Children
 Mr. & Mrs. James P. Gibbons
 Mr. & Mrs. John A. Gillette
 Angelo Giuffrida
 Mr. & Mrs. Frank J. Gombar
 Catherine Grandell
 Mr. & Mrs. John F. Greene
 & Family
 Mae J. Greene
 Marjorie V. Greene
 William & Beverly Grimes
 & Family
 Mr. & Mrs. Vincent Grippi
 Mr. & Mrs. Dermot Groome
 Mr. & Mrs. Fred Gruben
 The Guarino Family
 Mr. & Mrs. C. Gerard Guertin
 Mr. & Mrs. Joseph Guzzardi
 Mr. & Mrs. John Hachadoorian
 & Son
 Mrs. Theresa Haerberle
 Elizabeth F. Hall
 Rose M. Hall
 Mr. & Mrs. W. Hall
 The Hallinan Family
 Mr. & Mrs. Thomas J. Halloran
 Mr. & Mrs. D. A. Hamilton
 Mr. & Mrs. Joseph N. Hardin
 Mr. & Mrs. W. Hartnett & Family
 Mr. & Mrs. Joseph T. Harrington
 & Family
 Mr. & Mrs. Michael Harrington
 Mr. & Mrs. George E. Harris

Mr. & Mrs. John P. Harrison
 Mrs. Anne Hayden
 Mr. & Mrs. Ralph V. Hayden
 Mr. & Mrs. Thomas R. Hayden
 & Family
 Mrs. Ellwyn F. Hayslip
 Mr. & Mrs. Joseph P. Healy
 Thomas & Theresa Heath
 Mr. & Mrs. Michael P. Heverin
 Mr. & Mrs. Theodore Hiller
 Mr. & Mrs. John J. Hogan, Jr.
 Mr. & Mrs. Edward J. Holmes
 John & Margaret Holmes
 Walter T. Hom
 Mr. & Mrs. M. J. Harpell
 Charles Hostek
 William A. Hostek
 Mr. & Mrs. Raymond Huether
 Mr. & Mrs. Charles H. Huggins, Jr.
 Anna Marie Hunt
 Mr. & Mrs. Bartolomeo Iacobellis
 Mr. & Mrs. Ernest Ihnken, Jr.
 Mr. & Mrs. Thomas Infantolino
 Mr. & Mrs. Joseph Iorio
 Mr. & Mrs. Joseph S. Irene
 Mr. & Mrs. Fred Jackman
 Mr. & Mrs. James Jackson
 Eleanor Jacovina
 Mr. & Mrs. Leo Jalette & Family
 Mr. & Mrs. Joseph Jandernal
 Ruth K. Jensen
 Mr. & Mrs. Henry Jeromski
 Mr. & Mrs. Andy Jimney
 Anna R. Jones
 Mr. & Mrs. John Jurasek
 Mr. & Mrs. B. Kaczmar
 Mr. & Mrs. George Kahn
 Mr. & Mrs. Philip Kaiser
 Mrs. Leon Kamsler
 Mr. & Mrs. John Keczmerski
 & Family
 John J. Keenan
 Mr. & Mrs. John Kelly
 Mr. & Mrs. Joseph Kelly
 Mary C. Kelly
 Mr. & Mrs. Raymond J. Kelly
 Mr. & Mrs. Donald M. Kennedy
 & Family
 Mrs. Douglas Kennedy & Son
 Mr. & Mrs. John P. Kennedy
 Mrs. Thomas Kennedy
 The Keyes Family
 Mr. & Mrs. John R. King
 Mr. & Mrs. Edward Kissik
 Mr. & Mrs. Peter Kling
 Mr. & Mrs. Francis Kloster
 Mr. & Mrs. John Knajol
 Mr. & Mrs. Albert E. Kochta
 Mr. & Mrs. George F. Kopper
 Mr. & Mrs. Joseph Kosky
 Mr. & Mrs. Wm. B. Kostiw
 Mr. & Mrs. John Kovacs
 Mr. & Mrs. Steve C. Kozick
 & Family
 Mr. & Mrs. George Kreckel
 Mr. & Mrs. Louis Krieger
 Mr. & Mrs. Frederick E. Kuell
 Mr. & Mrs. Walter J. Lambert
 Madeline L. Landsiedel
 Gloria Lanese

Sofia M. Langer
 Mr. & Mrs. Fred Langrock
 Mrs. Edward Langton
 Mr. & Mrs. Louis Lanzara, Jr.
 Mr. & Mrs. James Larkin
 Mr. & Mrs. Vincent LaRocco
 Mr. & Mrs. Maurice Laumaillet
 Mr. & Mrs. Rocco J. Lauria
 & Family
 William & Eleanor Layng
 Mrs. David Lee & Elizabeth
 Mr. & Mrs. James A. Lee, Jr.
 Mr. & Mrs. James A. Lee, Sr.
 Rita Lee
 Mr. & Mrs. David Lennox
 Mr. & Mrs. Harold J. Lester
 Mr. & Mrs. John F. Lewis & Sons
 Charles & Mary Lewis
 Mr. & Mrs. Bernhard Lieber
 Mr. & Mrs. Arthur Lisi & Donna
 Mr. & Mrs. Edwin J. Loeffler
 Mr. & Mrs. Frank LoGrande
 Henry D. Lopez & Oscar Lopez
 Mr. & Mrs. Frank Ludwick
 Mr. & Mrs. James E. Lynch
 Mr. & Mrs. Christopher Lyne
 Mr. & Mrs. Joseph C. Lyons, Jr.
 Mr. & Mrs. B. V. McAllister
 & Family
 M. McBride Family
 Mr. & Mrs. John R. McCann
 & Family
 Mr. & Mrs. John McCormack
 Mr. & Mrs. Edward J. McCormick
 Mr. & Mrs. John J. McDermott
 Mr. & Mrs. Willard J. McDermott
 Mr. & Mrs. Willard L. McDermott
 Mr. & Mrs. Frank J. McElroy
 Mr. & Mrs. John P. McGuire
 Mary T. McLaughlin
 Frances & Daniel McClean
 Mr. & Mrs. Thomas McLoughlin
 Mary McLoughlin
 Mrs. E. McNamee
 Mrs. S. McNichol
 Mr. & Mrs. Maurice J. McNulty
 Rose McNulty
 Mr. & Mrs. William T. McNulty
 The McPhillips Family
 The McQuade Family
 Mr. & Mrs. George E. McRae
 Mr. & Mrs. Philip Macari
 Mr. & Mrs. John J. MacDonald
 Mr. & Mrs. John Maher
 Mr. & Mrs. Daniel C. Maher
 & Family
 Mrs. Margaret C. Maher
 Mr. & Mrs. F. J. Malafrente
 & Family
 Mr. & Mrs. Stephen J. Malone
 Mr. & Mrs. Anthony Mancuso
 Mr. & Mrs. Anthony P. Manfre
 & Family
 German Manger
 Mr. & Mrs. John P. Mara
 Mr. & Mrs. Albert R. Mariano
 Mr. & Mrs. Velio A. Marsocci
 Mr. & Mrs. Michael J. Martin
 The Martinelli Family
 Mr. & Mrs. P. Mastrangelo



THE ROSE WINDOW

The circular window over the organ carries into the interior the theme of the facade—Mary, the daughter of the Jewish people. The window centers around two flowers—the rose of Sharon and the lily of the valley. Sharon is a fertile coastal plain in Palestine.

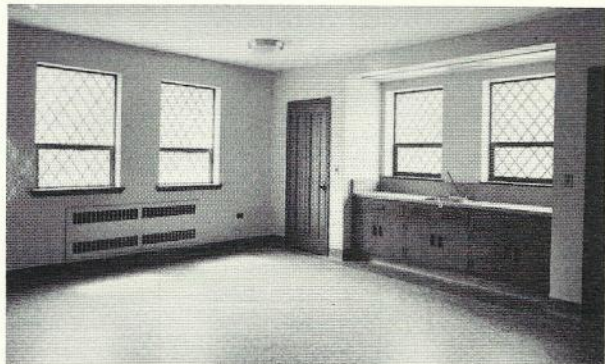
In the Canticle of Canticles the beloved of God humbly describes herself as a meadow flower: "I am the rose of Sharon and the lily of the valley." The Church has taken these words as Mary speaking of her beauty, as coming from the hand of God, just as Christ so spoke of the lilies of the field.

PATRONS

Mr. & Mrs. Joseph Matyas
 Mr. & Mrs. E. Maurus
 Mr. & Mrs. Harry J. Mavroudakis
 Charles & Annemarie Mayer
 The Melissari Family
 Irene Menzozoff
 Mr. & Mrs. George A. Mergner
 & Family
 Andrew & Norma Mihalick & Sons
 Mr. & Mrs. Emil Mikes
 Mr. & Mrs. E. Milczarzyk
 Irving J. H. Millard, Sr.
 Mr. & Mrs. James P. Millnamow
 The Mintern Family
 Mr. & Mrs. Paul F. Miraglia
 Mr. & Mrs. Roy Mitchell
 Mrs. Michael Misisco
 Mrs. Mary Moglia
 Mr. & Mrs. Karl Mohrmann
 Mr. & Mrs. M. Monguillot
 Mr. & Mrs. Conrad D. Mongeon
 Mr. & Mrs. Philip Montagano
 Mr. & Mrs. Vincent Montano
 Mr. & Mrs. Lawrence Montello
 Mr. & Mrs. Eugene F. Moreland
 The Morini Family
 Mr. & Mrs. John J. Morris
 Mr. & Mrs. Joseph Morrissey
 Mr. & Mrs. Daniel Mullane
 Mr. & Mrs. Paul Mueller
 James & Margaret Murphy
 Joseph P. Murphy
 Mr. & Mrs. Timothy Murphy
 Mr. & Mrs. Ambrose Murtagh
 Mr. & Mrs. Thomas Muter & Sons
 Mr. & Mrs. William Nagy
 Mr. & Mrs. Joseph Napolitano
 Mr. & Mrs. Philip Nardella
 Mr. & Mrs. R. Neis & Family
 Mr. & Mrs. James C. Neville
 Mr. Joseph P. Nevins
 Mrs. Terence B. Nevins
 Mr. & Mrs. J. Newell
 Mr. & Mrs. John Morris
 Mr. & Mrs. Paul Noto
 Mrs. Agnes Novotny
 Mr. & Mrs. Henry J. Nugent
 & Family
 Mrs. Ruth O'Connell
 Mr. & Mrs. James F. O'Donnell
 Mr. & Mrs. Harold O'Neill
 John & Mary O'Neill
 Mr. & Mrs. Stephen J. Ondrovic
 Vincent Onsavage
 Mr. & Mrs. William Opirsky
 Mr. & Mrs. George Orapello
 Mr. & Mrs. Sal Orlando
 Mr. & Mrs. Frank Oro
 Edith M. O'Rourke
 Mr. & Mrs. Francis Orr
 Mr. & Mrs. John H. Orr
 Mrs. Ellen O'Shea
 Eileen & Mary O'Shea
 Patrick & Eileen O'Shea
 Patrick & Martin O'Shea
 Mr. & Mrs. Joseph Ostapow
 Mr. & Mrs. William H. Oswald
 Morris Paccione & Family
 Francis J. & Mary S. Paladino
 Mr. & Mrs. John M. Palladino

Mr. & Mrs. A. F. Pandolfo
 Angelina Pandolfo
 Mr. & Mrs. Anthony Paratore
 Mr. & Mrs. V. Passaretti & Family
 Mr. & Mrs. Frank Pecchie & Family
 Mr. & Mrs. Marcel Pelletier
 Mr. & Mrs. William Penders
 Mr. & Mrs. George G. Pepe
 & Family
 Mr. & Mrs. John Pepe
 Mrs. C. Perrelli & Frank Chirico
 Mr. & Mrs. Anthony L. Pertin
 Florence Petranek
 Mr. & Mrs. F. Pfluger
 Mr. & Mrs. Edward J. Phalen
 Mr. & Mrs. G. Pilkington & Family
 Kathleen Pilkington
 Mr. & Mrs. V. Pollina & Family
 Mr. & Mrs. Joseph Pongini
 & Family
 The Power Family
 Mr. & Mrs. Frank F. Prato
 Mr. & Mrs. Angelo Prima
 Mr. & Mrs. Louis Priore
 Mr. & Mrs. Alexander Quagliar
 Mrs. Harry J. Quick
 Mr. & Mrs. G. P. Quigg
 Mr. & Mrs. Edward P. Quinn
 Mr. & Mrs. D. V. Quirke, Sr.
 Mr. & Mrs. George L. Raas
 Mrs. Fred V. Randel
 Mr. & Mrs. John M. Rast
 Mr. & Mrs. Thomas P. Redden
 Mr. Franklin F. Regan
 Mary & Alexander Regruto
 Mr. & Mrs. Stephen J. Reid
 Mr. & Mrs. John J. Reilly
 J. Rescigno
 Mr. & Mrs. Richardson & Family
 Mr. & Mrs. Fred Riebling
 Mr. & Mrs. Laurence W. Rice
 John M. & Theresa A. Rizzi
 Mr. & Mrs. Edward J. Roche
 Mr. & Mrs. James Roche
 Mr. & Mrs. Marshall Rogers
 & Family
 Mr. William C. Rollauer
 Mr. & Mrs. Daniel J. Roman
 Mrs. Anna Romeo
 Mr. & Mrs. Paul Roselli
 Mrs. Theresa Russo & Family
 Mr. & Mrs. James J. Ryan & Family
 Mr. & Mrs. John P. Ryan
 Mr. & Mrs. Carl Sacino
 Mr. & Mrs. J. Richard Sais, Jr.
 Mr. & Mrs. Emilio Salerno
 Mr. & Mrs. Salvatore Salimbene
 Mr. & Mrs. J. Sammon
 Mr. & Mrs. Joseph Sansone
 Mr. & Mrs. Michael Savage
 Mr. & Mrs. Alexander Scaglione
 Mrs. Ellen Scanlon
 Mr. & Mrs. Paul P. Schaff
 Catherine & Joan Schadt
 Mr. & Mrs. Alfred J. Scharff
 Mr. & Mrs. H. Scherrer & Family
 Mr. & Mrs. Henry Schmidt
 Mr. & Mrs. William L. Schmidt
 Mr. & Mrs. Joseph Schmotzer
 Mr. & Mrs. Michael J. Schuman

Mr. & Mrs. Frank Scileppi
 Mrs. Maria Scileppi
 Mr. & Mrs. Edward Scolaro
 Mr. & Mrs. William Seelig
 Alice C. E. Seismann
 Mr. & Mrs. Frank Serjack
 Mr. & Mrs. Fred Sganga
 Mr. & Mrs. Raymond Shanahan
 Mr. & Mrs. Darrel Shelkey
 The Sheppards
 Patrick & Winifred Shields
 Mr. & Mrs. Stanley M. Sicinski
 Mrs. Skoney Siemionkowski
 Mr. & Mrs. Angelo Sigillo
 Mr. & Mrs. P. Signorile & Family
 John E. Sikora
 Mr. & Mrs. Joseph Sikora
 Mr. & Mrs. Eugene Silvester
 Penny Simmons
 Mr. & Mrs. M. Simonetti
 Mr. & Mrs. Robert M. Smith
 Mr. Terence P. Smith
 Mr. & Mrs. Thomas Smith
 Mr. & Mrs. William M. Smith
 Mr. & Mrs. Raleigh J. Snell
 & Family
 Mr. & Mrs. Henry Sohl
 Mr. & Mrs. Edward Somers
 Mr. & Mrs. William Sorice
 E. J. Sormani & Family
 Mr. & Mrs. Peter Spalding
 Miss P. J. Spatz
 Mr. & Mrs. Raymond M. Stahl
 Marilyn T. Stark
 Helmut Stauch
 Mr. & Mrs. Charles Stegman
 Mr. & Mrs. Michael J. Steimle
 Mr. & Mrs. Francis W. Stein
 Mr. & Mrs. Edward Stella
 The Stewart Family
 Mrs. John T. Stewart
 The Storey Family
 Bridget Sullivan
 Mr. & Mrs. Eugene Sullivan
 Mr. & Mrs. John Sullivan
 Mr. & Mrs. William F. Sullivan
 Mr. & Mrs. J. Svendsen
 Mr. & Mrs. Talbot
 Mary Tansosch
 Mrs. Ellen Taylor
 Marie Teano
 Mr. & Mrs. Frank J. Thiry
 Mr. & Mrs. Edward H. Thomas
 Miss Isabel Thompson
 Marguerite & Edward Tobias
 Kenneth Torina
 Mr. P. Tota
 Mr. & Mrs. Nicholas Toth
 Mr. & Mrs. G. Triolo
 Mrs. Annunziata & Miss Victoria
 Tropeano
 Mr. & Mrs. R. M. Tucker
 Mrs. Patrick Tully
 Mr. & Mrs. William F. Tully
 Mr. & Mrs. George Tuozzo
 Mr. & Mrs. A. Ulanowski
 Mr. & Mrs. Raymond P. Urtz, Sr.
 Louise Vanchiro
 Mr. & Mrs. Casey J. Varischo
 Mr. & Mrs. F. Venezia



PATRONS

Mr. & Mrs. Rocco J. Venezia
Mr. & Mrs. Nicholas J. Ventrella
Mr. & Mrs. Andrew Verdirame
Mr. & Mrs. D. Vigilante
Mr. & Mrs. Frank Vigna & Family
Mr. & Mrs. P. Viola
Mr. & Mrs. George Virtes
Mr. & Mrs. Vincent Visich
The Vogel Family
Mr. & Mrs. William Vogel
Mr. & Mrs. Fred Von Rekowsky
Mr. & Mrs. Robert N. Walker
Mr. & Mrs. John Walsh & Family
Mary Walsh

Mr. & Mrs. W. Walsh
Mrs. Julia Waltz
Mr. & Mrs. Joseph T. Webber
Mr. & Mrs. G. Weiner
Mr. & Mrs. John P. Weiss
& Marie Alice
Marie M. Weiss
Mr. & Mrs. Ronald Weiss
Mr. & Mrs. A. F. Westerberg, Sr.
Mr. & Mrs. L. Wibrew
Mrs. Veronica Wiegers
Mr. & Mrs. Matthew J. Wisneski
Mr. & Mrs. John P. Whalen

Mr. & Mrs. James F. White
& Family
Mr. & Mrs. Thomas C. White
Mr. & Mrs. Rudolph R. Wolf, Jr.
Mr. & Mrs. John P. Wynne
Angela & Frank O. Yarkovsky
Mr. & Mrs. Leo J. Yegge
Mr. & Mrs. Raymond Yonan
Mr. & Mrs. Walter J. Zabrowski
Mr. & Mrs. Anthony A. Zaccaria
Mrs. Helen G. Zehner
Mrs. E. Ziniti
Mr. & Mrs. Joseph Zullo
Mr. Ralph Van Bibber

IN MEMORIAM

John E. Coughlin
Mr. & Mrs. L. DeBarbieri & Son
William R. Gordon
Mr. J. Healy

Rocco Jacovina
Edward J. Keely
Catherine & Michael McVann
Helen Fitzgerald Mark

Sylvester J. Mullady, Sr.
Joseph & Eva Murnane
Frank Poste
James E. Somers

BUSINESS PATRONS

Scholastic Specialty
Sani Lavatory

Ed Kral Signs
William H. Sadler
Cranes, Inc.

Leonard's Great Neck
Victoria Cleaners

