Pastors and Administrators of Immaculate Heart of Mary Parish

Rev. Anton Kolaszewski
May 3, 1894 to October 7, 1908
Rev. Andrew Ryczek assisted him from 1905

Rev. Methodius Kielar, O.F.M.
Adm. from October 7, 1908 to January 21, 1909

Rev. Albert Migdalski
Adm. from January 21, 1909 to October 4, 1909

Rev. John Darowski
Adm. from October 1909 to July 1910

Rev. Bronislaus Walter
Adm. from July 1910 to February 11, 1912

Msgr. Marion Orzechowski
February 15, 1912 to May 17, 1932

Msgr. John Mlotkowski
May 17, 1932 to March 22, 1960

Rev. Aloysius Dombrowski
June 14, 1960 to June 1, 1976

Rev. Frank Bartnikowski
June 11, 1976 to June 12, 1991

Rev. Stanley Klasinski
September 3, 1991

Associate Pastors of Immaculate Heart of Mary Parish

Rev. Michael Miklaszewski
April 1912 to June 12, 1914

Rev. Michael Pawlowski
Assistant, with charge of Poles in Lakewood,
April 9, 1913

Rev. Joseph Spanowski
November 5, 1915 to July 5, 1916

Rev. John Rojewski
July 24, 1916 to later in 1916

Rev. John Zielinski
1916 only
not a diocesan priest
listed in 1918 Official Catholic Directory

Rev. Joseph Sztucki
June 16, 1917 to January 23, 1918

Rev. Stephen Wojciechowski
priest of Diocese of Ogdensburg, N.Y.
temporary assistant circa 1918 - 1919

Rev. Stanislaus Rogosz
a diocesan priest
returned to Poland where he later died
assistant from November 17, 1921 to October 21, 1922

Rev. Leo Sztupek
1922-1923

Rev. Joseph Jarosz
March 23, 1923 to April 18, 1929

Rev. John Bialek
July 6, 1928 to July 9, 1931

Rev. John Grabowski
April 18, 1929 to September 11, 1930

Rev. Joseph Napierkowski
assistant pro tem July 3, 1931 to May 17, 1932

Rev. Thaddeus Herudaj
May 17, 1932 to September 6, 1940

Rev. Joseph Zabawa
March 17, 1933 to July 29, 1943

Rev. Edwin Osowski
July 12, 1934 to November 4, 1937

Rev. John Krol
March 31, 1937 to September 1, 1938

Rev. August Binna
October 1, 1939 to November 24, 1941

Rev. Bronislaus Ejchost
January 5, 1939 to October 4, 1944

Rev. Edward Gackowski
February 13, 1942 to November 19, 1947

Rev. Aloysius Dombrowski
January 5, 1944 to April 19, 1949
Pastor from June 14, 1960 to June 1, 1976

Rev. Felix Choromanski
October 4, 1944 to September 8, 1944

Rev. Stanley Cymanski
June 18, 1947 to January 7, 1954

Rev. Casimir Sitko
April 19, 1949 to March 16, 1956

Rev. John Kucia
July 8, 1954 to October 29, 1954

Rev. Francis Bartnikowski
January 7, 1954 to June 10, 1959

Rev. Casimir Pilatowski
March 16, 1956 to June 8, 1961

Rev. Walter Dobosz
June 10, 1959 to August 27, 1964

Rev. Edward Slosarz
June 8, 1961 to September 14, 1961

Rev. Norman Bulanda
June 8, 1961 to June 10, 1965

Rev. Thaddeus Swirski
1962 to June 13, 1963

Rev. John Deka
August 27, 1964 to September 9, 1970
served as Parish Administrator from
August 19, 1969 to September 9, 1970

Rev. Frank Kucia
June 10, 1965 to June 29, 1971

Rev. John Bryk
September 9, 1970 to April 27, 1971

Rev. Francis Bartnikowski
appointed Parish Administrator on June 29, 1971
he became Vicar Coadjutor (with the right of succession to to the pastorate) on
October 1, 1974
served as pastor from June 11, 1976 until June 17, 1991
became Pastor of Assumption Church in Grafton on
June 17, 1991

Rev. Robert Cole
June 15, 1972 to June 29, 1978

Rev. Ralph Zarnick
June 29, 1978 to June 24, 1980

Rev. William Jerse
June 24, 1980 to June 27, 1985

Rev. Thomas Kowatch
January 29, 1985 to June 24, 1986

Rev. John Seabold
served as Associate from June 16, 1988
became Administrator Pro Tem from June 17, 1991 to September 3, 1991

Rev. Marian Bendyk
served as Associate in Residence from December 20, 1990
became full-time associate on June 1, 1991

Rev. Stanley Klasinski
became Pastor on September 3, 1991

Associates in Residence

Msgr. Casimir Ciolek
June 29, 1971 to June 27, 1974

Rev. Walter Hyclak
April 4, 1977 to June 3, 1986

Rev. Lawrence Jurcak
named in residence on June 24, 1986
served as Administrator Pro Tem from
February 19, 1988 to March 14, 1988

Vocations from Our Parish

Priestly Vocations

Very Rev. Leo A. Rygwalski

Rev. Francis A. Szudarek

Rev. Joseph Miksa

Rt. Rev. Edmund Mondzelewski

Rev. Francis J. Szcepanski

Rev. Anthony S. Gawlik

Rev. Aloysius Rzendarski

Rev. John P. Kusiak

Rev. Leo Tarkowski

Rev. Richard J. Raszkiewicz

Rev. Ronald H. Sugalski

Rev. Arcadius Smolinski, O.F.M.

Rev. Thomas Niemira, S.M.

Rev. Stanislaus W. Jasionek

Rev. Dennis Grabowski

Religious Vocations from Our Parish

Brothers

Bro. Clarence Podgorski (Holy Cross Fathers)

Bro. Henry Sowa (Society of Mary)

* Sisters of St. Joseph *

•Noch	Sr. Mary Ferdinand
Wroblewski	Sr. Mary Adelicia
Smolinski	Sr. Mary Agnes Clare
Niczkowski	Sr. Mary Alphonsine
Cejer	Sr. Mary Ancilla
Kudlaty	Sr. Mary Benonia
Sommerfelt	Sr. Mary Bona
Szczerbanowicz	Sr. Mary Edna
Galganski	Sr. Mary Ernest
Celebucki	Sr. Mary Florian
Cejer	Sr. Mary Francis Clare
Lipka	Sr. Mary Francine
Janowski	Sr. Mary Gerarde
Szudarek	Sr. Mary John
Kotlewski	Sr. Mary Marcelline
Raskiewicz	Sr. Margaret Mary

Bittner	**Sr. Mary Martha**
Niemira	**Sr. Mary Monica**
Blaszczyk	**Sr. Mary Narcissa**
Callis	**Sr. Mary Olga**
Karecki	**Sr. Rose**
Bielawski	**Sr. Mary Rupert**
Balicki	**Sr. Mary Seraphia**
Kudlaty	**Sr. Mary Silviana**
Brodzinski	**Sr. Mary Theresitta**
Skok	**Sr. Mary Veronette**
Malinowski	**Sr. Mary Virginalle**
Malinowski	**Sr. Bernice Therese**
Majsterek	**Sr. Dian**
Dubin	**Sr. Grace**
Wiraszka	**Sr. Helen Therese**
Maracz	**Sr. Joanne**
Dworznik	**Sr. Joan Marie**
Schlekie	**Sr. JoAnn**
Szerpicki	**Sr. Mary Louise**
Sommerfelt	**Sr. Mildred Marie**
Schendel	**Sr. Rita**
Goetz	**Sr. Robert**

Goetz	Sr. Virginia

* Sisters of St. Joseph of St. Mark*

Mysliwczyk	Sr. Mary Loretta

* Sisters of the Holy Family of Nazareth *

Trezciak	Sr. Mary David
Potoczak	Sr. Mary Jonelle
Skuta, M.	Sr. Mary Kathleen

* Franciscan Sisters of the Most Blessed Sacrament *

Skuta, T.	Sr. Mary Bernadette

* Sisters of Charity of St. Augustine *

Bral, E.	Sr. Mary Ellen Marie

* Franciscan Sisters of Sylvania *

Rygwalski	Sr. Mary Isabelle

Religious Who Have Served Our Parish School

1909 - 1910
Sr. Mary Clara, Principal
5 Sisters

1910 - 1912
Sr. Mary Gabriel, Principal
5 Sisters

1912 - 1915
Sr. Mary Louise, Principal
6 Sisters

1915 - 1918
Sr. Mary Pachomia, Principal
9 Sisters

1918 - 1919
Sr. Mary Adela
Sr. Mary Apolonia
Sr. Mary Benigna
Sr. Mary Dionysia
Sr. Mary Fabian
Sr. Mary Fulgentia
Sr. Mary Honoria
Sr. Mary Otilia
Sr. Mary Pachomia, Principal
Sr. Mary Ritalia
Sr. Mary Sigfride
Sr. Mary Virginette
12 Sisters

1919 - 1920
Bialozynska, Hedwig
Sr. Mary Adela
Sr. Mary Bibian
Sr. Mary Dionysia
Sr. Mary Fabian
Sr. Mary Fulgentia
Sr. Mary Honoria
Sr. Mary Judith
Sr. Mary Leocadia
Sr. Mary Ludvina
Sr. Mary Pachomia, Principal
Sr. Mary Ritalia
Sr. Mary Siegfrida
Sr. Mary Virginette
14 Sisters

1920 - 1921
Bialozynska, Hedwig
Sr. Mary Adela
Sr. Mary Bibiana
Sr. Mary Clothilda, Principal
Sr. Mary Dyonisia
Sr. Mary Fabian
Sr. Mary Fulgentia
Sr. Mary Honorata
Sr. Mary Judith
Sr. Mary Leocadia
Sr. Mary Lucille
Sr. Mary Ludwina
Sr. Mary Mathilda
Sr. Mary Sigfriede
14 Sisters

1921 - 1922
Sr. Mary Adela
Sr. Mary Bibian
Sr. Mary Clothilda, Principal
Sr. Mary Dionysia
Sr. Mary Fabian
Sr. Mary Fulgentia
Sr. Mary Irma
Sr. Mary Judith
Sr. Mary Leocadia
Sr. Mary Lucille
Sr. Mary Ludvina
Sr. Mary Nemesia
Sr. Mary Prudentia
Sr. Mary Sigfried
14 Sisters

1922 - 1923
Sr. Mary Adela
Sr. Mary Assumpta
Sr. Mary Bibian
Sr. Mary Clothilda, Principal
Sr. Mary Dionysia
Sr. Mary Fabian
Sr. Mary Fulgentia
Sr. Mary Judith
Sr. Mary Justine
Sr. Mary Leocadia
Sr. Mary Lucille
Sr. Mary Ludvina
Sr. Mary Nemesia
Sr. Mary Prudentia
Sr. Mary Simplicia
15 Sisters

1923 - 1924
Janiga, Hedwig
Sr. Mary Adela
Sr. Mary Arcadia
Sr. Mary Assumpta
Sr. Mary Bibian
Sr. Mary Clothilda, Principal
Sr. Mary Dionysia
Sr. Mary Erica
Sr. Mary Fabian
Sr. Mary Fulgentia
Sr. Mary Judith
Sr. Mary Justine
Sr. Mary Leocadia
Sr. Mary Ludvina
Sr. Mary Nemesia
Sr. Mary Prudentia
Sr. Mary Simplicia
17 Sisters

1924 - 1925
Sr. Mary Adella
Sr. Mary Arcadia
Sr. Mary Assumpta
Sr. Mary Cantuaria
Sr. Mary Clothilda, Principal
Sr. Mary Erica
Sr. Mary Fabian
Sr. Mary Fulgentia
Sr. Mary Hermanicia
Sr. Mary James
Sr. Mary Judith
Sr. Mary Leocadia
Sr. Mary Leonille
Sr. Mary Lucille
Sr. Mary Ludvina
Sr. Mary Pacifica
Sr. Mary Simplicia
17 Sisters

1925 - 1926
Baczkowska, Pelagia
Bogusz, Anne
Wedzigolska, Julia
Sr. Mary Alice
Sr. Mary Assumpta
Sr. Mary Bartholomew
Sr. Mary Benedicta, Principal
Sr. Mary Erica
Sr. Mary Euphrasia
Sr. Mary Eustasia
Sr. Mary Fabian
Sr. Mary Hermantia
Sr. Mary Hermenegilde
Sr. Mary James
Sr. Mary Judith
Sr. Mary Leocadia
Sr. Mary Leonilla
Sr. Mary Lucille
Sr. Mary Ludvina
Sr. Mary Raphael
Sr. Mary Relinda
Sr. Mary Simplicia
Sr. Mary Sylvania
23 Sisters

1926 - 1927
Krolikowska, Casimira
Mierzejewska, Stella
Sr. Mary Alice

Sr. Mary Amadea
Sr. Mary Apolinaria
Sr. Mary Bartholomew
Sr. Mary Erica
Sr. Mary Euphrasia
Sr. Mary Hermenegilde
Sr. Mary James
Sr. Mary Laurentia
Sr. Mary Leonarda
Sr. Mary Leonilla
Sr. Mary Lucille
Sr. Mary Ludmila
Sr. Mary Ludvina
Sr. Mary Nicephore
Sr. Mary Philomene
Sr. Mary Raphael
Sr. Mary Simplicia
Sr. Mary Valencia
21 Sisters

1927 - 1928

Slomczynska, Elizabeth
Wiencek, Theresa
Sr. Mary Alice
Sr. Mary Aloisia, Principal
Sr. Mary Amadea
Sr. Mary Apolinaria
Sr. Mary Benilda
Sr. Mary Clementine
Sr. Mary Erica
Sr. Mary Euphrasia
Sr. Mary Hermenegilde
Sr. Mary James
Sr. Mary Laurentine
Sr. Mary Leonarda
Sr. Mary Lucille
Sr. Mary Ludmila
Sr. Mary Ludvina
Sr. Mary Nicephore
Sr. Mary Peregrine
Sr. Mary Pontia
Sr. Mary Raphael
Sr. Mary Valencia
Sr. Mary Virginette
23 Sisters

1928 - 1929

Ciepielewska, Helen
Nowicka, Anna
Rozmiarek, Mary
Sr. Mary Alice
Sr. Mary Alosia, Principal
Sr. Mary Amadea
Sr. Mary Anette
Sr. Mary Antonina
Sr. Mary Apolinaria
Sr. Mary Arica
Sr. Mary Baptist
Sr. Mary Euphrasia
Sr. Mary Hermenegilde
Sr. Mary Joachim
Sr. Mary Juvenicia
Sr. Mary Laurentine
Sr. Mary Leonard
Sr. Mary Lucilla
Sr. Mary Ludmila
Sr. Mary Nicephore
Sr. Mary Peregrine
Sr. Mary Pontia
Sr. Mary Romana
Sr. Mary Valentia
Sr. Mary Virginette
25 Sisters
1,365 children

1929 - 1930

Husbeck, Anna
Pilat, Genevieve
Sr. Mary Alice
Sr. Mary Aloisia, Principal
Sr. Mary Apolinaria
Sr. Mary Aveline
Sr. Mary Baptist
Sr. Mary Celine
Sr. Mary Cyprian
Sr. Mary Dulcia
Sr. Mary Eudoxia
Sr. Mary Euphrasia
Sr. Mary Flavia
Sr. Mary Floretta
Sr. Mary Joachim
Sr. Mary Lucille
Sr. Mary Ludmila
Sr. Mary Maxima
Sr. Mary Nicephora
Sr. Mary Osmunde
Sr. Mary Rose
Sr. Mary Thecla
Sr. Mary Valentia
Sr. Mary Virginette
24 Sisters
1,263 children

1930 - 1931

Sr. Mary Aloisia, Principal
Sr. Mary Apolinaria
Sr. Mary Bogumila
Sr. Mary Celsia
Sr. Mary Clothilda
Sr. Mary Crispina
Sr. Mary Cyprian
Sr. Mary Dorothy
Sr. Mary Dulcia
Sr. Mary Euphrasia
Sr. Mary Flavia
Sr. Mary Floretta
Sr. Mary Gonzaga
Sr. Mary Joachim
Sr. Mary Lucille
Sr. Mary Ludmila
Sr. Mary Maxima
Sr. Mary Monica
Sr. Mary Nicephore
Sr. Mary Pontia
Sr. Mary Rose
Sr. Mary Valencia
Sr. Mary Vincent
Sr. Mary Virginela
Sr. Mary Virginette
25 Sisters
1,265 children

1931 - 1932

Sr. Mary Antonina
Sr. Mary Apolinaria
Sr. Mary Bogumila
Sr. Mary Celsia
Sr. Mary Clothilda
Sr. Mary Crispina
Sr. Mary Dorothy
Sr. Mary Dyonisia, Principal
Sr. Mary Euphrasia
Sr. Mary Flavia
Sr. Mary Floretta
Sr. Mary Gonzaga
Sr. Mary Lauretta
Sr. Mary Lucille
Sr. Mary Ludmila
Sr. Mary Nicephore
Sr. Mary Pancratius
Sr. Mary Philomene
Sr. Mary Pontia
Sr. Mary Sylvia
Sr. Mary Thecla
Sr. Mary Theresa
Sr. Mary Valencia
Sr. Mary Vincent
Sr. Mary Virginiette
25 Sisters
1,116 children

1932 - 1933

Sr. Mary Anselm
Sr. Mary Antonine
Sr. Mary Bogumila
Sr. Mary Carmelitta
Sr. Mary Celsia
Sr. Mary Dionysia, Principal
Sr. Mary Euphrasia
Sr. Mary Florette
Sr. Mary Leopold
Sr. Mary Loretta
Sr. Mary Lucille
Sr. Mary Ludmila
Sr. Mary Ludvinette
Sr. Mary Maxima
Sr. Mary Pancratia
Sr. Mary Pontia
Sr. Mary Silvia
Sr. Mary Stanisia
Sr. Mary Valencia
Sr. Mary Virgiliana
Sr. Mary Virginette
21 Sisters

1933 - 1934

Sr. Mary Anunciata
Sr. Mary Bogumila
Sr. Mary Carmelitta
Sr. Mary Celsia
Sr. Mary Cyprian
Sr. Mary Dionysia, Principal
Sr. Mary Edward
Sr. Mary Euphrasia
Sr. Mary Floretta
Sr. Mary Hermanitia
Sr. Mary Leopold
Sr. Mary Liliose
Sr. Mary Ludmila
Sr. Mary Pancratia
Sr. Mary Philomene
Sr. Mary Pontia
Sr. Mary Valencia
Sr. Mary Virgiliana
Sr. Mary Virginette
19 Sisters

1934 - 1935

Sr. Mary Agatha
Sr. Mary Avilla
Sr. Mary Carmelitta
Sr. Mary Celsia
Sr. Mary Dionysia, Principal
Sr. Mary Dolores
Sr. Mary Dyonisette
Sr. Mary Edward
Sr. Mary Euphrasia
Sr. Mary Evangeline
Sr. Mary Fulgentia
Sr. Mary Humilia
Sr. Mary Jacoba
Sr. Mary Joachim
Sr. Mary Leopold
Sr. Mary Liliose
Sr. Mary Melania
Sr. Mary Pancratius
Sr. Mary Philomene
Sr. Mary Pontia
Sr. Mary Rosanne
Sr. Mary Theresa
Sr. Mary Virgiliana
23 Sisters
824 children

1935 - 1936

Sr. Mary Agatha
Sr. Mary Avilla
Sr. Mary Bertholda
Sr. Mary Celsia
Sr. Mary Dionysia, Principal
Sr. Mary Estelle
Sr. Mary Evangeline
Sr. Mary Felixa
Sr. Mary Fulgentia
Sr. Mary Humilia
Sr. Mary Imelda
Sr. Mary Irene
Sr. Mary Jacoba
Sr. Mary Marcella
Sr. Mary Milburga
Sr. Mary Otilia
Sr. Mary Pancratius
Sr. Mary Petronia
Sr. Mary Philomene
Sr. Mary Rosanne
Sr. Mary Susanne
Sr. Mary Symphorose
Sr. Mary Theresa
Sr. Mary Ursuline
24 Sisters
888 children

1936 - 1937

Sr. Mary Agatha
Sr. Mary Angela
Sr. Mary Aquina
Sr. Mary Bogumila
Sr. Mary Carmelitta
Sr. Mary Celestine
Sr. Mary Deomira
Sr. Mary Dionysette
Sr. Mary Dionysia, Principal
Sr. Mary Dolores
Sr. Mary Dulcia
Sr. Mary Evangeline
Sr. Mary Felixa
Sr. Mary Humilia
Sr. Mary Leopold
Sr. Mary Marcella
Sr. Mary Milburga
Sr. Mary Olga
Sr. Mary Philomone
Sr. Mary Susanne
Sr. Mary Symphorose
Sr. Mary Theresa
Sr. Mary Virgiliana
23 Sisters
840 children

1937 - 1938

Sr. Mary Alice
Sr. Mary Angela
Sr. Mary Aquina
Sr. Mary Barbara
Sr. Mary Bridget
Sr. Mary Carmelitta
Sr. Mary Dionysette
Sr. Mary Dolores
Sr. Mary Evangeline
Sr. Mary Felixa
Sr. Mary Gabriel
Sr. Mary Leopold
Sr. Mary Liliose
Sr. Mary Ludmila
Sr. Mary Marcella
Sr. Mary Milburga
Sr. Mary Petronia
Sr. Mary Philomene
Sr. Mary Susanne
Sr. Mary Theresa
Sr. Mary Virgiliana
Sr. Mary Walburga
Sr. Mary Xavier
23 Sisters
750 children

1938 - 1939

Sr. Mary Alice
Sr. Mary Aquina
Sr. Mary Barbara
Sr. Mary Bridget
Sr. Mary Carmelitta
Sr. Mary Caroline
Sr. Mary Dionysette
Sr. Mary Dolores
Sr. Mary Edward
Sr. Mary Floretta
Sr. Mary Gabriel
Sr. Mary Joanne
Sr. Mary Jude
Sr. Mary Liberata
Sr. Mary Liliose
Sr. Mary Ludmila
Sr. Mary Marcella
Sr. Mary Milburga
Sr. Mary Pontia
Sr. Mary Rosabelle
Sr. Mary Symphorose
Sr. Mary Valburga
Sr. Mary Virgiliana
23 Sisters
763 children

1939 - 1940

Sr. Mary Alice
Sr. Mary Aquina
Sr. Mary Bridget
Sr. Mary Carmelita
Sr. Mary Caroline
Sr. Mary Deomira
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Florette
Sr. Mary Gabriel
Sr. Mary Joanne
Sr. Mary Jude
Sr. Mary Liliose
Sr. Mary Ludmilla, Principal
Sr. Mary Marcella
Sr. Mary Milburge
Sr. Mary Philomena
Sr. Mary Pontia
Sr. Mary Rosabelle
Sr. Mary Rosalia
Sr. Mary Symphorose
Sr. Mary Virgiliana

1940 - 1941

Sr. Mary Apolonia

Sr. Mary Aquina
Sr. Mary Bridget
Sr. Mary Carmeline
Sr. Mary Carmelita
Sr. Mary Deomira
Sr. Mary Edelvine
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Fabiola
Sr. Mary Florette
Sr. Mary Frances
Sr. Mary Gabriel
Sr. Mary Hermenegilde
Sr. Mary Joanne
Sr. Mary Liliose
Sr. Mary Ludmilla, Principal
Sr. Mary Marcella
Sr. Mary Milburge
Sr. Mary Rosalia
Sr. Mary Rose
Sr. Mary Symphorse
Sr. Mary Virgiliana
23 Sisters
678 children

1941 - 1942

Sr. Mary Apolonia
Sr. Mary Aquina
Sr. Mary Bridget
Sr. Mary Carmeline
Sr. Mary Carmelita
Sr. Mary Edith
Sr. Mary Edlevine
Sr. Mary Edward
Sr. Mary Eugene
Sr. Mary Fabiola
Sr. Mary Florette
Sr. Mary Gabriel
Sr. Mary Joanne
Sr. Mary Liliose
Sr. Mary Ludmila, Principal
Sr. Mary Marcella
Sr. Mary Milburge
Sr. Mary Rosalia
Sr. Mary Rose
Sr. Mary Symphorose
20 Sisters
669 children

1942 - 1943

Sr. Mary Apolonia
Sr. Mary Aquina
Sr. Mary Bridget
Sr. Mary Carmeline
Sr. Mary Carmelita
Sr. Mary Edith
Sr. Mary Edlevine
Sr. Mary Edward
Sr. Mary Floretta
Sr. Mary Gabriel
Sr. Mary Gregory
Sr. Mary Joanne
Sr. Mary Liliose
Sr. Mary Loretta
Sr. Mary Ludmila, Principal
Sr. Mary Marcella
Sr. Mary Milburge
Sr. Mary Rose
Sr. Mary Symphorose
Sr. Mary Valentine
20 Sisters
643 children

1943 - 1944

Sr. Mary Annette
Sr. Mary Aquina
Sr. Mary Carmeline
Sr. Mary Carmelita
Sr. Mary Deomira
Sr. Mary Edelvine
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Elizabeth
Sr. Mary Florette
Sr. Mary Irenia
Sr. Mary Januaria
Sr. Mary Joanne
Sr. Mary Liliose
Sr. Mary Loretta
Sr. Mary Lucy
Sr. Mary Marcella
Sr. Mary Milburge
Sr. Mary Rytalia
Sr. Mary Symphorose, Principal
Sr. Mary Viventia
Sr. Mary Xavier
22 Sisters
686 children

1944 - 1945

Sr. Mary Annette
Sr. Mary Aquina
Sr. Mary Arnolda
Sr. Mary Carmeline
Sr. Mary Carmelita
Sr. Mary Edelvine
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Elizabeth
Sr. Mary Felixa
Sr. Mary Florette
Sr. Mary Irenea
Sr. Mary Isidore
Sr. Mary Joanne
Sr. Mary Liliose
Sr. Mary Loretta
Sr. Mary Lucy
Sr. Mary Marcella
Sr. Mary Michaline
Sr. Mary Milburge
Sr. Mary Modesta
Sr. Mary Symphorose, Principal
22 Sisters
681 children

1946 - 1947

Sr. Mary Adelicia
Sr. Mary Annette
Sr. Mary Arnolda
Sr. Mary Carmeline
Sr. Mary Carmelita
Sr. Mary Domitilla
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Elizabeth
Sr. Mary Esther
Sr. Mary Felixa
Sr. Mary Germaine
Sr. Mary Isidore
Sr. Mary Leoncia
Sr. Mary Lillian
Sr. Mary Loretta
Sr. Mary Lucy
Sr. Mary Marcella
Sr. Mary Milburge
Sr. Mary Paulette
Sr. Mary Philomene
Sr. Mary Symphorose, Principal
22 Sisters
703 children

1945 - 1946

Sr. Mary Adelicia
Sr. Mary Annette
Sr. Mary Arnolda
Sr. Mary Bronislas
Sr. Mary Carmeline
Sr. Mary Carmelita
Sr. Mary Carmella
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Edwin
Sr. Mary Elizabeth
Sr. Mary Felixa
Sr. Mary Isidore
Sr. Mary Liliose
Sr. Mary Loretta
Sr. Mary Lucy
Sr. Mary Marcella
Sr. Mary Michaline
Sr. Mary Milburge
Sr. Mary Pauletta
Sr. Mary Rita
Sr. Mary Symphorose, Principal
22 Sisters
726 children

1947 - 1948

Sr. Mary Adelicia
Sr. Mary Agatha
Sr. Mary Annette
Sr. Mary Assumpta
Sr. Mary Carmelita II
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Elizabeth

Sr. Mary Esther
Sr. Mary Felixa
Sr. Mary Gerard
Sr. Mary Germaine
Sr. Mary Irma
Sr. Mary Leoncia
Sr. Mary Leopolde
Sr. Mary Lillian
Sr. Mary Loretta
Sr. Mary Marcella
Sr. Mary Milburge
Sr. Mary Philomene
Sr. Mary Stephanie
Sr. Mary Symphorose, Principal
22 Sisters
720 children

1948 - 1949

Sr. Mary Adelicia
Sr. Mary Agatha
Sr. Mary Annette
Sr. Mary Assumpta
Sr. Mary Carmelita II
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Elizabeth
Sr. Mary Esther
Sr. Mary Felixa
Sr. Mary Gerarda
Sr. Mary Germaine
Sr. Mary Irenea
Sr. Mary Irma
Sr. Mary Leopolde
Sr. Mary Loretta
Sr. Mary Marcella
Sr. Mary Milburge
Sr. Mary Philomene
Sr. Mary Stephany
Sr. Mary Symphorose, Principal
21 Sisters
748 children

1949 - 1950

Sr. Mary Adelicia
Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Assumpta
Sr. Mary Benonia, Principal
Sr. Mary Carmeline
Sr. Mary Carmelita II
Sr. Mary Donata
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Esther
Sr. Mary Felixa
Sr. Mary Gerard
Sr. Mary Germaine
Sr. Mary Herman
Sr. Mary Irma
Sr. Mary Jerome
Sr. Mary Juliana
Sr. Mary Loretta
Sr. Mary Marcella
Sr. Mary Milburge
21 Sisters
769 children

1950 - 1951

Sr. Mary Adelicia
Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Assumpta
Sr. Mary Benonia, Principal
Sr. Mary Carmeline
Sr. Mary Carmelita II
Sr. Mary Caroline
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Esther
Sr. Mary Felixa
Sr. Mary Germaine
Sr. Mary Irma
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Juliana
Sr. Mary Loretta
Sr. Mary Marcella
Sr. Mary Patricia
Sr. Mary Rosaline
21 Sisters
766 children

1951 - 1952

Sr. Mary Adelicia
Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Arlene
Sr. Mary Assumpta
Sr. Mary Benonia, Principal
Sr. Mary Carmelita II
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Esther
Sr. Mary Felixa
Sr. Mary Germaine
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Juliana
Sr. Mary Liliose
Sr. Mary Loretta
Sr. Mary Marcella
Sr. Mary Patricia
Sr. Mary Rosaline
20 Sisters
749 children

1952 - 1953

Sr. Mary Adelica
Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Arlene
Sr. Mary Benonia, Principal
Sr. Mary Carmelita II
Sr. Mary Edith
Sr. Mary Edward
Sr. Mary Esther
Sr. Mary Euphrasia
Sr. Mary Felixa
Sr. Mary Germaine
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Juliana
Sr. Mary Liliose
Sr. Mary Loretta
Sr. Mary Marcella
Sr. Mary Patricia
Sr. Mary Rosaline
20 Sisters
803 children

1953 - 1954

Sr. Mary Adelicia
Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Benonia, Principal
Sr. Mary Claretta
Sr. Mary Edward
Sr. Mary Esther
Sr. Mary Euphrasia
Sr. Mary Felixa
Sr. Mary Germaine
Sr. Mary Irma
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Joanette
Sr. Mary Laurentia
Sr. Mary Liliose
Sr. Mary Marcella
Sr. Mary Pafnucia
Sr. Mary Patricia
Sr. Mary Pelagia
Mrs. Sophie Markowski
Mrs. Sabina Monzell
20 Sisters
806 children

1954 - 1955

Sr. Mary Adelicia
Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Annette
Sr. Mary Avia
Sr. Mary Benonia, Principal
Sr. Mary Claretta
Sr. Mary Damien
Sr. Mary Dolorita
Sr. Mary Edward
Sr. Mary Felixa
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Joanette
Sr. Mary Laurentia
Sr. Mary Liliose
Sr. Mary Marcella
Sr. Mary Patricia

Sr. Mary Pelagia
Mrs. Sophie Marko
Mrs. Sabina Monzell
19 Sisters
818 children

1955 - 1956

Sr. Mary Adelicia
Sr. Mary Albina
Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Baptist
Sr. Mary Felixa
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Leonia, Principal
Sr. Mary Liguori
Sr. Mary Liliose
Sr. Mary Lourdine
Sr. Mary Marcella
Sr. Mary Marlene
Sr. Mary Milburge
Sr. Mary Patricia
Sr. Mary Remigia
Sr. Mary Stella
Mrs. S. Marco
Mrs. S. Monzell
18 Sisters
854 children

1956 - 1957

Sr. Mary Adelicia
Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Annette
Sr. Mary Charlene
Sr. Mary Felixa
Sr. Mary Florine
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Joseph
Sr. Mary Leonia, Principal
Sr. Mary Leopolde
Sr. Mary Liguori
Sr. Mary Marlene
Sr. Mary Milburge
Sr. Mary Patricia
Sr. Mary Remigia
Sr. Mary Theodore
Mrs. S. Marko
Mrs. S. Monzell
18 Sisters

1957 - 1958

Sr. Mary Adelicia
Sr. Mary Agnosine
Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Arlene
Sr. Mary Carol Ann
Sr. Mary Charlene
Sr. Mary Felixa
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Karen
Sr. Mary Leonia, Principal
Sr. Mary Leopolde
Sr. Mary Marlene
Sr. Mary Milburge
Sr. Mary Patricia
Sr. Mary Vincent
Sr. Mary Virgiane
Mrs. Sophie Marco
Mrs. Sabina Monzell
18 Sisters
803 children

1958 - 1959

Sr. Mary Adelicia
Sr. Mary Alfreda
Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Augusta
Sr. Mary Bertille
Sr. Mary Felixa
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Leonia, Principal
Sr. Mary Leopolde
Sr. Mary Marlene
Sr. Mary Milburge
Sr. Mary Patricia
Sr. Mary Stephanie
Sr. Mary Virgiane
Sr. Mary Virgiliana
Mrs. Lottie Bleicker
Mrs. Sophie Marco
Mrs. Sabina Monzell
17 Sisters
810 children

1959 - 1960

Sr. Mary Alphonsine
Sr. Mary Anastasia
Sr. Mary Angelica
Sr. Mary Basil
Sr. Mary Eunice
Sr. Mary Flavia
Sr. Mary Florette
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Leonia, Principal
Sr. Mary Maria Goretti
Sr. Mary Marlene
Sr. Mary Martin
Sr. Mary Milburge
Sr. Mary Patricia
Sr. Mary Stephanie
Sr. Mary Virgiane
Miss Bernice Bury
Mrs. Martha Granzeier
Miss Nancy Stark
Miss Julia Zieliskiewicz
17 Sisters
807 children

1960 - 1961

Sr. Mary Alphonsine
Sr. Mary Angelica
Sr. Mary Basil
Sr. Mary Claretta
Sr. Mary Eunice
Sr. Mary Florette
Sr. Mary Isidore
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Leonia, Principal
Sr. Mary Maria Goretti
Sr. Mary Marinella
Sr. Mary Marlene
Sr. Mary Martin
Sr. Mary Patricia
Sr. Mary Stephanie
Sr. Mary Virgiane
Miss Bernice Bury
Mrs. Sophie Marko
Miss Nancy Stark
Miss J. Zelaskiewicz
17 Sisters
778 children

1961 - 1962

Sr. Mary Adelicia
Sr. Mary Angelica
Sr. Mary Claretta
Sr. Mary Eunice
Sr. Mary Felixa, Principal
Sr. Mary Isidore
Sr. Mary Jane Frances
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Josette
Sr. Mary Luciana
Sr. Mary Maria Goretti
Sr. Mary Marlene
Sr. Mary Patricia
Sr. Mary Pius
Sr. Mary Rose
Sr. Mary Stephanie
Miss Bernice Bury
Miss Gloria Grams
Mrs. Sophie Marko
Mrs. J. Zelaskiewicz
17 Sisters
727 children

1962 - 1963

Sr. Mary Adelicia
Sr. Mary Angelica
Sr. Mary Chester
Sr. Mary Dulcine
Sr. Mary Eunice
Sr. Mary Felixa, Principal
Sr. Mary Isidore

Sr. Mary Jane Frances
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Josette
Sr. Mary Luciana
Sr. Mary Maria Goretti
Sr. Mary Marlene
Sr. Mary Patricia
Sr. Mary Pius
Sr. Mary Rose
Sr. Mary Stephanie
Miss Gloria Grams
Miss F. Kotchkowski
Mrs. Sophie Marko
Mrs. Carey Sutton
18 Sisters
750 children

1963 - 1964

Sr. Mary Agnelle
Sr. Mary Denise
Sr. Mary Dulcine
Sr. Mary Eunice
Sr. Mary Felixa, Principal
Sr. Mary Isidore
Sr. Mary Jerome
Sr. Mary Joachim
Sr. Mary Joan of Arc
Sr. Mary Josette
Sr. Mary Marcia
Sr. Mary Maria Goretti
Sr. Mary Marlene
Sr. Mary Olga
Sr. Mary Patricia
Sr. Mary Pius
Sr. Mary Rose
Mrs. Fornes
Mrs. Kotchkowski
Mrs. Marko
Mrs. Mirrato
17 Sisters
726 children

1964 - 1965

Sr. Mary Basil
Sr. Mary Denise
Sr. Mary Dulcine
Sr. Mary Eunice
Sr. Mary Felixa, Principal
Sr. Mary Francis Claire
Sr. Mary Isidore
Sr. Mary Joan of Arc
Sr. Mary Josette
Sr. Mary Leonard
Sr. Mary Marlene
Sr. Mary Rose
Mrs. Angela Antosh
Miss Jusith Benda
Mrs. Helen Dominak
Miss Linnea Ellsmere
Mrs. Gloria Fornes
Mrs. Martha Macek
Miss Eileen Zaucha
12 Sisters
656 children

1965 - 1966

Sr. Mary Arnold
Sr. Mary Basil
Sr. Mary Colette
Sr. Mary Consuella
Sr. Mary Denise
Sr. Mary Eunice
Sr. Mary Felixa, Principal
Sr. Mary Francis Claire
Sr. Mary Isidore
Sr. Mary Josette
Sr. Mary Julitta
Sr. Mary Marlene
Sr. Mary Rose
Mrs. Angela Antosh
Mrs. Helen Dominak
Mrs. Jane ? utow
Mrs. Anne ? ansy
Miss Veronica Mrevar
Mary Lou ? otylinski
Miss Eileen Zaucha
13 Sisters
624 children

1966 - 1967

Sr. Mary Anastasia
Sr. Mary Arnold
Sr. Mary Basil
Sr. Mary Cheryl
Sr. Mary Consuella
Sr. Mary Eunice
Sr. Mary Felixa, Principal
Sr. Mary Francis Claire
Sr. Mary Harriet
Sr. Mary Isidore
Sr. Mary Joanette
Sr. Mary Josette
Sr. Mary Lynette
Sr. Mary Marlene
Mrs. Lottie Bleicker
Mrs. Helen Dominak
Mrs. Louise Lyons
Miss Veronica Mervar
Miss Yvonne Tarase
Miss Carole Woltman
14 Sisters
560 children

1967 - 1968

Sr. Mary Agnesine
Sr. Mary Anastasia
Sr. Mary Basil
Sr. Mary Cheryl
Sr. Mary Consuella
Sr. Mary Corona
Sr. Mary Florence, Principal
Sr. Mary Francis Claire
Sr. Mary Georgiann
Sr. Mary Isidore
Sr. Mary Marlene
Sr. Mary Rose
Sr. Mary Theophane
Sr. Mary Therese
Mrs. J. Babka
Miss H. Dominak
Mr. Dennis Grabowski
Miss Yvonne Tarase
Mr. Louis Weglicki
Miss Carole Woltman
14 Sisters
520 children

1968 - 1969

Sr. Barbara Anne Poroski
Sr. Darlene Swiderski
Sr. Diane Majsterek
Sr. Mary Anastasia
Sr. Mary Basil
Sr. Mary Bertille
Sr. Mary Charlene
Sr. Mary Florence, Principal
Sr. Mary Marlene
Sr. Mary Rose
Sr. Mary Susan
Sr. Mary Theresine
Sr. Patricia Winewiecki
Helen Dominak
Edward Echle
Dennis Grabowski
Eugene Nowakowski
Yvonne Tarase
13 Sisters
452 children

1969 - 1970

Sr. Agnes Therese
Sr. Grace Dubin
Sr. Helen Therese Wiraszka
Sr. Maria Goretti
Sr. Mary Bertille
Sr. Mary Charlene
Sr. Mary Florence, Principal
Sr. Mary Jo Klimek
Sr. Mary Marlene
Sr. Mary Rose
Sr. Patricia Kovia
Sr. Virginia Goetz
Helen Dominak
Edward Echle
Dennis Grabowski
Barbara Malone
Eugene Nowakowski
Yvonne Tarase
12 Sisters

1970 - 1971

Sr. Casimir Marie
Sr. Cheryl Saucier

Sr. Grace Dubin
Sr. Helen Therese Wiraszka
Sr. Jean Ehasz
Sr. Kathleen Marie Wyar
Sr. Maria Goretti
Sr. Mary Bertille
Sr. Mary Florence, Principal
Sr. Mary Jo Klimek
Sr. Mary Marlene
Sr. Mary Monica
Sr. Mary Rose
Sr. Patricia Koviak
Sr. Virginia Goetz
Helen Dominak
Edward Echle
Dennis Grabowski
Kenneth Kaminski
Sandra Stempkowski
Lucy Sterrett
15 Sisters
392 children

1981 - 1982

Sr. Barbara Ann Ennis
Sr. Blanche Therese Must
Sr. Casimire Marie Cudnik
Sr. Jerome Therese Jastrzemski
Sr. Lorraine Durkalski
Sr. Mary Alma Kobylak
Sr. Mary Bridget Zwolek
Sr. Mary Lucia Bucholtz, Principal
Sr. Mary Martha Bittner
Sr. Michele Richardson
Sr. Narcissa Blaszczak
Sr. Rose Karecki
12 Sisters

1982 - 1983

Sr. Blanche Therese
Sr. Bridget
Sr. Casimir Marie
Sr. Joanne Therese
Sr. Lorraine
Sr. Margaret Mary
Sr. Marjorie
Sr. Martha
Sr. Michele
Sr. Narcissa
Sr. Rose
11 Sisters

1983 - 1984

Sr. Blanche Therese
Sr. Mary Marjorie
Sr. Mary Martha
Sr. Mary Narcissa
4 Sisters

1984 - 1985

Sr. Blanche Therese
Sr. Mary Bridget
Sr. Casimir Marie
Sr. Felicia Mann
Sr. Mary Marjorie
Sr. Mary Martha
Sr. Mary Narcissa
7 Sisters

Our Place in History

1855 ..... Old Stone Church dedicated on Public Square

1869 ..... Lake View Cemetery organized

1870 ..... John D. Rockefeller establishes Standard Oil of Ohio

1871 ..... The Great Chicago Fire

1873 ..... founding of St. Stanislaus Church

1876 ..... telephone invented

1877 ..... Edison invented the phonograph

1879 ..... Edison invented the electric light bulb

1880 ..... Case Institute of Technology founded by Leonard Case Jr.

1881 ..... Harvard Grove Cemetery opened

1886 ..... John Carroll University founded

1890 ..... Garfield Memorial dedicated in Lake View Cemetery

1890 ..... The Arcade opened

1890 ..... The Society for Savings (Society Bank) Building opened

1891 ..... Our Lady of Lourdes Church built

1891 ..... St. Stanislaus Church dedicated

1893-1897 ..... Grover Cleveland(D) was President

1894 ..... Soldiers and Sailors Monument dedicated on Public Square

1894 ..... **May 3, Immaculate Heart of Mary Church is formed**

1894 ..... Union of Poles in America founded

1894 ..... June 28, Labor Day becomes a legal holiday

1894 ..... Hershey chocolate bars introduced

1894 ..... commercial electric power transmitted from Niagara Falls

1894 ..... first theater showing of motion pictures in Paris

1896 ..... Utah admitted as the 45th state

1896 ..... *Tootsie Rolls* and *Cracker Jack* introduced

1897 ..... U.S. auto production reaches 100

1897 ..... *Jell-O* is introduced

1897 ..... Bohemian National Home dedicated on Broadway Avenue

1899 ..... aspirin is perfected

1899 ..... U.S. auto production reaches 2,500

1900 ..... average age at death in the U.S. is 47

1900 ..... there are 12 million Catholics in the U.S.

1900 ..... only 1 out of 13 homes in the U.S. has a telephone

1900 ..... U.S. has 144 miles of concrete roads

1900 ..... sugar is 4¢ lb.; eggs 14¢ dozen; butter 25¢ lb.

1900 ..... U.S. population reaches 76 million; world, 1.65 billion

1901 ..... Queen Victoria dies

1901 ..... President McKinley assassinated

1901 ..... First Nobel Prize awarded

1902 ..... *Crayola* crayons introduced

1903 ..... Henry Ford established the Ford Motor Company

1903 ..... Wright Brothers' first successful airplane flight

1903 ..... first World Series championship; Boston wins

1903 ..... *Sanka* coffee introduced

1905 ..... *Vick's VapoRub* introduced

1905 ..... *Palmolive* soap introduced

1905 ..... excavation begins for the Panama Canal

1906 ..... U.S. population reaches 85 million

1906 ..... Great San Francisco Earthquake

1906 ..... Cleveland street names changed

1907 ..... U.S. auto production reaches 43,000

1907 ..... October 18, wireless telegraph service begins to Ireland

1908 ..... **Immaculate Heart of Mary Church admitted into diocese**

1908 ..... General Motors founded

1908 ..... FBI established

1908-1927 ..... Ford's Model T produced

1909 ..... tornado destroyed steeples of St. Stanislaus Church

1909 ..... U.S. auto production reaches 127,731

1909 ..... U.S. population reaches 90 million

1909-1921 ..... Rev. John P. Farrelly was Bishop of Cleveland

1910 ..... U.S. has 1,000 miles of concrete roads

1910 ..... steel begins replacing wood in car bodies

1910 ..... founding of Kent State University

1911 ..... Nela Park opens

1911 ..... *Crisco* is introduced

1911 ..... U.S. population reaches 94 million

1911 ..... acquisition of new Stations of the Cross

1912 ..... sinking of the Titanic

1912 ..... Cuyahoga County Courthouse completed

1912 ..... West Side Market occupies new building

1913 ..... average U.S. worker earns a little over $2 per day

1913-1921 ..... Woodrow Wilson(D) was President

1914 ..... August 3, Panama Canal opens

1914 ..... U.S. auto production reaches 543,679

1914-1918 ..... World War I

1914 ..... cornerstone laid for present church building

1914 ..... first stained glass windows installed in new church

1914 ..... world's first traffic light goes up at 105th and Euclid

1914 ..... first Mother's Day is proclaimed

1915 ..... July 27, church building dedicated

1915 ..... continued installation of stained glass windows

1915 ..... coast-to-coast long-distance service begins

1916 ..... Cleveland Museum of Art dedicated

1916 ..... Cleveland City Hall opened

1916 ..... first mechanical refrigerator marketed for $900

1917 ..... Russian Revolution

1918 ..... installation of stained glass windows completed

1918 ..... world-wide influenza epidemic kills 21.64 million people

1918 ..... the U.S. has 10 million telephones

1919 ..... dial telephones are introduced

1919 ..... milk is 15¢ qt.; sirloin 61¢ lb.; eggs 62¢ dozen

1920 ..... first commercial radio broadcasts in the United States

1920 ..... about 5,000 Americans have radios

1920 ..... U.S. population reaches 105.7 million

1920 ..... world population reaches 1.86 billion

1920 ..... 1 in 3 Americans still lives on a farm

1921 ..... U.S. has 387,000 miles of surfaced roads

1921 ..... heart disease becomes the leading cause of death

1921 ..... the *Arrow* shirt is introduced

1922 ..... Cleveland Public Auditorium opens

1922 ..... Palace Theatre opens

1922 ..... *Thom McAn* men's shoes sell for $3.99 a pair

1923-1929 ..... Calvin Coolidge(R) was President

1923 ..... U.S. auto production reaches 3,780,358

1924 ..... U.S. radio ownership reaches 3 million

1924 ..... *Kleenex* is introduced

1924 ..... only 30% of bread is home-baked, down from 70% in 1910

1925 ..... 25th ordination anniversary of Monsignor Mlotkowski

1925 ..... first redecoration of church building

1925 ..... U.S. refrigerator sales reach 75,000

1925 ..... Cleveland Public Library Main Building opened

1927 ..... Ohio Bell Telephone Building completed on Huron Road

1927 ..... May 21, Charles Lindbergh's solo transatlantic flight

1927 ..... transatlantic telephone service begins to London

1927 ..... cost of a transatlantic call is $75 for 3 minutes

1927 ..... *The Jazz Singer* is the first successful movie "talkie"

1929 ..... October 30, the Stock Market crashes

1929 ..... the U.S. has 20 million telephones

1929 ..... U.S. unemployment reaches 4 million

1929 ..... more than 1,300 banks fail this year

1930 ..... Empire State Building completed

1930 ..... Terminal Tower completed

1930 ..... Cleveland Board of Education Building finished

1930 ..... Pluto, the ninth planet is discovered

1931 ..... Cleveland Municipal Stadium opens

1931 ..... Severence Hall dedicated

1931 ..... U.S. unemployment tops 8 million

1931 ..... in the U.S., 2,294 banks fail

1932 ..... average weekly wage falls to $17, down from $28 in 1929

1932 ..... U.S. unemployment reaches between 15-17 million

1932 ..... auto sales fall to 1 million, down from 5 million in 1929

1933 ..... height of the Great Depression

1933 ..... gasoline sells for 18¢ a gallon in America

1933 ..... butter is 28¢ lb.; eggs 29¢ doz.; sirloin 29¢ lb.

1934 ..... Old Main Post Office Building opened

1936 ..... first commercial television broadcasts in NYC

1937 ..... May 27, Golden Gate Bridge opens in San Francisco

1939-1945 ..... World War II

1945 ..... first atomic bombs dropped by United States on Japan

1945 ..... some 5,000 U.S. homes have television sets

1950-1953 ..... Korean War

1955 ..... mechanized tractors outnumber horses on American farms

1959 ..... second redecoration of church building

1961-1963 ..... John F. Kennedy(D) was President

1962 ..... installation of new organ (Wick's 3-manual, 24-rank)

1963 ..... President John. F. Kennedy assassinated

1969 ..... Euclid Beach Park closes

1969 ..... Man lands on the Moon

1975 ..... Vietnam War ended

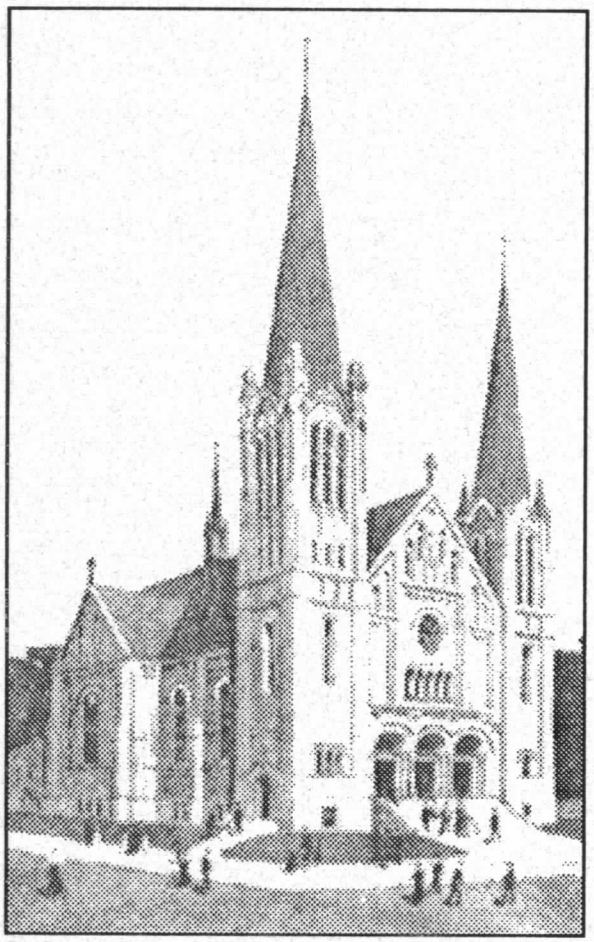
1985 ..... BP America Building completed

1991 ..... Persian Gulf War

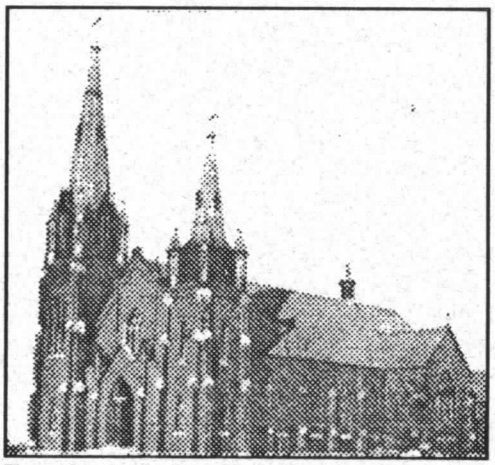
1992 ..... Society Center building opens

Appendix E

other churches built by Anthony F. Wasielewski



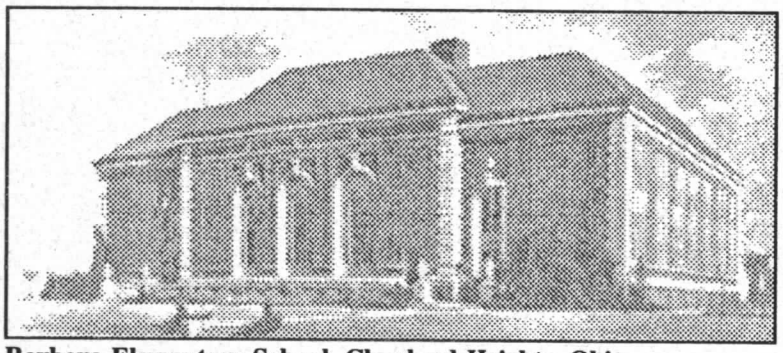
St. Leo's Church, Minot, North Dakota. Dedicated November 26, 1908. Cost: $34,746.



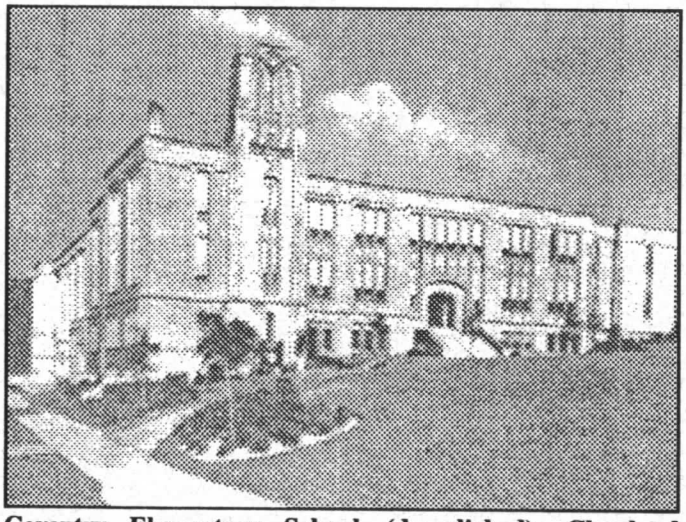
French Catholic Church (St. John the Baptist), Dayton, Minnesota.

Appendix F

other schools built by Franz C. Warner



Roxboro Elementary School, Cleveland Heights, Ohio.



Coventry Elementary School (demolished), Cleveland Heights, Ohio.

Specifications for the Wicks Organ at Immaculate Heart of Mary Church
Three manual, 24 rank, ®Direct Electric Action
opus #4256
1962

Great (Exposed)		Swell		Choir		Pedal	
16' Quintaton	61	8' Rohr Floete	61	8' Spitz Principal	61	16' Principal	32
8' Principal	41	8' Salicional	61	8' Hohlflote	12	16' Bourdon	32
8' Gemshorn	61	8' Voix Celeste	49	8' Dolcan	61	16' Quintaton	32
8' Quintaton	12	4' Flute Harmonique	61	8' Dolcan Celeste T.C.	49	8' Octave	32
4' Prestant	61	4' Salicet	12	4' Spitz Principal	12	8' Flute	12
4' Hohlflute	61	2-2/3' Nazard	61	4' Koppel Flote	61	8' Gemshorn	32
4' Gemshorn #3	12	2' Piccolo	12	2-2/3' Nazat	61	5-1/3' Quint.	32
2-2/3' Twelfth #3	7	1' Siffloete	61	2' Blockflote	61	4' Gedeckt	12
2' Fifteenth #3	5	8' Trompette	61	8' Krummhorn	61	16' Trombone	32
1-3/5' Tierce #3	61	4' Hautbois	61	Tremolo		8' Trompette	32
III RK. Mixture	183	Tremolo					
	565 pipes		500 pipes		439 pipes		280 pipes
							1,784 pipes total

Couplers

Swell to Pedal 8'
Swell to Pedal 4'
Great to Pedal 8'
Great to Pedal 4'
Choir to Pedal 8'
Choir to Pedal 4'
Swell Unison Silent
Swell to Swell 16'
Swell to Swell 4'
Great to Great 16'
Great to Great 4'
Great Unison Silent
Choir Unison Silent
Choir to Choir 16'
Choir to Choir 4'
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Choir to Great 16'
Choir to Great 8'
Choir to Great 4'
Swell to Choir 16'
Swell to Choir 8'
Swell to Choir 4'

Combination Pistons

FOUR affecting Great Stops
CANCEL
FOUR affecting Swell Stops
CANCEL
FOUR affecting Choir Stops
CANCEL
FOUR affecting Pedal Stops
CANCEL
FOUR GENERALS affecting entire organ
GENERAL CANCEL

Accessories

Balanced Swell Expression Pedal
Balanced Choir Expression Pedal
Crescendo Pedal
Crescendo Indicator
Lock on Combination Setter
Wind Indicator Light
Remote Control Buttons in Console
Great to Pedal Reversible
Indirect Console Illumination
Pedal Board Illumination
Choice of Open Type or Solid Music Rack
Music Rack Light
Organ Bench with Music Compartment
Sforzando Piston
Sforzando Indicator
Laminated Shutters supplied for Tone Openings
Static Regulator above Blower Unit
Concave Radiating Pedal Clavier built to AGO requirements
Concussion Bellows for Main Wind Conductors
Separate Regulator for Main Chests
Separate Regulator for Pedal Pipes
Motor, Blower and Rectifier
Switches and Relays in Cabinets
Silver Contacts
Choice of Console Design and Finish

A History of the Organ

The original contract for the Wicks organ called for a two manual instrument of 19 ranks at a price of $28,950, and this contract was signed on December 20, 1961 by Rev. A. F. Dombrowski. On January 16, 1962, Rev. Dombrowski sent a letter authorizing a change to a three manual instrument of 24 ranks for $10,000 more, a total expenditure of $38,950. The organ was shipped by company truck on June 26, 1962 and apparently dedicated in November 1962.

Salesman for the company was Mr. William Rozeboom and the builder was Mr. Don Borden. Currently, organs of this type cost about $7,800 per rank; so the present cost of a new organ like this would be somewhere around $185,000 to $190,000 in 1991 dollars.

In 1970, nineteen small pipes were stolen from the organ and the company replaced them in February of that year.

Appendix H

the Munich Studio windows of Immaculate Heart of Mary Church

Seeing an artistic creation is looking at it with intellectual vision. We have looked at the windows in our church for many years, but have we seen all that is in them? Our windows predate most of us in this parish; they were installed early in this century when our church building was newly erected by the parishioners themselves. Our windows were fabricated by a major stained glass studio in Chicago; but this company was composed of individual skilled and dedicated craftsmen and artists, now long gone, for whom the creation of this enduring art was their livelihood. History is a looking into the past to find one's place in the present. We know who we are only if we know who we were. Though the creators of our windows are a part of history, their creations still speak to us today and have done so for more than 75 years.

In researching the history of the stained glass windows of Immaculate Heart of Mary Church, certain questions were kept in mind. Why were these particular scenes chosen for our windows? Who chose the scenes? Who paid for the windows? How much did they cost? What artisans crafted them? Are there other churches in Cleveland with similar windows?

The answers to these questions were once known to those parishioners living when the windows were installed. It has been forgotten.

The windows are so important because they represent the artistic investment of our founding parishioners. They are a vital part of our church's history because they date back to its early years. They are at once religiously and patriotically inspirational. They teach Biblical faith and Polish heritage. If the eyes are the windows of the soul, then our windows are the beacons of our church's heritage.

The history of the stained glass windows of Immaculate Heart of Mary Church has its roots in the rapid expansion of the Polish population in Cleveland in the beginning of this century. As our growing congregation outgrew the original wooden parish church/school, a larger and grander, separate, brick and stone building was contemplated. Reverend Marion Orzechowski was pastor of the Church of the Immaculate Heart of the Blessed Virgin Mary, as our church was then known, when our present church building was erected in 1914. Our present church building is a replacement for this original wooden structure which dated from the founding of the parish in 1894. With the new building came our beautiful windows, many of them signed, which were installed in 1914.

Why a company from Chicago when, I am sure, Cleveland had its own art glass companies? Again, the same rapid increase in the Middle European ethnic populations that settled in Chicago provides part of the answer. These resettled immigrants brought with them highly talented artists and craftsmen, many skilled in the art of stained glass creation. This fact and the Great Chicago Fire of 1871 led to the establishment of many outstanding stained glass studios in Chicago and helped propel Chicago to its status as the art glass capital of the Midwest.

Between the time of the Great Chicago Fire of 1871, which destroyed the city's business district, and 1933, when the city hosted its Century of Progress Exposition,

Chicago's artists, craftsmen, and architects were responsible for some remarkable innovations in the decorative arts and architecture. It was in this period of feverish reconstruction after the Great Fire of 1871 that the Chicago stained glass industry experienced a period of rapid expansion which carried it beyond the production of church windows to the creation of stained glass for a variety of decorative uses. The sheer volume of post-Fire construction in Chicago had encouraged experimentation with new decorating schemes for churches, public buildings, and residences. Concurrent technological advances, such as the use of natural gas and steam-driven machinery, made the production of glass in America economically feasible and led to the development of new types of glass, such as opalescent[1] and cathedral glass.

While the term stained glass covers "colored, enameled, or painted glass", Chicago's pioneer "glass stainers" were primarily glass painters who used dark brown vitreous oxide and silver stain to paint designs on pieces of colored and/or opaque white glass. After the kiln firing the pieces were assembled like fragments of a puzzle and connected to each other with strips of malleable lead - called cames - which were fitted and soldered around each piece to create the full window.

This same procedure for creating stained glass windows was also followed in Germany, England, and France, where the art of glass staining had been revived earlier in the 19th century. Windows were occasionally imported from abroad although local craftsmen were capable of making nearly identical ones because many had been trained in European methods. Some of these imported stained glass windows, known as Munich windows, came directly from that German city. Destined for churches, these windows were primarily pictorial, depicting saints and heroic figures and incorporating elaborately painted detail. Such was the case with the founder of the company which fabricated our windows. He came from Munich, Germany and the influence of that city's art glass techniques can be easily seen in our windows. Today these windows are found in churches in both Chicago's and Cleveland's old ethnic communities for they were favored by the German, Polish, and East European immigrants who gathered together in these neighborhoods.

While domestic art glass dominated much of the market, ecclesiastical commissions remained the mainstay of many of the city's older firms and became the focus of several new ones. Churches were constantly being built, remodeled, expanded, torn down, and rebuilt, bringing hundreds of commissions to the dozen or so studios which specialized in church and memorial work. A combination of factors, including building budgets and the preferences of pastors and/or building committees, determined the final choice of windows.

Generally, 5 to 6 percent of the cost of a church was specified for windows ". . . for a good grade of glass, with figure subjects in the prominent windows". Windows were generally graded according to their use. The sanctuary contained the best or first grade of

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[1]Opalescent glass was a machine-rolled multicolored glass with a milky-textured, iridescent appearance. By itself, opalescent glass was somewhat porcelain-like in appearance, but, against the light, and at certain angles, it had much of the fire and changing hues of opal.

glass, the vestibule the second grade, and the tower windows the third, or lowest, grade.[2] This window budgeting can be seen in the use of non-pictorial opalescent windows in the relatively non-public sacristies and vestibules of IHM, and in the choir loft windows.

The architect and contractor of the present church building, Anthony F. Wasielewski, had designed and built nearly two dozen churches by the time he had been contracted to build ours. The Church of St. Anthony, completed by Mr. Wasielewski in 1911, in Lismore, Minnesota, bears a remarkable resemblance to ours, both in outward appearance and in the commission of the studio for its stained glass windows. Its art glass windows, which cost $2,200.00, were supplied by *The Munich Studio*, the same company which fabricated ours.[3] *The Munich Studio* specialized in Germanic Baroque-style European memorial windows.

After 1900, the competition among Chicago firms for church and secular commissions increased as more glass shops opened in the city. By 1920 at least fifty manufacturers were at work.[4] The founder of *The Munich Studio*, Max Guler, was of middle-European extraction, as were the congregations of many of the churches who commissioned his firm for their windows. Guler came to Chicago about 1896 from the city of Munich, Germany where he had studied China painting. In 1898 his name appears in the Chicago city directory as an artist. Four years later the firm of Guler, Kugel and Holzchuh, presumably a small glass shop, is listed; and in 1903 the Chicago city directory first lists *The Munich Studio, stained glass, 222 W. Madison, 5th flr.*, with Guler as president, Denis Shanahan as secretary, and L. Holzchuh as treasurer.

Prior to his association with *The Munich Studio*, Holzchuh was an experienced bookkeeper. Shanahan, later manager, came to *The Munich Studio* with considerable sales experience from another Chicago stained glass manufacturer.

Although *The Munich Studio* did make some domestic windows, its business dealt primarily with churches and its advertisements and brochures were directed to the attention of the clergy. No prices were listed and prospective clients were invited to negotiate directly with the management or to write to the satisfied clergymen whose glowing testimonials were featured in catalogs.[5] One of its catalogs, circa 1915, humbly enumerated reasons for its yearly increase in clients:

* That the work is uniformly good and our dealings with the clergy, fair and honorable.

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[2]Sharon S. Darling, Chicago Ceramics & Glass: An Illustrated History from 1871 to 1933.

[3]ADC.

[4]Darling, op. cit.

[5]"Munich Studio Windows at Chicago's SS. Cyril and Methodius Church", Stained Glass Magazine, Summer 1979.

* That we give always more rather than less than we agreed to deliver under the contract, on the assumption that a well-satisfied customer is our best asset.
* That we use in the production of our windows, only imported antique glass, on which is put the very best efforts of competent artists, trained in the techniques of the leading Munich Stained Glass Studios.
* That we devote every care and attention to make windows that will not fade or be affected by the agencies of time.
* That we ask a reasonable price for our work.
* That we send samples and suggestions of suitable subjects for windows, without charge or obligation to purchase, to intending purchasers.[6]

Partial catalog listings from 1910 to 1925 note thirty-two major church installations in Chicago; and ninety-six in out-of-state cities, including *Holy Rosary Church* in Cleveland, *St. Dominic Church* in Columbus, *St. Joseph Church* and *St. Mary Church* in Tiffin and *Sacred Heart of Jesus Church* in Youngstown, Ohio. The 1915 catalog lists a reference to Father M. J. Orzechowski of our parish as well as to Father John W. Becha of *St. Adalbert* in Cleveland.

A copy of the *Articles of Agreement*, or contract, between *St. Joseph Church* in Tiffin and *The Munich Studio Company*, as it was formally known, lists the specifications for two windows, design #205, done for the church in 1906. The two windows, "Adoration of the Magi" and "The Annunciation", were to be executed in all imported antique glass for the stained glass and 1/4" rough plate glass for protection glass. All were to be put in place in the church by June 1, 1906. This following statement quoted from the contract stands in humble testimony to the pride of artistic and technical quality of their windows: "Windows must be better than those put in by Von Gerichten[7] in every respect." D. S. Shanahan, secretary and business manager of the company, signed the contract worth $750.00 to *The Munich Studio.*[8]

In 1913 the company moved from Madison Street to larger quarters at 300 West South Water Street (now Wacker Drive), and in 1923 to 111 West Austin Street (now Hubbard Street), at that time employing over 30 craftsmen, seven doing only glass painting.

The Munich Studio continued to prosper until 1930 when the Great Depression brought all building to a near standstill. Since it depended primarily upon the construction of new churches for its business, this blow, coupled with the sudden death of Shanahan upon whom Guler relied for all business matters, forced the company's closing. *The Munich Studio* ceased operating in 1932.

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[6]Stained Glass Ecclesiastical Art Figure Windows, catalog issued by The Munich Studio, c. 1915.

[7]The Von Gerichten Art Glass Company was located in Columbus, Ohio.

[8]Contract between The Munich Studio and St. Joseph Church, Tiffin, Ohio, dated February 24, 1906.

After the closing, Guler and several of his key associates went to work for the *Drehobl Brothers Art Glass Company* of Chicago, which not only designed and executed windows, but restored and repaired them as well. *Drehobl Brothers* is still in operation today under the management of Frank J. Drehobl, Jr., the son of one of the founders.

Mr. Drehobl vividly remembered Guler and his co-workers. Guler was a short, stout man whose greatest enjoyment was to sit at his drawing board dreaming of new ways to express a Biblical event or quotation.[9] Guler was able to devote his time to the design and execution of "pictorial windows beautifully grouped in rich, gorgeous colors".[10] He was not only a remarkably gifted artist-designer, but also a thorough technician, able to assist in any phase of operation.

Peter Kugel who was associated with Guler since 1902, specialized in portraiture and flesh tinting; Herman Schulze composed landscapes and floral designs and was also adept at painting cloth textures and drapery folds; and George Wieroeder and Jospeh Lazar were skilled at cutting, firing and leading glass. All worked as a team to execute Guler's beautiful, meticulous and detailed pencil drawings, opaque water color renderings, and large cartoons drawn in broad, graceful sweeps, examples of which are still in the possession of the Drehobl studio. All lived to an advanced age, drifting one by one into retirement.

According to Drehobl, *The Munich Studio* imported most of its glass from France and Germany. Domestic glass was supplied by several firms in Indiana and West Virginia. Like medieval stained glass, these glasses were painted only with iron oxide and "yellow stain" and then fired in ovens.[11]

While most of *The Munich Studio*'s windows depicted traditional biblical themes, a few expressed patriotic or ethnic aspiration, making them unique expressions of their culture and their time. It was not uncommon to find national patron saints or heroes portrayed in stained glass.[12] This is evident in several of our windows. The windows of our church abound with Polish saints and ethnic themes. Each of our windows has at its foot a flowing memorial scroll identifying the sponsor of that window.

Guler's art, which was essentially Baroque, reflects that style's dramatic contrasts of light and shadow, infinite attention to realistic detail, asymmetrically planned groupings of figures, an abundance of architectural forms, and intricate decorative elements. He was also

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[9]"Munich Studio Windows at Chicago's SS. Cyril and Methodius Church", Stained Glass Magazine, Summer 1979.

[10]Darling, op. cit.

[11]"Munich Studio Windows at Chicago's SS. Cyril and Methodius Church", Stained Glass Magazine, Summer 1979.

[12]Darling, op. cit.

influenced by the etchings of Hieronymus Bosch and the paintings of Bellini, Tintoretto, and Titian, reproductions of whose works he kept in a permanent file to which he frequently turned for inspiration.[13]

Looking at the windows of our church reveals many of the characteristics of windows done by *The Munich Studio*. In the large window to the left of the pulpit we see Christ preaching from a boat. Our eyes are drawn to the central figure of Christ, not immediately, but secondarily through the vibrantly arresting color of the robed figure with the outstretched arm, pointing to Christ, Who with His outstretched arm, completes the transition. The abundance of small figures on the left is balanced by the imposing presence of Christ and the fishers in the boat. The aura of the setting sun surrounds and intensifies the aura of Christ's halo. Our eyes are again drawn to Christ through the subtly decreasing height of the mountains in the background which reach minimum near the brightest portion of the sky. In a realistic aside, a small child playfully reaches for a bright butterfly in a bush; the color contrast of red on green accentuates the diminutive insect. A richly ornamented arched frame - a favorite Guler device - encompasses the entire composition in this and in each of the other windows.[14]

Profuse architectural details, almost as important as the central figures themselves, draw the viewer's attention to focal points[15], such as the richly ornate gold altar behind the figure of Christ in the Sacred Heart Window; the gold monstrance on this same altar serves to echo Christ in His Eucharistic Presence; the heavy stone arch in the Cyril and Methodius Window substantiates the theme of these "pillars" of the Slavic people; the heavily detailed stone walls of the chapel in the St. Adalbert Window magnify the presence of St. Adalbert; the substantial mass of the structure in the Holy Family Window bespeaks the fundamentality of the family unit.

As in many Italian Renaissance and Baroque paintings, a small section of landscape appears through an opening somewhere[16]; in the Warsaw Window the city of Warsaw lies across the Vistula River, behind the central figures at the foot of the cross; in the St. Adalbert Window, high upon the rear chapel wall behind the figure of St. Adalbert, we see clear bright blue sky, the light from which shines through his halo; in the Childrens' Offering Window we can see what could be a Polish village in the left background; and in the left sanctuary clerestory window can be seen a small castle or fortification behind the priestly

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[13]"Munich Studio Windows at Chicago's SS. Cyril and Methodius Church", Stained Glass Magazine, Summer 1979.

[14]Ibid.

[15]Ibid.

[16]Ibid.

figure. The roses, lilies, irises, and the leaves of palms and other trees and shrubs are realistic and precise.[17]

Facial expressions and costuming often complement each other.[18] Boredom, curiosity, incredulity and wonder mark the countenances of the group of disciples in the Christ Preaching Window; the faces of the children are not even turned toward Christ, they being more intent on playful wading; look at the amazement in the face of the small child reaching for the butterfly. In the Calming of the Storm Window the viewer can almost feel the fear and mortal terror captured in the strained faces of the apostles in the boat. This is a window of contrasts - light and dark, divine peace and natural violence, calm and fear, royalty and commoner. King Boleslaus' slightly bowed head and seated position in the St. Adalbert Window reveal his willful submission of earthly power to Christ's authority symbolized in the proclaiming figure of St. Adalbert, the central figure of the window. This jewel-like window with its strikingly complementary red and green colors is most beautiful in sunlight and contrasts sharply with the Warsaw Window to its left, a brooding scene even in bright light. Each of the maidens in the Assumption Window wears a unique emotion on her face - wonder, awe, acceptance, thanksgiving, reverence, adoration, honor, love. They are adorned with gorgeously colored and embroidered robes, almost tactile in execution. The rays of the gloria surrounding Mary point to a wonder hidden from the viewer's gaze, the place of her heavenly Assumption.

Max Guler used some color combinations reminiscent of the Italian masters, but also created a number of his own. Among them are: bronze-gold against translucent milk white; dark olive against light mauve or purple (Holy Family Window); ruby against smoky gray (Storm Window and Warsaw Window); and brick red against sharp blue (Holy Rosary Window), accented with gem-like flashes of red, yellow or emerald.

Mr. Drehobl remembered that his father often tried to interest Guler in the newer style of the late 1920's. Guler, however, refused to change, saying that to do so would be to lose his artistic integrity.[19]

Even though congregations are dwindling in numbers and old ethnic churches are disappearing, many still remain, facing the uncertainty of maintaining treasured buildings with scarce funds. The stained glass window art of *The Munich Studio* and of other firms, which began, as did our parish, nearly 100 years ago, are only now beginning to be recognized and preserved as an important part of our diverse and distinctive artistic heritage. Artists seem not to be recognized while living; it seems only after a lifetime or two that their greatness is appreciated. So it is with our windows. They are familiar because they have always filtered our view of the world from this church; they are also novel because now we can look at them with historical perspective.

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[17]Ibid.

[18]Ibid.

[19]Ibid.

Appendix I

interpreting the windows of Immaculate Heart of Mary Church

Our Holy Patrons

Look at the colors in this window. Red is on the Popes; gold is in the halos and crosier; black is on the robes and white on the face wrappings; red is on the crowns with gold; there is green, purple and brown on the hair. Our Lady of Czestochowa has a burst of light green to dark.

Look at the details in this window. The guimpe is circular with the rosary in the same form. The sandals have straps. Look at the notes on the scroll. The clouds are white and the zither is brown on white.

There are an asymmetrical number of figures in this window - five on the right and five on the left.

This window expresses an ethnic theme. Both women are expressing an interest in replicas of their convents. The Popes are dedicated to honor women of Poland. The characters are in line with the women with their faces upturned and gazing. Our Lady of Czestochowa is pictured in the center.

The figures are identified as follows. These are on the left. Saint Hedwig was born in Bavaria in 1174 and was 69 when she died. She married a Prince of Silesia, Henry I, and had 7 children. She led a devoted life and built a Cistercian convent. Her dwelling was a home near the convent. She took no vows. When her husband died, she entered the monastery of Trebnitz and died there in 1243.

Pope Clement declared her a saint in 1267 (24 years after her death).

The soldier is a figure a valor and protection.

Saint Hyacinth, a Dominican, was great in his love for Mary and the Blessed Sacrament. He was sent to Krakow, Poland to preach and convert. During the Tartar attack, he carried a monstrance to bring relief to the devastated area.

There is Saint Cecilia, a model and lover of chastity, and the patron saint of music.

These figures are to the right. Saint Cunegunde was born in 1224, a princess brought to Poland, who married Bashful Boleslaus. She lived 40 years in complete chastity. They attribute to her the finding of salt mines in Wieliczka. At the death of her husband, she embraced the Third Order of Saint Francis, and dressed in a religious habit. She founded the order of Saint Clare and died in 1292.

Saint Jolanta was a sister of Saint Cunegunde and led a virtuous life. She was married at seventeen to Boleslaus in Krakow, with the pious approval of her family. She had three daughters. She gave her income to a convent. After the death of her husband, she lived with her sister and died at the age of 60.

There is Saint Bronislas, a Norbertine nun at 16. She was a niece of Saints Hyacinth and Chester. She led a quiet life of prayer to the Crucified.

There is Saint Chester, a Dominican monk, and the brother of Saint Hyacinth. He was sent to Czechoslovakia and later returned to Poland. He built a convent and worked to save souls. He was a spiritual director to Saint Hedwig.

Pope Alexander declared Cunegunde a saint in 1690 (398 years after her death).

The scene in the window is that of heavenly bliss raised above the earth, enjoying the work done on earth. There is Our Lady of Czestochowa, a religious and historical picture, like the Siege of Jasno Gora - "bright hill".

In conclusion, as often as you come to church. admire the people, or rather, the Saints of Poland. Maybe, one day, you'll enjoy them in Heaven!

"Offiara Towarzystwo Postepowcow Grupa 261 Zwiazek Narodu Polskie"
"Offering of the Progressive Sodality, Group #261, of the Union of Poles"

-Sister Mary Josephine

Christ Preaching

The window we see here shows Our Lord teaching in a boat on the Sea of Galilee. It so happened that Our Lord really started preaching on the shore and as the multitudes grew larger and larger, He became concerned as they tried to touch Him and His garments to be healed. Our Lord feared being crushed and it was then He asked His disciples for a boat.

In the boat with Jesus were Peter and John and Andrew. On the shore are other disciples and some people with children wading in the water.

Some of the characteristics in this window are in the vibrant colors and also the shading of colors in the water and sky, particularly the waves and clouds. The real beauty of these windows and colors is on a sunny day.

Also, you see many different facial expression; women in deep thought, etc. If one looks closely, you can see the child the woman is holding is reaching for a butterfly and a sea shell.

The three panels at the top of the window are: three letters IHS, which is the name of Jesus, the lamb in the center which is the Lamb of God, a symbol of Christ, and a crown, signifying the kingship of Christ.

The Munich Studio company logo is visible in a rock to the lower left of the window. This window was donated by the Society of Saint Francis.

"Offiara Towarzystwo Swiety Franciszka"
"Offering of the St. Francis Sodality"

-Mildred Banasik

The Baptism of Christ

This window depicts the baptism of Christ by John the Baptist, and is a Biblical one. There is the same architectural design around this window as in the others.

As you can see, there are only three figures in the picture, Jesus, John and an angel watching over.

According to the Gospels, John was a humble man. He wore clothes made of camel's hair, as can be seen by the half shirt he is wearing.

People came from the region of Judea and Jerusalem to hear Him preach, especially about repentance. As they confessed their sins, he baptized them in the River Jordan.

John told the people "The man who will come after me is greater than I am. I am not good enough to loose the strap of His sandal. I baptize with water and He will baptize with the Holy Spirit".

Not long afterwards Jesus came from Nazareth to be baptized and was baptized by John. As soon as Jesus came up out of the water, he saw the heaven opening, and the Holy Spirit coming down on Him like a dove, and a voice saying, "This is my beloved Son in whom I am well pleased".

At one time the baptistery of this church was situated under this window. As a final note, donations for this window were made by the male parishioners with the first name of John.

"Offiara Janow Z. Parafii"
"Offering from all the men named John in the parish"

-Bea Pannent

The Children's Offering

The window we are looking at now has the same characteristics previously mentioned, since all the windows in the church were manufactured by *The Munich Studio* in Chicago.

The Munich Studio is inscribed in the lower left hand corner of the main portion of the window. It states: "The Munich Studio/Chicago". It is not visible in the slide, however, if you stand in front of the actual window and look to your left under the hem and foot of the figure you will see the logo.

The colors are vibrant and the window scene is surrounded by the architectural elements evident on all the windows. The glass is painted and the faces and garments are beautifully executed with light and shadow giving depth to the scene.

This window was donated by the Women's Lodges for the Devotion to the Sacred Heart of Jesus. The window depicts the children and their mothers offering their hearts to the Holy Family. Glancing at this window one might think they are offering apples. However, the offering is a flaming heart. One of the indulgences that was used by this group and was popular at the time was: "Jesus, Mary and Joseph I give you my heart and my soul".

The lodges' aim of the devotion was to "make Our Lord, King over our hearts by exciting in them a return of love, be forming them to imitate His meekness, and by offering Him reparation for the ingratitude of man".

This window is related in subject to the Sacred Heart window with Saint Margaret Mary. It is also placed near The Holy Family window because both windows feature the Holy Family in them.

The artist's rendition, the depiction of women and children offering their hearts, would also coincide with the devotion the group would show in speaking the prayer "The Consecration of the Family". (May the immaculate heart of Mary and the glorious Patriarch Saint Joseph, present this consecration to Thee, and keep it in our minds all the days of our life. All glory to the Heart of Jesus, our King and our Father).

The use of figures in this window show five on the left side, four on the right, the three figures in the center and two figures in the high center. You will note that the angels are depicted as cherubs and not as adult angels, reinforcing the theme of the child.

It has also been suggested that it was a practice for the children to offer themselves and their needs to the Holy Family by placing their requests on heart-shaped slips of paper. This might have also been a way of enrolling the children and their families into the Sacred Heart of Jesus devotion.

"Offiara Towarzystwo Niewiasta Najsloszego Serca"
"Offering of the Women's Sodality of the Sweetest Heart"

-Linda Golubski

The Assumption

This window depicts the Assumption of Mary into heaven. She is surrounded by a group of heavenly maidens honoring her as the Queen of Heaven. This is also a depiction of the custom of May crowning, as one of the maidens is holding a crown to be placed upon Mary's head.

Some specific characteristics of this window are the spectacular colors; shades of gold, reds, purples, blues, whites, greens, and browns.

Other details found in this window are the light rays shining down (representing heaven accepting Mary as Queen of Heaven); and the clouds full and rich. The halo patterns, wings, hairstyles, hair wreaths, and flowers are all different.

Each of maidens has a different facial expression: wonder, awe, acceptance, thanksgiving, reverence, adoration, honor, love. The maidens are offering lilies, probably Madonna lilies, the sign of purity. And the patterns of the dresses are all different.

Also, Mary is the only maiden without a wreath; one of the maidens is carrying Mary's crown.

The Munich Studio logo is found in the left hand corner under the cloud and shows the date of fabrication: 1914.

This window was donated by the single women of the parish at that time.

A very important aspect of this window is the dogma associated with it. The dogma of the Assumption of the Blessed Virgin into Heaven was not officially promulgated until 1950, yet here in this window, which was installed in 1914, is proof positive of the already deep faith of the Polish people in this miracle of Our Lady.

"Offiara Towarzystwo Panien"
"Offering of the Single Women's Sodality"

-Linda Sobcynski

The Holy Family

This is my favorite window. In this window can be seen another prime example of the work of *The Munich Studio*. Notice the company logo to the left of the foot of St. Joseph. Again, a framework of columns and arches of intertwined grape vines frames the picture. The vine is a common Biblical symbol of Christ. Grapes commonly signify the sacrifice of His Blood. This window and each of the others is capped with panels of arches and columns made of symmetrically arranged pieces of colored glass, echoing the arches and columns of the church.

I think that the use of rich and gorgeous colors is nowhere more evident than in this window! Look at the fabulous sunrise; you can see the rays of the gloria dispersing over the mountain. See the detail in the design of Mary's robe. Look at the blue color shading in the folds of the cloth of her robe.

This pastoral view of the Holy Family in Nazareth in echoed in the other figures in the window. We see here both a humanly divine family and an animal family. *The Munich Studio* artists liked to use odd-numbered groupings of figures in their windows. Thus we see in this window not only three groups of figures, but also odd-numbered of individuals in those three groups: three human figures; an avian group of seven composed of a proud rooster, a hen, and five chicks; and another avian group of five composed of a hen and her chicks. Even the bunches of flowers contain odd-numbered of plants: three groups composed of nine flowers in one group and three flowers in the other two groups.

This is one of the few windows underwritten by individuals of the parish. Anthony and Ann Krajewski donated this window.

"Offiara od Antoniego i Anny Krajewskich"
"Offering from Anthony and Ann Krajewski"

-Glenn Sobola

The Sacred Heart

Margaret Mary Alacoque is the saint of the Sacred Heart depicted here, and it is from the revelations given to her that the modern devotion to the Sacred Heart has arisen. She was a contemplative nun of the Order of Visitation at Paray-le-Monial in France, and it was here that the revelations took place between 1673 and 1675.

Why a French saint in a Polish church? During the political Partitions of Poland, the Poles came to see France as their trusted friend in the outside world. The French and Polish royal families had intermarried, French became the polite language of the great Polish aristocrats, and Poland had drawn many ideas from the Age of Enlightenment of the eighteenth century and the French Revolution of 1787 before its own fall.* These facts and the intense Polish devotion to the Sacred Heart probably account for the placement of this window in a place of honor so near the altar of sacrifice. Devotion to the Sacred Heart has always been important in Polish Catholicism. In this window we view the establishment of the tradition of First Friday devotion and veneration of the Sacred Heart of Jesus.

We see Margaret Mary is a chapel, with Christ attended by an angel, in appearance before her. Notice the position of the three figures in this window. Christ is at the highest position, followed by His angel and then Margaret Mary. The figure grouping does represent an odd number - three. The name of Margaret Mary is inseparable from devotion to the Sacred Heart.

Margaret Mary Alacoque was born on the feast of Saint Mary Magdalene, July 22, 1647, in the diocese of Autun, France. Her father, Claude Alacoque, was a royal notary and also performed the function of judge. It is certain he was considered a very important man in his region of France. There were seven Alacoque children in all, four sons and three daughters.

She was educated in the home of her grandmother. Her early life was spent at home, mistreated by her relatives and suffering from rheumatism. When she was twenty-four years old, she entered the Visitation convent at Paray-le-Monial and spent the rest of her life there.

Margaret Mary experienced four great revelations or appearances by Christ at this monastery. The first came on December 27, 1673. Her greatest joy at the convent, when she had a few free moments, was to seek refuge from the days' labors before the Blessed Sacrament. On this particular day she had come as usual to be near her divine Master. The chapel is the same today as then. The altar has been replaced by another, richer and more ornate. There is also a different grille now. But we know exactly where she used to go. It was right behind the grille, as close as possible to the altar. There she would remain on her knees, very straight and motionless, in a state of intense adoration and respect. This window depicts one of Margaret Mary's revelations in her place in this chapel.

In His first revelation, Christ announced to Margaret Mary what was to come for her. She was to become the messenger of the Sacred Heart. She would have to speak in His name. She didn't know yet what she would have to say. All she had been told so far was that she had been "chosen". In this revelation she gave Christ her heart. He placed it within His

and then drawing it out like an intense flame in the form of a heart, He put it back where He had taken it. Christ said to her ". . . its intensity will not die out or find refreshment except to a small degree in bloodletting, which I shall mark so completely with the blood of my cross that it will bring you more humiliation and suffering than relief". In fact, her wound would reopen every First Friday of the month.

About a month or two later the second revelation occurred. In this second great revelation, Our Lord began to reveal His intentions and to formulate His promises. She described His heart surrounded with a crown of thorns with a cross above it. The Sacred Heart would henceforth be represented in this way. The image of the bleeding heart of Christ would be the symbol of His burning love for us.

Thus image was to be exhibited in homes or worn on the breast, especially in the form of a medal. A few years later, a nun at Paray-le-Monial made a pen drawing of the Sacred Heart with this description as a model. Margaret Mary attached the drawing to the novitiate altar. So, in 1685, the young novices were the first to venerate the image.

The third great apparition probably took place in the beginning of June 1674, most probably a Friday within the Octave of the Feast of Corpus Christi, because the Blessed Sacrament was exposed. In this apparition Christ made His will known to Margaret Mary. He told her to receive Him in the Blessed Sacrament as often as obedience would permit. She was to receive Communion on the First Friday of each month. Christ told her that during the night of Thursday to Friday, He would make her share in the sadness He felt in the Garden of Olives, a sadness more dreadful that death. She was told to rise between 11 and midnight and prostrate herself for one hour with Him, with her face against the ground, to appease the divine anger by begging mercy for sinners. She was told to do nothing without the approval of the monastic authorities guiding her.

The fourth major apparition occurred during the Octave of the Feast of Corpus Christi in the year 1675, that is, between June 13th and 20th. Christ asked that the First Friday after the Octave of Corpus Christi be dedicated as a special feast to honor His heart, be receiving Communion on that day and making reparation to His heart to atone for the indignities it has received ever since it has been exposed on the altars. Christ promised that His heart would pour forth in abundance the power of its divine love on those who honor it in this way and lead others to so honor it.

The revelations brought Margaret Mary nothing but suffering and humiliation and made her the object of ridicule and hostility. The hostility within her community continued until she was appointed mistress of novices and began to spread devotion to the Sacred Heart.

She became sick in 1690 and a week later asked for the Last Sacraments. She died on October 17 of that year and was canonized by Pope Benedict XV in 1920. Though this window was installed in 1914, already there was a strong belief in the saintliness of Margaret Mary. In 1765, a liturgical celebration honoring the Sacred Heart was approved and in 1856 the celebration became a feast of the Church.

"Offiara Najsloszego Serca Jezusa"
"Offering to the Sweetest Heart of Jesus"

-Glenn Sobola

The Holy Rosary

This window pictures Saint Dominic, the founder of the Order of Preachers, receiving the Rosary from the Blessed Virgin. Saint Dominic was born at Calaruega, in Castille, Spain in 1170. He died on August 6, 1221 and his feast is celebrated on August 8. He preached the Gospel of Christ and battled the Abigensian heresy by gathering educated people around to go forth and spread the word. He founded a monastery at Proville to shelter nine nuns, all of whom were converts from the heresy. He chose a religious life and followed the order of Saint Augustine. During this time, Pope Innocent III sent him to overcome the heresy in the south of France. He overcame the heresy by preaching the Gospel and by educating the people around him in the ways of Christ. While he was involved with the heresy, he realized it to be a threat to the Catholic faith and the need for an Order of Preachers to go out and preach the word of God.

At the same time he realized that those already involved with this mission were ineffective because their lifestyle was too rich and comfortable.

He lived on alms and begged for food, slept along the road outside the city gates and carried books instead of money. He practiced humility and poverty. Then in 1206 at Proville, the Dominican Order and first monastery or convent were founded and consisted of nine women. Today the women far outnumber the Friars. He was a saint of clear vision, energy, and deep personal prayer. He was so involved with prayer and devotion that he was noted for having nine ways of prayer: standing, kneeling, sitting, prostrating, walking, praying at night, silence, and tears.

In a vision it was seen that Saint Peter held out a Pilgrim's staff, while Saint Paul gave him the book of the Gospels, telling him to go forth and preach. It is thought that the Mother of God herself designed the Dominican habit and did away with the Augustine surplice and updated it with the scapular. The scapular is a sleeveless garment with an opening in the center for the head, that covered the shoulders and back and chest, and was worn primarily by field workers at the time. Saint Dominic is credited with spreading devotion to the Rosary and used it as his weapon in battling heresy.

"Offiara Towarzystwo Rozanca Swiety"
"Offering of the Holy Rosary Sodality"

-Ed Dameron

Jesus Calms the Storm

Luke: Chapter 8, Verses 22-25

One day He got into a boat with His disciples and said to them: "Let us cross over to the other side of the lake". So they put to sea and as they sailed He fell asleep. When a squall came down on the lake, the boat started taking in water and they found themselves in danger. So they went to rouse Him saying "Master! Master! We are going to drown!" Then He woke up and rebuked the wind and the rough water; and they subsided and it was calm again. He said to them, "Where is your faith?" They were awestruck and astonished and said to one another, "Who can this be that gives orders even to winds and waves and they obey Him?"

This passage is also found in Matthew, Chapter 8, Verses 23-27 and Mark, Chapter 4, Verses 35-41.

There are nine figures in the window, 8 disciples and the Lord. Notice His rich brocaded robe. Red is a sign of divinity; His beautiful robe a sign of royalty. Jesus is the highest figure in the painting. His head is surrounded by light like the calm in the eye of a storm.

Notice the shading of the light around Him and the dark clouds elsewhere. See the figure in the bottom of the painting on the right side. Peter is trying to keep the boat steady; the others are fearful.

By 1914, our church, Immaculate Heart of Mary came back into the diocese after much controversy. The pastor at St. Stanislaus built Immaculate Heart Church after leaving St. Stanislaus dues to a misunderstanding with the bishop. We could interpret this picture as the coming back of Immaculate Heart of Mary into the fold or diocese. Christ is leading us back, calming us, helping us out of the storm of controversy.

"Offiara Towarzystwo Swiety Josefa"
"Offering of the Saint Joseph Sodality"

-Kay Johnson

Saints Cyril and Methodius

Saints Cyril and Methodius were the "Apostles to the Slavs". This window was presented by the Lodge of Saints Cyril and Methodius.

Cyril and Methodius were brothers who were born in Thessalonia, Greece. Cyril was born in 827 and Methodius in 826.

After his ordination, Cyril was appointed chief keeper of the emperor's library. HE received the tile of Philosopher because of his knowledge of the times and his quick mind.

In 860 both men began missionary work as they were part of a mission to the Khazars, a Tatar people who tolerated all faiths and whose rulers practiced Judaism.

During the years 862-863, Cyril created a Slavonic alphabet, which today is called Glagothic.*

In 864, Cyril and Methodius began a mission to Greater Moravia (now Moravia and Slovakia). This mission was in answer to a request from the Moravian ruler to the Byzantine Emperor, Michel III. While in Moravia, Cyril and Methodius translated books of the New Testament into the language of the people, using the Slavonic alphabet Cyril had created. These translations were used in developing a Slavonic liturgy. During this mission period they baptized dignitaries and many people. Slavic people became their followers because of the fact that many parts of the Bible and the Mass were in their language rather than Greek.

Some German missionaries accused the brothers of spreading false teachings and using the vernacular in the liturgy. Pope Nicholas I called them to Rome to account for their actions. However, Nicholas died before Cyril and Methodius reached Rome. Adrian II, Nicholas' successor, approved the use of the Slavonic liturgy, and exonerated them. He then placed the Slav Bible on the altar where Saint Peters' remains were laid.

Both men were consecrated bishops and Methodius was made an archbishop in 869, the same year Cyril died.

Methodius returned to Moravia to continue his missionary work and toward the end of his life, he finally completed the translation of the Bible to the vernacular. His works spread far and wide, causing many people to embrace the faith. He brought Christianity even to Poland baptizing many dignitaries.

Methodius died in 885. Both Cyril and Methodius were canonized in 1881 by Pope Leo XIII. Their feast day is February 14.

* The Glagothic alphabet was possibly used as a Cryptic script. For a time it was used along with the Cyrillic alphabet (thought to have been invented by one of Cyril's followers), but ceased to be used in the 17th century except in the Slavonic liturgy of some Roman Catholic communities in parts of Yugoslavia (Montenegro and Dalmatia of the Republic of Croatia).

"Offiara Towarzystwo Swieci Cyryla i Metodego"
"Offering of the Saints Cyril and Methodius Sodality"

-Gerri Kempski

Poland in Chains

This window is a prime example of what The Munich Studio did best, design and fabricate ethnically important windows. In this window can be read a concise history of Poland, both factually and allegorically.

We see the columns and arches of intertwined grape vines again used to frame the pictorial center of the window. The view of the sky shows an ominous contrast of bright sky and stormy clouds. Look at the details of the boats on the river and the buildings on the shore. The one major detail which can be easily overlooked but which serves to positively identify the scene is the depiction of the monument to the left. This monument is that of King Zigmunt III (1587-1632). The scene is Warsaw, the section now known as Castle Square, Old Town. In the course of my research, I found a photograph of this scene taken shortly after the bombing of Warsaw during World War II. In this photograph, everything lies in ruins, save this monument, as if symbolically, the spirit of Poland could not be destroyed by war even though 90% of the city was leveled in the bombing to come. The Vistula River lies in the background. Look at the sky. The brooding clouds seem to be descending upon the city, yet there is a hopeful sun, emblazoned with the date, May 3, piercing through the imminent storm. A falcon, the national symbol of Poland, prominently skirts the clouds, another symbol of unbridled freedom.

What to make of the figures at the base of the cross? Christ, with His Sacred Heart exposed, cradles a chained figure clad in black. She may represent the Polish land which throughout its history was divided and controlled from without. Faith, hope and charity are symbols in this window. There is the hope of the cross at the head of which is the date 966, the date when Mieszko I, a Polish prince, accepted Christianity and introduced it into the entire country. There is the rocklike faith of Polish Catholicism represented by the anchor on the cross. And, of course, the charity radiated from Christ's heart infuses the scene. The prayer book reads "God save Poland."

Look at the dates on the flag which also pictures the crest of Poland. On this crest are an angel, St. George, the dragonslayer, and the Polish falcon. This crest appears again in the St. Hedwig window. The dates are important in Polish history:

*1772: the First Partition of Poland by Prussia which took Gdansk Pomerania; Austria seized southern Poland; Russia took eastern Poland.

1791: May 3, 1791, a constitution was adopted which was modeled after ideas of the French Revolution.

*1793: the Second Partition of Poland by Russia and Prussia.

1794: March 24, 1794, insurrection broke out in Cracow under Tadeusz Kosciuszko against Russian troops; he helped the American colonies gain independence and returned to Poland.

*1795: the Third Partition of Poland between Prussia, Austria and Russia

1830: November 29, 1830, a secret conspiracy led by Piotr Wysocki of the Warsaw Cadet School moved upon the Russian army.

1840: Fr. Piotr Sciegienny began a movement of peasants in Lublin and Kielce to channel unrest into insurrection.

1863: January 22, 1863, the National Committee proclaimed itself the Provisional National Government.

This window was underwritten by the organization of Progressive Polish Women.

"Offiara od Polek Postenowych Zwiazek Polskie Amerykanski"
"Offering from the Progressive Poles of the Alliance of Poles in America"

-Glenn Sobola

Christianity Comes to Poland

This window was donated by the Society of Sw. Wojciech, which translates into the Society of Saint Adalbert. The window represents an event in the life of this saint, who is considered, along with Saints Stanislaus and Florian, as one of the patron saints of Poland. We celebrate Saint Adalbert's feast on April 23.

Saint Adalbert was born in Bohemia in the year 956 of a rich and noble family. He was christened Voytiekh or Wojciech at birth. This name means "Help of the Army", and his father wished him to be a soldier. However, his weak and sickly constitution as a child prevented this. His health was so poor as a child that his mother dedicated him to Our Lady in the hopes that she would make him well.

He was sent to Magdeburg to study under Adalbert, who gave Wojciech his name at Confirmation. With acquired virtues and knowledge he returned to Bohemia an educated man with a library of books and was ordained a priest.

Upon the death of Bishop Thietmar of Prague, Saint Adalbert was elected to the vacant bishopric at the young age of 27.

He entered his episcopal duties with a heavy heart. He lost his smile and always appeared sullen. "It is easy to bear the mitre and the cross" he was heard to say, "but it is a terrible thing to have to give an account of a bishopric to the judge of the living and the dead".

Barefoot he entered Prague where he was received with enthusiasm by Boleslaus, Prince of Bohemia. He disposed of his income into four parts: to the church, for the clergy, for the poor and prisoners, and lastly for his own needs.

Eventually, discouraged by his flock, many of whom were still sunk in idolatry, he made a journey to Rome and assumed the monastic habit at Monte Cassino. There it was noticed that he always chose the lowliest place and performed the most menial duties.

Five years later, Pope Gregory V ordered him back to Prague. I believe this window represents an event in the life of Saint Adalbert which would have occurred at this time in his life.

Saint Adalbert turned aside on his journey to Prague to visit his friend Duke Boleslaus (later King of Poland) at Krakow. In the window the central figure with the halo is Saint Adalbert. In his hand is a book of scripture which he holds with his hand wrapped in his robe. This indicates he was a learned man with a great reverence for the Word of God. His robes are green, the color of hope. I believe this indicates his enthusiasm for trying to convert the heathen masses in Poland and throughout the Prussian-Slavic territories. The upraised arm may represent his determination to preach the Good News in the face of danger.

The seated figure represents Duke Boleslaus. The expression on his face is one of worry and concern for the safety of his friend. In the upper right we see represented Saint Adalbert's traveling companions, among which are his brother Gaudentius and the Benedictine monk Benedict.

Because of the great personal danger to Saint Adalbert which awaited him in Prague, Boleslaus talked Adalbert out of returning there. Instead, Saint Adalbert and his companions went to Dantzig in Prussia, preaching the Good News and making many converts.

Saint Adalbert and his companions were eventually martyred. Saint Adalbert was pierced seven times with lances by a heathen priest named Saigon and his six companions. Saint Adalbert's head was severed from his body. His martyrdom occurred in 997. At great cost King Boleslaus recovered Saint Adalbert's body and had him buried in Gniezo, Poland, where his relics are still venerated to this day. Every Sunday a hymn is sung to Mary honoring Saint Adalbert as a bishop of Poland and the apostle of Prussia.

"Offiara od Towarzystwo Swiety Wojciecha"
"Offering from the Saint Albert Sodality"

-Fred Johnson

The Choir Windows

The three choir windows were probably the least expensive of any of the windows to fabricate because of their small pictorial areas. Most of the area of these three windows is filled with plain opalescent glass with only the top portion of each showing a figure. In fact, when the old organ occupied the choir loft, its pipes nearly completely obscured the sections of these windows we now see below the figures. Thus, it was not economically sound to spend money on windows that would not be seen in their entirety.

In the center window is pictured St. Cecilia who is also in the window depicting Our Holy Patrons. This window was donated by the parish choir.

To the left is Saint Blaise, patron saint of those with afflictions of the throat. What more appropriate saint for a position in a choir window than one who can guarantee a sound voice! This window is one of the very few sponsored by an individual parishioner, Mr. Bednarski.

To the right is Saint Casimir, who composed a song to Mary. This window appears to have no sponsor. Saint Casimir was born in Krakow in 1458, a prince of the royal house of Poland, the third of thirteen children. His father was King Casimir IV. From childhood he was a religious young man. He was given an outstanding education, as was fitting for a prince. Casimir vowed himself to a life of celibacy and declined the marriage his father had arranged for him with the daughter of Emperor Frederick III. He died at the age of 23, probably of tuberculosis. He was buried in the cathedral at Vilna and is the patron saint of both Poland and Lithuania. He was canonized in 1521.

Saint Casimir is pictured here in the choir because of a song he composed to the Blessed Virgin. He adored Mary because she seemed to have guided him in all he did. He was inspired to write a hymn which is still said today. In this slide we see Saint Casimir before an image of Mary with a harp at his feet. His feast is celebrated on March 4.

In the center window is Saint Cecilia. Cecilia is the patron saint of music and is one of the most celebrated of the early Roman martyrs.

According to legend, Saint Cecilia was a Christian of noble rank in Rome engaged to a Roman nobleman named Valerian, whom she converted to Christianity, together with his brother Tiburtius. When the brothers were exposed as Christians, probably during the persecutions under the Emperor Diocletian, they were arrested and executed.

She was responsible for the conversion of over four hundred persons who were baptized in her home by Pope Urban. Arrested and brought before the Roman authority, she was condemned to be suffocated in a hot bath, but she was not harmed. She was then struck three times in the neck with a sword and lingered on for three days. After her death, her home was converted into a church and her body was buried in a crypt.

In 821, Pope Paschal I had her body removed from the crypt and placed under the altar in the basilica of Saint Cecilia.

Cecilia is named in the Canon of the Mass, and together with Saints Agnes, Lucy and Agatha, is one of the most revered of early women martyrs. She is usually portrayed with a small organ since the legend about her says that she sang on the day of her scheduled

marriage, asking God to help her in her trouble. At one time the choir of Immaculate Heart of Mary Church was called the Saint Cecilia Choir, and this window was donated by the parish choir.

We see Saint Blaise pictured here in this window to the left of Saint Cecilia because a healthy throat is essential for a singer in the choir. Blaise is one of those saints whose lives is lost in legend but who has become important in Christian memory and ritual. That he was a bishop seems clear and that he was a martyr also seems clear. Other facts are not so certain.

According to legend, he was a bishop in Armenia during the persecution of the Emperor Licinius. With the coming of the persecutions, Saint Blaise was driven to hiding in caves in the mountains where he lived with the wild animals, which he tamed by his blessing.

He was captured by hunters who led him away to the authorities, and it is an incident on the way to prison that is the basis of his veneration. On the way, he met a woman whose son had swallowed a fishbone and was choking to death. By his blessing, the saint dissolved the bone and the boy lived. Because of this, he has always been invoked for ailments of the throat.

He is remembered because he was one of the last martyrs of the great persecutions unleashed by the Emperor Decius and Diocletian. Blaise was imprisoned, tortured and beheaded, and his memory was kept alive by the Christians of Armenia. He is also the patron saint of wool combers and of wild animals and of all who suffer ailments of the throat.

Center "Chor Parafii"
"Parish Choir"

Left "M. Bednarski"

-Glenn Sobola