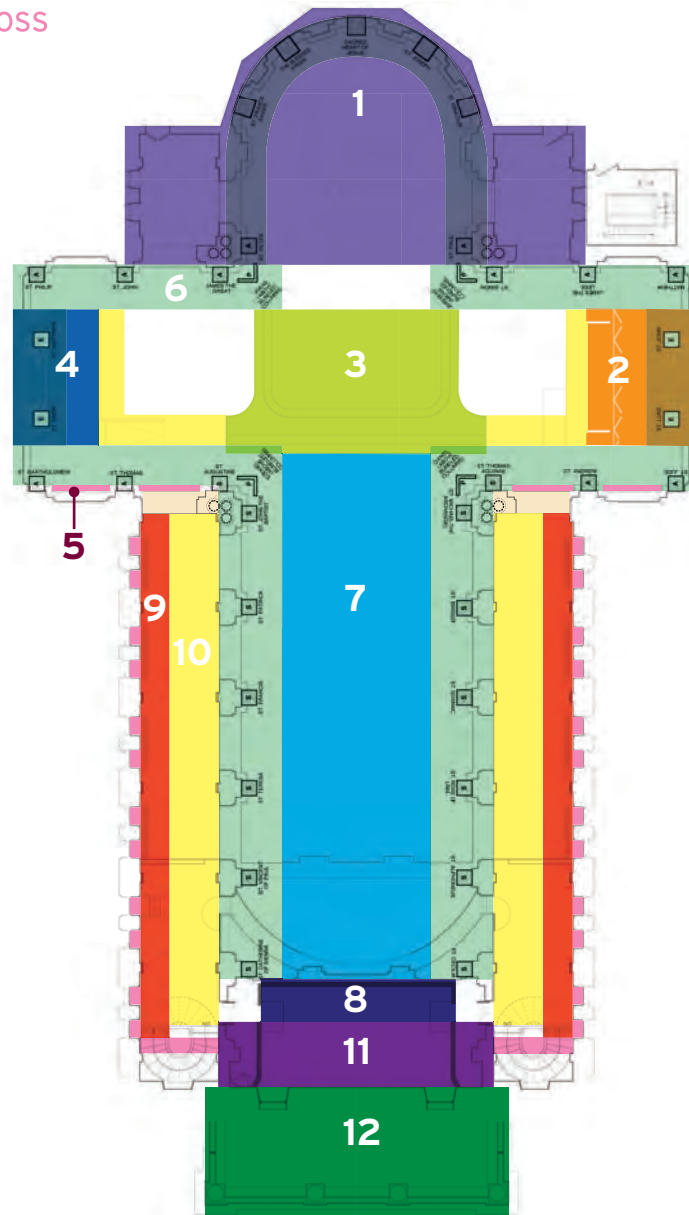
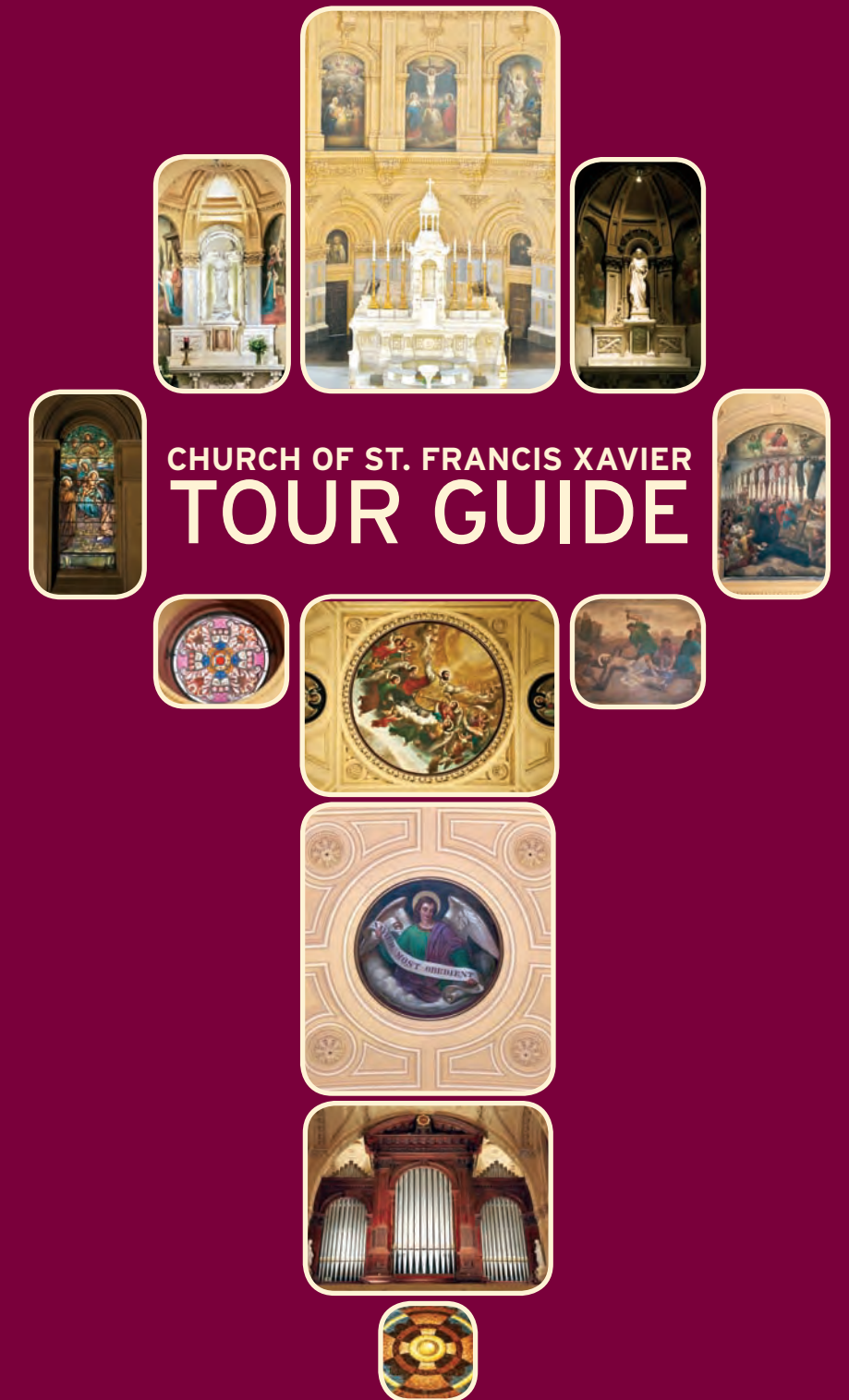


# FLOOR PLAN GUIDE

- |                          |                  |                     |
|--------------------------|------------------|---------------------|
| 1. APSE                  | 6. STATUARY      | 10. LIGHTING        |
| 2. WEST TRANSEPT         | 7. CEILING       | 11. NARTHEX         |
| 3. SANCTUARY             | 8. ORGAN         | 12. CHURCH EXTERIOR |
| 4. EAST TRANSEPT         | 9. STAINED GLASS |                     |
| 5. STATIONS OF THE CROSS |                  |                     |



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## INTRODUCTION

Welcome to the newly renovated and restored Church of St. Francis Xavier—a Jesuit community serving New York City since 1847. Built in 1882, the many years of candle smoke, incense, New York City pollution and deferred maintenance had left its mark on the church building.

For years this welcoming and inclusive community rallied to restore the aging building so that it would more accurately mirror the vibrant community and its legacy. A \$2M restoration of the exterior of the church began in 2000. In the Spring of 2009, a \$13M interior renovation and restoration project was initiated. It was completed by Fall 2010.

As you make your way through the church you will note the sanctuary area has been renovated to embody the ideals of Vatican II and to include accessibility for those with disabilities. Great care has been taken to restore the rest of the interior elements to their most original condition.

# A BRIEF HISTORY

## THREE CHURCHES, ONE COMMUNITY

*“Tough, extraordinary priests for this tough, extraordinary city...”*



In the summer of 1847 Rev. John Larkin, S.J., the community's founder, was asked by the eventual first Archbishop of New York, John Hughes, to come to New York from Kentucky to establish a Jesuit parish and school in New York City. Reportedly, Hughes remarked, "I need tough, extraordinary priests for this tough, extraordinary city."



Fr. Larkin prayed for guidance on how to accomplish this request. His prayer was answered in a budding French muralist who had heard American banks were not quite reliable. The artist had the exact amount of money (\$5,000) to invest that Larkin needed for a down payment on a church. That first church was dedicated in October 1847. Regrettably, it burned to the ground the following January. Despite requests for him to return to the community at Fordham, Larkin kept the fledgling community alive in borrowed space until a new church could be built in 1851, right next door to the current location. With an increase in immigration to the U.S. from predominantly Catholic countries during the latter half of the 19th century, the parish soon outgrew this second church. Tragedy struck again when during a women's mission in March 1877 a panic was created in the overcrowded church resulting in the death of 6 women and one child.



Just over a year later, the cornerstone of the third church was laid on Sunday, May 5, 1878. It could accommodate 2,000 people. When it opened on December 3, 1882, the *New York Times* wrote "the eye wanders in amazement..." The architect, Irish immigrant Patrick Keely, designed this church and more than 600 in his lifetime. Nearly 50 murals were painted by William Lamprecht (born Wilhelm Lamprecht in Munich), the leading painter of ecclesiastical works in America at the time. Described as "Roman Basilica" in style, the architecture is "classical Roman" containing liberal Ancient Grecian and Renaissance modifications.





Materials used for the church's construction, like the community itself, were quite diverse. The polished columns and lighter colored cornices are from New Hampshire, the blue-mottled and snowflake granite from Massachusetts, the interior arches are supported by pilasters veneered with Italian marble, the high altar is constructed of blue-veined Italian marble, dotted with Mexican onyx and with moldings of white statuary marble. The walls of the church's main level and the altar flooring include colacotta (white marble), bardiglio (gray) and giallo di Siena (yellow) which are from Carrera, Italy. The renovated sanctuary required an additional 3,000 square feet of marble which was mined from the same quarry as original marble was in the late 1870's. The massive wood organ casework, confessional, shrines of the saints and pews are all elaborately hand-carved oak.

## BUILDING COSTS

**Original construction 1878-1882: Approximately \$600,000**

**Breakdown of major costs:**

2 Pipe Organs - \$26,290	Masonry Work - \$114,462	Plasterers - \$26,398
Architect - \$3,170	Marble Work - \$23,786	Carpentry - \$35,270
Muralist \$14,325	Roof - \$4,006	Lumber - \$15,872
Property - \$189,550		

**Exterior Restoration 2000-2004: \$2M**

Extensive repair of the roof, shingles, portico, catwalks and more.

**Interior Renovation/Restoration 2009-2010: \$13M**



Renovation of sanctuary, restoration of historic lighting, marble, murals, ornamental plaster, pews, 4-story organ screen, pipe organ and pipes, stained glass, statues and more.

# HOW TO USE THIS GUIDE

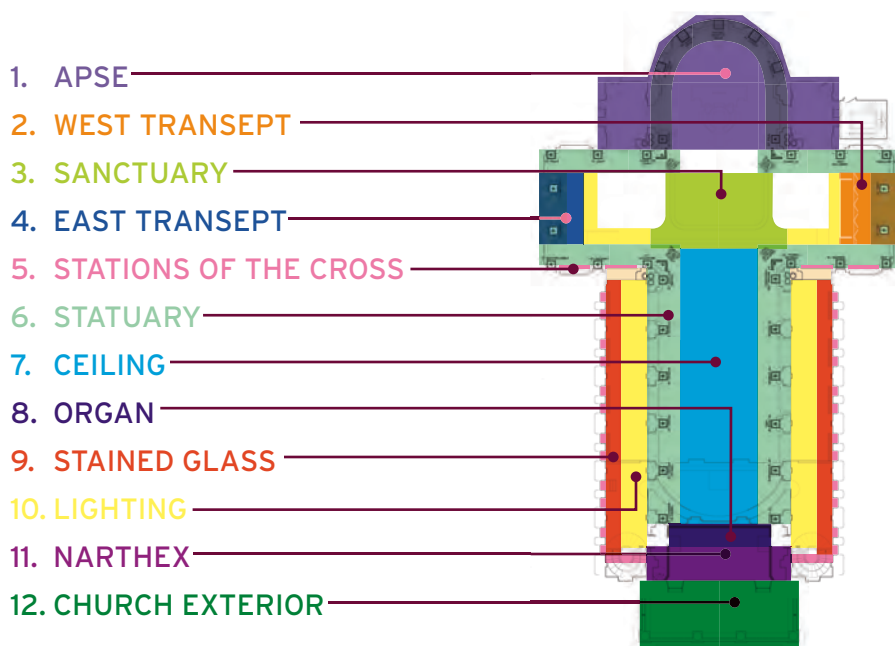
Many people enter through these doors for prayer and guidance. Some come just to take in its peace and beauty. This guide is designed to help you locate and identify the various aspects of the church building.

The inside flap of the back cover can be opened outward so you can see the church's floor plan at all times while on your tour. Below, too, is the floor plan of the church. It is in the shape of a cross (cruciform).

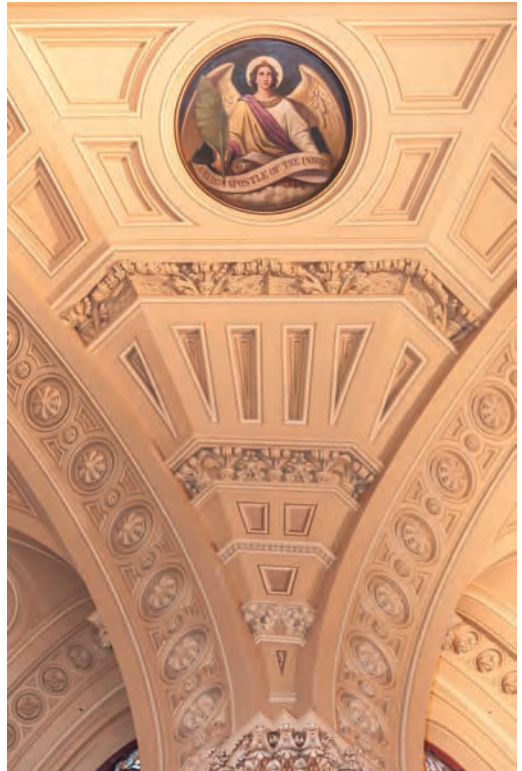
We suggest starting in the **APSE** area (see below for area location) and following the order set out in this guide. Information is presented in each section, most often, from left to right and from the main level to the mezzanine or upper level in each area of the church. Of course, feel free to browse around in a way that makes sense to you. Specific elements in the church can be found by the area in which they are located. Simply turn to that section of the book. All areas are color-coded.

Each area of the church has a color-coded floor plan to orient the visitor. Within each area you can read the  **KEY POINTS** and a  **DON'T MISS** section relevant to that area.

Be sure to look for the "You are here" and "TIP!" icons for helpful hints as well.









## APSE: (MAIN LEVEL)

*Reredos and  
baptismal font*



### REREDOS (FORMER HIGH ALTAR)

- ➔ Moved 12 feet forward to create space for the new sacristy behind  
Approximate weight 40 tons  
Focal point in the sanctuary
- ! Constructed of Italian marble with Mexican onyx inlays  
The pelican detail on the lower left side of the altar; the lamb  
lower right

### BAPTISMAL FONT AND POOL

- ➔ Designed by Thomas A. Fenniman, the restoration architect, and  
integrated into reredos during renovation  
Includes 3 tons of marble  
Adult pool and infant font
- ! Intricate cross mosaic, imitating the stained glass window design,  
on the pool floor. (See front entrance floor for the same mosaic)  
The ambry (sacramental sacred oils repository) left;  
Easter candle right

*Blessed Virgin  
Mary Altar before  
and after restoration*



## BLESSED VIRGIN MARY ALTAR

Flanks the left side of the apse

Tabernacle is housed here

*Sancta Maria Ora Pro Nobis, Holy Mary, Pray for Us*

Murals to the left and right illustrate The Visitation and The Presentation at the Temple

Stanford White, famous architect, frequently visited the altar and claimed if he ever got to heaven it would be because of “*this beautiful lady.*”



Tiffany stained glass window of Madonna & Child with St. Francis of Assisi and St. Clare (Tiffany signature on bottom right)

## ST. JOSEPH ALTAR



Flanks the right side of the apse

*Sancte Joseph Ora Pro Nobis, Holy Joseph, Pray for Us*

Joseph is the patron saint of the family and worker

Murals to the left and right illustrate The Holy Family in the Workshop in Nazareth and The Death of St. Joseph



Tiffany stained glass window of the Jesuit Madonna and Child wearing classic royal vestments and golden crowns (Tiffany signature on bottom right)



= KEY POINTS



= DON'T MISS





## (UPPER OR MEZZANINE LEVEL)



### APSE STATUES



**JESUS**, center statue

**THE BLESSED VIRGIN MARY**, left of Jesus

**ST. JOSEPH**, right of Jesus

**ST. FRANCIS XAVIER**, left of Mary, raises the cross while preaching to the people of the Indies

**ST. IGNATIUS LOYOLA**, right of Joseph, holds the Constitution of the Society of Jesus which he founded in 1534



The **HOLY SPIRIT** in the form of a dove  
(look straight up at ceiling)

### FIVE "LIFE OF CHRIST" MURALS



Murals depict five principal events in the life of Jesus

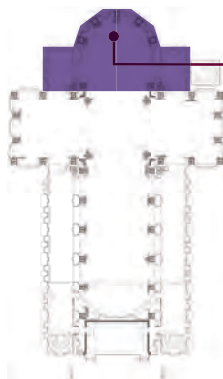
From left to right they are The Annunciation of the Blessed Virgin Mary, The Nativity, The Crucifixion, The Resurrection and The Ascension

### FIVE JESUIT SAINTS MURALS



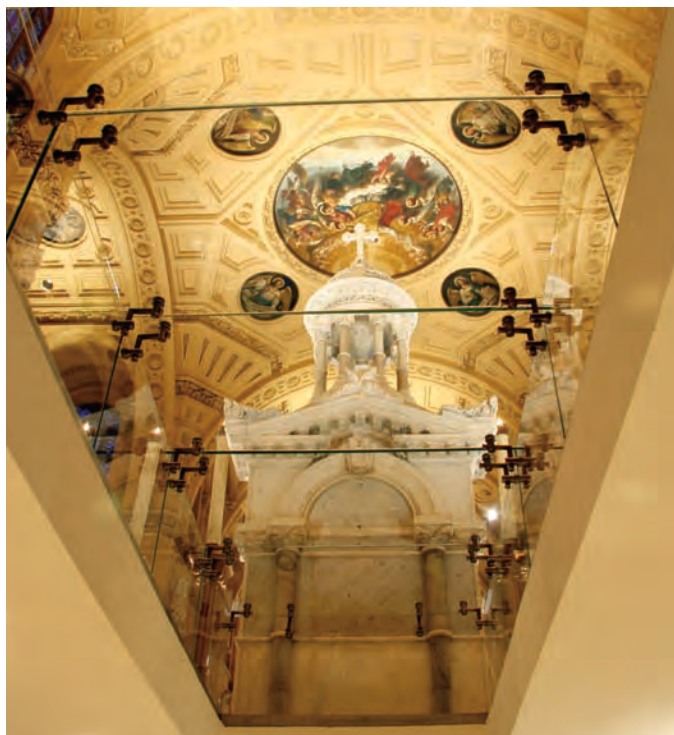
Murals depict five Jesuit missionary Saints

From left to right they are **ST. PETER CLAVER**, patron of slaves, died a martyr of charity in Cartagena; **ST. FRANCIS JEROME**, an evangelizer in Naples, known for his sweetness and patience; **ST. FRANCIS BORGIA**, 3rd General of the Society of Jesus, known for his intense devotion to the real sacramental presence of Jesus upon the earth; **ST. FRANCIS REGIS**, missionary to poor in France and an uncomplaining victim of slander; **ST. PETER CANISIUS**, reclamer of Protestants and schismatics, named the Apostle of Germany.



## (MAIN LEVEL)

*The view from  
inside of the sacristy*



### SACRISTY, COMMEMORATIVE WALL AND BOOK



Sacristy incorporated behind reredos (high altar)  
"Skylight" ceiling

Commemorative wall, right side of sacristy's exterior wall,  
includes parish donors commemorated and memorialized  
Commemorative book includes all donors' names

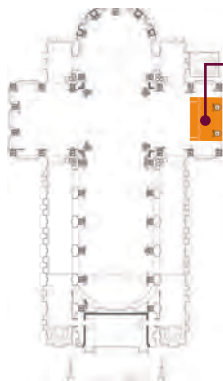
**TIP: CONTINUE CLOCKWISE UNTIL YOU ARE  
STANDING IN FRONT OF THE CRUCIFIX/JESUIT  
MARTYRS SHRINE**



= KEY POINTS



= DON'T MISS



## WEST TRANSEPT (MAIN LEVEL)

*The view of the  
west transept from  
the altar*



### CRUCIFIX/JESUIT MARTYRS SHRINE



North American Martyrs Shrine mosaic depicts St. Isaac Jogues and companions including SS. Gabriel Lalemant, Rene Goupil, Charles Ganier, John de Brebeuf, Noel Chabanel, Anthony Daniel and John de la Lande. These “Blackrobes” worked with the Huron Indians in Canada and North America in the mid-1600’s. Eventually blamed by the locals for all disease, ill luck and other problems, they were captured by the Iroquois, who tortured and killed them.

The **CRUCIFIX**, a later addition to the church, was incorporated from its former location into the shrine during the restoration. Note the three kneeling martyrs in the mosaic praying to Jesus for guidance.



## BOY SAINTS ALTAR HIV/AIDS ALTAR OF REMEMBRANCE



**BOY SAINTS ALTAR**, from left to right, contains the statues of SS. Stanislaus Kosta, Aloysius Gonzaga and John Berchmans

**HIV/AIDS ALTAR OF REMEMBRANCE** includes the painting “Mother of God, Light in All Darkness” and a book of prayer. Dedicated to all living with HIV/AIDS and to those who have died from this disease—you are welcome to include an inscription.



The crown at Aloysius Gonzaga’s feet turned upside down represents giving up his noble birth to minister to those dying of the plague in Rome

The etched glass windows above, which had been covered over, are now visible

The reliquary just left of the shrine contains an altar stone with the relics of the North American Martyrs (see North American Martyrs Shrine Mosaic). Base of the reliquary made from the Martyrs Shrine pre-restoration altar.

## MUSIC MINISTRY STORAGE



Former oak confessional converted to storage for music ministry

**TIP: TURN TO YOUR LEFT AND LOOK UP TO THE MEZZANINE LEVEL**



= KEY POINTS



= DON'T MISS



## WEST TRANSEPT (MEZZANINE LEVEL)

*The Patrons of  
Youth Mural*



### PATRONS OF YOUTH MURAL



The Infant Jesus stands in His mother's lap while greeting the three young scholastics universally venerated as the patrons of youth: SS. Aloysius Gonzaga, Stanislaus Kostka and John Berchmans

### MAIN STAINED GLASS WINDOW



There are no figural elements in any stained glass throughout the church

The distinctively American corn cobs and wheat in the design

Two of the Gospel writers, John and Luke, flank the left and right side of the stained glass (see statuary section for complete listing of statues on mezzanine level)

*The Japanese  
Martyrs Mural*



## JAPANESE MARTYRS MURAL



Pre-restoration, so darkened by pollution and dirt, this vibrant mural was not visible

It depicts three Jesuits (Paul Miki, John de Goto and James Kisai) who were among twenty six people crucified for their faith in 1597 in Japan

(The 13th and 14th Stations of the Cross below this mural can be found in the **STATIONS OF THE CROSS** section)

TIP: CONTINUE CLOCKWISE UNTIL YOU ARE  
STANDING IN FRONT OF THE STEPS OF THE ALTAR

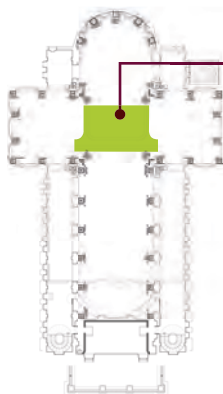


= KEY POINTS



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## SANCTUARY



### ALTAR, AMBO AND CANTOR STAND



The altar, ambo and cantor stand are made from the original 1882 oak kneelers

Altar's IHS medallion, representing the first three letters of Jesus in Greek, matches the IHS on the organ screen and the church's exterior

Triple pillars stand at each of the four corners around the altar

The four great prophets of the Old Testament are carved directly above the pillars

Each includes two medallions with significance to the prophet as taken from bible entries

From right of the altar going clockwise they are:

**JEREMIAH** is shown stroking his beard and weeping his laments over Jerusalem (Jer. 9); to the left is Jerusalem, to the right is the idol of the calf (Jer. 51:17)

**DANIEL** holding a basket of bread miraculously brought to him when he was imprisoned in the lions' den (Dan. 6:12); to the left are the three children in the furnace (Dan. 3); to the right are the lions

**EZEKIEL** holds in his right hand a piece of the scroll of the Word of God that is in his left hand, which he is bidden to eat (Ez. 2:8); to the left is a pair of scales or balance (Ez. 45:10); to the right is the city gate (Ez. 44:2)

**ISAIAH** is indicated by his vocation by an angel who gives him a burning coal (Is. 6:6); to the left is a branch from the tree of Jesse; to the right is the burning coal



The nail holes from the original kneelers exposed and visible on the altar, ambo and cantor stand

## MARBLE ALTAR FLOOR AND STEPS



The marble floor and steps include bardiglio (gray), colacotta (white) and giallo di Siena (yellow) and match the original marble

Original marble steps were incorporated with new marble in an effort to re-purpose

Additional 3,000 square feet of marble needed was mined from the original quarry in Carrara, Italy



The original communion railing was integrated into the front of the sanctuary area

## EAST AND WEST OF MAIN ALTAR



Liturgical ministry area includes accessibility ramps  
Music ministry area includes new organ console, choir and instrumentalist area

Doors leading to the staircases have the following inscriptions:

*DOMUS MEA*

*My House*

*DOMUS ORATIONIS*

*is a House of Prayer*



The new twin oak casings installed on the mezzanine level above the Virgin Mary and St. Joseph altars house over 3,000 pipes

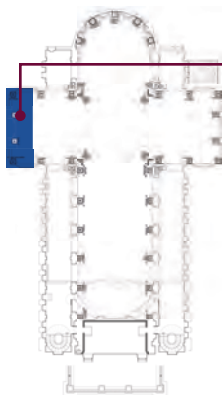
**TIP: WALK LEFT CONTINUING CLOCKWISE UNTIL YOU ARE STANDING IN FRONT OF THE WOOD CONFESSIONAL**



= KEY POINTS



= DON'T MISS



## EAST TRANSEPT (MAIN LEVEL)

*Death of St. Francis*  
Xavier Mural



### CONFESSIONAL



The oak confessional is ornately carved with decorative elements found throughout the church

Etched glass matches existing stained glass panel design



The custom-designed curtain inside

### SACRED HEART ALTAR



Jesus reveals His Sacred Heart

1880's Irish housemaids pooled money together to act as main benefactors

### PIETA



One of the most recognizable religious statues, most famously sculpted by Michelangelo, the Pieta depicts the body of Jesus in the arms of His Blessed Mother Mary after the crucifixion

Added after the original church construction, restored by parishioner Greg Guiteras

**TIP: TURN TO YOUR LEFT AND LOOK UP TO THE MEZZANINE LEVEL**





## EAST TRANSEPT (UPPER OR MEZZANINE LEVEL)

### FIRST VOWS MURAL

Depicts first vows taken by Ignatius Loyola, Peter Faber, Francis Xavier, James Laynez, Alphonsus Salmeron, Simon Rodriguez and Nicholas Bobadilla to be “friends in the Lord”

August 1534, in the Chapel of Montmartre, France, the Society of Jesus (or Jesuits) is formed

(The 1st and 2nd Stations of the Cross below this mural can be found in the **STATIONS OF THE CROSS** section)

### MAIN STAINED GLASS WINDOW



There are no figural elements in any stained glass throughout the church

The geometric shapes and patterns in the glass are an homage to 1880's American style



The distinctively American corn cobs and wheat in the design

Two of the Gospel writers, Matthew and Mark, flank the left and right side of the stained glass (see statuary section for complete listing of statues on mezzanine level)

### DEATH OF ST. FRANCIS XAVIER MURAL



Depicts the death of St. Francis Xavier on the island of Sancian, off the coast of China

His last words were *In te, Domine, speravi, non confundar in aeternum*. (“In Thee, O Lord, have I hoped; let me never be confounded.”)

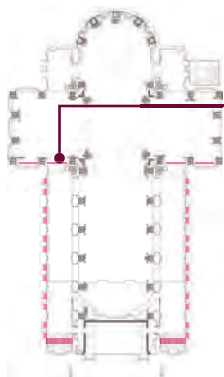
**TIP: TURN AROUND AND FACE OPPOSITE WALL TO SEE FIRST AND SECOND STATIONS OF THE CROSS MURALS ON MAIN LEVEL**



= KEY POINTS



= DON'T MISS



## STATIONS OF THE CROSS (MAIN LEVEL)



**TIP: NOW MOVE COUNTER-CLOCKWISE ON MAIN LEVEL TO VIEW 14 STATIONS OF THE CROSS**



Original artist is German immigrant, William Lamprecht  
Painstakingly restored to original beauty by EverGreene  
Architectural Arts, LLC, New York City

Artist's intent was for the vibrant colors to gradually darken as  
one follows the story of Jesus' last hours



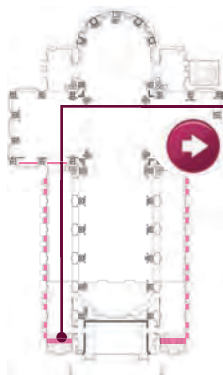
The marble and onyx inlay and brass radiators just below the  
murals

The far right area of Station VIII, left unrestored, shows the  
extent of damage and dirt

- |                                |                                     |
|--------------------------------|-------------------------------------|
| I. Pilate condemns Jesus       | XIV. Jesus is placed in the tomb    |
| II. Jesus takes His cross      | XIII. Jesus is taken from the cross |
| (turn corner)                  | (turn corner)                       |
| III. Jesus falls to the ground | XII. Jesus dies upon the cross      |
| IV. Jesus meets His mother     | XI. Jesus is nailed to the cross    |
| V. Simon helps Jesus           | X. They tear off His garments       |
| VI. Veronica wipes His face    | IX. Jesus falls the third time      |
| VII. Jesus falls again         | VIII. Jesus speaks to the women     |

[Church Entrance]

**TIP: START NEAR STATION VIII MOVING FROM LEFT  
TO RIGHT ACROSS THE CHURCH ENTRY DOORS**



## CONFESSIONAL SHRINES OF THE SAINTS

Formerly confessionals, these new shrines now contain statues of the Saints, from left (west) to right (east) they are

**The Infant of Prague** (left) is traditionally dressed in royal garb holding the orb in His left hand and a small bird in His right.

**Our Lady of Guadalupe** (center) is also called the Empress of the Americas. In 1531, Juan Diego saw a vision of the Blessed Virgin Mary at the Hill of Tepeyac, Mexico. She is always shown in flowing robes with radiant beams. Held dear by the Mexican faithful, she is called Lupita by those familiar.

**St. Martin de Porres** (right), born the illegitimate son of a Spanish nobleman and a young freed slave, was taken in by the Dominican brothers as a servant. Known for his tender care and spectacular cures, he was the first black to cross racial barriers in 16th century Peru and he is the first black saint from the Americas.



**St. Jude** (left) is Jude Thaddeus, a cousin of Jesus. Beaten to death and then beheaded, he is often shown with a flame above his head. He is the patron of hopeless and desperate situations, forgotten causes and hospitals.

**St. Anthony of Padua** (center) was a poor Franciscan priest who was shipwrecked in Sicily. Legend says he was such a good speaker that even the fish loved to listen. The patron saint of the poor and of all who seek lost articles. He is generally shown with lilies and the Infant Jesus in his arms.

**Our Lady of Fatima** (right) in Her white gown rising from a cloud. Also known as Our Lady of the Rosary of Fatima, the Blessed Virgin Mary appeared to three shepherd children in 1917 at Fatima, Portugal.

TIP: FROM THE 14TH STATION LOOK TOWARD THE ALTAR, THEN UP TO THE RIGHT AND CONTINUE CLOCKWISE AROUND THE CHURCH TO LOCATE STATUARY

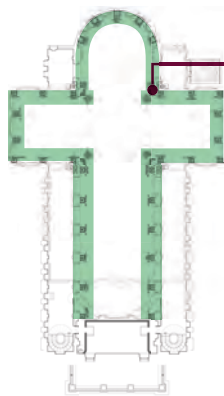


= KEY POINTS



= DON'T MISS





## STATUARY (MEZZANINE LEVEL)

*Statues of  
St. Thomas and St.  
Catherine of Siena*



St. Paul grasps the sword of martyrdom

St. James the Less wields an author's pen, as a New Testament writer

### *Organ Pipes*

St. Bartholomew holds a knife, as he was flayed alive

### *Patrons of Youth Mural*

St. Matthew points to the open pages of his Gospel

St. John is designated by an eagle. (His Gospel, "soaring high like an eagle, teaches us sublime truth of the eternal godhead, of the Word made flesh.")

### *West Stained Glass Transept*

St. Luke is designated by an ox. (His Gospel insists on the priestly—sacrificial—character of Christ.)

St. Jude grasps a club since he was beaten to death for his faith

### *Japanese Martyrs Mural*

St. Andrew rests his hand upon his x-shaped cross

St. Thomas Aquinas, modern doctor of the Church

St. Michael, the Archangel

St. Bridget shown as an abbess with crosier

St. Dominic, founder of the Dominicans

St. Rose of Lima shown with the Divine Infant in her arms

St. Alphonsus, founder of the Congregation of the Most Holy Redeemer

St. Cecilia with organ is the patroness of church music

### *Organ Screen with 49 trumpet pipes*

St. Catherine of Siena with a lily, a cross and a crown of thorns

St. Vincent de Paul founder of the Congregation of the Mission (Vincentians or Lazarists) and the Sisters of Charity, is shown sheltering a child

St. Theresa of Lisieux in the habit of a Carmelite nun

St. Francis of Assisi

St. Patrick vested as a bishop

St. John the Baptist

St. Augustine, ancient doctor of the Church

St. Thomas, the patron saint of architects, is seen with a carpenter's rule, a tradition originating in one of the miraculous events of his apostolate in India

#### *First Vows Mural*

St. Simon leans on a saw, one of the instruments of his torture

St. Mark is with a lion crouching at his feet. (Mark writes in his Gospel, "as it were, a lion's voice roaring in the desert.")

St. Matthew points to the open pages of his Gospel

St. Phillip is with the cross that marked his crucifixion

#### *Death of St. Francis Xavier Mural*

St. John holds in his hands the poisoned chalice from which he drank unhurt

#### *Organ Pipes*

St. James the Great, the Apostle of Spain, walks with a staff in his hand

St. Peter holds the keys by which the Lord entrusted to him leadership of the Church

**TIP: LOOK DIRECTLY ABOVE THE ALTAR AREA TO LOCATE THE LARGE CENTRAL MEDALLION**

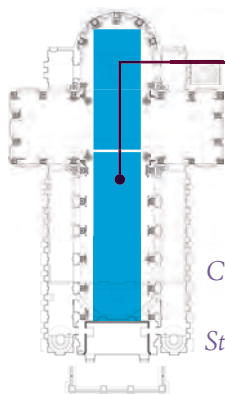


= KEY POINTS



= DON'T MISS

## CEILING



Central medallion  
depicting  
St. Francis Xavier



More than an acre of ornamental plaster was restored

The large central medallion, *The Apotheosis of St. Francis Xavier*, above the altar area depicts St. Francis Xavier borne heavenward by angels. The four lesser medallions include angels carrying scrolls representing his virtues:

A green palm of victory for *Xavier, Apostle of the Indies*

A lily of chastity for *Xavier, Virgin in Soul and Body*

A cross and chalice for *Defender of the Faith*

A mirror in hand for *Mirror of True Piety*

Eleven additional medallions on the ceiling do the same, they are  
*Xavier, Destroyer of Idols*

*Xavier, Terror of Devils*

*Xavier, Helper in Famine, Pestilence and War*

*Xavier, Whose Power the Sea and Tempests Obey*

*Xavier, Life of the Dead*

*Xavier, Most Obedient*

*Xavier, Most Chaste*

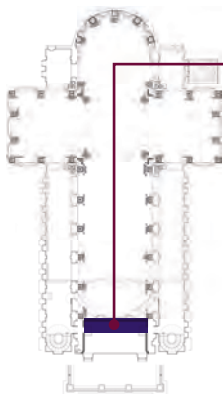
*Xavier, Most Poor*

*Xavier, Overflowing Vessel of Divine Love*

*Xavier, Worker of Miracles*

*Xavier, in Joyous Litany*

**TIP: LOOK TOWARD BALCONY TO LOCATE THE LARGE ORGAN CASEWORK**



## ORGAN (MEZZANINE LEVEL)



*The organ  
before and after  
restoration*



The pipe organ is Opus 700 of the Peragallo Organ Company of Paterson, New Jersey

There are 52 ranks of pipes with a total of 3,323 speaking pipes

The restored hand-carved casework from the original 1882 Hook & Hastings Organ

This casework is approximately 4 stories high



The 49 trumpet pipes mounted to the base of the casework



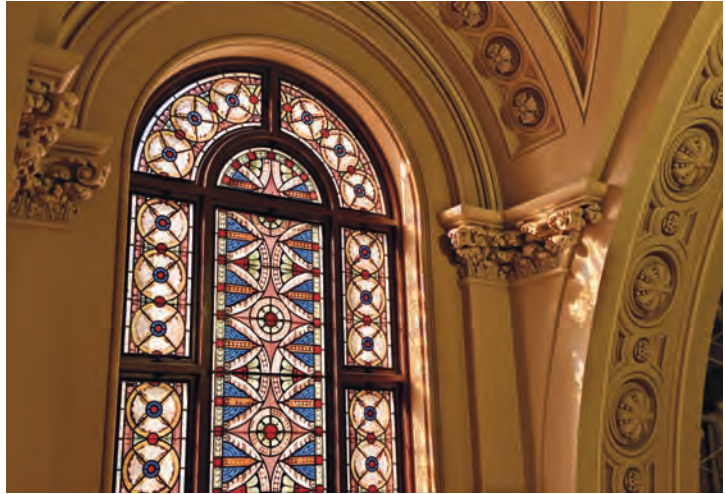
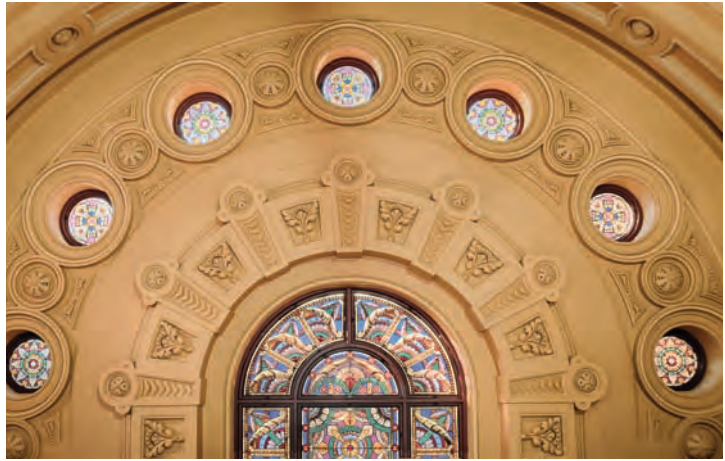
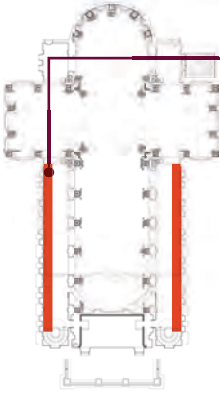
= KEY POINTS



= DON'T MISS



## STAINED GLASS



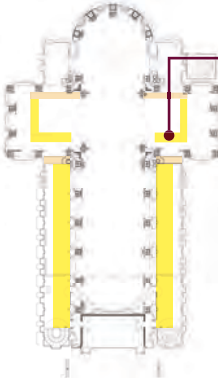
There are no figural elements in the stained glass (unique to a Catholic church of this era)

Typical late 19th century American decorative style of geometric shapes and quilting patterns and the abundance of flora found in the US were used by the architect, Patrick Keely, to pay homage to his new American home



Depending on the angle of the sun, note the various stained glass colors and patterns branding the church walls and floor

# LIGHTING



About one-third of the hanging lamps were restored to original condition

About two-thirds of the hanging lamps are historically accurate replications

Green effort of 21st century lighting technology includes less electrical usage and longer bulb life than conventional lighting



3 ornamental cherubs decorate each hanging lamp

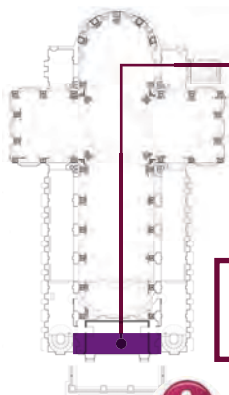
**TIP: WALK TOWARD THE MAIN ENTRANCE**



= KEY POINTS



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## NARTHEX

**TIP: BEFORE ENTERING THE NARTHEX, LOOK DOWN THEN UP**



Intricate cross mosaic on the entrance floor (see baptismal font floor for the same mosaic)

The following inscription can be found above the main doors:

*NON EST HIC ALIUD NISI DOMUS DEI ET PORTA COELI*

*Nothing is here except the House of God and the Gate of Heaven*



The Narthex is the area between the exterior and the interior doors to the church. Behind the side glass doors are stairs to the mezzanine level.

**ST. FRANCIS XAVIER's** statue is behind the west-side door. It stands on a pillar made from the former marble pulpit. The pillar for the statue contains a relic of the saint.

**ST. IGNATIUS LOYOLA's** statue is behind the east-side door. He holds the Constitutions in his hands.

During the restoration, a gold-leaf biblical inscription was found above the doors to the sanctuary. A layer beneath that inscription, original stenciling was found. This stenciling was replicated while the inscription was saved by etching the Latin above the glass doors on the west-side:

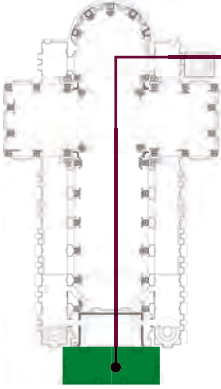
*Sanctificavi domun hane ut ponerem  
NOMEN MEUM ibi et erunt  
oculi mei et COR MEUM (3 Kings ix,3)  
and etching the English translation  
above the doors on the east-side:*

*I have sanctified this house  
and put MY NAME there forever, and  
mine eyes and MY HEART shall be  
there always. (3 Kings ix,3)*



The elaborate design, modeled after the Papal Tiara, adorning the top of the 3 lighting fixtures.

# EXTERIOR



**TIP: WALK ACROSS THE STREET TO GAIN A MORE COMPREHENSIVE PERSPECTIVE OF THE CHURCH'S EXTERIOR**



Entryway, portico, columns, stone and brick underwent massive restoration in early 2000's

Ornamentation in stone mirrors interior design

St. Francis Xavier statue and IHS medallion were restored to original condition



Brass IHS medallion and cross at the very top

Church's cornerstone situated at the far right of the church near the top of the exterior steps

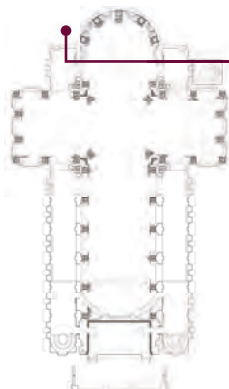


= KEY POINTS

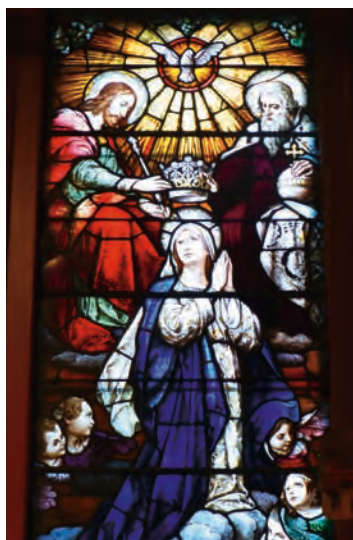


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## OFF THE MAP



### MARY CHAPEL



Located just east of the sacristy, weekday mass is celebrated here



Window on left depicts *The Annunciation*, a gift from the Young Ladies Sodality

Window on right depicts *The Assumption*, a gift from the Women's Sodality

Painting, donated by artist James Hoff, of Mary rising to heaven on a cloud borne by angels

Madonna & Child, ca. 18th century wall sculpture from Italy (near entrance to hallway)

### SCOTT JEROME-PARKS MUSIC ROOM



"An angel of the choir" greatly comforted by the music ministry, its rehearsal and office space is dedicated to his memory by Carmen & Roman Hurko



Memorial etched in glass above doors matches existing stained glass in church

Design: Nancy Fava

Content Research: Chere Krist

Photography: Carlos Martín, Eileen Miller, Patrick Brewis, Douglas H. Schneider and Rev. Joseph S. Costantino, S.J.

*Placed in the church cornerstone, along with other historical artifacts,  
is a parchment with the following inscription:*

TO THE MOST BENEFICENT AND MOST HIGH GOD,  
WHEN TO THE HONOR OF FRANCIS XAVIER, APOSTLE AND SAVIOR OF THE EAST  
WAS TO BE REARED AN AMPLER TEMPLE  
AT THE SOLEMN CEREMONIES  
WHEREAT PATRICK N. LYNCH, RIGHT REVEREND BISHOP OF CHARLESTON  
SPOKE TO THE PEOPLE THE WORD OF GOD,  
JOHN M'CLOSKEY,  
CARDINAL OF THE HOLY ROMAN CHURCH.  
ARCHBISHOP OF NEW YORK,  
ASSENTING AND APPROVING,  
WILLIAM QUINN,  
OF THE SAME DIOCESE ADMINISTRATOR,  
LAID THE SACRED CORNER-STONE,  
ON THE THIRD DAY BEFORE THE NONES OF MAY, IN THE YEAR  
MDCCCLXXVIII,  
IN THE PONTIFICATE OF LEO XIII,  
WHEN RUTHERFORD B. HAYES  
WAS CHIEF MAGISTRATE OF THE UNITED STATES OF NORTH AMERICA,  
LUCIUS ROBINSON  
GOVERNOR OF THE COMMONWEALTH OF NEW YORK,  
SMITH ELY JUNIOR  
MAYOR OF THE CITY.  
AS THE BUILDING WHICH HAD BEEN FOR XXVII YEARS,  
VII MONTHS AND X DAYS  
DEDICATED TO THE HONOR OF ST. FRANCIS XAVIER  
WAS UNEQUAL TO THE THRONG OF WORSHIPPERS,  
THE FATHERS OF THE SOCIETY OF JESUS,  
WITH THE APPROVAL OF PETER BECKX,  
SUPERIOR-GENERAL OF THE ORDER, RESOLVED TO ERECT A TEMPLE  
IN STRUCTURE MORE SPACIOUS, IN ORNAMENTATION MORE ELABORATE  
AND HAVING BY THE COUNSEL AND AT THE BEHEST OF THEOPHILUS CHARAUX,  
SUPERIOR OF THE ORDER IN NEW YORK AND CANADA,  
PURCHASED TO THE NUMBER OF SEVEN THE DWELLING HOUSES ADJOINING,  
RAZED FOUR TO THE FOUNDATIONS AND PARTIALLY DESTROYED THE  
REMAINING THREE. NOR WAS THE COLLEGE LEFT INTACT,  
BUT THAT FOR THE CONSTRUCTING OF THE EDIFICE THERE MIGHT BE  
AN AREA IN WIDTH LXXIII, IN DEPTH CLXXXVI FEET,  
A PORTION OF IT WAS DEMOLISHED.  
THE ERECTION, FURTHERMORE, AND EMBELLISHMENT OF THE TEMPLE THUS  
INAUGURATED  
WAS FROM THE FIRST ENTRUSTED TO PATRICK C. KEELY, ARCHITECT.  
TO MEET THE VAST EXPENSE OF THE UNDERTAKING

THE PIETY OF THE FAITHFUL  
WAS TO COME TO THE AID OF THE FATHERS OF THE SOCIETY OF JESUS  
BY ALMS AND CHARITABLE DONATIONS.  
HENRY HUDSON, RECTOR OF THE COLLEGE, OF WHICH THE AIM IS THE  
TRAINING OF YOUTH IN RELIGION AND THE ARTS,  
AND LIKEWISE, DAVID MERRICK, PASTOR OF THE CHURCH,  
WERE BY THEIR SKILLFUL DIRECTION AND UNTIRING ZEAL TO FURTHER  
THE ARDUOUS ENTERPRISE.

**HAIL XAVIER, COMRADE!  
IF TO THEE WE REAR ALOFT  
A GRANDER TEMPLE,  
DO THOU,  
WITH TENDERER WATCH AND WARD,  
COLLEGE, PASTORS AND FLOCK  
ASSIST, CHERISH, AND FOSTER**



INTERIOR OF THE NAVE AND CHANCEL.