



CO-CATHEDRAL OF THE SACRED HEART
ARCHDIOCESE OF GALVESTON-HOUSTON

Dedicated to the
GLORY *of* **GOD**

“Today we dedicate to your lasting service this house of prayer, this temple of worship, this home in which we are nourished by your word and your sacraments.”

Rite of Dedication
April 2, 2008



*“My house shall be called a
house of prayer for all peoples.”*

Isaiah 56:7



Archdiocese of Galveston-Houston

Office of the Cardinal

“For you have blessed this work of our hands and your presence makes it a house of prayer...In this house you realize the mystery of your dwelling among us...”

Dear Friends,

The words, quoted above from the Preface of the Eucharistic Prayer on the Day of a Dedication of a Church, beautifully display two dimensions of a Church Building, of a Cathedral. It is the work of our hands, a place where the Christian people are gathered together for prayer. It is also the House of God because the mystery of the presence of Father, Son, and Holy Spirit is experienced there.

The Lord has no need of our praise but our desire to give thanks and praise is already God's gift to us. The Cathedral is a place for thanks and praise, for Liturgy, for great public worship in Christ Jesus. It is a place where the Catholic Faithful can be brought together and know each other in Baptismal Initiation, in the Eucharist, in the Sacraments of Holy Orders and Marriage. It is an archdiocesan place where joys and griefs can meet and be elevated by prayer and praise. It is a welcome place for private prayer before the Blessed Sacrament, for contemplation, for prayers spoken in any anxiety or trouble, for prayers uttered in serenity of heart.

It is a place that invites all people to come and experience a serious house grounded rightly to the earth but also soaring to transcendent heights. It is a house for music that praises God and for art that allows us to see in image, statue and icon the ever deepening recognition of the human face in the face of Christ shining towards us, his face at once human and divine without separation and without confusion.

This wonderful booklet has been prepared to help you gain information and insight into this great Co-Cathedral of the Sacred Heart. I hope that it will be useful to you and lead you to both look and to ponder, to abide here for awhile in peace. I hope that you will visit this church often and that you will be refreshed by its beauty.

With prayerful best wishes, I am

Sincerely yours in Christ,

+Daniel Cardinal DiNardo

Daniel Cardinal DiNardo
Archbishop of Galveston-Houston

DND:ael

In The Beginning



Bishop Odin

Two years after Texas gained its admission into the United States, Galveston was erected as the twenty-eighth diocese in the nation. The pontifical bull, *In Apostolicae Sedis Fastigo*, from his Holiness Pope Pius IX, signed and sealed in Rome on May 4, 1847, established Texas as a bishopric and named the Most Reverend Jean Marie Odin, C.M., its first Bishop. The diocese was dedicated to the Blessed Virgin Mary under the title of the Immaculate Conception and St. Mary's Church in Galveston was named the cathedral. A new church for St. Mary's had been begun with the laying of a cornerstone on March 14, 1847; the cathedral was dedicated on November 26, 1848. Galveston was a major seaport and the largest city in the state at that time, but the geographical boundaries of the diocese stretched far from the Gulf of Mexico to encompass the entire state of Texas.

In 1959 Pope John xxiii recognized the tremendous growth and prominence of Houston as a major metropolitan area and redesignated the Diocese of Galveston to the Diocese of Galveston-Houston. Sacred Heart Church in downtown Houston, established in 1897 as the fourth parish in Houston, was elevated to be a Co-Cathedral, co-equal in status with St. Mary in Galveston.

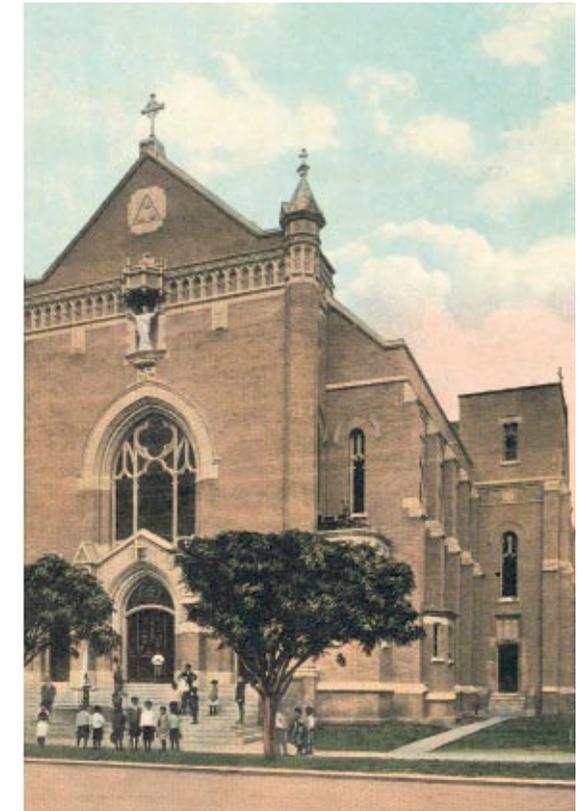
By 2004 there were fifteen dioceses in Texas making the Texas province the largest in the world. On



Left: 1904 photograph of the first Sacred Heart Church.

Below: 1913 postcard of the church.

December 29, 2004, Pope John Paul II created a second archdiocese in Texas, raising the Diocese of Galveston-Houston to the status of a Metropolitan Archdiocese. Bishop Joseph A. Fiorenza was named the first Archbishop of Galveston-Houston, and Bishop Daniel N. DiNardo the Coadjutor Archbishop. Archbishop DiNardo became Ordinary of the archdiocese upon Archbishop Fiorenza's retirement on February 28, 2006. In November 2007, Pope Benedict XVI elevated Archbishop DiNardo to the College of Cardinals. This elevation was a wonderful recognition of Cardinal DiNardo's leadership in the Church as well as an acknowledgement of the prominence, size and diversity of the Archdiocese of Galveston-Houston within the universal Church. Cardinal DiNardo is currently assisted by auxiliary Bishop Joe S. Vasquez and retired auxiliary Bishop Vincent M. Rizzotto.



St. Mary's Cathedral, Galveston, circa 1860

A Great Cathedral for a Great City

A cathedral is a special church—the mother church of a diocese and the spiritual center of the prayer life of the local Catholic community. It is also the Bishop’s church taking the name cathedral from the Bishop’s chair, the cathedra. From the cathedra, the Bishop teaches and presides over the flock of Christ entrusted to his care. A cathedral is the spiritual home for all the faithful of the diocese—a place of welcome and peace.

The desire for a new Co-Cathedral to serve the growing needs of the tenth largest diocese in the United States was expressed by Bishop Joseph A. Fiorenza in the late 1990s. The existing building had been dedicated as a parish church in 1912 and could no longer adequately serve the liturgical needs of the vibrant and expanding Catholic population. After consultation with the faithful of the diocese, the Bishop initiated a plan to build a cathedral designed to serve the liturgical needs of the local church; he said it would be a “catechism in stone.” His instruction to the architect was simple, “Build a church that is beautiful, prayerful, reflecting noble simplicity, and conducive to lifting the mind and heart to God.” It was to be a space whose focus is clearly on the Eucharist—the center of the liturgical prayer life of all Catholics.

Ground was broken for the new Co-Cathedral of the Sacred Heart on January 30, 2005 and from

that date the construction of this sacred space has been carried out under the vigilant gaze of now retired Archbishop Fiorenza, Bishop Vincent Rizzotto and Father Troy Gately. Ziegler Cooper Architects of Houston were entrusted with the design of the cathedral; Linbeck Construction Company was selected to build the cathedral. Rolf Rohn of Rohn & Associates Design was chosen as the liturgical consultant and interior designer for the sacred art and furnishings.

Built to the Glory of God, the Co-Cathedral of the Sacred Heart stands as a testament to the faith of over 1.3 million Catholic faithful in the Archdiocese of Galveston-Houston. Rising over 130 feet into the Houston skyline, it is a beacon of hope shining over the city inviting both citizens and visitors to prayer. Dedicated to Jesus Christ, under the title of the Sacred Heart, the Co-Cathedral is filled with images that reflect the love and tender compassion of Jesus poured out upon humanity.

“How awesome is this place! This is the house of God and the gateway to heaven.”

Genesis 28:17





The Exterior

The story of a strong and abiding faith in Jesus Christ unfolds from the moment one approaches the Co-Cathedral. The exterior is built with over 73,000 square feet of Indiana limestone. Like the stone itself, this church is built to be beautiful, strong, and enduring. The strong verticality of the cathedral pointing to the transcendence of God is balanced by horizontal line work and recesses in the exterior façade walls which bring the imposing structure into human scale. The lines of the exterior prepare one for the noble simplicity that is the hallmark of the Co-Cathedral's design. The architecture of this church is inspired by the Italian Romanesque style, showing simplicity of line without being pretentious or overly ornamented.

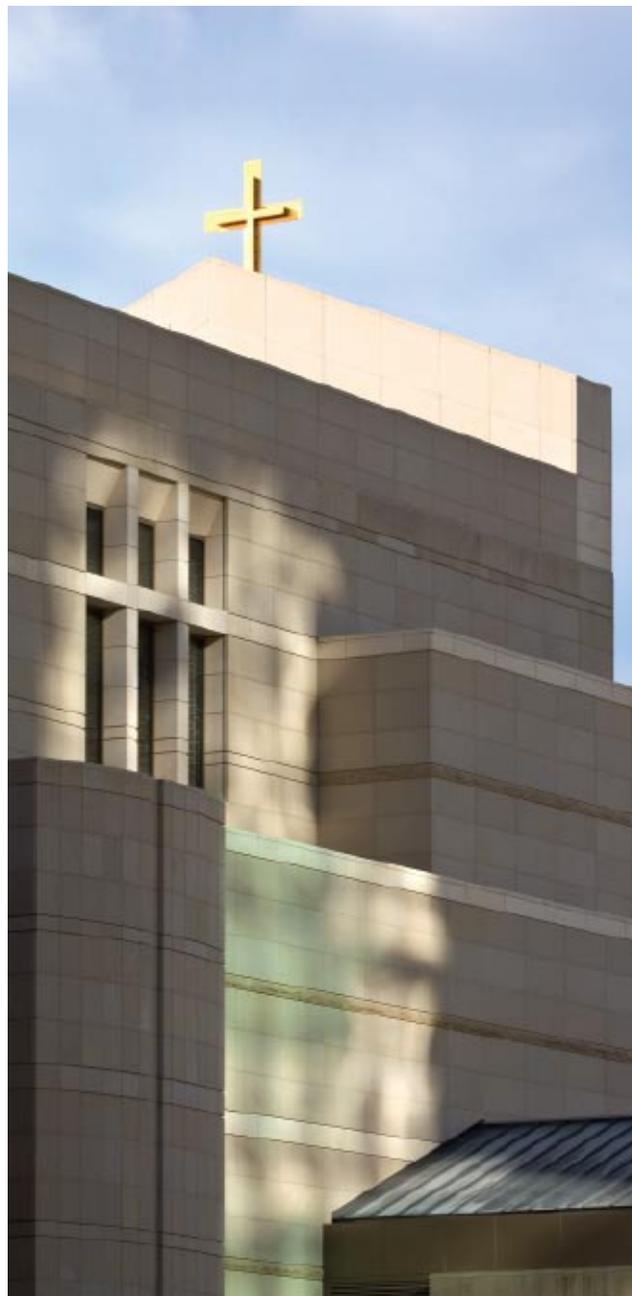
The Co-Cathedral is constructed in a cruciform plan with an extended nave and two intersecting transepts. The copper dome which crowns the Co-Cathedral supports a glistening seventeen foot tall golden cross—one of three gold-leafed crosses adorning the Co-Cathedral exterior and the bell tower. At an elevation of almost 140 feet, the crosses on the dome and the bell tower stretch heavenward proclaiming the glory of God.

A carillon of 23 bells rings out from the campanile that stands on the southeast corner of the city block encompassing the Co-Cathedral. The four largest bells in the carillon were blessed and named



for important women who led four congregations of women religious that played prominent roles in serving the people of God in the Diocese of Galveston at its founding. The women honored by this special designation are Jeanne de Matel, whose spirituality was the inspiration for the founding of the Sisters of Charity of the Incarnate Word, and the Sisters of the Incarnate Word and Blessed Sacrament; Angela Merici, founder of the Ursuline Sisters; Pauline Gannon, one of the early leaders of the Dominican Sisters in Texas; and Henriette Delille, founder of the Sisters of the Holy Family. Like the great bells which call people to worship, these pioneer women religious called the People to God to faith and service.





Towering above the entrance on the front façade, a forty-foot tall stained glass window of the Risen Christ reaches out to embrace the world and invite all to come to him. Christ is depicted rising over the city skyline as the Victor over sin and death; he holds a white banner with a red cross—traditional colors symbolizing the dual nature of Jesus, human (red) and divine (white). Original drawings for this magnificent window were made by renowned artist Romano Cosci, the only living artist whose work is displayed in St. Peter's Basilica in Rome.

Three quotations from sacred scripture are carved into the cornerstones on either side of the Co-Cathedral's entrance. To the right, the official cornerstone bears an inscription from Ephesians: *"You form a building which rises on the foundation of the apostles and prophets with Jesus Christ himself as the capstone."* (Ephesians 2:20). The cornerstone to the left bears two passages from the Old Testament: *"My house shall be called a house of prayer for all peoples."* (Isaiah 56:7) and *"How awesome is this place! This is the house of God and the gateway to heaven."* (Genesis 28:17).





The Entrance

The entrance to the Co-Cathedral is both gracious and imposing. The glistening beauty of polished gold-veined white marble frames vaulting entry doors deliberately over-scaled to signify that one is entering a different space—a sacred place set apart for the work of God. Above the door a tympanum of sculptured white Carrara marble tells the story of a people gathered around Jesus Christ the King. The image of Christ, Lord of Heaven and Earth, forms the central panel of this magnificent sculptured pediment. To the right are images of Saints Peter and Paul with the papal emblem symbolizing communion of this local Church with the universal Catholic Church. To the left of Christ, one sees the images of Bishop Jean Marie Odin, the first bishop, and Fray Antonio Margil, a Spanish Franciscan, one of the first missionaries to bring the gospel to Texas in the early 1700s. The diocesan shield is displayed in relief on this panel. Passing under the tympanum and through the great mahogany doors, the People of God enter the Co-Cathedral itself and encounter the symbols of our faith made visible in art and architecture.



Narthex

The narthex is a threshold, a transition space between the city and this house of prayer. A place for hospitality and welcome, the narthex is a small space compared with the immensity of the Co-Cathedral itself. A symbol of the Trinity expressed as three interlocking circles is inlaid in the marble floor under a gold-leafed mini-dome. Panelized red oak doors pierced with glass give the worshipper a first glimpse into the impressive volume of space in the Co-Cathedral. Passing through the doors, the interior opens like a series of curtains revealing the beauty and mystery which lie within this holy place. Eyes are immediately drawn upward to the crucified Christ whose sacrifice is renewed in sacramental form on the great altar below. This universal Christian symbol reveals life, not death; light, not darkness; victory, not defeat.

“To say that one feels lucky to work on a project such as this is a significant understatement. Careers of highly experienced construction professionals can include unique and important projects for the community, but few include a building that will be such a meaningful place in so many ways.”

*Steig Erickson
Project Engineer,
Linbeck Construction*



The Nave

The main body of the Co-Cathedral is designed with a long central nave and two side transepts. Within this space there is seating for 1,800 worshippers. A wide gracious center aisle inlaid with various hues of white and red marble stretches from the front door to the altar area. The aisle itself speaks of Christian life as a journey from birth, through a life of faith in Christ, to eternal life with God. Along this journey, the Church celebrates sacraments—special moments of encountering the Lord Jesus in word and sacred action where life-giving grace is poured forth upon us for our salvation. A cathedral is built for the celebration of these sacraments and other rituals of the Church: baptism, confirmation, reconciliation, anointing of the sick, marriage, ordinations, funerals—and most particularly, the Eucharist.

“The architecture of the cathedral is designed to capture the magnificent interplay of light and space in order to reinforce the expression of a sacred space. Light arrays itself into an atmosphere of the sublime acknowledging the presence of God.”

R. Scott Ziegler, AIA





Baptismal Font

The journey of Christian life begins at baptism in a font that is both womb of new life and tomb of death to sin. Through the waters of baptism one enters into the Church and into the eucharistic community united in Jesus Christ. The Co-Cathedral's baptismal font is set in the center aisle on the same axis as the altar as a visible sign of the intimate connection between baptism and Eucharist. Rich symbolism is incorporated into this font where adults and children will die to sin and become new creations in Christ through the life-giving water of baptism.

The octagonal shape of the font with its eight sides and eight columns symbolizes the “eighth

day”—the new and eternal creation accomplished in the death and resurrection of Jesus. The font is carved from the same deep red marble as the altar. Eight gold-plated bronze images adorn the sides and illustrate key biblical passages which remind us of God's saving work in human history. From the book of Genesis we see the powerful image of the Spirit of God moving over the waters at creation; a second panel depicts the story of Noah and the great flood. The Exodus story of Moses leading the Israelites through the waters of the Red Sea into the Promised Land is etched on a third panel. Gospel images sculpted in two panels depict the baptism of Jesus in the Jordan; and blood and water, symbolizing the sacraments of baptism and

Eucharist, which flowed from the side of Christ as he hung on the cross. The remaining panels tell the story of the burial of Jesus and his glorious resurrection, and his command to the disciples: “Go teach all nations, baptizing them in the name of the Father, Son and Holy Spirit.”

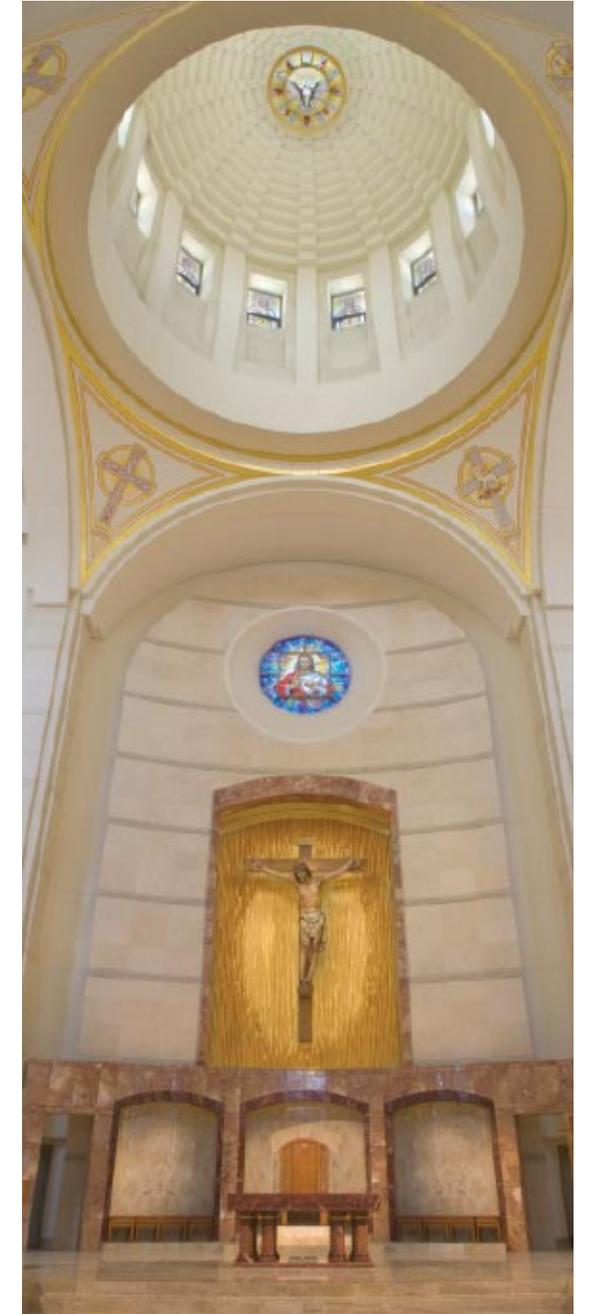
The inside of the font is fashioned from black granite with a gold cross at the center. Flowing water moving through the bowl speaks of the life-giving power of this sacrament which frees us from sin and calls us to new life in Christ. The open area around the font provides space for the community to gather for baptism or for the reception of the body of a deceased member at a funeral.





Sanctuary

The central nave and the two transepts converge at the sanctuary, a large spacious central platform on which the altar, ambo, and cathedra rest. The Christian's journey from the front doors through the waters of baptism reaches its symbolic destination at this sacred place raised above floor level, flooded with natural light and ornamented with gold and silver symbols of the New Jerusalem. The blood-red marble from which the major liturgical furnishings are fashioned draws the worshipper's attention to this center of liturgical action.





The Altar

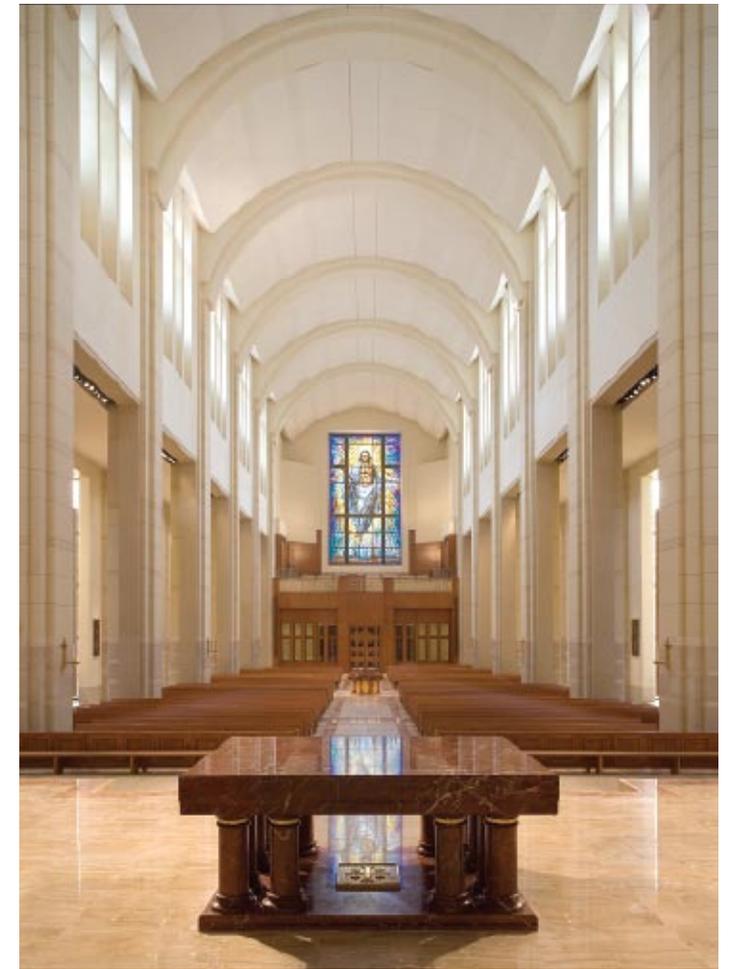
The altar is the focal point of the entire church. Standing at the center of the large sanctuary and positioned under the apex of the dome, “the altar is Christ.” The altar mensa, eight feet by six feet in size and weighing over four tons, is carved of Ethiopian rosa diaspro marble—a deeply veined blood red stone representative of the Sacred Heart. On this altar, the most sacred liturgy of the Eucharist is celebrated—a celebration in which the sacrifice of Christ, his saving death and resurrection, is represented in the offering and wondrous change of bread and wine which become Christ’s Body and Blood. The mensa rests on a firm foundation of twelve columns of roso impero marble. The number twelve symbolizes the twelve tribes of Israel as well as the twelve apostles chosen by Christ to lead his Church. A reliquary is embedded under the altar with the remains of St. Elizabeth Ann Seton, St. Thérèse of Lisieux, St. Margaret Mary Alacoque, St. Maria Goretti and Pope St. Leo the Great.



“At the Last Supper, on the night he was betrayed, our Savior entrusted to his Church the memorial of his death and resurrection to be celebrated forever.”

Prayer of Holy Thursday Liturgy

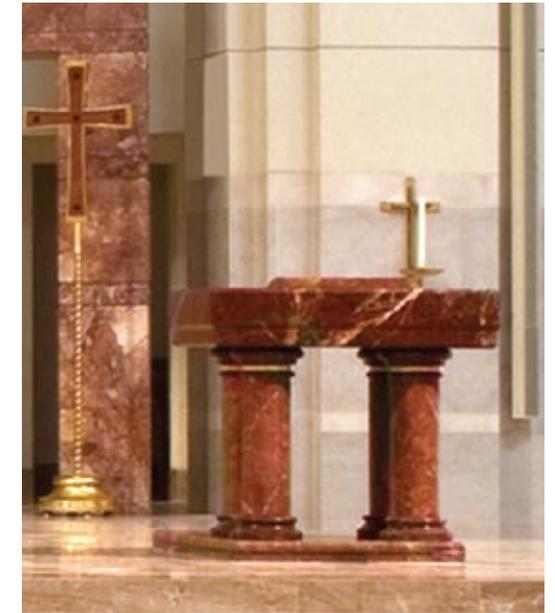


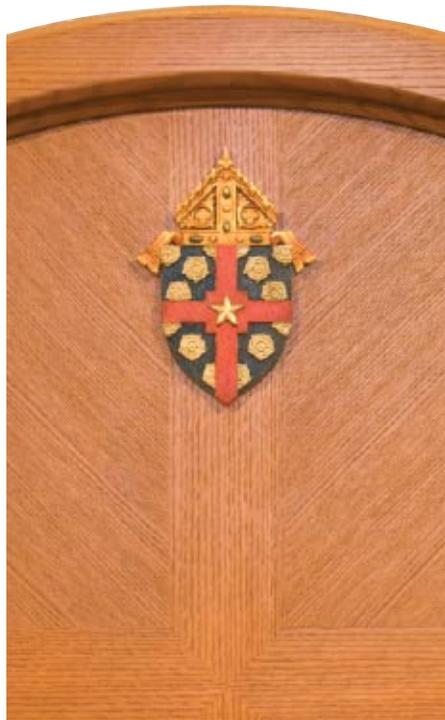




The Ambo

The ambo is the table of the Word from which the sacred scriptures are proclaimed and preached. This reading stand takes the name ambo from the Greek referring to a high place from which the word of God is read. Carved from the same rich red marble as the altar, the ambo is constructed of four strong pillars symbolizing the four evangelists. The ambo bears a close relationship to the altar in materials and design reflecting the intimate link between the Liturgy of the Word and the Liturgy of the Eucharist. The Church believes that Christ is present in the Word for “it is Christ who speaks when the Gospel is read.” From the ambo, the community of believers is nourished with God’s life-giving Word.





The Cathedra

A cathedral takes its name from the Bishop's chair: the *cathedra*. Only in the cathedral, the mother church of a diocese, is there a chair reserved exclusively for the Bishop. The cathedra is a symbol of the Bishop's teaching authority following an unbroken tradition from the Apostles. The cathedra in the Co-Cathedral of the Sacred Heart is a strong, beautiful, yet simple chair hand carved from solid red oak. Its primary ornamentation is the seal of the Archdiocese embedded in the back of the cathedra.

Artist: Michael Dobbins, Houston, Texas

"We (pray) for Benedict our Pope, and for Daniel our Bishop, and for all who hold and teach the Catholic faith that comes to us from the apostles."

Eucharistic Prayer I





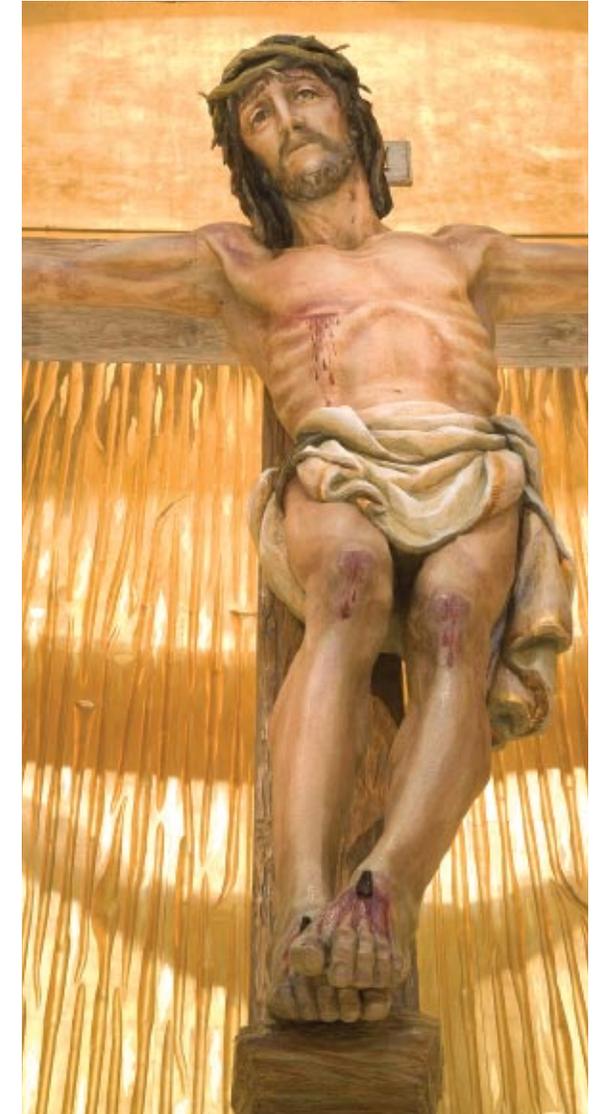
The Crucifix

A twenty-foot tall hand carved crucifix dominates the back wall of the sanctuary. The centrality, size, and beauty of this crucifix are a constant reminder to the faithful of the all-sufficient sacrifice of Christ on the cross, now made present on the altar.

Artist: Edmund Rabanser, Ortisei, Italy

“The crucifix arrived in five pieces from the sculptor. We had to physically put the two beams of the cross together, lay the corpus on the cross and attach the arms. It was very quiet on the site as the nails were placed in the hands of Christ.”

*Mark Gore
Sr. Project Manager,
Linbeck Construction*



The Dome

Above the altar the interior of the dome ascends 117 feet. The dome is encircled by twelve windows of painted, stained and fused glass bearing the images of the twelve apostles. At the center of the dome is an eight foot circular oculus of the Holy Spirit fashioned in stained glass. Seven flames of fire radiate from the Dove imparting the seven-fold gifts of the Spirit upon the Church.

Artists: Apostle Windows and Holy Spirit oculus fabricated by Glasmalerei Peters of Paterborn, Germany.

Four pendentives arching downward from the dome bear gold-leafed trefoils of the symbols of redemption. Each trefoil contains a cross with living water flowing from its base into a stream. The symbols of redemption incorporated into the four crosses show the Lamb of God with life-blood flowing from his pierced side; the cross revealed as the Tree of Life; the Alpha and Omega, and the cross marked with the Greek monogram ICXC/NIKA proclaiming Christ Victor over death.





The Apostle Windows

"You form a building which rests upon the apostles and prophets with Jesus Christ himself as the capstone."

Ephesians 2:20



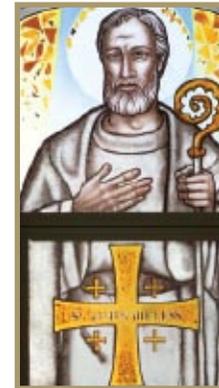
St. Peter



St. John



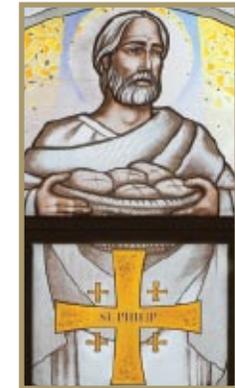
St. Thomas



St. James the Less



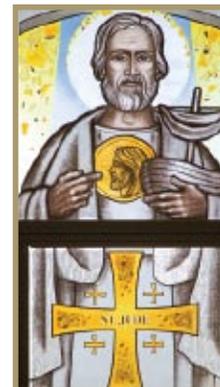
St. Simon



St. Philip



St. Matthew



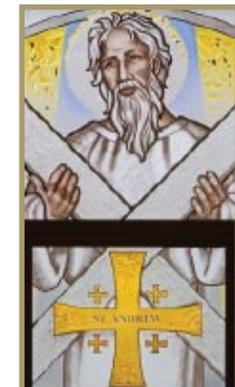
St. Jude



St. Bartholomew



St. James the Greater



St. Andrew



St. Matthias



Blessed Sacrament Chapel

From earliest tradition, the Church has reserved the Blessed Sacrament—the consecrated bread which remains following the celebration of the Eucharist—in order to give Holy Communion to the sick and the dying and for the purpose of eucharistic devotion and adoration. The Blessed Sacrament is kept in a golden domed tabernacle, which resembles the cathedral, in the Blessed Sacrament Chapel located to the left of the sanctuary. The walls of the chapel are covered in the deep red rosa diaspro marble from which the altar, ambo and font are made. Carved in gold are the words of the Gospel: “I am the Living Bread that came down from heaven; whoever eats this bread will live forever.” John 6:51; “And behold, I am with you always, even until the end of the age.” Matthew 28:20. Two bronze lamps burn continually within the chapel signifying the abiding presence of Christ in the reserved Eucharist.



*“Therefore, we, before him falling
This great sacrament revere;
Ancient forms are now departed,
For new acts of grace are here;
Faith our feeble senses aiding
Makes the Savior’s presence clear.”*

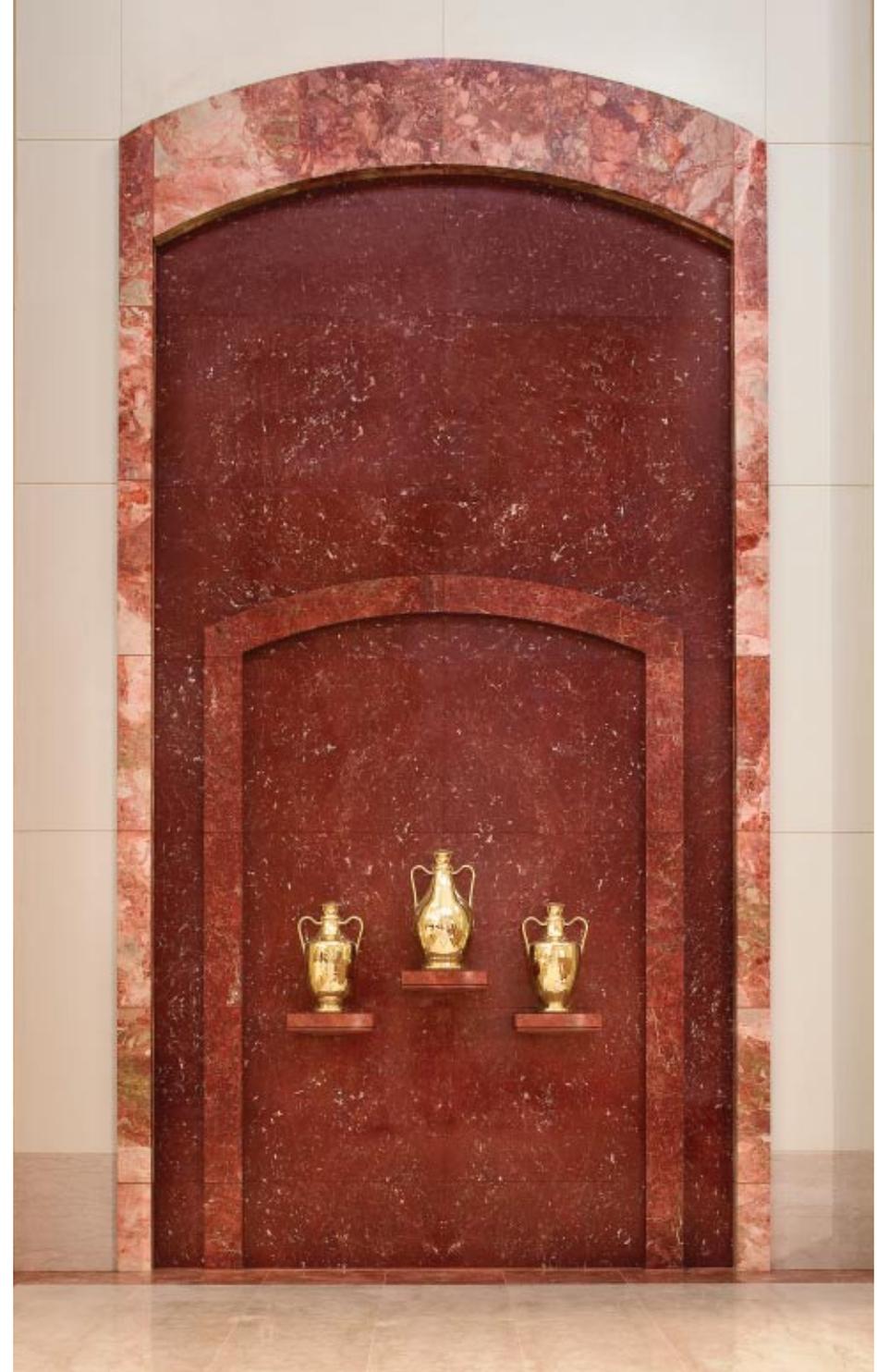
*Pange Lingua,
St. Thomas Aquinas*

Ambry

Three holy oils are used by the Church in the celebrations of the sacraments. The Oil of Catechumens (OC), the Oil of the Sick (OI), and the Sacred Chrism (SC) are reserved in large silver urns with gold finish in the ambry to the right of the sanctuary. Throughout the year these blessed and consecrated oils are used in the celebration of Baptism, the Anointing of the Sick, Confirmation, and in the sacrament of Holy Orders.

“May God who made you a sharer in the high priesthood of Jesus Christ, himself pour out upon you the oil of mystical anointing and make you fruitful with an abundance of spiritual blessings.”

Rite of Ordination of a Bishop



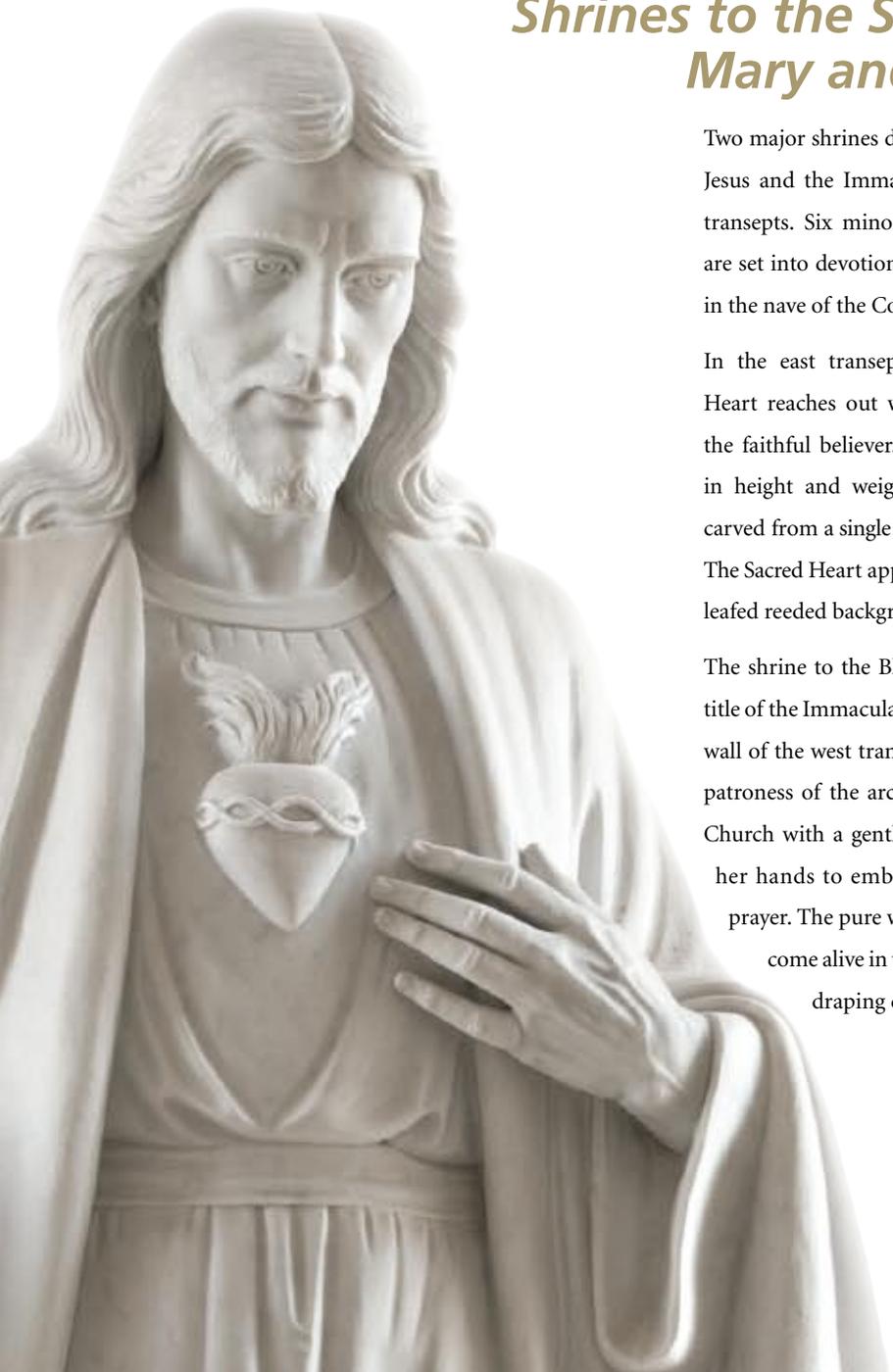
Shrines to the Sacred Heart, Mary and the Saints

Two major shrines devoted to the Sacred Heart of Jesus and the Immaculate Conception grace the transepts. Six minor shrines to particular saints are set into devotional spaces along the side aisles in the nave of the Co-Cathedral.

In the east transept, the image of the Sacred Heart reaches out with love and compassion to the faithful believer. The statue, towering 12 feet in height and weighing over 12,000 pounds, is carved from a single block of white Carrara marble. The Sacred Heart appears to float against the gold-leafed reeded background of carved wood.

The shrine to the Blessed Virgin Mary under the title of the Immaculate Conception graces the back wall of the west transept. Mary Immaculate is the patroness of the archdiocese and gazes upon the Church with a gentle mother's love as she opens her hands to embrace all who come to her in prayer. The pure white Carrara marble seems to come alive in the gentle features and delicate draping carved in this beautiful statue.

*Sculptures of Sacred Heart and Immaculate
Conception by Roberto Pedrini, Carrara, Italy*



Shrines of the Saints

Roman Catholics look to the saints as models of faith—people like each of us who in their lifetime followed Christ as faithful disciples and now enjoy the fullness of life with God in heaven. The minor shrines which line the side walls of the nave bear the images of six saints who reflect the diversity of the Church and provide inspiration to the faithful today.

Sculptor: Edmund Rabanser, Ortisei, Italy



St. Joseph is honored as the beloved spouse of the Blessed Virgin Mary and the foster father of Jesus. Long revered as the patron of workers, St. Joseph was declared patron saint and protector of the universal Church by Pope Pius IX in 1870. In this beautiful image, Joseph is presenting Jesus to us.



St. Elizabeth Ann Seton is the first native born American to be canonized by the Catholic Church. She founded the Daughters of Charity in the U.S. and is the founder of the Catholic school system in America. She has around her children of different ethnic backgrounds.



St. Anthony of Padua, a Franciscan friar, is one of the most beloved saints of the Church. Anthony is pictured holding a monstrance which speaks of his deep love for Christ in the Eucharist.



Saint Juan Diego was an indigenous Mexican farmer who received an apparition of the Virgin Mary as Our Lady of Guadalupe in 1531. In order to convince Church authorities of the truth of the apparition, the icon of Our Lady of Guadalupe miraculously appeared impressed on his cloak. Juan Diego had great influence in spreading the Catholic faith within Mexico and was canonized as the first indigenous American saint in 2002.



St. Martin de Porres, a Dominican friar, was born in Lima, Peru of a Spanish father and African mother. He was known as Martin the Charitable and is the patron for social justice.

“One of the great joys of this project has been working with the artists in marble and bronze, wood and glass from all over the world who have brought the gifts with which God has endowed them to the service of this local Church. Through the talents of so many people, this Archdiocese now proclaims that ‘Christ is Risen!’ to all who walk or drive by the Co-Cathedral of the Sacred Heart.”

*Rolf Rohn
Rohn & Associates Design, Inc.*



St. Thérèse of Lisieux, known as The Little Flower, is recognized as a Doctor of the Church. Thérèse is known for her “little way” striving for sanctity in the small, ordinary circumstances of life rather than in grand heroic deeds. She is venerated throughout the world for her holiness and her childlike trust in Jesus. She promised to spend her heaven doing good on earth.



“Let There Be Light”

A luminous interplay of natural and colored light floods the Co-Cathedral of the Sacred Heart through beautiful clear and stained glass windows. Three rose windows on the north, east and west, as well as the imposing image of the Risen Christ on the south façade disperse richly colored light throughout the Co-Cathedral while clerestory windows high along the interior walls reflect ambient light into the nave and transepts. The preponderance of light which floods the interior is the traditional sign of divine presence.

“Using my gifts in this sacred space has been a special blessing especially knowing that this will touch the hearts and souls of Houston for many years to come. I am so grateful to have been a part of bringing this wonderful vision to reality.”

*Renate Rohn
Rohn and Associates*

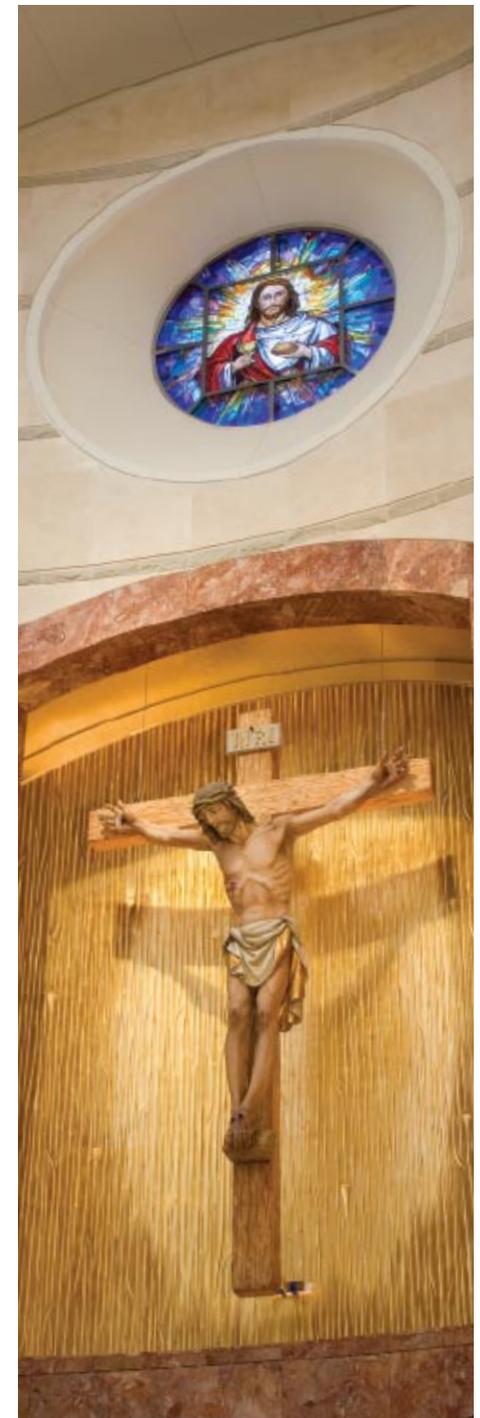




The Rose Windows

The mystical Eucharistic Christ is depicted in rich color in the rose window on the back wall of the sanctuary. Christ, always presiding at the table of Eucharist, changes the simple gifts of bread and wine into his own Body and Blood and offers them to the Church as spiritual food.

Fabricated by Mellini Art Glass & Mosaics, Florence, Italy





The rose window of the Sacred Heart for which the Co-Cathedral is named sparkles in the east transept. This window which measures fourteen feet in diameter shows Christ's heart crowned with thorns, pierced and bleeding but aflame with love for all humanity. The brilliant red glass of the window casts a radiant glow upon the sanctuary and the east transept area.

Fabricated by Mellini Art Glass & Mosaics, Florence, Italy



"From thousands of miles away, artisans worked with hands and hearts, creating sacred images that carry not only their talents but their faith as well. As we look upon them now, we understand they are where they were meant to be, among the faithful of Houston, who have all along been their true inspiration."

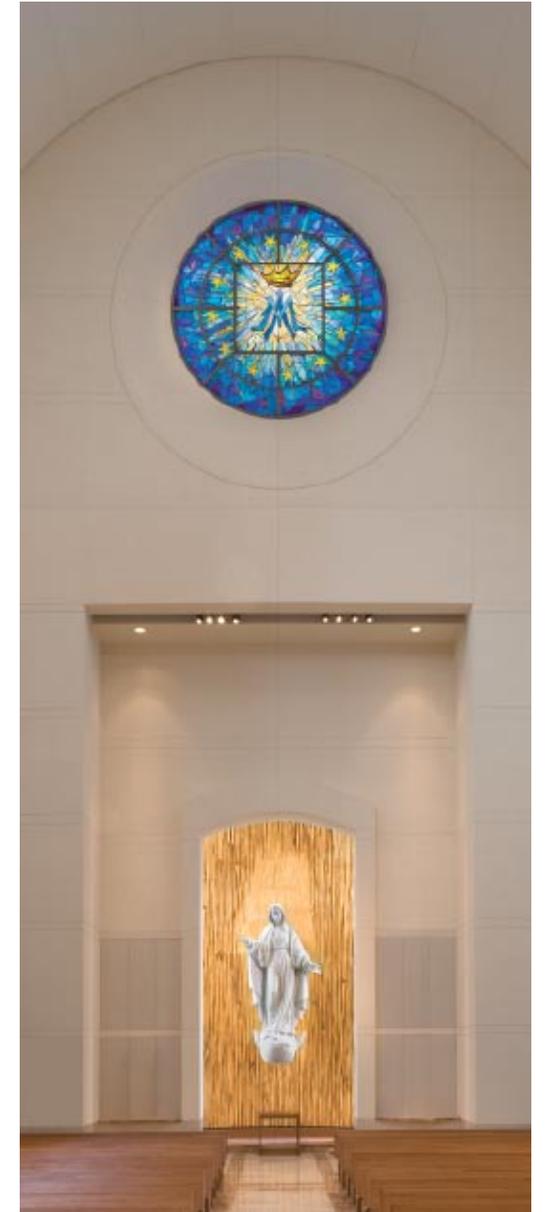
*Massimo Mellini
Mellini Art Glass & Mosaics*



In the west transept we see the rose window of the Immaculate Conception. The window is dominated by the letters AM for Ave Maria (Hail Mary), the salutation of the Angel Gabriel to Mary at the Annunciation. Ave Maria is crowned in gold to symbolize Mary's reign as Queen of heaven. The crown is surrounded by twelve stars (Revelation 12:1); the stars are of the same design and shape as the Texas state star in recognition of Mary as the patroness of the archdiocese.

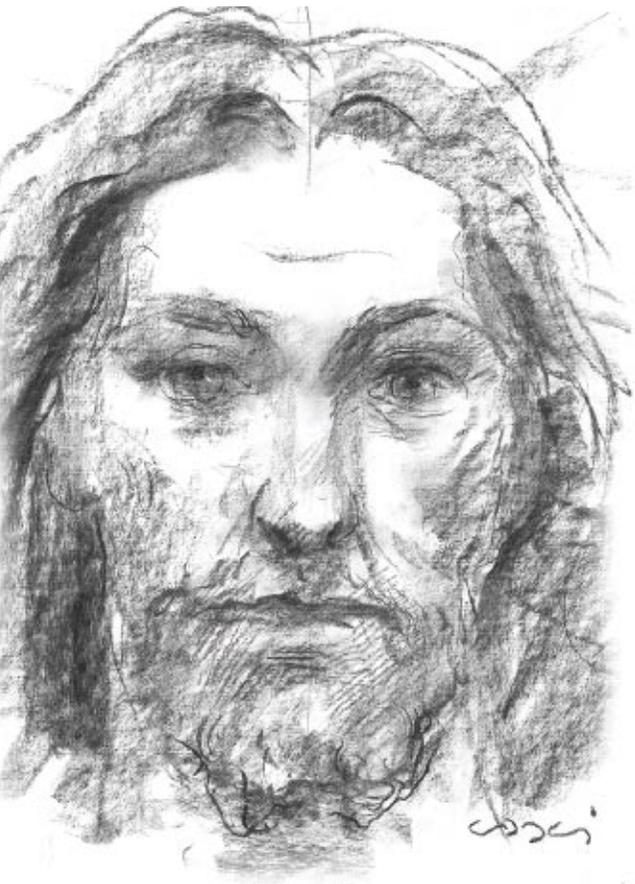
"You are the glory of Jerusalem, the joy of Israel; and the fairest honor of our race."

Judith 15:9



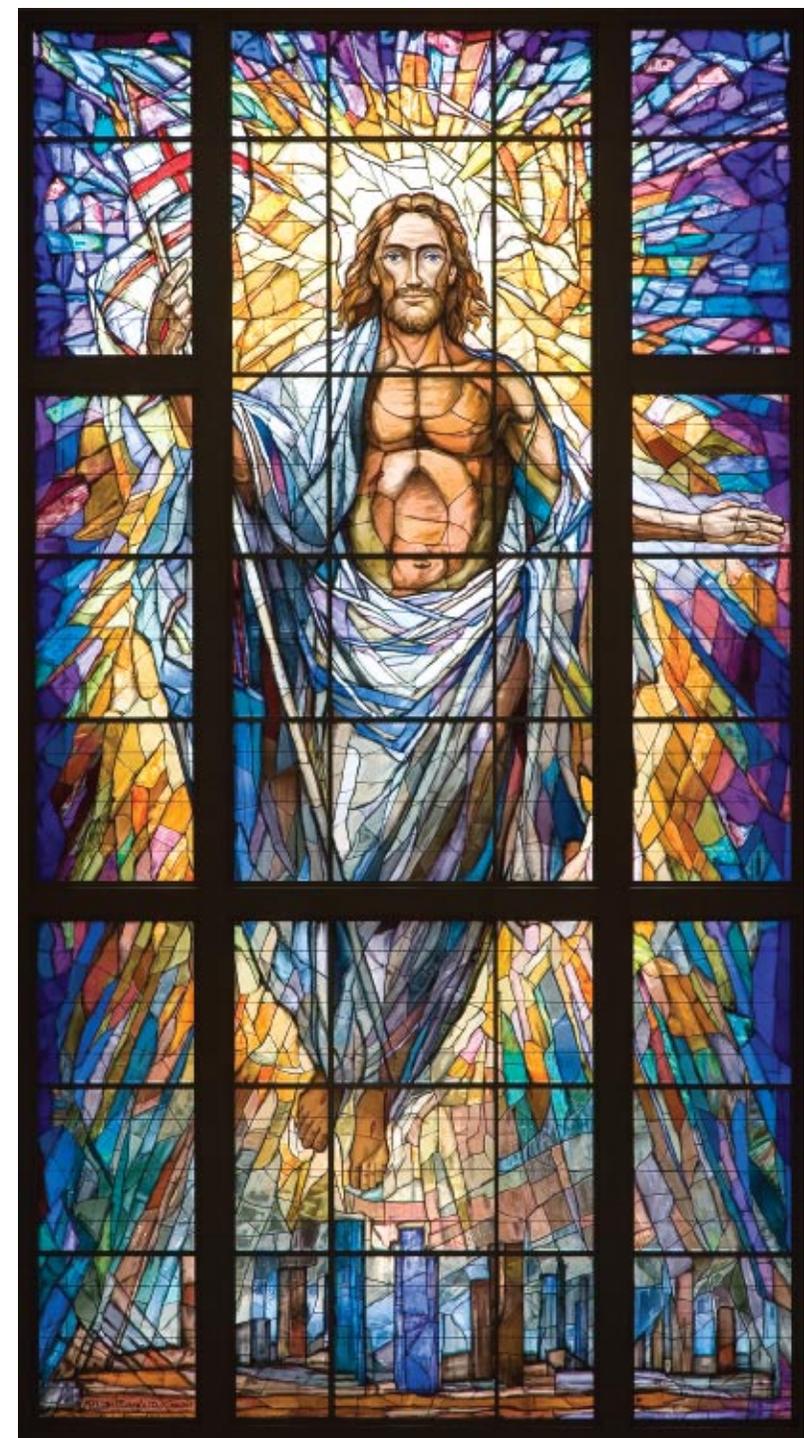
The Resurrection Window

The Resurrection window of heroic proportions that adorns the front wall of the Co-Cathedral depicts Christ rising over the city of Houston. The heart of Christ reaches out in love and protection to the city inviting all to come to him. This window fashioned of opalescent and hand-blown glass reinforces the mystery of the Resurrection which transforms all human history. The Resurrection window stands 40 feet in height and 20 feet wide. Original drawings for the window were made by Romano Cosci, the only living artist whose work is displayed in St. Peter's Basilica in Rome. The window was executed by Mellini Art Glass and Mosaics, Florence, Italy.



“Upon entering the Cathedral, time is left outside. For it is here, in this sacred place that universal and eternal faith live, long surpassing any boundary or measure of time.”

*Massimo Mellini
Mellini Art Glass & Mosaics*





Clerestory Windows

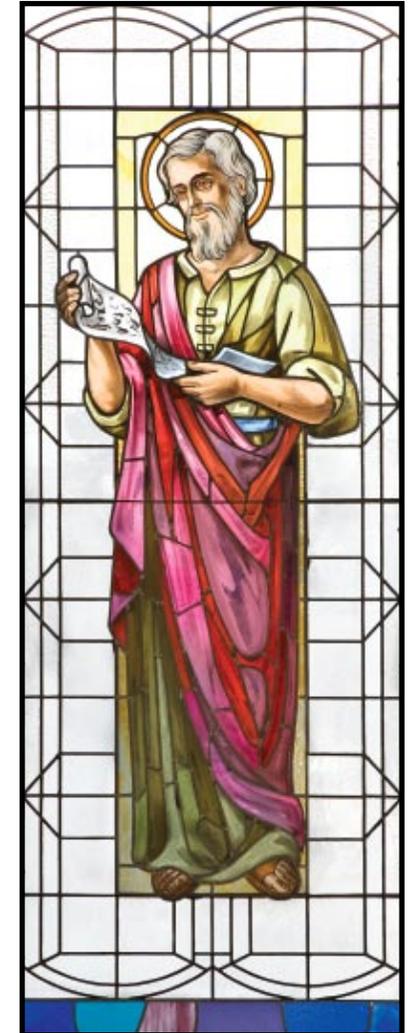
Clerestory windows encircle the perimeter of the Co-Cathedral washing the space with both clear and intensely colored light. Images of the four Evangelists (Matthew, Mark, Luke and John) and their respective winged symbols are depicted in the windows along the south wall of the transepts. St. Matthew is represented by a man symbolic of the human nature of Jesus made visible in the Incarnation; St. Matthew's gospel begins with a genealogy of Jesus. St. Mark is symbolized by a lion. His gospel begins with John the Baptist roaring like a lion in the wilderness. The lion, once believed to sleep with his eyes open, symbolizes Christ's resurrection from the sleep of death. St. Luke's gospel begins with the story of Zachariah in the temple; he is symbolized with the ox, a common sacrificial animal which points to the passion and resurrection of Jesus. St. John begins his gospel with the magnificent Prologue on the Word. John is represented by the eagle that soars toward the sun—the symbol of Christ's ascension to glory.

The clerestory windows opposite the Evangelists show four angels facing toward the center of the sanctuary in adoration. These angels, with hands folded in prayer or uplifted in the orans position, focus attention on the sacrifice of Christ on the Cross depicted in the crucifix and the sacramental representation of that same sacrifice at the altar in every Eucharist. The Church on earth joins in prayer with the heavenly host of angels and saints



in the eternal offering of Christ to the Father celebrated in the liturgy.

Along the nave of the Co-Cathedral, ten sets of windows depict the angelic procession of praise described in Psalm 150. The procession approaching the altar is led by two angels bearing smoking thuribles of incense; angels follow praising God with the sound of musical instruments. This angelic procession harmonizes with the procession of the faithful through the nave of the cathedral each time the Church gathers in worship.





Stations of the Cross

The Stations of the Cross are a traditional devotion among Catholics; fourteen Stations of the Cross are arranged along the side walls of the Co-Cathedral. They tell the story of Jesus' passion and death and invite the faithful to walk the journey to Calvary with him. Each station is created in a three dimensional bronze sculpture with skin-toned and gold patina. Jesus appears to reach out from each station in his pain and suffering to heal the hearts of all humanity.

Artists: Victoria and Julian Christina



"The way of the cross of Jesus (Via Crucis) is the royal way of the Church. Following closely in the footsteps of the Master, she makes her pilgrimage of faith to reach the glory of the resurrection."

Hans Urs Von Balthasar



Organ and Choir

Pasi Organ Builders of Roy, Washington have been commissioned to build a pipe organ with 75 stops and over 5,600 pipes for the Co-Cathedral. The organ is scheduled for installation in 2010. A smaller organ has been installed to serve liturgical needs until the permanent organ is completed.



Consecration Crosses

A church is consecrated—set apart for the work of God. In the liturgy of dedication, the walls of the Co-Cathedral are anointed in twelve places with Sacred Chrism—the holy oil named for Christ himself. Consecration crosses and candles mark the places of anointing; the consecration candles are lighted for solemn celebrations.



"It is an honor and a privilege to build this great cathedral."

*Mark Gore
Sr. Project Manager,
Linbeck Construction*



“Come to me all who labor and are burdened and I will refresh you.”

Matthew 11:28

A Church for the Ages

A cathedral is built for the ages. Bringing such a church to fruition requires the hearts and hands, gifts and sacrifices of innumerable persons. The Co-Cathedral of the Sacred Heart is the mother church for an expansive and diverse archdiocese. As the center of worship for the archdiocesan family, it is our hope that all will feel welcome in this holy space for it is here that we celebrate our communion with one another and with God in, with and through Jesus Christ. It is here that the immanent and transcendent presence of God is reflected in the art and architecture of this great building and incarnated in the innumerable faithful who pass through its doors.

With deepest gratitude we acknowledge those whose art, craft, and skill contributed to the design and building of the Co-Cathedral of the Sacred Heart.

Ziegler-Cooper Architects

Linbeck Construction Company

Rohn & Associates Design, Inc.

Rolf Rohn, Renate Rohn and Kathy Maglicco, Liturgical Designers

Sacred Heart and Immaculate Conception Marble Statues

Roberto Pedrini, Avenza, Italy

Resurrection Window, Rose Windows and Clerestory Windows

Massimo Mellini, Mellini Art Glass and Mosaics, Florence, Italy

Apostle Dome Windows and Holy Spirit Oculus

Wilhelm Peters, Peters Glass, Paderborn, Germany

Crucifix and Nave Saints Statues

Edmund Rabanser, Ortisei, Italy

Tabernacle, Holy Oil Vessels & Bronze Appointments

Sister Angelica Ballan, PDDM, Rome, Italy

Altar, Ambo, Font and Marble Furnishings

Alberto Bufalini, Carrara, Italy

Stations of the Cross

Julian and Victoria Christina, Pittsburgh, Pennsylvania

Carillon of Bells

The Royal Eijsbouts Bellfounders, The Netherlands

Liturgical Furniture and Appointments

Michael Dobbins, Houston, Texas

Pews

Dakota Church Furniture, Dickinson, North Dakota

Photography ©Aker/Zvonkovic Photography

Text: Pat Kerwin **Design:** Carl R. Champagne, Aker/Zvonkovic Photography

Historical Photographs Courtesy: Archives of the Archdiocese of Galveston-Houston

