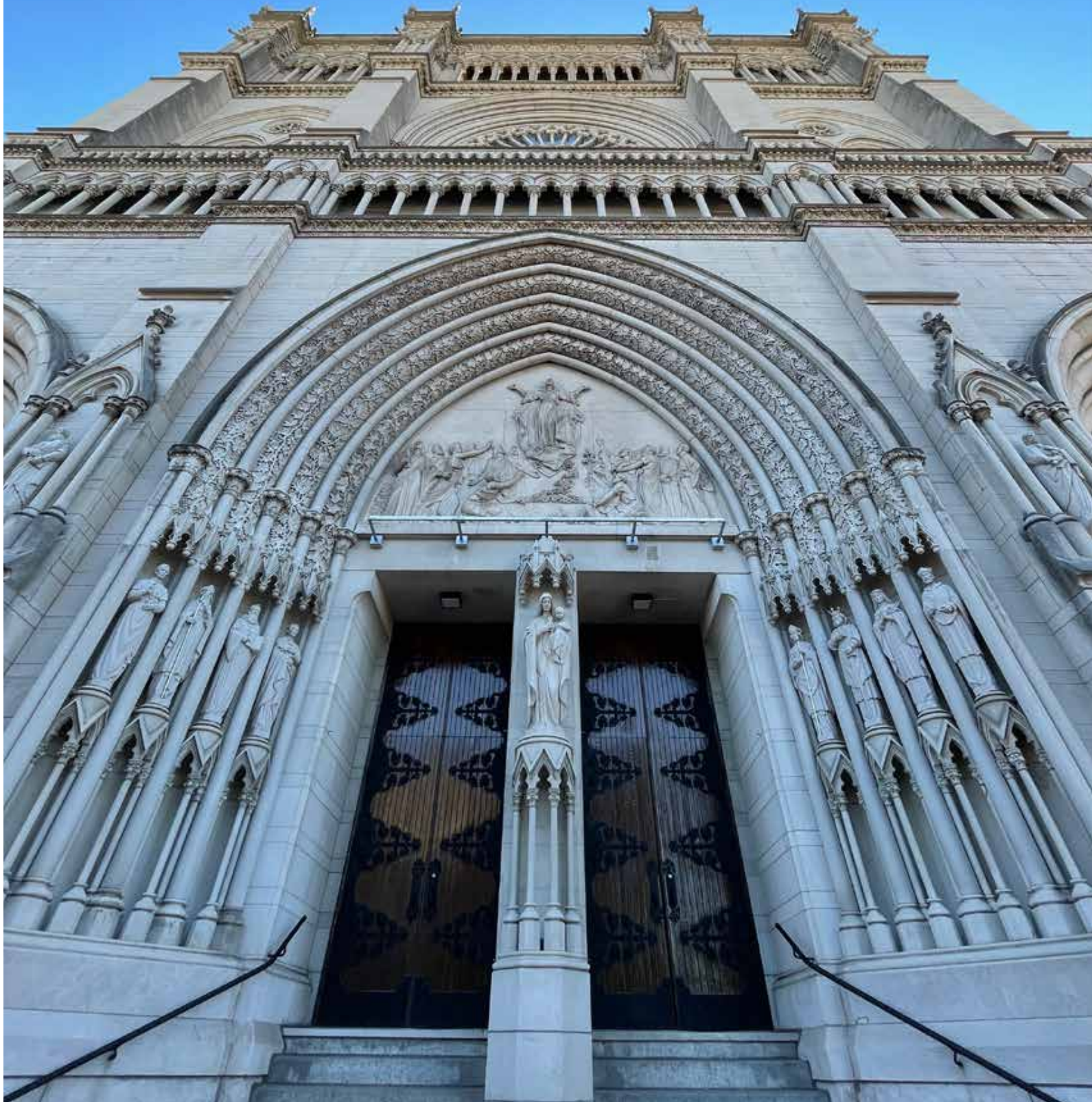
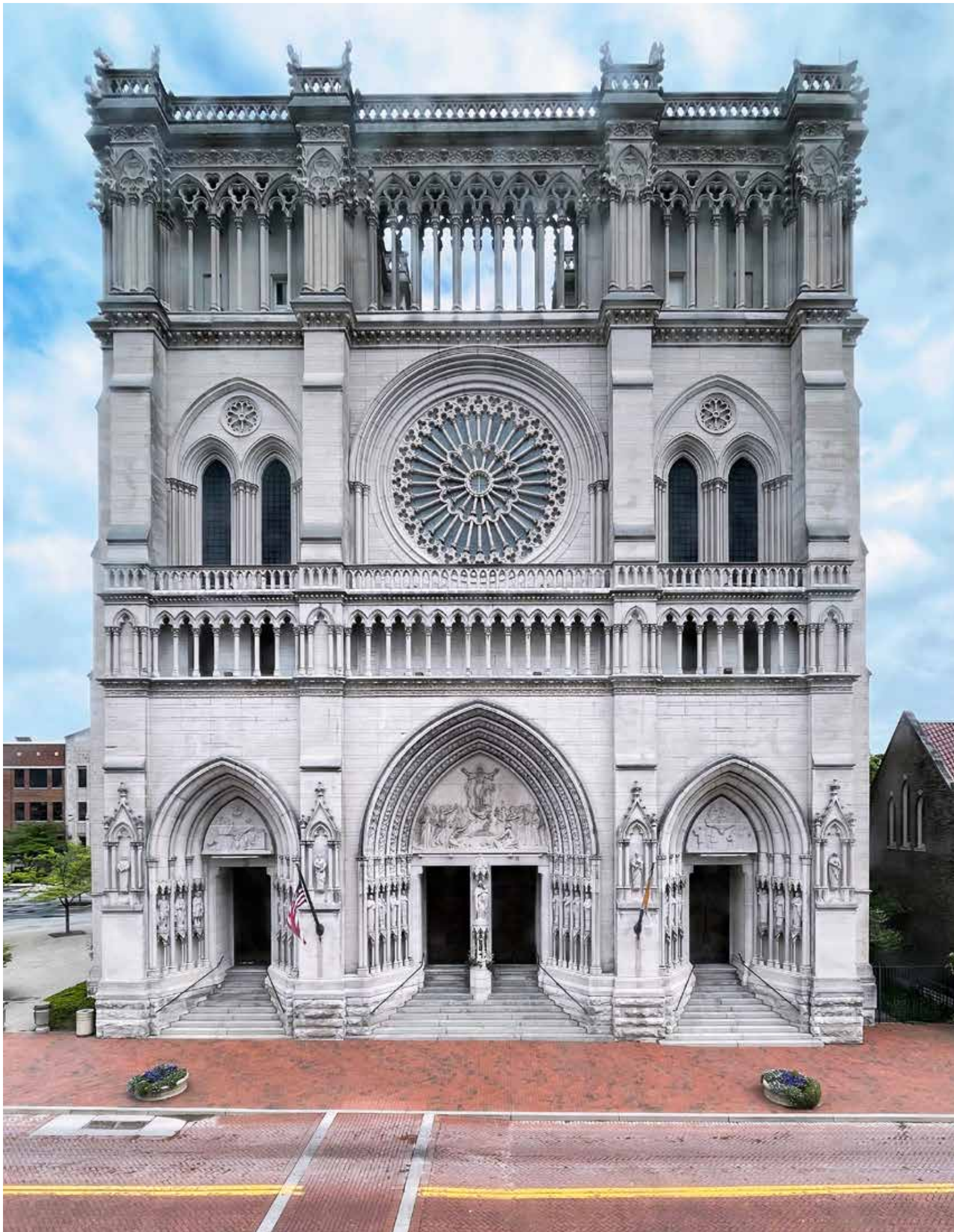


SPEAKING *for* CENTURIES





SOLEMN VESPERS
Celebrating the Dedication of
ST. MARY'S CATHEDRAL BASILICA
OF THE ASSUMPTION FAÇADE

Sunday | June 6, 2021 | 2:00 p.m.
Solemnity of Corpus Christi
Covington, Kentucky



DIOCESE *of* COVINGTON



HIS HOLINESS POPE FRANCIS

Prelude

Entrance Antiphon

Ecce Sacerdos Magnus
Stadler

*Let us all rejoice in the Lord,
as we celebrate the feast day in honor of all the Saints,
at whose festival the Angels rejoice
and praise the Son of God.*

Welcome

Very Reverend Ryan L. Maher, V.G.
Rector of the Cathedral Basilica

Invitatory

Bishop O God, come to my assistance.

All O Lord, make haste to help me.

Bishop Glory to the Father, and to the Son, and to the Holy Spirit.

All As it was in the beginning, is now, and will be forever. Amen. Alleluia.



BISHOP CAMILLUS PAUL MAES

Hymn

*For All the Saints
sine nomine*

For all the saints, who from their labors rest,
Who thee by faith before the world confessed,
Thy name, O Jesus, be forever bless'd.
Alleluia, Alleluia!

Oh, bless'd communion, fellowship divine!
We feebly struggle, they in glory shine,
Yet all are one in thee, for all are thine.
Alleluia, Alleluia!

**** The last verse will be sung by the Choir ****

*The golden evening brightens in the west.
Soon, soon to faithful servants cometh rest.
Sweet is the calm of paradise the bless'd.
Alleluia, alleluia!*

Psalmody

Bishop ANTIPHON 1 Christ the Lord is a priest for ever in the line of Melchizedek;
he offered up bread and wine.

PSALM 110:1-5, 7

Bishop The Lord's revelation to my Master:
"Sit on my right:
your foes I will put beneath your feet."

All **The Lord will wield from Zion
your scepter of power:
rule in the midst of all your foes.**

Bishop A prince from the day of your birth
on the holy mountains;
from the womb before the dawn I begot you.

All **The Lord has sworn an oath he will not change.
"You are a priest for ever,
a priest like Melchizedek of old."**

Bishop The Master standing at your right hand
will shatter kings in the day of his great wrath.

All **He shall drink from the stream by the wayside
and therefore he shall lift up his head.**

Bishop Glory to the Father, and to the Son, and to the Holy Spirit,

All **As it was in the beginning, is now, and will be forever. Amen.**

All ANTIPHON 1 Christ the Lord is a priest for ever in the line of Melchizedek;
he offered up bread and wine.

Bishop ANTIPHON 2 I will take up the cup of salvation, and I will offer a sacrifice of praise.

PSALM 116:10-19

Bishop I trusted, even when I said:
 “I am sorely afflicted,”
 and when I said in my alarm:
 “No man can be trusted.”

**All How can I repay the Lord
 for his goodness to me?
 The cup of salvation I will raise;
 I will call on the Lord’s name.**

Bishop My vows to the Lord I will fulfill
 before all his people.
 O precious in the eyes of the Lord
 is the death of his faithful.

**All Your servant, Lord, your servant am I;
 you have loosened my bonds.
 A thanksgiving sacrifice I make;
 I will call on the Lord’s name.**

Bishop My vows to the Lord I will fulfill
 before all his people,
 in the courts of the house of the Lord,
 in your midst, O Jerusalem.

All Glory to the Father, and to the Son, and to the Holy Spirit,

Bishop As it was in the beginning, is now and will be forever. Amen.

All ANTIPHON 2 I will take up the cup of salvation, and I will offer a sacrifice of praise.

Bishop ANTIPHON 3 You are the way, the truth and the life of the world, O Lord.

CANTICLE: REVELATION 19:1-7

Bishop Alleluia.
Salvation, glory, and power to our God:
his judgments are honest and true.
Alleluia.

All Alleluia.
Sing praise to our God, all you his servants,
all who worship him reverently, great and small.
Alleluia.

Bishop Alleluia.
The Lord our all-powerful God is King;
let us rejoice, sing praise, and give him glory.
Alleluia.

All Alleluia.
The wedding feast of the Lamb has begun,
and his bride is prepared to welcome him.
Alleluia.

Bishop Glory to the Father, and to the Son, and to the Holy Spirit,

All As it was in the beginning, is now, and will be forever. Amen.

All ANTIPHON 3 You are the way, the truth and the life of the world, O Lord.

Reading

1 CORINTHIANS 11:23-25

I received from the Lord what I handed on to you, namely, that the Lord Jesus on the night in which he was betrayed took bread, and after he had given thanks, broke it and said, "This is my body, which is for you.

Do this in remembrance of me." In the same way, after the supper, he took the cup, saying, "This cup is the new covenant in my blood. Do this, whenever you drink it, in remembrance of me."

Homily

Most Reverend Roger J. Foy, D.D.
Bishop of Covington

Rite of Dedication and Blessing of the Façade

Responsory

Bishop He gave them Bread from Heaven, alleluia, alleluia.

All He gave them Bread from Heaven, alleluia, alleluia.

Bishop Man has eaten the Bread of Angels,

All alleluia, alleluia.

Bishop Glory to the Father, and to the Son, and to the Holy Spirit.

All He gave them Bread from Heaven, alleluia, alleluia.

Canticle of Mary

LUKE 1:46-55

Stainless Maiden

Choir ANTIPHON How holy this feast in which Christ is our food; his passion is recalled;
 grace fills our hearts; and we receive a pledge of the glory to come, alleluia.

*My soul glorifies the Lord,
my spirit rejoices in God my savior.
He has looked on his lowly servant
and all ages will call me blessed.*

*He fills the hungry with good things,
and he sends the rich away empty.
He protects his servant Israel
for he remembers his promise of mercy.*

*The Almighty works marvels for me.
He has mercy on those who fear him.
His mercy is from age to age
and holy, holy is his Name.*

*Glory and praise to the Father,
and to the Son and to the Holy Spirit.
As it was in the beginning
is now and will be forever.*

*He puts forth his arm in strength
and he scatters the proud hearted.
He casts the mighty from their thrones,
he has lifted up the lowly.*

All ANTIPHON How holy this feast in which Christ is our food; his passion is recalled;
 grace fills our hearts; and we receive a pledge of the glory to come, alleluia.

Intercessions

Bishop Christ invites all to the supper in which he gives his Body and Blood for the life of the world. Let us ask him:

All Christ, the Bread of Heaven, grant us everlasting life.

Deacon Christ, Son of the living God, you commanded that this thanksgiving meal be done in memory of you, enrich your Church through the faithful celebration of these mysteries.

All Christ, the Bread of Heaven, grant us everlasting life.

Deacon Christ, Eternal Priest of the Most High, you have commanded your priests to offer your sacraments, may they help them to exemplify in their lives the meaning of the sacred mysteries which they celebrate.

All Christ, the Bread of Heaven, grant us everlasting life.

Deacon Christ, Bread from Heaven, you form one body out of all who partake of the one bread, refresh all who believe in you with harmony and peace.

All Christ, the Bread of Heaven, grant us everlasting life.

Deacon Christ, through your Bread you offer the remedy for immortality and the pledge of future resurrection, restore health to the sick and living hope to sinners.

All Christ, the Bread of Heaven, grant us everlasting life.

Deacon Christ, our King who is to come, you commanded the mysteries which proclaim your death to be celebrated until you return, grant that all who die in you may share in your resurrection.

All Christ, the Bread of Heaven, grant us everlasting life.

Bishop Our Father...

Concluding Prayer

Bishop O God, who in this wonderful Sacrament
 have left us a memorial of your Passion,
 grant us, we pray,
 so to revere the sacred mysteries of your Body and Blood
 that we may always experience in ourselves
 the fruits of your redemption.
 Who live and reign with God the Father
 in the unity of the Holy Spirit,
 God, for ever and ever.

All Amen.

Remarks

Mayor Joseph U. Meyer, *City of Covington*

Judge / Executive Kris Knochelmann, *Kenton County*

Mr. Garren Colvin, *President and CEO, St. Elizabeth Healthcare*

Dr. Kevin Reynolds, *Vice President for Institutional Advancement, Thomas More University*

Apostolic Blessing with a Plenary Indulgence

Bishop The Lord be with you.

All And with your spirit.

Deacon Bow down for the blessing.

Bishop Through the intercession of the blessed Apostles Peter and Paul,
 may Almighty God bless you, ✠ the Father, ✠ and the Son, and the Holy ✠ Spirit.

All Amen.

Dismissal

Deacon Go in peace.

All Thanks be to God.

Recessional

Holy God
Clarence A. Walworth, 1858

*Holy God, we praise Thy Name;
Lord of all, we bow before Thee!
All on earth Thy scepter claim,
All in Heaven above adore Thee;
Infinite Thy vast domain,
Everlasting is Thy reign.*

*Hark! the loud celestial hymn
Angel choirs above are raising,
Cherubim and seraphim,
In unceasing chorus praising;
Fill the heavens with sweet accord:
Holy, holy, holy, Lord.*

*Lo! the apostolic train
Join the sacred Name to hallow;
Prophets swell the loud refrain,
And the white robed martyrs follow;
And from morn to set of sun,
Through the Church the song goes on.*

*Holy Father, Holy Son,
Holy Spirit, Three we name Thee;
While in essence only One,
Undivided God we claim Thee;
And adoring bend the knee,
While we own the mystery.*

Tour

Sir Stephen Enzweiler, K.C.H.S.
Cathedral Historian

*A walking tour of the façade and interior of the Cathedral Basilica follows the ceremony.
All are welcome and are invited to gather in St. Mary's Park.*

Ministers, Distinguished Guests, and Façade Contributors

Celebrant and Homilist

Most Reverend Roger J. Foys, D.D.
Bishop of Covington

Clergy

Right Reverend Martin de Porres Bartel, O.S.B.
Archabbot, Saint Vincent Archabbey
Very Reverend Steven P. Beseau, S.T.D.
Rector/President, Pontifical College Josephinum
Very Reverend Ryan L. Maher, V.G.
Vicar General; Rector, Cathedral Basilica of the Assumption
Very Reverend Daniel L. Schomaker, V.G.
Vicar General; Pastor, St. Augustine Parish, Covington
Priests of the Diocese of Covington
Deacon Gerald R. Franzen
Deacon A.J. Gedney
Deacons of the Diocese of Covington

Honor Guard

Bearers of the *Cross Pro Ecclesia et Pontifice*
Knights and Dames of the Equestrian Order
of the Holy Sepulchre
Knights of St. George
Knights and Dames of Malta
Knights of St. John
Knights of Columbus
Catholic Order of Foresters

Lector

Ms. Margaret Schack

Musicians

Bishop's Choir
Dr. Gregory Schaffer
Basilica Principal Organist and Choirmaster

Masters of Ceremonies

Reverend Jordan M. Hainsey, K.H.S.
Episcopal Master of Ceremonies, Custos of Holy Relics
Diocesan Seminarians

Servers

Pontifical Servers of Covington Latin School

City of Covington

Mayor Joseph U. Meyer

State of Kentucky

Judge / Executive Kris Knochelmann
Kenton County

St. Elizabeth Healthcare

Mr. Garren Colvin
President and CEO

Thomas More University

Dr. Kevin Reynolds
Vice President for Institutional Advancement

Diocesan Buildings and Properties Office

Mr. Donald Knochelmann
Mr. Brian Harvey

Speaking for Centuries Campaign

Mr. Michael Murray
Mrs. Jennifer Cox
Mrs. Elizabeth Champ
Mr. Bob Hagedorn
Mr. Dale Henson
Mrs. Laura Keener
Mrs. Joanie LeCoy

Project Leads

Reverend Jordan M. Hainsey, K.H.S.
Reverend Joseph C. Shelton, K.H.S.

Façade Statuary and Tympana Artist

Mr. Neilson Carlin

Façade Statuary and Tympana Sculpting

St. Jude Liturgical Arts Studio
Mr. Lou DiCocco, III

Masonry

Hummel Industries, Inc.

Floral Arrangements

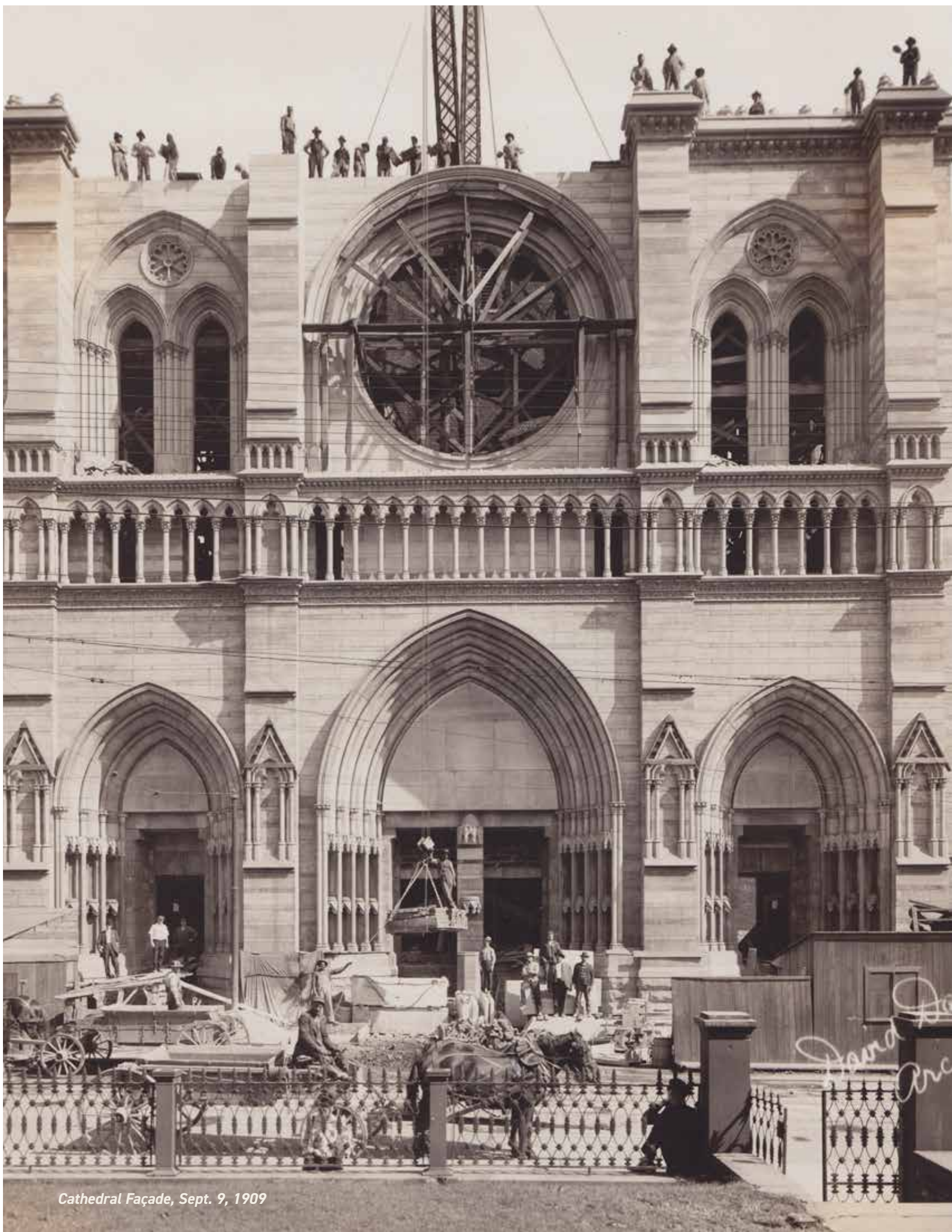
Mr. and Mrs. Bruce and Mary Jo Stull

Cathedral Staff

Ms. Mary Easterling
Facilities Manager and Head Usher
Mr. Jerry Landry
Maintenance Director

Cathedral Historian

Sir Stephen J. Enzweiler, K.C.H.S.



Cathedral Façade, Sept. 9, 1909

SPEAKING *for* CENTURIES

Completing St. Mary's Cathedral Basilica of the Assumption Façade

Serving both German and Irish immigrants, St. Mary's Mission was constructed in 1834 as the first Catholic church in Northern Kentucky. Originally a small, brick structure located on 5th Street, the expanding congregation eventually outgrew the building, and in 1847 property was purchased on the north side of 8th Street between Scott and Greenup Streets for a larger church.

As the need for a new house of worship grew, so did the Catholic landscape. On July 29, 1853, Pope Pius IX erected the Diocese of Covington with George Aloysius Carrell, S.J. as its first bishop and the new St. Mary's Church as Covington's first Cathedral. On October 2, 1853 the cornerstone was laid, and on June 11, 1854, St. Mary's Cathedral was dedicated. The modest Tudor style brick structure measured 126 feet by 66 feet in width.

By the 1880's, a continual lack of funds and overuse from an ever-expanding congregation resulted in St. Mary's Cathedral falling into disrepair. In 1885, the appointment of Covington's third Bishop, Camillus Paul Maes, brought with it a new zeal for God's house. A native of Belgium and priest of the Diocese of Detroit, Bishop Maes was heavily influenced by the beauty and grandeur of European Gothic architecture that surrounded him in his youth. Driven by his passion for the Gothic style, he immediately turned his gaze toward the construction of a

new, magnificent Cathedral that would better serve the needs of the community, one that would one day become hailed as America's Notre Dame.

Bishop Maes never doubted that God had chosen him specifically for this task, a divine commission confirmed one day in the visit of an unknown little girl who placed a single silver dollar in his hand and requested that he "build a new cathedral with it." Then, in April 1890, James Walsh, Sr., a wealthy Covington distiller, died and bequeathed \$25,000 to the Bishop "for a new St. Mary's Cathedral." Two years later, James Walsh, Jr., and partner Peter O'Shaughnessy gifted the bishop \$100,000 for the same purpose.

Purchasing two homes with large lots at the northeast corner of Madison Avenue and 12th Street as a site for the new Cathedral, Maes set to work right away. For his architect, he chose 31-year-old Leon Coquard of Detroit, a talented architect who once worked on the construction of Detroit's Gothic masterpiece, the Church of St. Anne de Detroit. Coquard based his design for Covington's Cathedral on the interior of the Abbey Church of St. Denis in Paris, France, with the exterior based on Paris' Notre Dame Cathedral.

CATHEDRAL BASILICA *of the* ASSUMPTION BUILDING *and* FAÇADE TIMELINE

Oct. 1, 1884



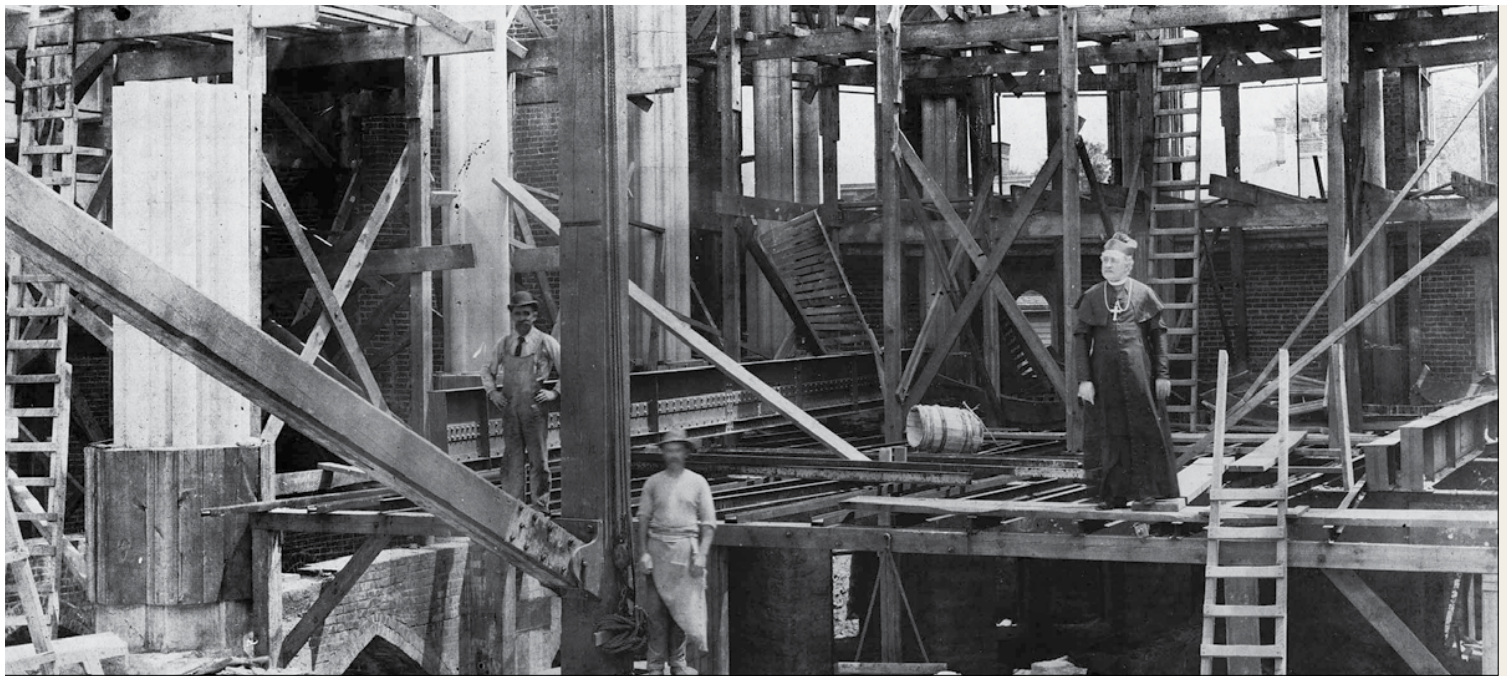
1893

April 13, 1894

Camillus Paul Maes is appointed third Bishop of Covington. Transplanting European aestheticism and culture to America, Bishop Maes envisions a grand, new Cathedral as a gift to the entire people of Covington.

Architect Leon Coquard begins to formulate sketches and designs for Covington's new Cathedral.

Bishop Maes breaks ground for the new Cathedral and construction begins in mid-July.



Bishop Maes surveys Cathedral construction, ca. 1896

Despite an economic depression, Bishop Maes and the faithful put their trust in God and broke ground for the new Cathedral in April 1894. In September 1895, the cornerstone was laid as an estimated crowd of 20,000 flooded the streets of Covington in celebration. Constructed of brick, terracotta, and locally-quarried Bedford limestone, the Cathedral construction was carried out largely by German and Irish immigrant craftsmen. Skilled in carpentry, masonry, and sculpting, these truly American craftsmen mirrored their medieval guild counterparts and the artistic imagination that centuries prior had given rise to Europe's Gothic masterpieces.

The first several years saw good progress, despite concerns, problems and potential setbacks. Correspondence reveals that Maes was engaged almost daily in reviewing plans, approving details, suggesting modifications and in some cases, redrawing them. He visited the construction site often to monitor the pace of work, note deficiencies, correct the contractors, and insist on

changes which he detailed in letters to Coquard or his on-site supervisor, Charles McDonald. Arguments arose frequently as the architect insisted on the latest construction methods, causing Maes to recoil against the increase in costs.

By September 1898, much of the interior of the Cathedral was complete. Coquard designed the columns, buttresses, piers, arches of the nave, transepts, and triforium galleries to be constructed entirely out of Bedford limestone, with walls faced with limestone inside and out. Capitals of the columns were made of ornate terra cotta and the window tracery of carved stone.

By 1899, the roof was on, and by Christmas 1900, the new St. Mary's Cathedral was ready to be dedicated. However, lack of available funds halted construction of the façade, leaving the front entrance of the Cathedral a towering brick wall. Although it stood unfinished, the new Cathedral church was a masterpiece

Sept. 8, 1895



Bishop Maes lays the cornerstone of the new Cathedral with a crowd of 20,000 onlookers. Construction continues.

Jan. 27, 1901



Bishop Maes solemnly dedicates the new Cathedral. Construction of the façade halts as the focus shifts to the Cathedral's stained glass and interior decoration.

1908-1910

Architect David Davis formulates sketches and plans for the Cathedral façade. Construction of the façade commences.

1914-1917



Renowned ecclesiastical sculptor Clement J. Barnhorn completes the Madonna and Child statue at the portal pier and Assumption tympanum over the Cathedral's center portal. Side tympana and niches are left unfinished.

of French Gothic style, exemplifying the expression of pure lightness, exquisite grace and soaring height. Light filled the interior, giving it the appearance of a shimmering "Cathedral of glass." The public gasped at its beauty and celebrated with great joy at its dedication, held on January 27, 1901.

For eight years, the Cathedral stood without a façade. In 1904, Nicholas Walsh, grandson of James Walsh, Sr., presented Maes with \$100,800 in bonds for the project. Coquard drew up the plans. But in autumn 1906, Coquard fell ill, forcing



Construction of the Cathedral façade, ca. 1908



View toward the west as workmen pose during construction of the façade tympana, 1909

the Bishop to contract Newport architect David Davis for the work. Construction began in 1908, and for two years Covington watched anxiously as the Gothic façade rose toward the heavens. On June 29, 1910, the façade was finished and officially dedicated in a joyous celebration that drew thousands from all across the area.

That day was also the day Bishop Maes had chosen to celebrate his Silver Episcopal Jubilee. But the years of toil building the Cathedral had taken their toll on Covington's shepherd. His hair had grown white, his gait slowed, his eyes grown tired. His health had become a concern, too. But the work was done. He completed what the little girl had tasked him to do. He fulfilled his divine commission. At the façade's dedication, Maes took the opportunity to express his heartfelt feelings about the Cathedral he felt privileged to have built for his people:

"Twenty-five years of life in this community have made me devoted to the spiritual and civic interest of the city of Covington. It has been my ambition to give the public a token of my love for the city by erecting in it a monument which will speak for centuries to come of the love of Christ for souls. Indeed, the message of the Cathedral is the message of Christ Himself. The Cathedral is the leading feature of the City, just as religion ought to be the "Leitmotif" (the leading guide) of our lives... Centered within the Cathedral are all the spiritual means which Jesus Christ places within His Church for men's salvation. Enter it freely, seek the Corpus Christi Chapel, where the quiet and mysterious light shed around you enables you to enter into yourself, realize God's presence and help you on your way to see God's will and lead a Christian life."

When Camillus Paul Maes died on May 11, 1915, the sound of tolling church bells echoed across the cities of northern Kentucky, bidding farewell to the man who gave the people a Gothic masterpiece that would speak to them for centuries to come.

Dec. 8, 1953



Owing to its historical significance and beauty, Pope Pius XII elevates St. Mary's Cathedral to the rank of Minor Basilica during a Solemn Pontifical High Mass celebrated by the Most Reverend William T. Mulloy, sixth Bishop of Covington.

2000 – 2001

The Most Reverend Robert W. Muench, ninth Bishop of Covington, renovates the Cathedral, addressing structural issues and exterior masonry repairs.

July 15, 2002



The Most Reverend Roger J. Foy is appointed tenth Bishop of Covington. From the early days of his episcopate, Bishop Foy desires to honor Bishop Maes' wish to be buried at the Cathedral and to complete the façade left unfinished in 1914.

While much of the Cathedral's construction and decoration were completed by 1915, much of the work envisioned by Bishop Maes, especially the façade, remained unfinished, awaiting the contribution of future generations.

In 2019, after much prayer, Bishop Roger J. Foys began plans to bring the mortal remains of Bishop Maes to the Cathedral for reburial, honoring his final wish to be buried in the "monument to Christ" that he and God's people built. The transfer of his remains also stirred in Bishop Foys another idea to honor Bishop Maes: the completion of the façade.

After an architectural study, it was determined that the façade's portal jam niches, buttress niches, and tympana reliefs could structurally support the statuary long envisioned by Cathedral architects Leon Coquard and David Davis.

Launching a campaign titled "Speaking for Centuries," \$250,000 in gifts were raised by parishes, faithful, and institutions; no diocesan funds were used for the campaign. Philadelphia's St. Jude Liturgical Arts Studio was awarded the project and



Cathedral façade statue sketches, Neilson Carlin, 2019

world-renowned ecclesiastical artist Neilson Carlin was commissioned to design 24 statues honoring the Diocese of Covington's parishes and institutions, and 2 tympana bas-reliefs to complete the Marian tripart portal schema. Drawing inspiration from the Cathedral's neo-Gothic architecture and extant sculptural work by 20th century sculptor Clement J. Barnhorn, Carlin's sculptural designs fuse 19th century aesthetic and tradition with 21st century vision and artistry.

Each statue began with a gestural sketch based on hagiography and iconography long associated with each saint. Once approved, these sketches were composed into formal drawings showing each side of the statue. Detailed drawings were then created for the face, hands, and objects featured. With drawings approved, a sculptor then created a clay model based on the drawings. After refinement, each model was approved and cast in fiberglass to preserve every detail. From these casting, measurements were taken as the sculptor began to meticulously hand-carve each statue. Made to seamlessly blend with the Cathedral's existing stonework, all the façade statuary is executed in Bedford limestone taken from the same quarry the façade stone was taken from in 1908.

Twenty, full-round statues fill the 20 portal jamb niches and honor the patron saints of Covington's 47 parishes and diocesan institutions. Each statue measures 1'6" W x 4.25' H x 1' D and weighs 250 lbs. Each portal's saints are grouped to highlight an important facet of the saints' lives: Martyrs of Faith — North Portal of the Annunciation; Reformers of Faith — Central Portal of the Assumption; and Teachers of Faith — South Portal of the Coronation.

Four buttress niche statues, symbolize the patrons of the Diocese of Covington: St. Thomas More; St. Paul the Apostle; St. Peter the Apostle; and St. Elizabeth of Hungary. Each 3/4 round statue measures 1'6" W x 4.25' H x 1' D and weighs 275 lbs. The Annunciation and Coronation tympana complete the

Oct. 26, 2019



The remains of Bishop Camillus Paul Maes are taken from St. Mary Cemetery and entombed in the Cathedral during a Solemn Requiem Mass celebrated by the Most Reverend Roger J. Foys.

Nov. 2019

The Most Reverend Roger J. Foys announces the "Speaking for Centuries Campaign" for the completion of St. Mary's Cathedral Basilica of the Assumption façade, adding 24 statues and two tympana.

Nov. 2019



Working with Philadelphia's St. Jude Liturgical Arts Studio, statuary plans and a timeline are established. Renowned ecclesiastical artist Neilson Carlin begins designs and drawings for the new Cathedral statuary.



Façade Statuary Legend For names and descriptions, see pages 20-29.

portal schemata of the façade and the visual narrative of the Blessed Virgin Mary's life. The saints at the bottom register of the Coronation tympanum compliment and join the 20 portal jamb statues honoring the patron saints of Covington's 47 parishes and diocesan institutions. Each tympanum measures 8'10" W x 7' H x 1' D and weighs 2,320 lbs.

Dedicated on June 6, 2021, the completion of St. Mary's Cathedral Basilica of the Assumption façade by Bishop Roger J. Foys marks a historic moment in the life of the Diocese of Covington. With the façade complete, the Cathedral will not only "speak for centuries" to come, but in a special way *today*. The Cathedral remains an enduring symbol of Christ, that with faith and trust, God who begins



The top panel of the Coronation tympanum is prepared for installation, 2019

2020



July 2020 – April 2021



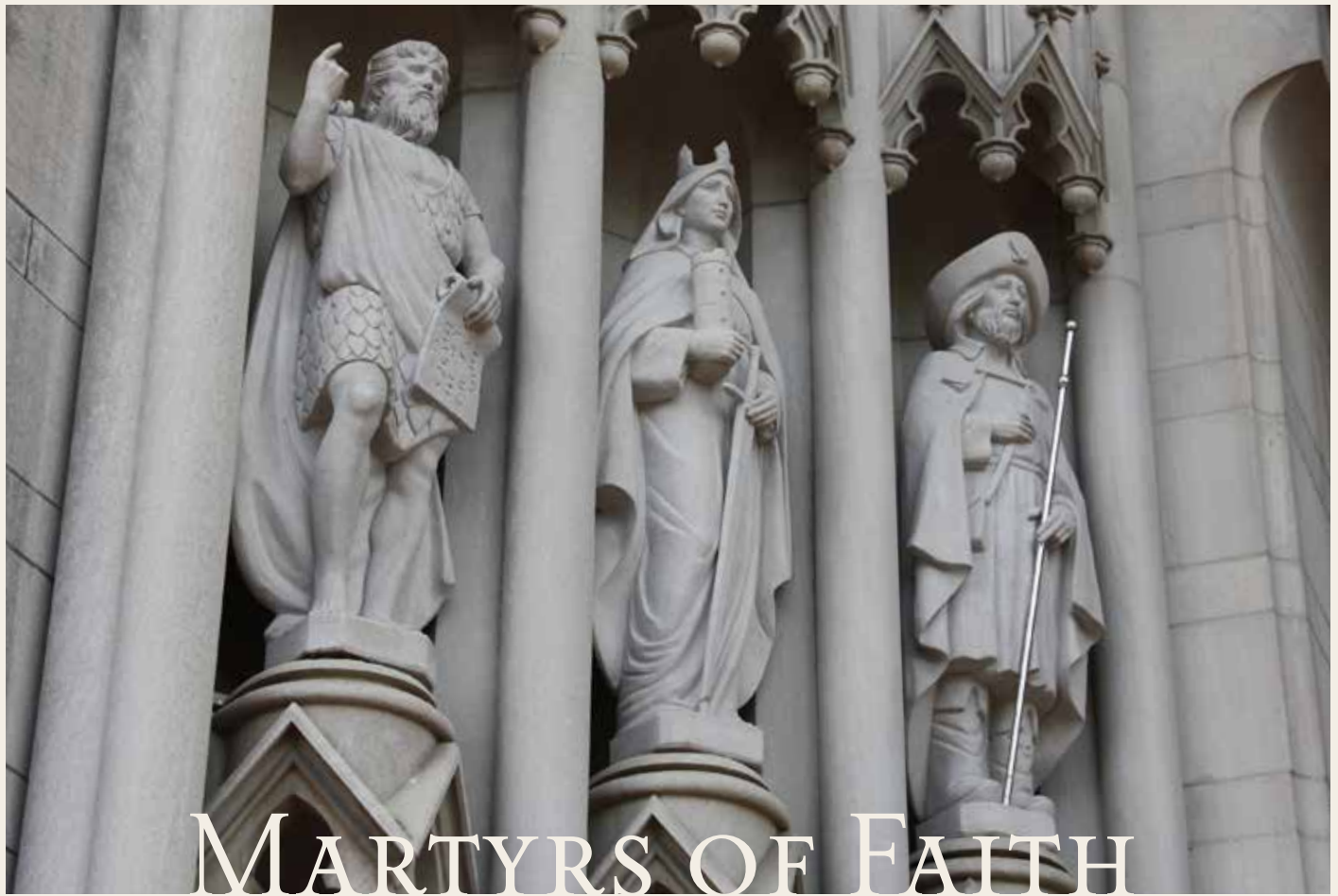
June 6, 2021



Stone for the façade statuary is quarried by Indiana Limestone Co. It comes from the same quarry the façade stone was taken from in 1908. As full scale clay models are refined and approved, each statue is hand-carved from Indiana limestone.

The first statue, St. John the Baptist, is hoisted into his façade niche in the north portal on July 6, 2020. The global COVID-19 pandemic, however, delays completion and installation work for nearly nine months. On April 22, 2021, the last statue, Pope St. Pius X, is placed at the center portal, fulfilling the vision of Bishop Maes and architect David Davis.

The Most Reverend Roger J. Foys dedicates and blesses the completed façade of St. Mary's Cathedral Basilica of the Assumption during Solemn Vespers for Corpus Christi.



MARTYRS OF FAITH

North Portal of the Annunciation

1. St. John the Baptist

The great forerunner of Christ, St. John the Baptist is shown cloaked in camel's hair with a tousled beard and hair, characteristic of desert dwellers and biblical prophets. His left hand displays a scroll with the words of John 1:29, "Ecce Agnus Dei..." Behold the Lamb of God," while his right hand points heavenward, inviting the onlooker to contemplate the heavenly origin and identity of Jesus. St. John the Baptist was sentenced to death and beheaded by Herod Antipas between 28-36A.D.

Feast Day August 29

2. St. Barbara

The early 3rd century Greek martyr St. Barbara is depicted wearing a diadem (crown), recalling her wealthy pagan upbringing as well as the crown of victory she would win as a witness for the faith. In her right arm she holds a tower, which legend recounts was the prison where she was held by her father to protect her great beauty. The tower's three windows recall the Holy Trinity. In her left hand she holds the sword of her martyrdom.

Feast Day December 4

3. St. James the Greater

St. James the son of Zebedee is depicted in the traditional pilgrim garb associated with his Spanish pilgrimage route to Compostela: the hat, cockleshell, cloak, boots, staff, gourd, and purse. The medieval costuming invites today's faithful to discern what is truly necessary on life's journey, and to remaining entirely dependent on God. Numbered among the 12 Apostles, St. James was beheaded in Jerusalem in 44A.D.

Feast Day July 25



4. St. Agnes

The 4th century virgin and martyr St. Agnes is depicted with a youthful, resolute countenance symbolizing heroic chastity and virginity. Her left arm bears a palm frond representing martyrdom, while she draws a young lamb close to her, evoking the Latin derivation of her name, *agnus*, meaning lamb. Tradition holds that St. Agnes was a member of the Roman nobility and that she suffered martyrdom by the sword at the age of 13.

Feast Day January 21

5. St. William of York

With a likeness and vesture taken from the bishops of Covington, the statue of the 12th century's St. William is shown in full pontificals wearing the pallium of the archbishopric of York, England. In his right hand he bears the crozier, symbolic of his apostolic authority, while his left hand holds a bridge, recalling a miracle that took place in York during his procession over Ouse Bridge. Tradition holds that he died in 1154 after being poisoned at Holy Mass.

Feast Day June 8

6. St. Timothy

St. Timothy is shown clean shaven with curly flowing hair, recalling both his Jewish and Greek upbringing. He points to the 1st and 2nd Epistle in his left hand which is veiled by his tunic, signifying the sacred and inspired Pauline texts he bears. Timothy served as Paul's co-worker and companion beginning with his Second Missionary Journey. He would later become the first Bishop of Ephesus before being stoned to death as a martyr for the faith.

Feast Day January 26



REFORMERS OF FAITH

Center Portal of the Assumption

7. Pope St. Pius X

The statue of Pope St. Pius X depicts the reforming 20th century pontiff in the traditional papal white cassock, pellegrina, fascia, and pectoral cross with his hand raised in blessing. A staunch defender against modernism, Pope St. Pius X contributed to reforms in papal elections, seminary life, Eucharistic practices, sacred music, biblical studies, the breviary, catechesis, the organization of the Roman Curia, and Canon Law.

Feast Day August 21

8. St. Patrick of Ireland

Known as the “Apostle of Ireland,” this statue of St. Patrick depicts him in episcopal vesture proper to depictions in Medieval art: the stole, dalmatic, cope and miter. In his right hand he holds a crozier, symbolizing his apostolic authority, while in his left hand he holds up a three-leaf-clover, which legend recounts he used to explain the relationship of persons of the Holy Trinity. At his feet is a snake, recalling the tradition that he banished all snakes from Ireland. This 5th century saint is remembered most for his missionary efforts and reforms which helped Christianize Europe.

Feast Day March 17

9. St. Benedict

Depicted in the Benedictine cuculla of choir dress, St. Benedict is shown wearing the pectoral cross of an abbot, while he points to the *Holy Rule* open to the prologue which begins with *Asculta*, meaning, *Listen*. The likeness of Archabbot Boniface Wimmer, O.S.B., the 19th century founder of Benedictine Monasticism in North America, was used for the face of this statue to honor Covington’s early Benedictine foundations. Known as the founder of Western Monasticism, St. Benedict reformed religious life and education amidst a crumbling Roman empire in the 5th century.

Feast Day July 11

10. St. Joseph

The statue of St. Joseph is depicted with a contemporary face that reflects and honors the immigrant workers and craftsmen who built the Cathedral Basilica of the Assumption. A T-square in his left hand recalls St. Joseph’s occupation as a carpenter, while lilies in his right hand remind us of his purity as foster-father to the Christ child and husband of the Virgin Mary. His placement is located at the center portal, honoring his patronage of the Universal Church.

Feast Days March 19 and May 1



11. St. Boniface

Known as the “Apostle of the Germans,” the likeness of St. Boniface is shown in full pontificals, wearing the pallium of the Archbishopric of Mainz, Germany. In his left hand he bears the crozier, a sign of his apostolic authority, while in his right hand he clutches the Book of the Gospels pierced by a sword. Legend recounts that his life ended with martyrdom in the 7th century at the hands of a band of pagan Frisians while he was reading the Scriptures to Christian neophytes on Pentecost Sunday. He is known for his steadfast Christian orthodoxy and his fidelity to the Holy See.

Feast Day June 5

12. St. Henry

The statue of St. Henry reveals the 11th century German king and Holy Roman Emperor donning imperial robes. A scapular at his shoulders signifies his vows as an Oblate in the Benedictine Order under the tutelage of St. Wolfgang of Regensburg. St. Henry’s left hand rests on a sword, symbolizing his prudence and justice in governing, while his right hand cradles a small church (modeled after St. Henry in Elsmere), symbolizing his dedication to the Church and his work for peace and reform throughout his rule.

Feast Day July 13

13. St. Catherine of Siena

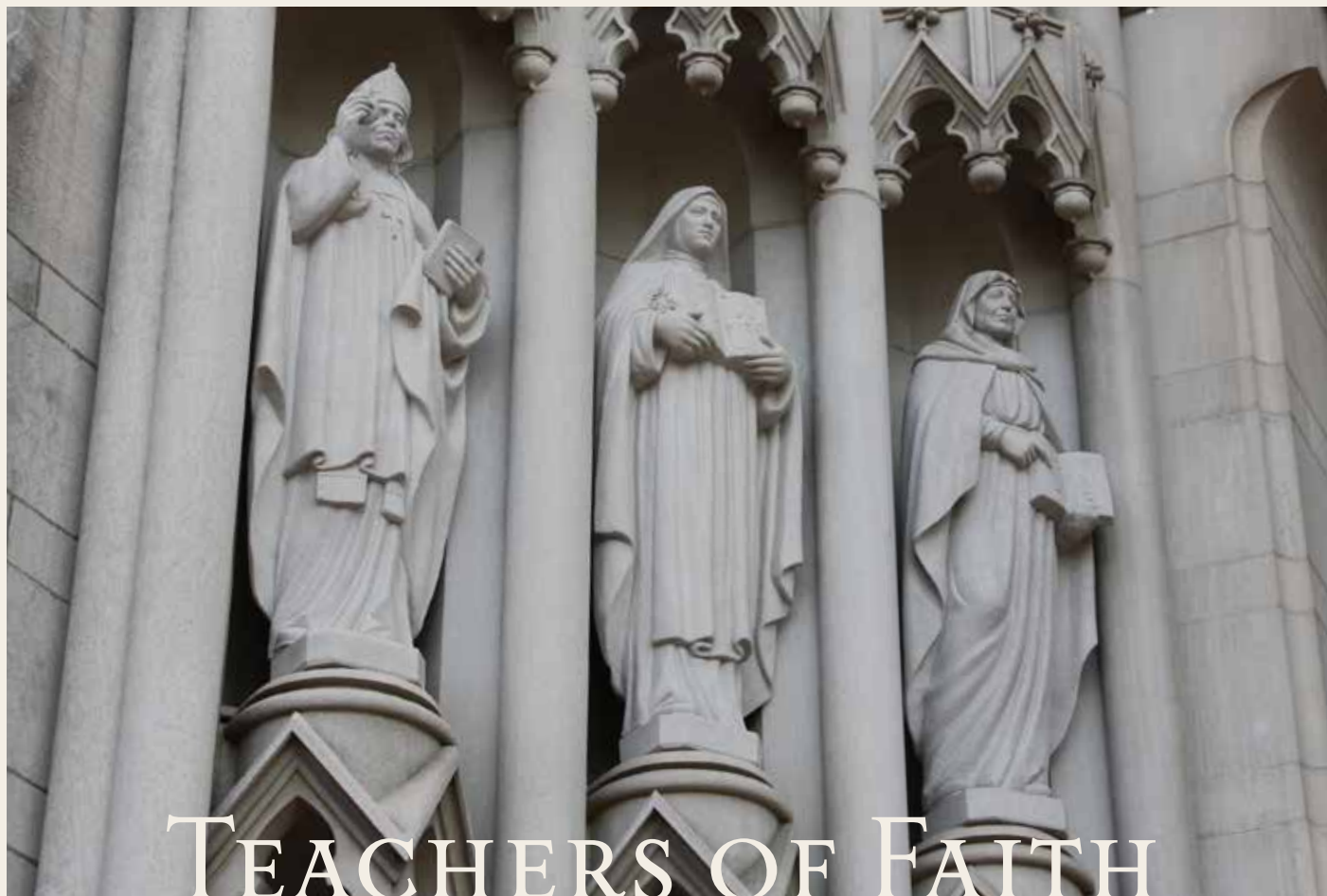
St. Catherine of Siena was a Third Order Dominican from the 14th century known for contemplation and prayer, along with her involvement in Church and civil affairs. This statue depicts her in the habit and scapular of the Dominican Order with a crown of thorns recalling the stigmata she experienced. With hands folded in prayer, she cradles lilies, recalling her chastity and virginity. A small boat is also nestled in her arms, representing Christ’s Church and her work guiding the Church and the papacy through tumultuous times.

Feast Day April 29

14. St. Charles Borromeo

The statue of St. Charles Borromeo depicts the 16th century Cardinal Archbishop of Milan in choir dress: the biretta, cassock, rochet, and mozzetta. A prominent figure in the Counter-Reformation at the Council of Trent, St. Charles was known for his reforming of the clergy and laity alike. In his hand he holds a quill symbolizing his writing and the Holy Bible. The Bible is inverted, recalling the Hebrew Scriptures which are read right to left. Inscribed on the book is St. Charles’ episcopal motto *Humilitas* (Humility), inviting the viewer to contemplate the entirety of Sacred Scripture with this virtue.

Feast Day November 4



TEACHERS OF FAITH

South Portal of the Coronation

15. St. Augustine of Hippo

Depicted with a contemporary face, the statue of St. Augustine reflects the perennial importance of his life, works, and contributions to the Church and theology. He is depicted in episcopal vesture popularly depicted in Medieval art: the stole, dalmatic, cope, and miter. In his left hand, he bears his *Confessions*, while his right hand holds up a restless heart, evoking his writing, “Our hearts are restless, until they can find rest in you” (*Confessions* 1.1.1). This great 5th century Doctor of the Church worked tirelessly to reform the pagan philosophies of his day. His writings and thoughts are among the most important from the Patristic period.

Feast Day August 28

16. St. Thérèse of the Child Jesus and Holy Face

The statue of St. Thérèse draws on a period photograph from her French monastery, and depicts her in the Carmelite habit bearing the two images for which she was named in religious life: the Child Jesus—for childlike faith and simplicity—and the Holy Face—for the sufferings of Christ. A bouquet of roses fills her arms, recalling her promise at death to “let fall a shower of roses.” Dying at the young age of 24, this 19th century saint, which Pope St. Pius X hailed as “the greatest saint of modern times,” remains increasingly relevant and important for all wishing to grow in their spiritual life.

Feast Day October 1

17. St. Anne

Depicted with a contemporary face, the statue of St. Anne reflects and honors mothers and grandmothers of countless generations. In continuity with iconography where St. Anne is shown teaching the Virgin Mary, here she teachers the viewer. St. Anne holds open the Sacred Scriptures displaying *EVA* and *AVE*, teaching that the disobedience of Eve (*EVA*) in the Old Testament was redeemed by the obedience of Mary (*AVE*) to God’s plan in the New Testament. Tradition holds St. Anne to be the mother of Mary and grandmother of Jesus.

Feast Day July 26



18. St. Bernard of Clairvaux

Robed in triumphal austerity, this statue depicts the great 12th century French mystic, reformer, and theologian, St. Bernard. Shown in the cuculla choir dress of the Cistercian Order, a cowl covers his head, signifying his withdrawal from the world so that he may be entirely immersed in Divine contemplation. St. Bernard's right arm embraces the cross, recalling his inexhaustible writings on the passion of Christ and a mystical encounter where Christ crucified appeared and embraced him. His left-hand points upward, inviting the viewer to take up their cross and follow Christ.

Feast Day August 20

19. St. Rose of Lima

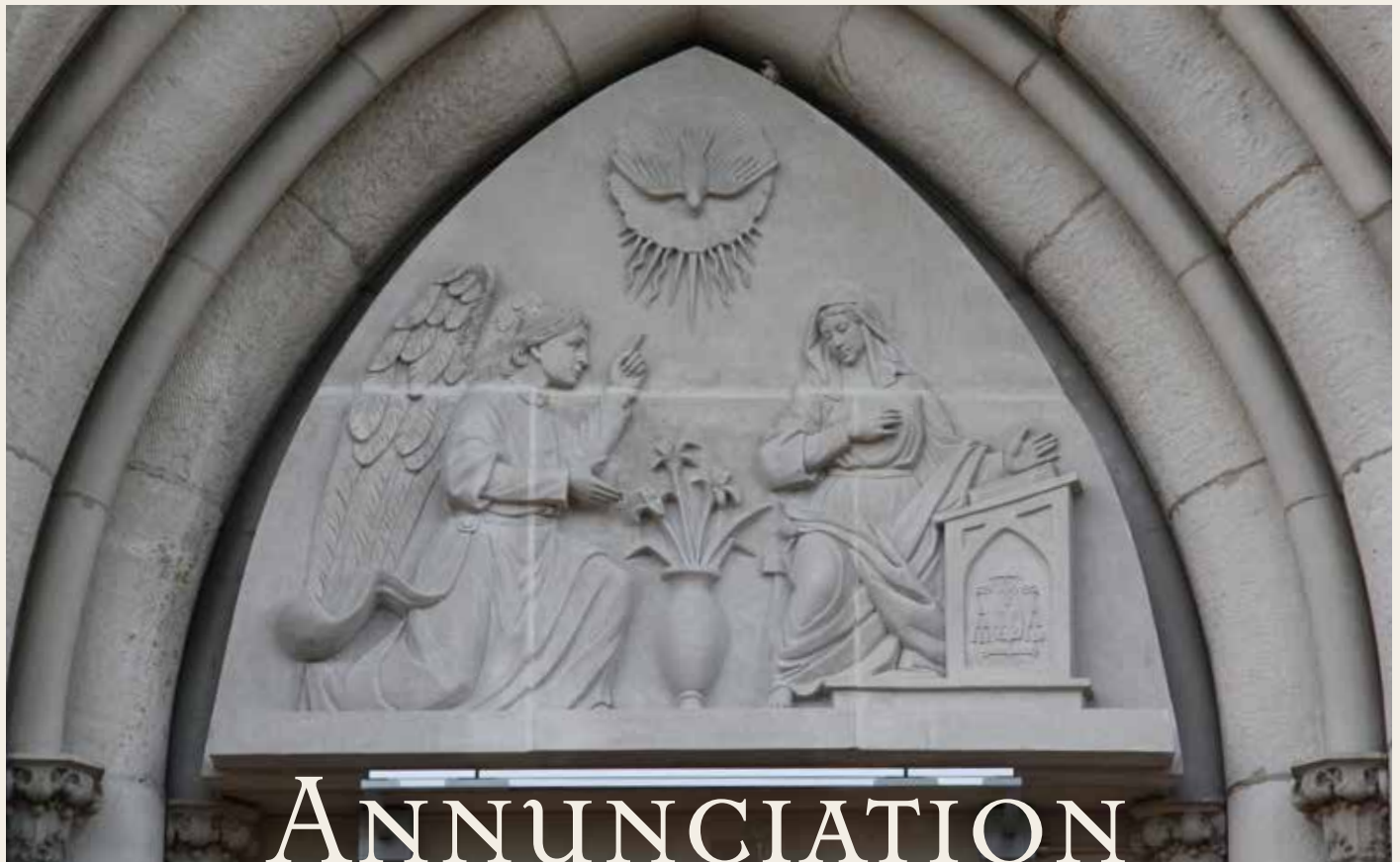
St. Rose was a member of the Third Order of Saint Dominic in Lima, Peru, and is known for her life of severe asceticism and care for the poor. She frequently donned a heavy silver crown with interior spikes to emulate Jesus' crown of thorns, and her iconographical depictions eventually grew to reflect a crown of roses to signify her sanctity. Shown in the habit of the Dominican Order, St. Rose pulls the cross close to her, recalling her deep devotion to the passion of Christ, while a rose in full bloom expresses God's constant and unfolding love for His creation.

Feast Day August 23

20. St. John the Evangelist

This statue depicts St. John, the Gospel author and the one whom tradition holds to be "the disciple whom Jesus loved" (John 20:2). Drawing on the iconography of Medieval art and the tradition that claimed he became a disciple at an early age, St. John is shown youthful and beardless. A cloak fastened by a fibula wraps his shoulders. In his left hand he holds his Gospel Book surmounted by a chalice, recalling the legend that while at Ephesus, St. John was given a cup of poisoned wine to drink. However, before drinking, he blessed the cup and the poison departed in the form of a snake.

Feast Day December 27



ANNUNCIATION

Of The Blessed Virgin Mary

21. The north portal tympanum of the Cathedral Basilica of the Assumption portrays the Annunciation of the Blessed Virgin Mary by the Angel Gabriel (Luke 1:35). Drawing on Clement J. Barnhorn's 1917 monolithic Assumption tympanum, the Annunciation scene confines the entirety of the visual action to the foreground, channeling the emotion and dynamism through the figures of Mary and Gabriel. Gestural and figural composition work to tell not just a singular moment in the Annunciation drama, but the theological reality of the event: God becoming man in the womb of the Blessed Virgin Mary.

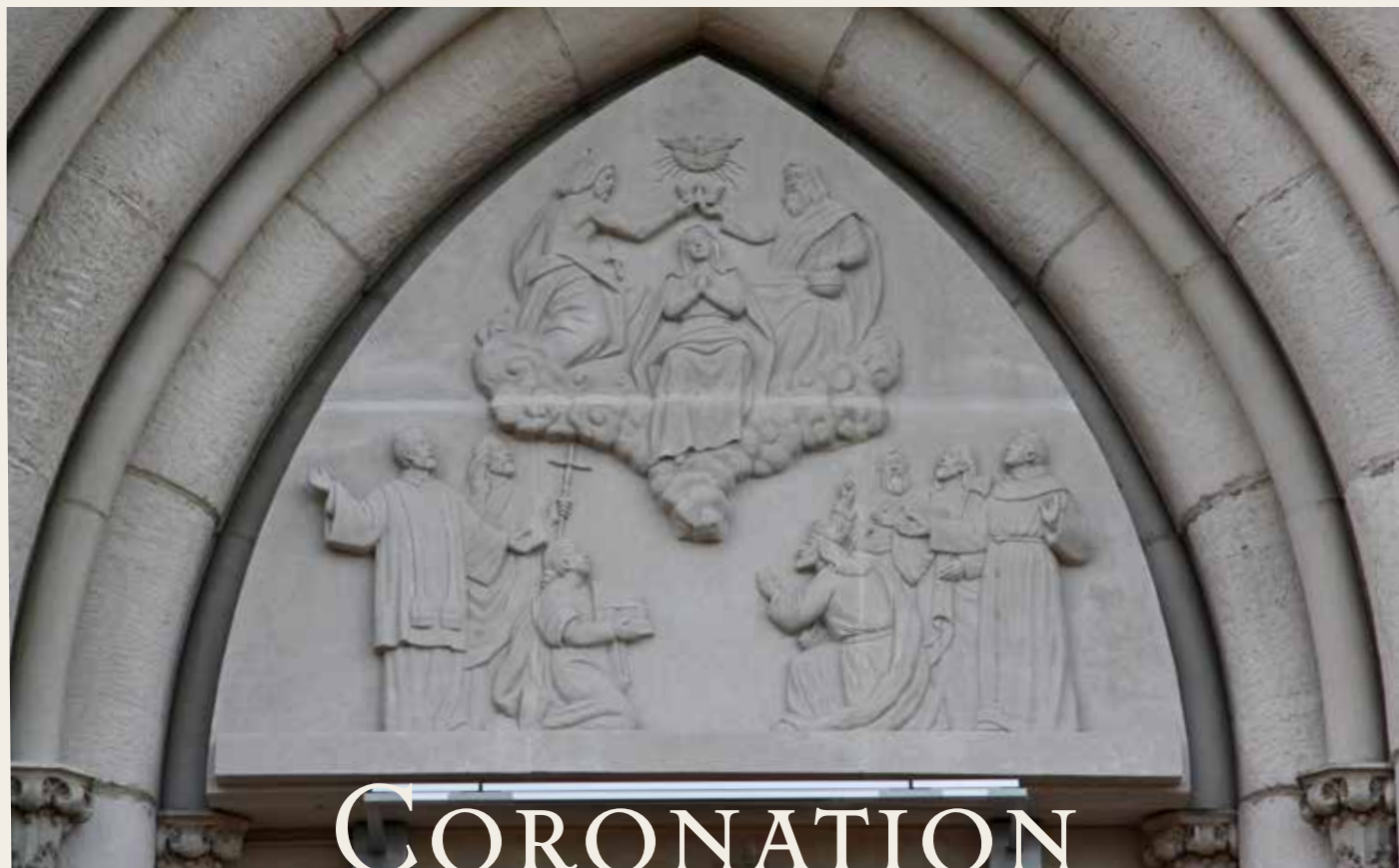
Gabriel kneels at a respectful distance from Mary, while his wings and enveloping stature denotes his function as a divine messenger. His right hand is outstretched, representing his message and invitation to Mary: "Do not be afraid, Mary, for you have found favor with God. Behold, you will conceive in your womb and bear a son, and you shall name him Jesus" (Luke 1:30-33). Gabriel's left hand gestures upward toward the cloud and Holy Spirit, answering Mary's question of how she would conceive: "The Holy Spirit will come upon you, and the power of the Most High will overshadow you. Therefore the child to be born will be called holy, the Son of God" (Luke 1:35).

Mary is depicted at a lectern with the Holy Scriptures, drawing on Annunciation depictions from Gothic and late-Western art. These interpretations drew heavily on the *Gospel of Pseudo*

Matthew which reads, "[Mary] was always engaged in prayer and in searching the Law" (chapter 6). In the tympanum, Mary rises slightly from her throne with her left hand outstretched, expressing surprise not at the Angel Gabriel's presence, but at his greeting, "Hail, full of grace." Her right-hand rests gently on her chest, expressing her humble fiat to God's will and favor as the God-bearer. A tender countenance recalls Mary's young age at the Annunciation (Luke 1:38).

A vase of lilies delineates the scene recalling Mary's virginity and spiritual purity. Writers as early as the 7th century likened the Virgin Mary to a white lily, with the white petals symbolizing her pure virginal body and the golden anthers the radiance of her soul. St. Bernard of Clairvaux propelled this tradition forward in the 11th century, drawing a parallel between Mary's hometown of Nazareth, signified by a flower in Hebrew, and the Feast of the Annunciation on March 25, "the time of flowers." From the 13th century onward, the lily became part of Annunciation depictions.

Hovering above the scene is a cloud of piercing rays surmounted by a dove, signifying the presence of the Holy Spirit. From Noah's Flood to John's Revelation, clouds have signified the glory and presence of God and signal His immediate presence in time and space. For Mary at the Annunciation, the presence of the Holy Spirit and the overshadowing of the Most High would be how Christ was conceived in her womb. *Feast Day March 25*



CORONATION

Of Mary, Queen of Heaven and Earth

22. The south portal tympanum of the Cathedral Basilica of the Assumption displays the Coronation of the Blessed Virgin Mary. Drawing on the narrative portrayal of Clement J. Barnhorn's 1917 Assumption tympanum, the Coronation presents the moment when Mary is crowned by the Blessed Trinity as Queen of Heaven and Earth.

While the belief of Mary as Queen of Heaven obtained formal papal sanction by Pope Pius XII in his 1954 encyclical *Ad Caeli Reginam*, its origin and depictions are ancient. Coronation scenes of the Blessed Virgin Mary were widely popular in art during the beginning of the early Gothic period and spread into the 16th century. This popularity drew heavily on the belief that at the end of Mary's earthly life, she was taken up, or assumed — body and soul — into Heaven. The account of her bodily assumption circulated as early as the 5th century, and by the 8th century, Sts. Andrew of Crete and John of Damascus were championing its devotion. In the same vein is the Coronation which finds its origin in the writings of the Fathers like St. Jerome, and in an account from the later *Golden Legend*. The Cathedral Basilica's tympanum sits in continuity with this great tradition.

To the viewer's right sits God the Father, who has traditionally been depicted as a dignified old man. Prior to the 10th century, no attempt was made to represent a depiction of the figure of God the Father in Western art. Yet, Western artists eventually

began to illustrate the presence of the Father as they formulated representative paintings of Trinitarian scenes. While depictions of the Trinity and God the Father slowly declined following the Council of Trent in the 16th century, such artistic depiction flourished in places like Italy, Spain, and Germany, and they continue to permeate the pantheon of Sacred Catholic imagery.

To God the Father's right is the figure of Jesus who bears the wounds of crucifixion. Signifying the moment of Coronation, God the Father and Christ Jesus crown the Blessed Virgin Mary. At the center is the Holy Spirit represented in the form of a dove. The three figures of God the Father, Jesus, and the Holy Spirit form a visual triangle, representing the equality of the Blessed Trinity.

"A cloud of witnesses" — the saints — fill the bottom register of the bas-relief, recalling the saints in Heaven who now share in the beatific vision. These saints allude to the ministries of faith, spoken of by St. Paul in Chapter 4:10-11 of his Letter to the Ephesians: "And he gave some as Apostles, others as prophets, others as evangelists, others as pastors and teachers, to equip the holy ones for the work of ministry, for building up the body of Christ..." The seven saints of the Coronation tympanum, added to the 20 portal jamb statues and four buttress niche statues, help create a visual display of the patrons of Covington's 47 parishes and diocesan institutions.

Feast Day August 22

St. Anthony of Padua – Pastor The relief of the great 13th century Portuguese-Italian, St. Anthony of Padua, is shown in the habit of the Franciscan Order with a clerical tonsure to denote his humility and sacerdotal responsibility for God's people. A cord of three knots at his waist recalls his religious vows of poverty, chastity, and obedience. Known as the Patron Saint of Lost Things, St. Anthony stands with open arms signifying openness to the beatific vision. St. Anthony was born on the feast of the Assumption in 1195, and would die in 1231 with his favorite hymn, "O gloriosa Domina..." (O Glorious Lady), on his lips, showing Mary's guiding role in his life. He is remembered as one of the Church's greatest pastors of souls.
Feast Day June 13

St. Cecilia – Prophet St. Cecilia is one of the most famous Roman virgin martyrs of the early Church from the 3rd century. The relief depicts her youthful and in sumptuous dress, recounting the tradition that identifies her as a young Christian of high rank, betrothed to a Roman, and martyred for the faith. Kneeling in adoration, St. Cecilia bears a small organ, recalling how she sang to God not just with her voice, but with the offering of her very life. She continues to be a prophetic witness and patron for sacred music in the Church's liturgical worship throughout the centuries.
Feast Day November 22

St. Edward the Confessor – Teacher Born in the 11th century, St. Edward the Confessor was hailed throughout his life as a gentle, loyal, and devoted king. The relief shows him with long hair and a rich beard, drawing on a description from his *Vita*. Bearing a scepter and dressed in royal robes and with a crown, Edward kneels in adoration to the true king, Jesus Christ, and Our Lady, now crowned Queen of Heaven and Earth. St. Edward was the first Anglo-Saxon King and the only King of England to be canonized. Throughout his life and rule, Edward served as a teacher of the faith to his people.
Feast Day October 13

St. Francis Xavier – Evangelist The great 16th century Parisian, St. Francis Xavier came to the faith through the influence of St. Ignatius of Loyola and the Society of Jesus, also known as the Jesuits. The relief depicts him in a Jesuit cassock, surplice, and stole, recalling his tireless work ministering to the Hindus, the Malaysians, the Japanese, and the Indians. His empty, outstretched arms recall his poverty of spirit and total reliance on God throughout his evangelizing. Shown in ecstasy, St. Francis' likeness is taken from artistic works completed during his lifetime. He is co-patron of the missions with St. Thérèse of Lisieux.
Feast Day December 3

St. Matthew – Apostle The Apostle St. Matthew was born in Capernaum and worked as a tax collector before his conversion. In his relief, Matthew holds his Gospel open to the Lord, teaching the viewer that its words lead to eternal life. In his left hand he bears a halberd (battle axe), the weapon tradition says was used for his beheading in Ethiopia. Looking upward, the relief recalls how Matthew spoke reverently of the Blessed Virgin Mary, setting the stage for Luke's Gospel where she will speak for herself.
Feast Day September 21

St. Philip – Apostle The Apostle St. Philip was a native of Bethsaida on Lake Genesareth, and he was among those who surrounded the Baptist when he first pointed out Jesus as "the Lamb of God" (John 1:44). Jesus then met Philip and called him to the Apostolate with the words, "Follow me." The relief depicts St. Philip contemplating the beatific vision while bearing a cross. Tradition says that St. Philip preached in Greece and was crucified upside down at Hierapolis, Turkey, under the persecution of the Roman Emperor Domitian.
Feast Day May 3

St. Thomas – Apostle St. Thomas was one of the Twelve Apostles that the Gospel of St. John identifies as "Thomas, called the Twin" (11:16). In the relief, St. Thomas raises his finger, pointing to the scene above. With this gesture, it recalls his doubt at Jesus' resurrection (John 20:24-29), but it now conversely teaches the viewer to have faith and belief in things unseen. Prominent in Marian tradition, an early document from the 2nd century titled *The Passing of Mary* stated that St. Thomas was the only witness of the Assumption of Mary into Heaven. The Apostle St. Thomas would later carry the Gospel to India.
Feast Day December 21



DIOCESAN PATRONS

Advocates and Intercessors

23. St. Thomas More

Known as “a man for all seasons” for his Renaissance ideals and dedication to conscience, St. Thomas More wears the dress proper to a 16th century English lawyer and member of parliament. He wears a Tudor hat with the Collar of Esses and Tudor rose, denoting his role as Chancellor to King Henry VIII. A Bible is held close to his chest, recalling his dedication to God over the royal office. An axe rests at his feet, recalling his martyrdom in 1535. Founded in 1921, the diocesan institution of Thomas More University, advances higher education in the Catholic, liberal arts tradition under the patronage of England’s great martyr.

Feast Day June 22

24. St. Paul

The great Apostle to the Gentiles, St. Paul, is shown wearing a tunic and cloak proper to the iconography of Apostles. A long, pointed beard and receding hairline recalls his wisdom and knowledge. In his left hand he bears a book, recalling his corpus of epistles to the early churches. In his right hand he grasps a sword, recalling his martyrdom. St. Paul is the patron saint of the Diocese of Covington, with a sword in the diocesan coat of arms symbolizing his patronage.

Feast Day June 29

25. St. Peter

The statue of St. Peter is shown wearing a tunic and cloak proper to the iconography of Apostles. In his left hand he holds the keys to the Kingdom of Heaven, conferred on him by Christ (Matthew 16:19), while a scroll in his right hand recalls the 1st and 2nd Letters of Peter. His likeness is based on the earliest depiction of St. Peter — a bronze medallion in the Vatican Museum from the end of the 2nd or the beginning of the 3rd century. On it, St. Peter is shown with a strong, roundish head, prominent jawbones, and a receding forehead, with thick, curly hair and a beard.

Feast Day June 29

26. St. Elizabeth of Hungary

Known for a life of prayer and dedication to the poor, the statue of St. Elizabeth of Hungary is shown in the royal robes and crown of a Hungarian princess with her likeness taken from Servant of God Zita of Bourbon-Parma, the last Empress of Austria and Queen of Hungary. Her left hand offers bread, while a bouquet of roses recalls a miracle from her life. Devoted to caring for the sick, the aged, and the poor, she died in the mid-13th century. Dedicated to her patronage, St. Elizabeth Healthcare has been at the service of the Diocese of Covington and Northern Kentucky since 1861, and has grown into a network of seven hospitals.

Feast Day November 17

SPEAKING *for* CENTURIES

The Campaign to Complete St. Mary's Cathedral Basilica of the Assumption Façade

Lead Gifts

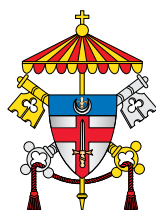
Saint Elizabeth Healthcare
Thomas More University

Cathedral Basilica Parish
All Saints Parish, Walton
Divine Mercy Parish, Bellevue
Holy Cross Parish, Covington
Holy Redeemer Parish, Vanceburg
Holy Spirit Parish, Newport
Immaculate Heart of Mary Parish, Burlington
Mary, Queen of Heaven Parish, Erlanger
Our Lady of Lourdes Parish, Park Hills
Saint Agnes Parish, Ft. Wright
Saint Ann Mission, Covington
Saint Anthony Parish, Taylor Mill
Saint Augustine Parish, Augusta
Saint Augustine Parish, Covington
Saint Barbara Parish, Erlanger
Saint Benedict Parish, Covington
Saint Bernard Parish, Dayton
Saints Boniface and James Parish, Ludlow
Saint Catherine of Siena Parish, Fort Thomas
Saint Charles Borromeo Parish, Flemingsburg
Saint Henry Church, Elsmere
Saint James Mission, Minerva
Saint James Parish, Brooksville
Saint John the Baptist Parish, Wilder
Saint John the Evangelist, Carrollton
Saint John the Evangelist, Covington
Saint Joseph Parish, Camp Springs
Saint Joseph Parish, Cold Springs
Saint Joseph Parish, Crescent Springs
Saint Mary of the Assumption Parish,
Alexandria
Saint Matthew Parish, Kenton
Saint Patrick Parish, Maysville
Saint Patrick Parish, Taylor Mill
Saints Peter and Paul Parish, California
Saint Philip Parish, Melbourne
Saint Pius X Parish, Edgewood
Saint Rose of Lima Parish, Mays Lick
Saint Thérèse Parish, Southgate

Saint Thomas Parish, Fort Thomas
Saint Timothy Parish, Union
Diocese of Covington Deacon Community
Missionaries of Saint John the Baptist
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Mr. and Mrs. Mark and Teresa Babey
Rev. Gregory J. Bach
Rev. Stephen M. Bankemper
Rev. Thomas C. Barnes
Rev. Paul L. Berschied
Rev. Michael A. Black, K.H.S.
In Memory of the Boone, Greenwell,
Keene and Nally Families
Rev. Eric L. Boelscher
Dr. Lawrence Brennan and
Mrs. Karen Enzweiler
Mrs. Linda Brown
Ms. Rita Byrd
Mr. Russel Carson and Mrs. Sally Desmond
Deacon and Mrs. Brian and Jennifer Cox
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and Joyce Rolf
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Mr. and Mrs. Gary and
Jeannine Thomson
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Mr. and Mrs. John and Cathy Zimmer





ST. MARY'S CATHEDRAL BASILICA *of the* ASSUMPTION