

## *Chapel Artwork*

The theme of Our Lady of Fatima for this beautiful adoration chapel, whose artwork was designed and executed by the master craftsmen of the John Canning Co., is based on several ideas. First the Eucharist was central to the first visions at Fatima in 1916, when the three children Lucia, Francisco, and Jacinta were visited by the Angel of Peace, who taught them several prayers and profound reverence by adoring Christ in the Holy Eucharist. Secondly, it is the hundredth anniversary this year of Our Lady's apparitions in Fatima in 1917, and therefore to honor the Blessed Mother's profound message of the need of prayer, the rosary, and adoring her son in The Most Holy Eucharist. Thirdly, Francisco and Jacinta this year became the youngest canonized saints in the church. The Enduring message of Fatima is the never-ending love of God that exhorts us to prayer, rejection of sin, praying the rosary daily, and offering every action for the love of God, the confession of sinners, sins against the Immaculate Heart, and the Holy Father. Only through union with Divine Love, will the world know healing and peace.

For the center mural, the theme of the Sorrowful Mysteries was chosen to exemplify first the infinite love of God who suffered in real human flesh. But also, a daily reminder of how much damage sin does to the human person and ultimately to the Body Of Our Blessed Lord, and the need to make restitution for those sins. The flanking murals are the Presentation scene, where Mary is told by Simeon, that a sword will pierce her heart. It reminds us how our Mother and Queen suffered herself tremendously, yet without ever sinning. The Pieta scene on the right represents how she endured the loss of her Son, but by holding His Body in death, she retains the great hope of resurrection, teaching us to trust the same when we confront the death of a loved one.

The mural on the right wall is of the three children kneeling before the Blessed Mother during and apparition. Reminding us that innocence and purity are the only paths to hear the authentic Word of God and embrace the love of His Holy Mother. To the left is the vision of Sister Lucia witnessed of The Most Holy Trinity with The Virgin Mary extending the rosary as a source of strength and comfort to all those who pray it.

This vision Sister Lucia experienced as a nun in a convent in Coimbra, Spain in 1929. In describing the vision, Sister Lucia remarked that "mysteries were revealed that she is not permitted to describe." It reminds us that all love begins first with The Holy Trinity, and that love of The Trinity manifested itself most powerfully at the sacrifice of Christ, which gives us the greatest treasure, His True Body and True Blood.

The altar reflects the architecture of the space, and through the beautiful mensa and columns, introduces the great drama of Christ's sacrifice with a relief of the Last Supper, which gave birth to the Most Holy Eucharist and the Catholic priesthood. The gold leaf Ave Verum Corpus is Latin for Hail, True Body.

The Holy Spirit directly above the altar demonstrates the power of God descending upon the altar to create the greatest miracle we encounter today: simple bread and wine becomes the Body and Blood of Our Blessed Lord. The movement of the golden clouds away from the Holy Spirit demonstrates the glory of God ever before the divine presence, calling to mind Isaiah's vision of God's throne and the billowing clouds of His glory. The rose paint used for both above and below the chair rail in the sanctuary gives one the sense of beauty mixed with home; that the sacrifice of Christ is a glorious action that distresses yet ultimately comforts us

because it manifests infinite love leads to our redemption. The rose is forever a symbol of the Blessed Mother, as well as our patroness, Saint Therese of Lisieux.

The white/grey marble floor with the grey limestone and gold marble is reminiscent of the floor of The Basilica of Santa Maria Maggiore in Rome, connecting our chapel to the oldest church dedicated to the Blessed Mother in the west. It also reflects the stunning floor of the new Jerusalem described in the Book of Revelation. The cove, the section that borders both wall and ceiling, is of the holy rosary and the Marion/cross motif. As first shown by the Blessed Mother to Saint Catherine Laboure in 1830 in Paris, who asked for the striking and promulgation of the Miraculous Medal.

Profound and eternal thanks to all whose generosity made this beautiful chapel a gift to our parish and a means of great grace, solace, comfort, healing and peace to our parish and all who come to worship Our Lord.