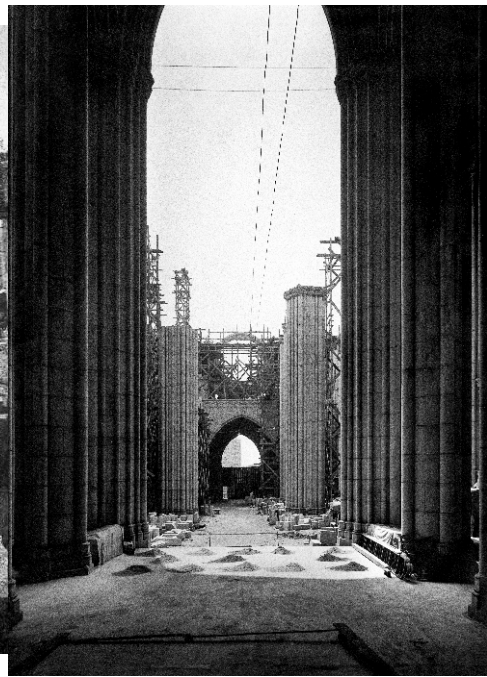




**Metropolitan Cathedral  
Our Lady Of Assumption  
São Paulo, Brazil**



## METROPOLITAN CATHEDRAL OUR LADY ASSUMPTION Sao Paulo City, Brazil

The construction of the new Metropolitan Cathedral began in 1912 under Archbishop Duarte Leopoldo e Silva, who convened the most influential people in the city and appointed an executive committee in order to raise funds for this purpose. He longed for a cathedral that would reflect the abundance of material resources of the time and serve as a home of gratitude and love to God, our Lord.

### CHURCH ARCHITECTURE

The present cathedral was designed by German architect Maximilian Emil Hehl (1861-1916).

Until 1745, São Paulo Diocese belonged to Rio de Janeiro and, by pope Benedictus P.P XIV bull Candor Lucis Aeternae (Candor of the Eternal Light), it was elevated to the seat of the Diocese. Even though



Cathedral square in a photo of 1880 by Marc Ferrez.  
The old Cathedral of Sao Paulo (1745-1912), baroque style, 1616.

Carmelo de Vasconcellos Motta (1890-1982) at the 400th anniversary of the city.

It took considerable time to be completed because of the outbreak of the two World Wars and the lack of funds that interrupted the import of raw materials.

Sao Paulo's Cathedral is constructed on a cruciform plan with a five-aisled nave, 111 meters long, and a width of 46 meters. It features a Neo-Gothic facade and a Renaissance-style dome that measures 27m (88 feet) above the transept and stands 62m (203 feet) in height and the 92-meter tall towers (301 feet) were completed in 1967. Its build-up area is 5,300 square meters, and its floor area is 6,700 square meters. The cathedral can hold up 900 people seated including 2,500 standing.

The construction featured over 800 tons of specialty marble stone,



### CRYPT

Crypt of Sao Paulo Cathedral.

Located below the main altar is an underground chapel decorated with marble sculptures, depicting the history of Job and St Jerome.

In addition to the 32 tombs reserved for the archbishops and bishops of São Paulo that date back to 1748, there are also Cacique Tibiriçá, chieftain of the Guaianás Tribe (1470-1562) who welcomed the first Jesuits in the 1500s and made the founding of Sao Paulo, Father Antonio Diogo Feijó (1748-1843), regent of Brazil during the infancy of Emperor Pedro II and Father Bartolomeu de Gusmao (1685-1724),

### THE BYZANTINE MOSAICS OF THE APOSTLE ST. PAUL AND ST. ANNE

Ravenna's Byzantine mosaics are more than just works of art. They depict stories about significant moments in the saints' lives (reporting is usually a person speaking about events)

Made up of more than 100 different shades of color, \*The Apostle Saint



The Apostle Saint Paul's mosaic (patron of the present Archdiocese)  
Origin: Ravenna, Italy, 1953. Artist: Marcello Avenali (1912-1981)



Artists: Bronze acolytes in front of the altar by Tony Fiedler,  
German sculptor (1899-1977)

The mosaic of Saint Anne depicts the young Virgin Mary in her childhood, with her mother in an act of welcoming the supplications of devotees.

Saint Anne's mosaic (patroness of the Archdiocese until 2008)  
Origin: Ravenna, Italy, 1952. Artist: Lorenzo Micheli Gigotti (1908-1994) - artistic work carried out under the supervision of Bruno Apolloni Ghetti's architecture office (1905-1989).

Both mosaics (donated by Pius PP. XII) feature architecture made of Portassanta (Italian red marble), surrounded by 12 bronze biblical figures (saints and pontiffs) related to the cult of each, as well as marble bas-reliefs (Carrara, Italy) that stand out on their altars.

(Faith, Hope, Charity and Fervor) inherent in the Holy Eucharist. In front of the altar, three bronze bas-reliefs depict Melchizedech's sacrifice, The Last Supper and Abraham's Sacrifice ornament the altar. At the top of the pediment, which divides the altar from the chapel, three bas-reliefs catch the visitor's eye: The Calvary (at center), and other scenes on either side represent the Last Supper (on the right) and the Wedding at Cana (on the left). Beautiful colored stained glass windows depicting Eucharistic processions, create an atmosphere of contemplation and reverence allowing individuals to focus on Christ's presence in the Eucharist.





### THE PRESBYTERY

Cathedral interior, nave, pulpits, high-altar

The Presbytery is the area around the main altar, often reserved for the officiating clergy.

The main altar is surmounted by a majestic marble baldachin that highlights the Assumption of Our Lady at the highest point of the baldachin canopy. Mary's assumption symbolizes her triumph and the reward for all sufferings.

There are also two wooden pulpits flanking the central altar (erected in 2008) and right in front of it is the archbishop's chair, known as cathedra, where he presides over the celebrations.

Special attention to the central scene of the crucifix:

Jesus Christ, John and Our lady of Sorrows, enclosed in her own unique pain. No human face could translate



### THE ORNAMENTS

The main entrance allows the visitors to contemplate the Portal of the Calvary Scene.

(photo) The prophets\* Isaiah, Daniel, Jeremiah and Ezekiel and The four evangelists Matheus, Mark, Luke and John are depicted on each side of the main entrance. Brazilian references are present in the fauna and flora elements of the internal columns, such as armadillo, salamanders, herons and toucans, coffee branches, grapes, wheat and roses in flowers.



### THE STAINED GLASS OF CATHEDRAL

Coming from Italy and France, stained glass windows date back to the periods of the great Gothic cathedrals in which this technique functioned like open pages of a great prayerbook.

The cathedral is lit by 54 sets of

that narrate both the arrival of the Portuguese colonizers in Brazil and the catechesis of the natives by the Jesuit Ordem\*. Artist\*: Max Ingrand, (Paris, 1908-1969).

Highlight the rose window designed by José Wasth Rodrigues (1891-1957), same author of coat of



### THE PIPE ORGAN

The Cathedral houses an Italian organ made in Milano by Balbiani Vegezzi Bossi Company, and was inaugurated on November 25, 1954. It has around 11,000 pipes made from Malacca tin, wood and other noble materials. The instrument has 124 sound recordings, 112 of which

### THE BAPTISMAL FONT



Next door, right at the entrance to the Cathedral, is the lowered baptismal font, reminiscent of the immersion baptism of the

where the baptismal font is made of marble from Siena. It was donated



### CARILLON OF BELLS

The bell tower\* / 129 steps.

The east tower\* contains a carillon of 61 bells out of which 35 actuated electronically, with individual bells ranging in weight from 2kg to 4,7 tons. Cast by the Petit & Fritsen bellfoundry of the Netherlands and installed in 1959 it can be heard ringing 5 km around. As the Christian tradition each bell has a baptismal name, for example, the heaviest is The Holy Trinity bell Trinitatae Santissima,

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#### Architects:

Maximilian Emil Hehl, main architect (1861-1916)  
Alexandre Albuquerque (1880-1940)  
Luís Inácio de Anhaia Mello (1891-1974)

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