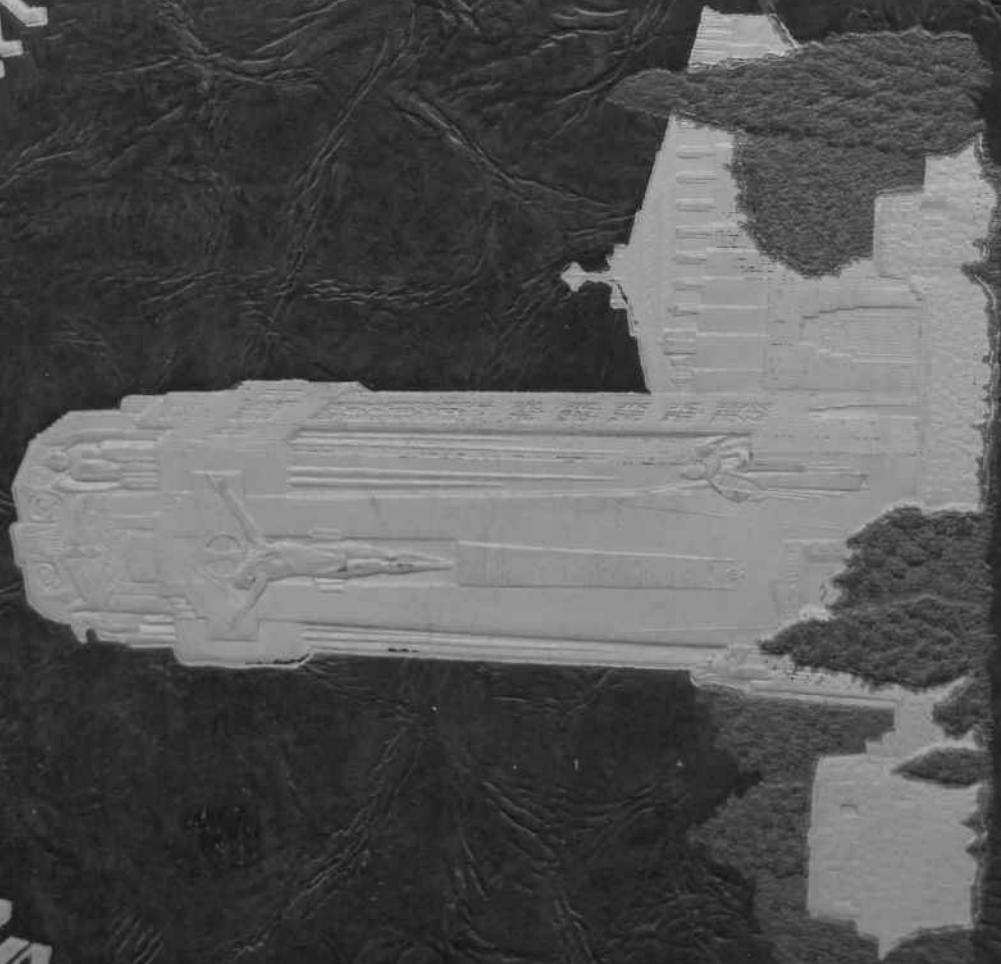


*Symphony of the Little Flower*



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SHRINE

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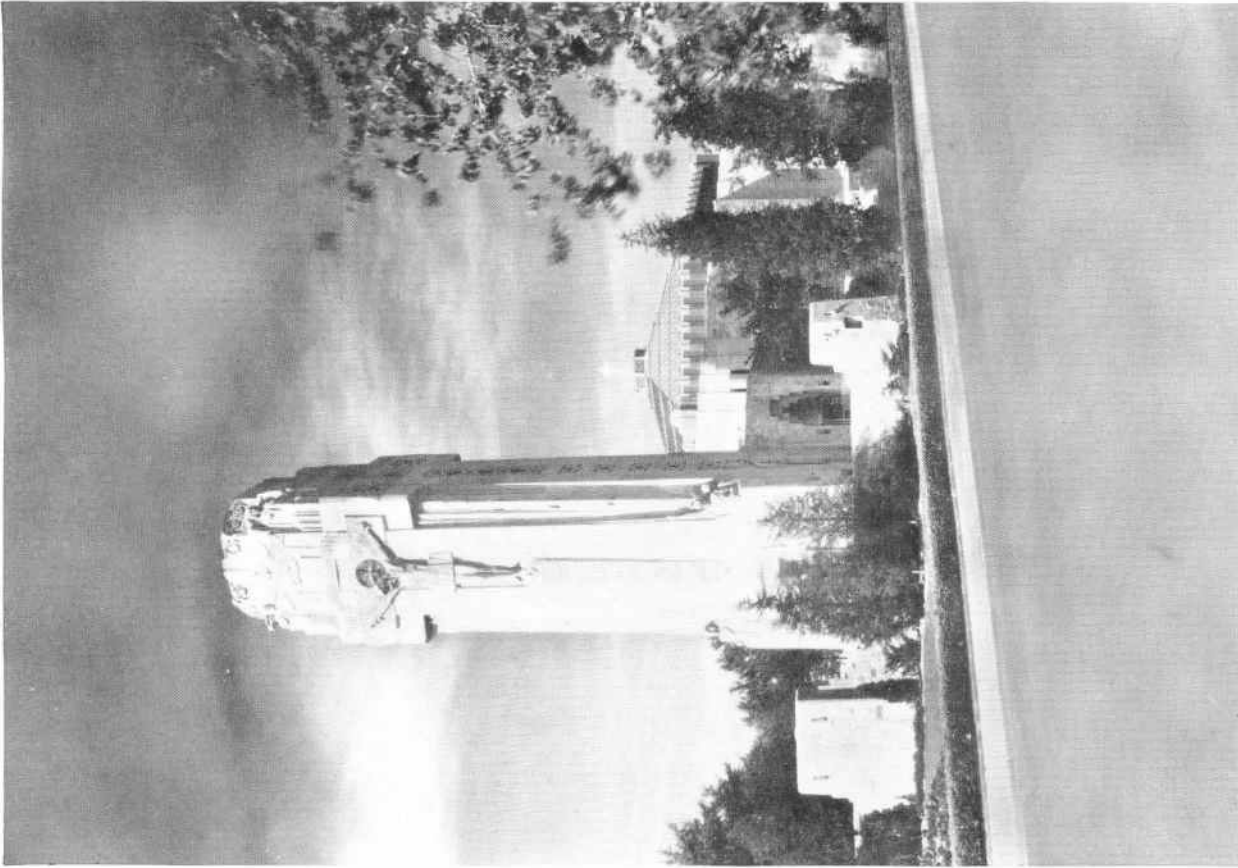
LITTLE FLOWER

SHRINE  
*of the*  
LITTLE FLOWER  
*Souvenir Book*



*Dedicatory Volume*

Prepared by  
REVEREND A. M. HUTTING  
*Assistant to Rev. Charles E. Coughlin*



FRONTISPIECE (Plate 1) Front view of Tower and Shrine. Henry J. McGill, Architect.

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*Bishop of Detroit*

June 11, 1936

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Radio League of the Little Flower

Royal Oak, Mich.



*Others have praised The Little Flower, but one, His Holiness Pope Pius XI, has raised her to the Altar of the Saints*



*Rt. Rev. Michael J. Gallagher, Bishop of the Diocese of Detroit*

[ 8 ]

*To Our Beloved Bishop* whose devotion to the Little Flower has made the Shrine possible, and whose constant encouragement has ever been the powerful support of Father Coughlin, this little guide is affectionately dedicated.

[ 81 ]

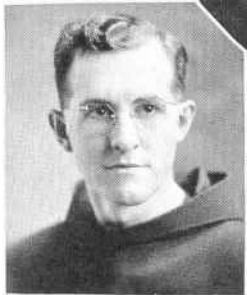
*Rev. A. M. Hutting*



*Rev. C. J. Keating*



*Rev. Charles E. Coughlin*



*Rev. Cassian Sand, O.F.M.*



*Rev. Raymond Balko, O.S.B.*

SELDOM, if ever, has a man seen his dream come true as has Father Coughlin. The Shrine of the Little Flower stands as a permanent tribute to the innocence and saintliness of the Girl Saint of Lisieux, as well as a lasting monument to the courageous spirit and untiring zeal of the pastor of the Shrine.

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## FOREWORD

WELCOME! This may be your first visit to the Shrine of the Little Flower. You may have passed this way before, but your visit was a hurried one, and, at your departure, you felt that there were many questions concerning the Shrine that you would like to have answered, and many symbols that you did not understand. The purpose of this book is to give that information which the average visitor at our Shrine would desire. If these few pages shall assist you in acquiring a better understanding of the sermon which is here so beautifully written in stone, they shall have fulfilled their purpose.

It may interest you to know what motive it was that gave rise to the building of this sacred edifice. Here I must tell you the story of the FIERY CROSS.

You will recall those days of dreadful hate, those days of black prejudice, beginning back in the year nineteen hundred and nineteen, and continuing for nearly a decade, during which time a "red battalion of fiery crosses blazed from the Gulf of Mexico to the Great Lakes, and from the Golden Gate to the Statue of Liberty." The cross, the emblem of love and sacrifice, was being used to express hatred for all things sacred.

Scarcely had the shingle edifice of the Shrine of the Little Flower been built at Woodward and Twelve Mile Road, when a fiery cross was kindled not twenty yards distant from its walls. Naturally, this event was a matter of grave concern to Father Coughlin, pastor of the Shrine. It was not that he had any personal fear of those who perpetrated this outrage. However, it was difficult for him to see how any mind could be so intolerant as to express its protest in so blasphemous a manner. He concluded that such an outrage must be the result of ignorance and misunderstanding.

At the time of the above incident, the attention of the world was focused upon the life of the Little Flower who had been recently canonized. Father Coughlin's little Shrine was the first that had been dedicated to Almighty God under the name of the new Saint. One fact in the life of the Flower of Lisieux had made a deeper impression on the mind of the young pastor than had any other. Therese had always desired to become a missionary. This thought led to another: Was it not possible for the priest, by means of God's latest gift to man, the radio, to reach, not only the

twenty-eight scattered families within the precincts of his parish, but to reach twenty-eight thousand families, yes, if necessary, twenty-eight million families throughout the nation, and, by preaching Christ's doctrine of Charity, to dispel from their minds the darkness of ignorance, and to tear out of their hearts the roots of prejudice?

What was to be the pulpit from which this all-important message was to be delivered? The Cross! Was not that the pulpit from which the sermon of love was once most forcefully preached? The Cross! Is it not the answer to bigotry? The Cross! Is it not the source of social health? The Cross! Was it not the chief study of the Little Flower? The Cross! Was it not the sum and substance of Saint Paul's preaching? The Cross! Was it not the pulpit designed by the Saviour Himself? The Cross! The enemy would reduce it to ashes! God's priest would preserve it in stone. When the fiery cross, kindled by the hand of bigotry, spit out its angry flames within a few yards of the little shingled church, Father Coughlin said to himself: "I shall build a Cross which they shall not be able to burn!"

He kept his promise. His dream has been realized. Today, an immense tower, each face of which forms a cross, stands at the corner of Woodward Avenue and Twelve Mile Road. It is a colossal monument to Christian Charity, a defiant challenge to bigotry.

SHRINE  
*of the*  
LITTLE FLOWER



## BACKGROUND OF THE SHRINE

THE few facts that follow have been taken from Father Coughlin's parish memoirs.

Shortly after the New Year, in nineteen hundred and twenty-six, Bishop Gallagher commissioned Father Coughlin to establish a new parish in Royal Oak.

Leaving his parish at North Branch, which had grown dear to him, the young priest took up his residence at Saint Francis' Home in Detroit.

He began immediately to explore the territory on both sides of Woodward Avenue, north of Ten Mile Road. After much investigation, it was decided that the best possible location was at the intersection of Woodward Avenue and Twelve Mile Road. A tiny church (Plates 2-3) was erected and oriented with four stakes which Father Coughlin had driven into the sand approximately where the new tower now stands.

The first Mass was celebrated in the pioneer building during the month of June, nineteen hundred and twenty-six. There were frequent distractions during Mass inasmuch as the Grand Trunk freight train and occasional passenger trains thundered by not more than one hundred feet distant from the front of the church. Woodward Avenue, then a narrow strip of poor pavement, was on the far side of the railroad tracks.

To quote Father's own words: "The church was surrounded by an acre of mud."

The parish consisted of less than twenty-eight families, who were struggling to pay for their own homes and to educate their children. Although these families contributed to the best of their ability, there still remained the problem as to how this little shingled edifice was to be maintained.

You can imagine the puzzled look upon the countenances of the parishioners when Father Coughlin announced that he was intending to spend five thousand dollars, extended to him as credit by the Bishop, in purchasing Broadcast time. Through the courtesy of Mr. Leo Fitzpatrick, then manager of Station WJR, wires and microphones were set up in the Sanctuary of the little Shrine. Everything was in readiness by the first Sunday of October, nineteen hundred and twenty-six. Mr. Fitzpatrick was Father Coughlin's first announcer. He asked the listening audience to mail their comments to the Reverend Charles E. Coughlin, Royal Oak, Michigan.

As a result seven letters arrived in the first delivery of mail on the following day. The second delivery brought another handful of letters. Thus the Radio Shrine of the Little Flower was born.

Early in the same year of nineteen hundred and twenty-six, the League of the Little Flower was established, the purpose of which was to promote the financial and spiritual interest of the Shrine of the Little Flower. The members of the League were asked to contribute a certain sum each year for the purpose of making the Little Flower better known and loved by men.

For one hundred and fifty-six consecutive Sundays, Father Coughlin continued to broadcast over the single outlet of Station WJR. He expounded the principles of Christianity and answered thousands of questions concerning faith and morals. In the year nineteen hundred and twenty-nine, Stations WMAQ of Chicago, and WLW of Cincinnati, were added to Station WJR. By nineteen hundred and thirty-two, Father Coughlin's radio chain had grown to twenty-seven stations, stretching from Kansas City to Bangor, Maine. Undoubtedly the greatest impetus to the popularity of Father Coughlin's broadcast was due to his explanation of the encyclical of Pope Pius XI, entitled, "Quadragesimo Anno," which dealt with the economic and financial evils of the day.

The original League of the Little Flower developed into the Radio League of the Little Flower. The voluntary contributions made by the members of this organization were used to defray the expenses necessarily incurred by Father Coughlin. In the year nineteen hundred and twenty-seven, the volume of incoming mail reached three thousand letters. Later, there came a time when one million letters were received as the result of one broadcast. I leave it to you to imagine the amount of paper and stamps required to answer these letters.

Father Coughlin's office work was at first done in the various homes of parishioners. The people of the parish not only gladly granted the use of their rooms, but they also pitched in and helped the good Father in answering his letters. At that time Father Coughlin had no rectory of his own, save the tiny sacristy on the Epistle side of the little Shrine. This small room served as library, living room, dining room, kitchen and bedroom, all in one. However, the young priest soon found it necessary to rent the O'Connor residence on Houstonia Avenue (Plate 4). Later, he moved into the modest little home at the corner of Oakwood Boulevard and Fairlawn Avenue, which he occupied until the beginning of the year nineteen hundred and thirty-six, when he moved into the present new rectory.



PLATE 2

*Exterior View of the Original Shrine*



PLATE 3

*Interior View of the Original Shrine*



PLATE 4  
View of the Original  
Rectory on  
Houstonia Avenue



PLATE 5  
View of the Later  
Rectory on  
Fairlawn Avenue

While Father Coughlin's success may be attributed to his untiring zeal coupled with his God-given intellectual powers, he would have us understand that he is deeply indebted to those staunch parishioners and friends who have always stood by him and given him the best of their efforts. Both in the building of the Shrine and in the management of his office, he has been surrounded by gentlemen and ladies of remarkable judgment and of great will-power. Their praises may remain unsung, yet the Little Flower will certainly see to it that their efforts be richly rewarded.

Deserving of special mention are the Dominican Sisters at the Monastery of the Blessed Sacrament on Oakland Avenue at Boston Boulevard. Father Coughlin frequently refers to the Monastery as the very powerhouse of the Shrine. The nuns cloistered there have never ceased praying for the intentions of Father Coughlin and the success of the Shrine.

The front room and the basement of the little rectory (Plate 5) on the corner of Oakwood and Fairlawn soon proved to be too small a space for

the office-work of the Radio League. This fact probably hastened the planning of a new Shrine, the basement of which would serve as a large office. At present this new office, or rather group of offices is caring for the Radio League, the National Union for Social Justice, and the Social Justice Newspaper.

During May of nineteen hundred and twenty-nine, the little shingle church was moved from its original site and placed on Twelve Mile Road, some few hundred feet to the east. This little church was loved by all who visited it, and was especially dear to the parishioners who congregated there each Sunday morning. It became famous as the place where Father Coughlin held his Tuesday evening lectures, in which he explained the encyclicals of Pope Leo XIII and Pope Pius XI. Very frequently his hearers were non-Catholics, atheists and communists. The young priest feared them not. He succeeded in converting many of them to the Catholic Faith.

Eloquent were the words of the radio priest. Equally eloquent were his deeds of charity. Outstanding among these was his organization of the God's Poor Society in the year nineteen hundred and thirty. Through the never-failing efforts of a veritable army of men and women workers, it was possible for Father Coughlin to render aid to thousands of stricken souls. By radio, the priest made an appeal for clothing and for food. The response was more than generous but the demand was enormous.

In the fall of nineteen hundred and thirty-one, Father Coughlin rented the stores across the street and decorated and equipped them with desks, sewing tables, sewing machines, shelves for canned goods, etc. This now became the headquarters for the God's Poor Society.

At that time, evictions were frequent. The attention of the God's Poor Society was called to families living in chicken-coops and in piano boxes. Dope fiends, psychopathic cases, tubercular children, underfed mothers,—all these were referred to the new organization just established by the radio priest.

Potatoes were bought up north in quantities of one hundred bushels and distributed among the poor. On Sunday morning Father Coughlin asked his parishioners each to bring one can of canned goods. The response was overwhelming. Truck-loads of bread were collected from several regular sources and delivered to starving mouths.

At the close of nineteen hundred and thirty-three this charitable organization was caring for sixty-seven families a day.

Saint Patrick's Day of the year nineteen hundred and thirty-six shall ever be regarded as a dark day in the history of the Shrine of the Little

Flower. The little church which had won for itself a warm spot in the hearts of all who had ever visited it, was on that day consumed by hungry flames. The origin of the fire has not been determined. Fortunately, some of the statues and a few of the relics remain to remind us of one of the dearest little nooks in the world.

The breaking of the ground for the new tower (Plate 1) took place in July of nineteen hundred and twenty-nine, and the cornerstone of the tower was laid in the same year. The tower was dedicated in the year nineteen hundred and thirty-one, and thenceforth, it, together with the basement of the Narthex, served as the office for the Radio League. The cornerstone of the remainder of the church was not laid until the year nineteen hundred and thirty-three.

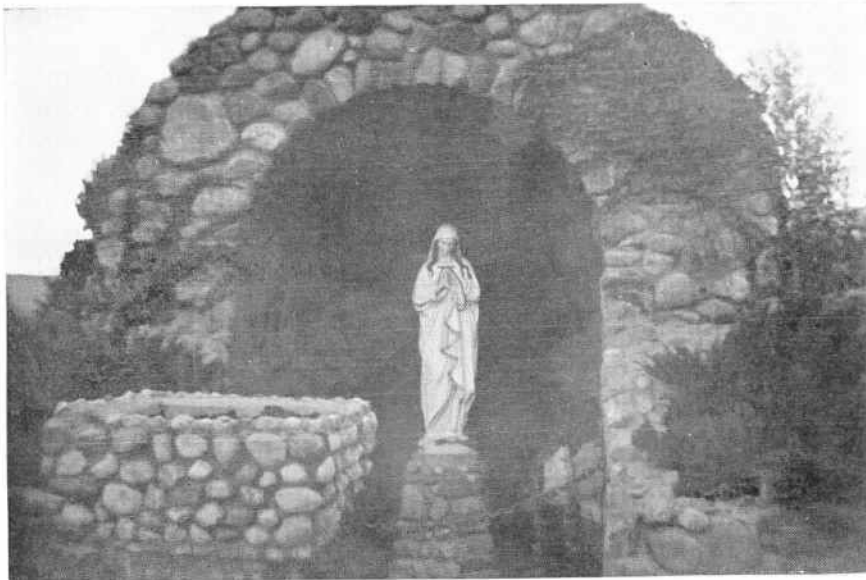


PLATE 6

*The Grotto at Side of Original Shrine*

## THE EXTERIOR

BEFORE we enter into a detailed description of the various parts of the Shrine, let us cast a hurried glance at the exterior (Plate 7) and see it as a tourist beholds it when he is passing by. The huge Charity Crucifixion Tower forms a gigantic cross, and on the western side is suspended the colossal Corpus of the Crucified Saviour. The tower is connected with the octagonal body of the church by the Narthex. The church proper has three wings with the intermediate foyers which face the four points of the compass. These foyers, together with the Narthex, form the entrances to the church.

Seam-faced granite, taken from the quarries of East Weymouth, Massachusetts, and laid out in coursed ashler, has been used for the main exterior walls (Plate 8), while Indiana limestone, taken from the quarries of Bedford and Bloomington, Indiana, has been used in the construction of the tower as well as in the trimming around the doors and windows. The ends of the side wings are likewise of limestone, shot-sawn.

The vast expanse of limestone covering each wing is broken by two splayed-jamb windows specially designed to present the appearance of radiant suns and at the same time to admit a maximum amount of light. There are likewise four slender windows, two in each wing, which serve as ventilators for the Confessionals. The limestone is so pierced that a two-edged sword of stone divides each of these windows. The sword is the symbol of justice. It may likewise be taken to represent the sacramental absolution of the priest in Confession whereby the bonds of sin are severed.

Four bronze plates on the upper and outer extremities of the wings draw our attention to the fish symbol which is frequently used in the ornamentation of the interior of the church.

This symbol may have been suggested by the miraculous multiplication of the Loaves and Fishes. However, its popularity among Christians is due principally to the famous acrostic consisting of the initial letters of five Greek words forming the word for fish.  $\text{I X \Theta Y S}$ , which words briefly describe the character of Christ and His claim to the worship of believers: Jesus Christ, Son of God, Saviour.

Emblazoned upon the upper front of the wing facing Twelve Mile Road is the coat of arms of Pope Leo XIII. Veritably, this pontiff was a Light

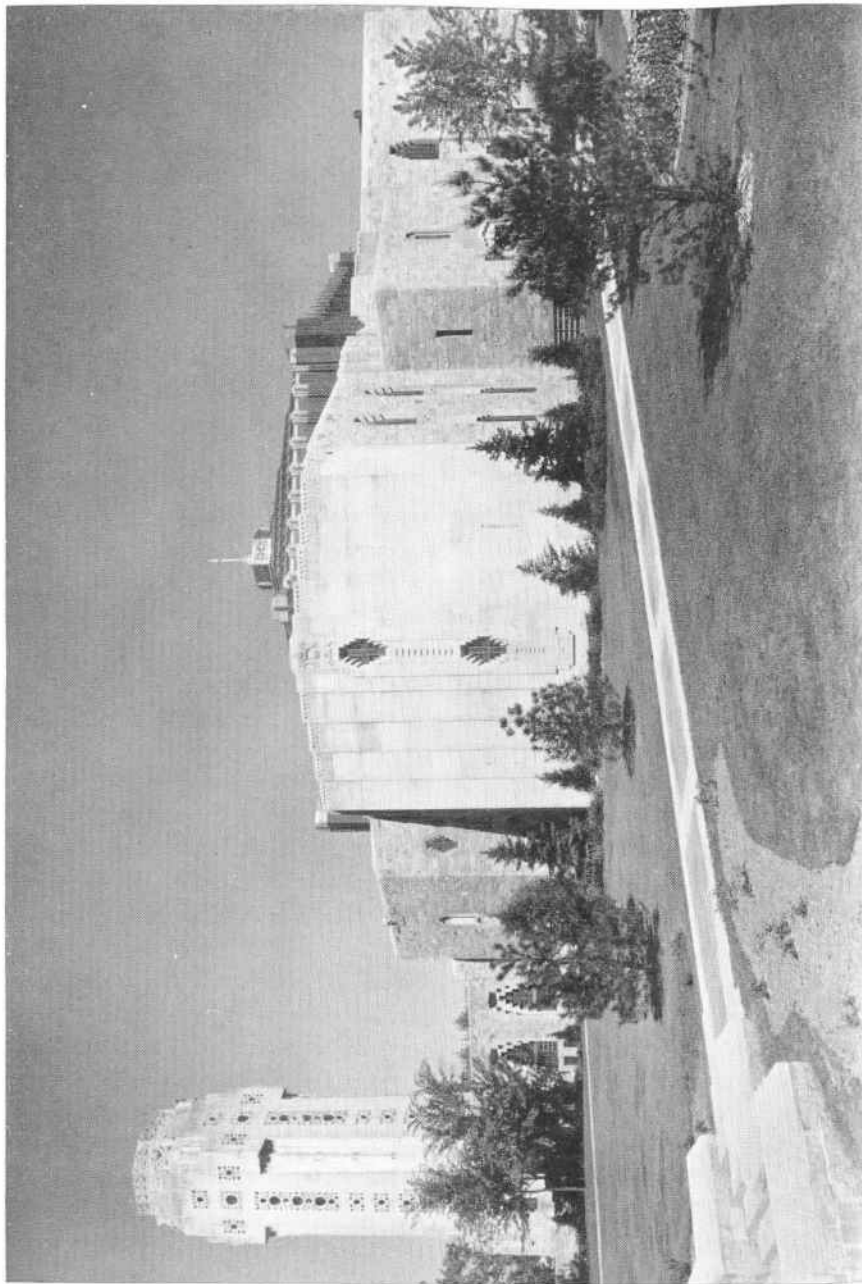


PLATE 7

South View of the Tower and the Shrine

in the Heavens (Lumen Coeli). He recognized the existence of great evils, of great modern problems, and grappled with them manfully. One of the clearest treatises ever written on the welfare of society is his encyclical, *Rerum Novarum*, in eighteen hundred and ninety-one. Its subject matter is the relation between labor and capital. It favors labor organizations and makes a plea for greater justice and generosity on the part of the employers. Its sympathies are undisguisedly with the hard working and the poor. Leo XIII was supreme pontiff from eighteen hundred and seventy-eight until nineteen hundred and three.

On the exterior extremity of the opposite wing is the coat of arms of our present gloriously reigning pontiff, Pope Pius XI. He was crowned pope on the twelfth of February, nineteen hundred and twenty-two.

On his coat of arms appears the eagle, symbolic of intrepid faith (Fides Intrepida). As the eagle pierces deep into the heavens, so Pope Pius has penetrated the very depths of science, as well as the profoundest mysteries of the Faith. No pope has ever written more clearly or concisely on social questions than has Pius XI. The world will long remain indebted to him for his encyclical on Marriage. Recently he has issued another letter which is equally important. Its subject is the Catholic Priesthood. However, none of his writings have had a more far reaching influence, or a more salutary effect, than his encyclical, *Quadragesimo Anno*, which appeared exactly "Forty Years" after the *Rerum Novarum*, of Leo XIII.

We quote but a brief excerpt from that illustrious document:

"... Wealth, therefore, which is constantly being augmented by social and economic progress, must be so distributed amongst the various individuals and classes of society that the common good of all, of which Leo XIII spoke, be thereby promoted. In other words, the good of the whole community must be safeguarded. By these principles of social justice one class is forbidden to exclude the other from a share in the profits. This sacred law is violated by an irresponsible wealthy class who, in the excess of their good fortune, deem it a just state of things that they should receive everything and the laborer nothing; it is violated also by a property-less wage-earning class who demand for themselves all the fruits of production, as being the work of their hands. Such men, vehemently incensed against the violation of justice by capitalists, go too far in vindicating the one right of which they are conscious; they attack and seek to abolish all forms of ownership and all profits not obtained by labor, whatever be their nature or significance in human society, for the sole reason that they are not acquired by toil. In this connection it must be noted that the appeal made



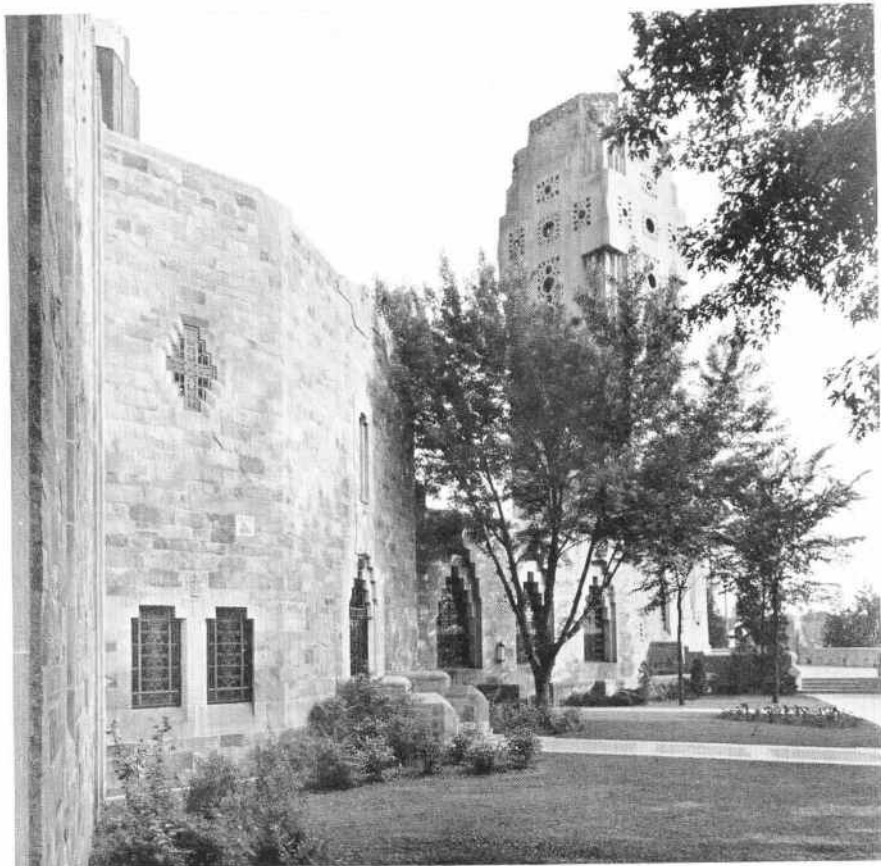


PLATE 8

*North View of Tower and Shrine*

by some to the words of the Apostle: "If any man will not work, neither let him eat," is as inept as it is unfounded. The Apostle is here passing judgment on those who refuse to work though they could and ought to do so; he admonishes us to use diligently our time and our powers of body and mind, and not to become burdensome to others as long as we are able to provide for ourselves. In no sense does he teach that labor is the sole title which gives a right to a living or to profits.

"Each class, then must receive its due share, and the distribution of created goods must be brought into conformity with the demands of the common good and social justice, for every sincere observer is conscious that

the vast differences between the few who hold excessive wealth and the many who live in destitution constitute a grave evil in modern society."

It was Pope Pius XI who inscribed the name of Saint Therese of Lisieux in the catalog of the saints. You will be interested to know that Father Coughlin has been greatly instrumental in acquainting the people of the world with the writings of the Holy Father. Not only has he used the encyclicals as a basis for his radio talks, but he has also distributed thousands of copies of *Quadragesimo Anno* among the citizens of the United States. Thereby, he has proved his loyalty to his Church and he has manifested the ardor of his love for his fellow country men.

Upon closer examination of the exterior of the church proper, it will be noticed that the roof is built like a tent, which reminds us of the fact that the primitive Sanctuaries of the Old Testament were protected against the weather by a heavy cover which was stretched from an elevated central pole and reached down beyond the vertical frame-work of the Sanctuary. See



PLATE 9

*View from Northwood Blvd.*

the Book of Exodus: "You shall make curtains of goat hair for the tent of the dwelling."

The lantern of the church is walled with precast slabs which, together with the roof, are faced with copper and nickle-chrome steel. The entire structure is capped with a crown which is surmounted by a golden cross. The crown forming the base of the cross likewise serves as a ventilating grillage for the church.

Should you chance to pass the Shrine at night a pleasing spectacle would greet your eyes. Crimson colored vigil lights diffuse their rose tinted glow throughout the Narthex, converting this part of the building into a veritable Furnace of Divine Love. Equally pleasing to the eye is the amber glow which pours through the delicately designed windows of the nave. The windows are so designed that even at night we can not lose sight of the cross and the passion flower which are the predominant ornamentation employed throughout the church. It might here be mentioned that the cross and the flower were the chief study of Therese during her life.



"The Catholic Church can not afford to build a light and perishable edifice: because the Catholic Church, when she builds, builds for all time. Not for today, not for a year, not for twenty years. She sets no date over her door: does not put up the day when the church was built; but proclaims by her solidity that she was built for ever. This has ever been the thought of the Catholic Church—the voiceless sermon her marble temples have ever preached in lands more ancient than your own."—*Father Thomas Burke.*



## STATE FLOWERS

ORIGINALLY, it was intended that the Seals of the various States of the Union be carved into the stones which would be inserted into the exterior surface of the church. The Shrine, as you know, has been built from the funds of the National Radio League of the Little Flower. Generous men and women from every State of the Union have, by their contributions, made the building of this church possible. It was, therefore, thought proper that the memory of each State be perpetuated in stone in the very walls of the church. As if by inspiration, Father Coughlin conceived the idea of using State Flowers instead of the State Seal. This is in perfect accord with the flower motif which is used throughout the church to remind us of the Little Flower to whom the Shrine is dedicated. The stones were supplied by the various states (Plate 10).

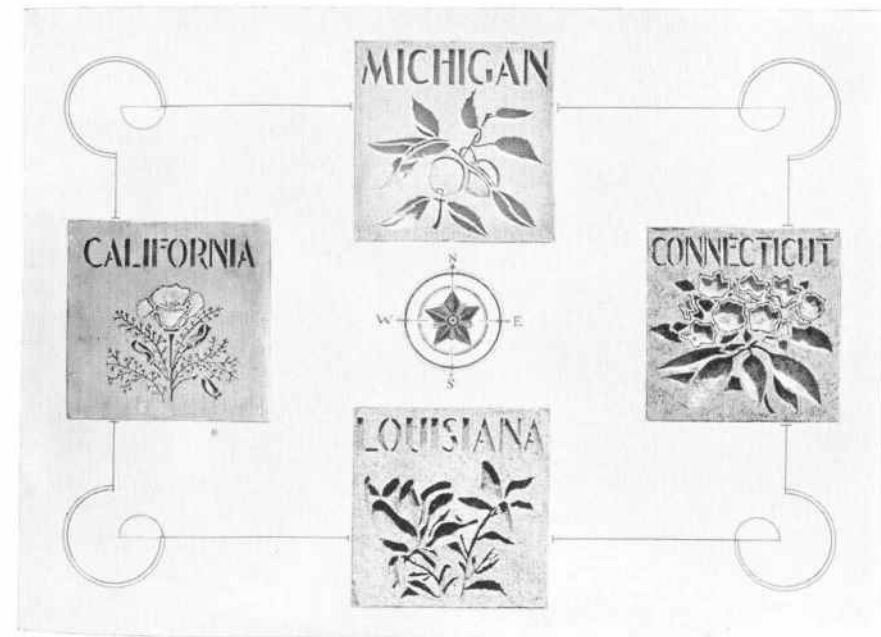


PLATE 10

*State Flowers*

For the special benefit of the visitors, we here list alphabetically all the States of the Union. Also, with the name of each State you will find its State Flower with a reference to its location on the walls of the church.

STATE	FLOWER	LOCATION
Alabama	<i>Goldenrod</i>	To the right of eastern entrance
Arizona	<i>Saguaro Cactus</i>	Near northern entrance (Northwood Blvd.)
Arkansas	<i>Apple Blossom</i>	To the right of eastern entrance
California	<i>Golden Poppy</i>	Near northern entrance
Colorado	<i>Columbine</i>	Near rectory entrance
Connecticut	<i>Mountain Laurel</i>	On eastern face
Delaware	<i>Peach Blossom</i>	To the left of eastern entrance
D. of C.	<i>American Beauty Rose</i>	To the left of southern portal
Florida	<i>Orange Blossom</i>	To the left of southern portal
Georgia	<i>Cherokee Rose</i>	Near the northern entrance
Idaho	<i>Syringa</i>	Eastern wall
Illinois	<i>Wood Violet</i>	Near northern entrance
Indiana	<i>Tulip Tree Blossom</i>	On northern wall near narthex
Iowa	<i>Wild Rose</i>	To the left of southern entrance
Kansas	<i>Sunflower</i>	Southeast corner
Kentucky	<i>Goldenrod</i>	Near the northern entrance
Louisiana	<i>Magnolia</i>	To the right of eastern entrance
Maine	<i>Pine Cone</i>	Near the eastern entrance
Maryland	<i>Black-eyed Susan</i>	Near the northern entrance
Massachusetts	<i>Mayflower (also known as Trailing Arbutus or Ground Laurel)</i>	On north wall near narthex
Michigan	<i>Apple Blossom</i>	Near the southern portal
Minnesota	<i>Moccasin Flower</i>	On northwest wall near rectory
Mississippi	<i>Magnolia</i>	On narthex wall—12 Mile Road
Missouri	<i>Hazethorne</i>	Near the rectory entrance
Montana	<i>Bitter Root</i>	Near the eastern entrance
Nebraska	<i>Goldenrod</i>	On the south wing near entrance
Nevada	<i>Sagebrush</i>	On the north wall near narthex
New Hampshire	<i>Purple Lilac</i>	On northeast wall near rectory
New Jersey	<i>Violet</i>	Near the southern portal

STATE	FLOWER	LOCATION
New Mexico	<i>Yucca</i>	On the eastern wall
New York	<i>Rose</i>	On the southeast wall
North Carolina	<i>Goldenrod</i>	To the east of rectory
North Dakota	<i>Wild Prairie Rose</i>	On the eastern wall
Ohio	<i>Scarlet Carnation</i>	Near the southern portal
Oklahoma	<i>Mistletoe</i>	On the north wall near rectory
Oregon	<i>Oregon Grape</i>	Near the southern portal
Pennsylvania	<i>No flower</i>	Twelve Mile Road
Rhode Island	<i>Violet</i>	On the southern wall near portal
South Carolina	<i>Yellow Jasmine</i>	To the east of rectory
South Dakota	<i>Pasque Flower</i>	On the north wall
Tennessee	<i>Passion Flower</i>	On the southeast corner
Texas	<i>Bluebonnet</i>	On the south wall near entrance
Utah	<i>Sage Lily</i>	On the east wall
Vermont	<i>Red Clover</i>	On the east wall
Virginia	<i>American Dogwood</i>	On the north wall near rectory
Washington	<i>Rhododendron</i>	On the north wall near portal
West Virginia	<i>Rhododendron</i>	On the eastern wall
Wisconsin	<i>Violet</i>	On the north wall near rectory
Wyoming	<i>Indian Paintbrush</i>	On the eastern wall



There are also stones dedicated to the Dominion of Canada, Cuba, Porto Rico, the Canal Zone, the Virgin Islands, the Philippines, Hawaii, Alaska, etc.

The close observer will discover other stones with interesting designs:

*The Spade and Pick* remind us that the Church has always defended the rights of the labouring class.

*The Bowl of Fruit* tells us that we are living in a land of plenty.

*The Harp* suggests the Land of Saints.

*The Tree and the Star* are symbols of the Mother of God.

## RELIEFS IN STONE OVER ENTRANCES

A BEAUTIFUL thought is expressed by the carvings over the various foyer-entrances. Over each entrance is a relief in limestone representing the patron saint of some member of the Coughlin family (Plate 11).

### SAINT AGNES

Above the portal leading into the southern foyer on Twelve Mile Road is a representation of Saint Agnes, the patron saint of Father Coughlin's little sister who, at an early age, went to join the choirs of angels.

Saint Agnes, you will recall, was a Roman Martyr and a maiden of but thirteen years when she went to her reward. After her modesty was put to severe test, an attempt was made to burn her to death. One of her persecutors was stricken blind as a penalty for his shamelessness. The maiden was finally decapitated after remaining untouched by the flames.

The Martyrdom of Saint Agnes probably took place during the persecution of Diocletian, about the year three hundred and four. On her feast two lambs are solemnly blessed at Rome and from their wool are made the palliums sent by the pope to the archbishops throughout the world.

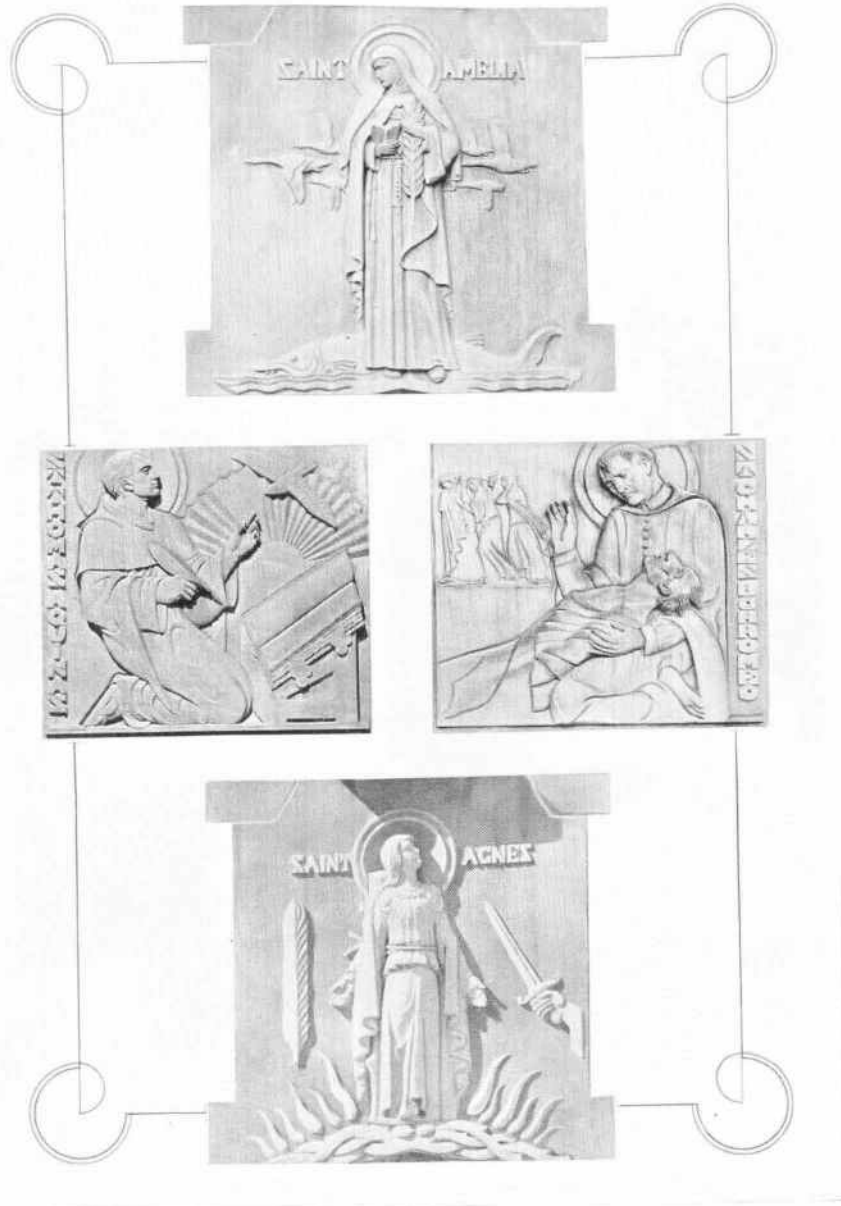
The saint is here pictured with a sword threatening her and with burning fagots beneath her feet—the sword and the fagots reminding us of her cruel martyrdom.

### SAINT AMELIA

Over the northwestern portal (foyer facing Northwood Boulevard) there is a picture in stone of Saint Amelia—patron saint of Mrs. T. J. Coughlin (Amelia), Father Coughlin's mother.

The saint is shown wearing a nun's dress and holding a palm and an open book in her hand. A crown of glory surrounds her head.

Saint Amelia is invoked in cases of fever, bruises, pains in arms and shoulders, and diseases of the intestines. Tradition tells us that she was carried across the river to Escaut on the back of a sturgeon and that she landed safely on the other side. Twice in her life Saint Amelia fed famishing people on large fish which appeared opportunely in the river.



Fishermen offer a sturgeon yearly at her chapel on her day. At her death she was escorted up river in a boat by a sturgeon.

The saint is here represented with several geese flying over her head. Most patron saints of fishermen have their feasts in the Winter time, and the goose is the Scandinavian sign for snow.

### **SAINT CHARLES**

Above the foyer entrance, adjacent to the rectory is a relief in stone of Saint Charles Borromeo, patron saint of Reverend Charles E. Coughlin.

Saint Charles was born in fifteen hundred and thirty-eight, and died in fifteen hundred and eighty-four.

He is pictured in art in his cardinal's robes, barefoot, carrying a cross, symbolic of his Episcopal authority. He was Archbishop of Milan, Cardinal-Priest, and papal Secretary of State under Pope Pius IV.

In the year fifteen hundred and seventy-six, a deadly plague appeared in Milan. True apostle that he was, Charles prepared himself for death, made his will, and then gave himself entirely to his people. He visited personally the plague stricken patients in the Hospital of Saint Gregory.

The stone relief mentioned above pictures him in kneeling position, his feet bare, and his right hand extended. He blesses the plague stricken victim who rests on his lap. At the upper left of the relief you can see terror stricken women in the act of fleeing from the scene.

Saint Charles Borromeo played a very important role in the affairs of the Council of Trent, one of the most important assemblies ever held in the history of the Church. Moreover, he visited distant lands, effecting many reforms, both in the life of the clergy and of the laity. He traveled chiefly by mule and many times afoot.

### **SAINT THOMAS**

Over the entrance of the eastern foyer there is a carving representing Saint Thomas of Aquin, the Angelic Doctor, patron of Catholic universities, colleges and schools, patron saint of Mr. T. J. Coughlin. The saint was born in the Kingdom of Naples in the year twelve hundred and twenty-five and died on the seventh day of March, twelve hundred and seventy-four.

Saint Thomas is pictured with a book before him and a pen in his hand. His eyes are directed towards a dove, the symbol of the Holy Ghost from whom he received the inspiration for his writings.

You will recall that on one occasion in Naples in twelve hundred and seventy-three, after he had completed his treatise on the Eucharist, three of

his brethren saw him lifted up in ecstasy and they heard a voice proceeding from the crucifix on the altar, saying: "Thou hast written well of Me, Thomas. What reward wilt thou have?"

Thomas replied: "None other than Thyself, Lord."

The writings of Saint Thomas have been quoted frequently in the encyclicals of the recent popes.

These stone reliefs over the various entrances are more than mere ornaments. They remind us of a very important teaching of the Catholic Church, namely, the Communion of Saints. Nothing, not even death, can separate the members of a family which is bound together by the strong arms of the Church.



"When my thoughts turn this way they soon lose themselves in the infinite. I seem already to touch the heavenly shore, and to feel our Lord's loving embrace. In my fancy, I can see Our Blessed Lady coming towards me, Papa and Mama by her side, and in their company those four little angels, our baby brothers and sisters. Then at last I taste, as in a dream, the true and unending joys of Home."

—*St. Therese.*



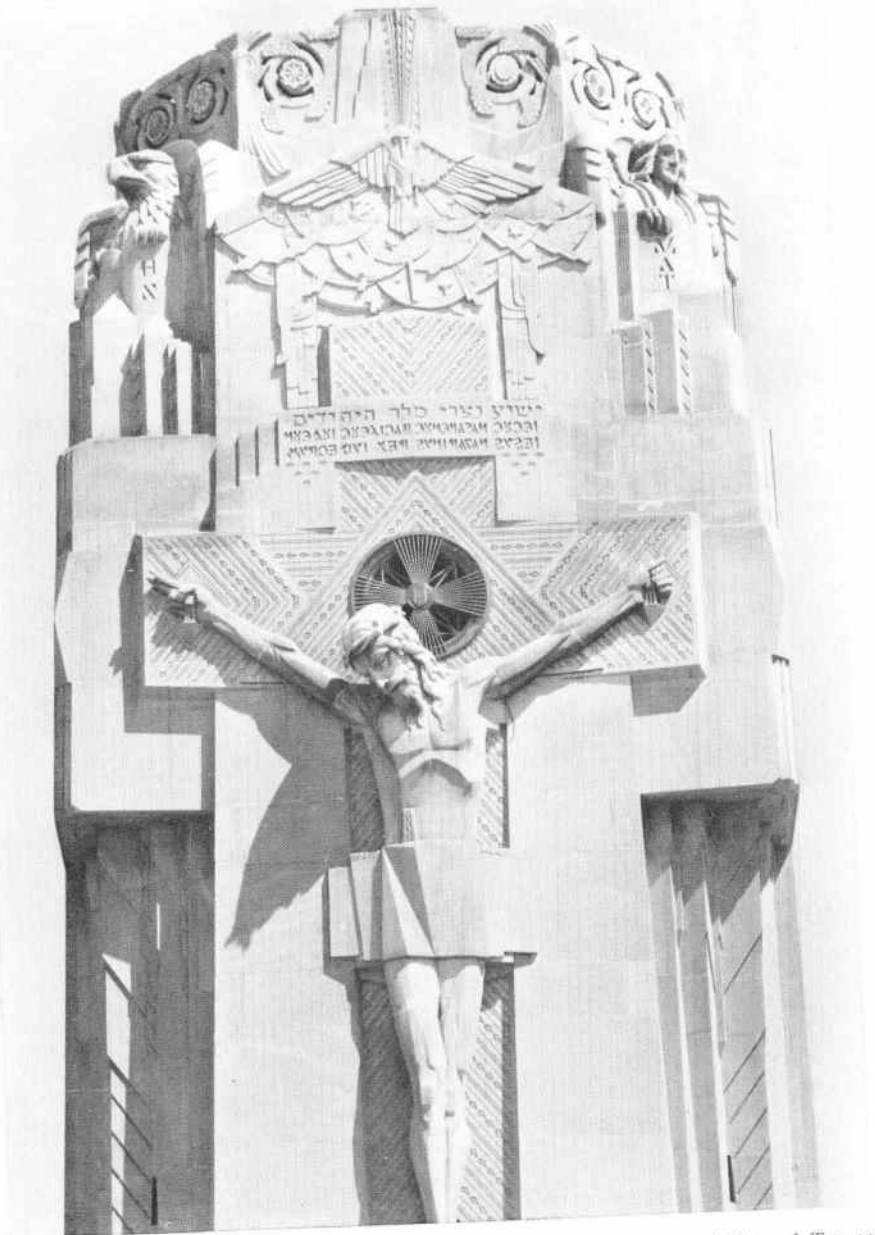


PLATE 12

*View of Top of Tower*

## THE TOWER

LET us now examine the details of the tower (Plates 12 and 14). Besides being a marvelous study in Christian symbols, the huge cross serves the double purpose of a tower for the newly built Shrine of the Little Flower and a broadcasting station for the Radio League of the Little Flower.

Surrounding the tower there is a large bluestone flagged terrace, protected by a parapet which rises at points in the form of bastions. In these are concealed floodlights by means of which the tower may be bathed at night in soft and variegated lights.

On the exterior face of the main bastion is a tablet which records for us the name of the Shrine together with a brief history of its erection.

Let us mount the steps leading to the terrace. We note that drinking fountains have been placed at intervals along the inside of the parapet. These remind us of the thirst of Christ upon the Cross. "I Thirst."

From almost any angle of the terrace we can see a beautiful portrait of Saint Therese (Plate 13) carved in statuary limestone and forming the inner face of the main bastion. About her head is carved a modernistic nimbus (halo) upon which are inscribed the words, "I thirst for love." The Saint holds in her hands a flowered cross which was her chief study during her life. An angel stands guard at either side, while commanding angels let fall a shower of roses.

In stone, at the foot of the portrait, are carved the words which were very dear to the heart of the little missionary: "For one pain endured with joy, we shall love the good God more forever." Above this, and to the right, are inscribed the prophetic words of the saint: "After my death I shall



PLATE 13

*Portrait of Saint Therese*



PLATE 14

*View of the Base of the Tower*

let fall a shower of roses." In the corresponding position on the opposite side of the portrait appear the words, "I will spend my heaven doing good upon earth."

Saint Therese gazes complacently upon the scene of the Crucifixion. Let us take our stand alongside her and study the immense Crucifix of stone, (Plate 12) probably the largest image of its kind in existence. The Corpus, or Figure, of Our Lord is twenty-eight feet high. The Head alone weighs more than ten tons. This Head is realistically carved so as to express the very last instant of Christ's life upon earth. Notice that the fingers of His right Hand are extended to tell us that even in His Hour of Agony He would bless us. It is, likewise, another way of Christ's teaching us to bless them that persecute us.

This piece of sculpture is the work of Rene P. Chambellan. The cross was designed more to excite compassion than horror or dread.

Behind the Head of Christ is a huge nimbus made of white and brazen metals arranged in such a way as to admit light from behind the nimbus. If you will look closely you will see the Star of David surrounding the halo. The star forms two triangles.

Above the Head of Our Lord are written in stone the words of the inscription designating Christ as King of the Jews. It is written in three languages, Hebrew, Latin, and Greek, and it reads from right to left. This is not a mere whim of the sculptor but it is founded on the authority of James Tissot, an eminent artist on Scriptural scenes. The Hebrews, as you know, read from right to left.

Beneath the Feet of the Crucified, the cross is carved with the Seven Last Words which the Saviour uttered before His Sacred Death.

1. "Father, forgive them for they know not what they do."
2. "This day thou shalt be with Me in Paradise."
3. "Woman, behold thy son; son, behold thy Mother."
4. "My God! My God! Why hast thou forsaken Me?"
5. "I Thirst."
6. "It is consummated."
7. "Father, into Thy hands, I commend My Spirit."

Directly beneath the inscription of the Seventh or Last Word is a stone engraving of a huge and ghastly skull. The name, Golgotha, or Calvary, is interpreted "skull." Tradition tells us that the skull of Adam, given by Noah to one of his sons, was buried there. The first Adam, by his sin, brought death upon the world; Christ, the second Adam, by sacrificing Himself on the Cross, brought new life into the world.

No picture of the Crucifixion is complete without the image of her "who

at the Cross her station keeping, stood, a mournful mother weeping, close to Jesus to the last." (Plate 15). She stands at the foot of the cross to the right of her dying Son. Saint John, the Beloved Disciple of the Lord, is with her. Directly opposite these and in corresponding position stand Longinus and Mary Magdalen. Examine carefully the face of Longinus. At the time when this centurion pierced the side of Christ with the lance (see his right hand) he was blind, a cataract having formed over his eyes. When the point of the lance pierced the Sacred Flesh of Christ's Side, Precious Blood spurted from the Wound and One Ruby Drop of It fell into the corner of the left eye of the soldier. Longinus was cured instantly of his blindness, converted to the Faith of Christ (formerly he had been a pagan) and was given a souvenir to remind him for the rest of his days of the Passion of Christ. Note the tumor in the corner of the left eye where the Drop fell. Notice, also, the cathedral on the hilt of the centurion's sword. This is a symbol representing the subsequent life of Longinus. He became a hermit and later a builder of cathedrals.

It is interesting to observe that the four last mentioned images (Blessed Mother, Saint John, Longinus and Mary Magdalen) are pictured without feet. The statues grow right out of the stone of which the cross is made, so as to represent the one mystical body of which Christ is the Head and the Saints, and the Souls in Purgatory and we are the members. At the base of the statues are ornamental apertures through which Father Coughlin's message from the tower may be broadcast if he so wishes.

At the base of the tower is an outdoor pulpit. It was built not merely for practical purposes, but also and chiefly, for symbolical purposes. It is highly ornamental and richly symbolic. By its position at the very front of the church, it indicates that Christ's doctrines are to be spread chiefly by preaching. "Going therefore,

teach ye all nations, baptizing them in the Name of the Father and of the Son and of the Holy Ghost."

Especially conspicuous are the huge letters of stone written across the doorway of the pulpit and spelling the word CHARITY. (Plate 17). The very size of these letters bespeak the message: "Let your charity abound the more." The letters are three feet high. They are entwined by vines from the Tree of Life from which hang grapes, symbolic of the Precious Blood of Christ by which we were redeemed. A close observation will reveal a bird of Paradise perched above the letter H and another between the T and Y. Above the word CHARITY is a representation in stone of the Heart of Christ together with the nails used in Crucifying Him and the ladders used in taking Him down from the Cross.

On either side of the pulpit door are beautifully carved symbols of the Passion of Christ.

On the left side (beneath the C of the word Charity) are the *Thirty Pieces of Silver* and the *Pouch* that held them, representing the BETRAYAL.

Beneath these are the *Lantern and the Scourges*, symbolic of the Agony.

Again beneath these is the *One-piece Garment* surrounded by the *Dice*, reminding us of the Drawing of Lots for Christ's Garment.

On the right hand side (beneath the letter Y of the word Charity) is the *Crowing Cock* announcing Peter's Denial.

Beneath this is the *Veil of Veronica* with the *Image of Christ's Countenance* recalling to our minds the Sixth Station of the Cross.

The third group of symbols on the lower right, shows the *Hammer* used at the Crucifixion and the *Tongs* with which His Sacred Body was taken down from the Cross.

You will agree that the pulpit is rich



PLATE 15  
The Blessed Mother and  
St. John



PLATE 16  
Figure of Longinus



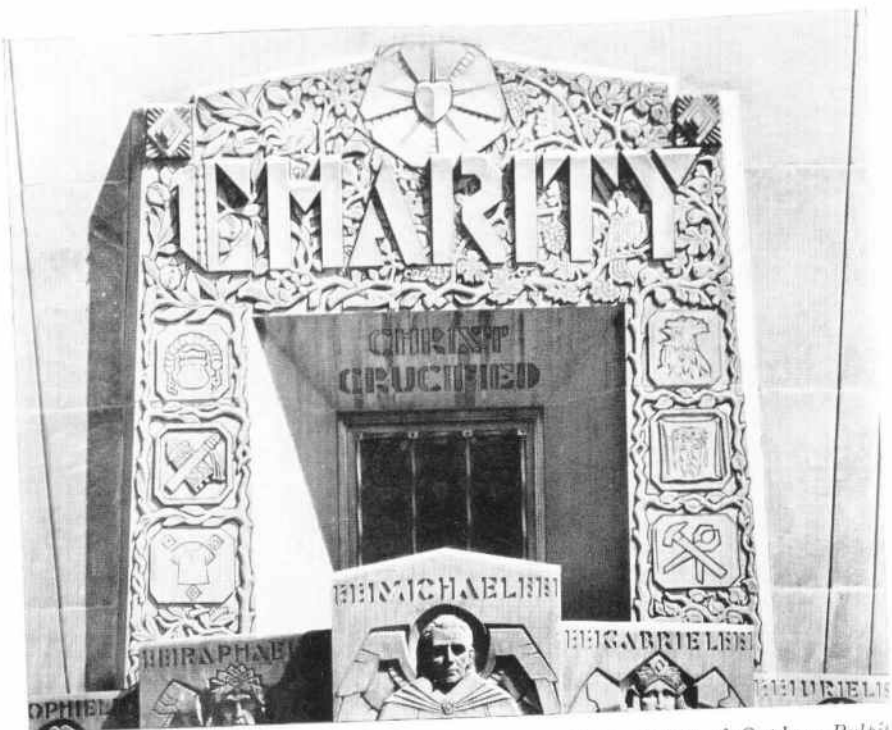


PLATE 17

*View of Top of Outdoor Pulpit*

in symbolism. Yet we are far from the end of our examination of the pulpit. Directly above the door are carved the words: "Christ Crucified." Saint Paul said, "I preach Christ Crucified." Without Christ's Crucifixion there would have been no Redemption.

The bronze door of the pulpit portrays the twenty-four ancients mentioned in the Apocalypse of Saint John.

The pulpit proper (Plate 18) is formed of five stepped stone slabs each one of which is faced with the figure of one of the Archangels.

The Archangel pictured on the central slab is Michael. He holds a sword and shield which mark him as the defender of the Church. On close observation you will notice that the features of the face of this image are those of Bishop Michael Gallagher and that the shield which he holds is decorated with the seal of the Diocese of Detroit. Bishop Gallagher has been a true defender of the Church in his diocese and by his approbation of and deep interest in the Tower and the Shrine he has made himself known as an ardent promoter of devotion to the Little Flower.

The Archangel at the right of Michael is Raphael. He is pictured with a staff in one hand and with a fish in the other. (Recall the story of Tobias.) The staff symbolizes the priestly, pastoral character of Christ. The fish reminds us of the Eucharist as well as of the cure that takes place in the Confessional. (The gall of a fish was used to cure the father of Tobias).

The Archangel at the extreme right is Jophiel. His emblem is the flaming sword with which Adam and Eve were driven from Paradise. Jophiel is interpreted as "The Beauty of God." He is the guardian of truth-seekers.

At the left of Michael is the Archangel, Saint Gabriel. The trumpet in his hand designates him as the messenger angel, the Angel of the Annunciation. Gabriel is interpreted, "God is my strength."

The last Archangel at the extreme left bears a scroll in his hand. Thereby the Archangel is identified as the interpreter of the prophecies. The

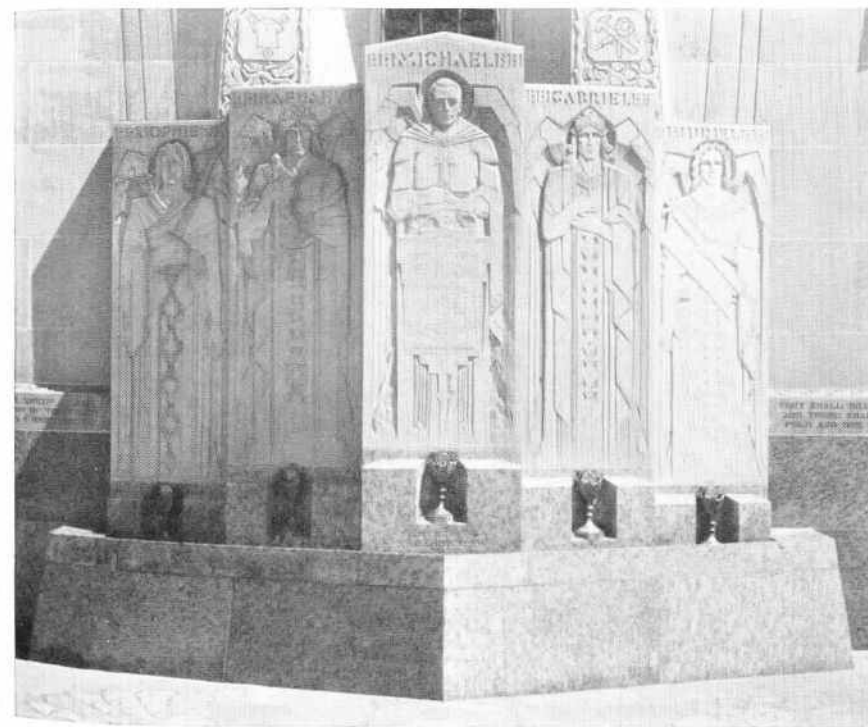


PLATE 18

*View of Lower Portion of Outdoor Pulpit*

angel's name is Uriel, leader of the Seraphim. He was the guardian of the Holy Sepulchre. Uriel is translated, "God is my Light." The scroll reminds us of the words of Holy Scripture: "Thy word, oh Lord, is a Lamp to my feet and a Light to my path."

The Archangels also remind the priest what he must be to the people: a defender, a pastor, a spiritual physician, a custodian of truth, a heavenly messenger, an interpreter of the Scriptures.

At the feet of the Archangels are five chalices which overflow into a pool below. The pool represents the Pool of Bethesda. The walls of the pool are of polished Egyptian granite. The five chalices are beautiful suggestions of the five Wounds of Our Lord. At the base of the pool are red flood-lights which at night may be focused upon the overflowing chalices and change the water into blood.

Beneath the center chalice are engraved the words: "AND THE DEVIL SHALL GO FORTH FROM MY FEET."

If you will examine the floor of the terrace in front of the pulpit you will see a huge and gruesome S formed of sandstone and representing a double-headed monster, Satan. By His Sacred Death on the Cross, Christ won a crushing victory over Satan.

The base of the tower is composed of granite. This base is capped with a number of symbols and inscriptions. Beneath the Statue of Saint John there is an interesting cross (the Love or Little Flower Cross) (Plate 19). The original of this was unearthed long before Christ lived on earth. The acorns at the upper left of this Cross represent Christ Immortal. The Passion Flower at the upper right of the same cross symbolizes suffering humanity. Beneath the image of the Blessed Mother is the Cross of Moses in the form of a T and entwined with a serpent. It is a symbol of faith and a reminder of the cross and serpent used by Moses in the wilderness. Beneath the Soldier Longinus there appears the Cross of the Catacombs or the cross of the Anchor, symbolic of hope. The fishes before the Cross symbolize the early Christians who placed their hope in the Blessed Eucharist. A fourth cross, the Cross of Victory, may be seen on the south, directly beneath the statue of Saint Mary Magdalen. It is the Cross of Constantine and it bears the words, "In Hoc Signo Vinces." "In this Sign thou shalt conquer."

At intervals along the base of the tower are:

*A Palm Branch:* The symbol of victory;

*An Olive Branch:* The symbol of Peace;

*The Pomegranate:* The emblem of Fruitfulness;

*A Fig Branch:* The symbol of Fidelity.

You will be interested in the inscriptions which are carved on the base frieze of the tower:

On the northerly face of the tower are written in stone the memorable words of George Washington: "That Your Union and Brotherly Affection May be Perpetual." Very appropriately follow the thirteen stars representing the thirteen original colonies. Beneath the words of Washington are other words just as familiar and taken from the lips of Abraham Lincoln: "With malice towards none; with charity for all." Both sayings of these great leaders are expressive of religious tolerance. On the other face of the same stone appear the words of Christ: "Other sheep I have that are not of this fold. Them also, I must bring. There shall be one fold and one Shepherd." Also, "This is the Lord's work and it is wonderful in our eyes."

On one face of the southerly cornerstone, there is the inscription: "Thou art Peter and upon this rock I will build My Church." On the other face: "And the gates of Hell shall not prevail against it."

Finally, the following text is carved in stone on the southerly face of the tower: "There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female, for you are all one in Jesus Christ."

Along the edges of the slabs that make up the front of the pulpit we read the following words from the Lamentations of Jeremias: "O all ye

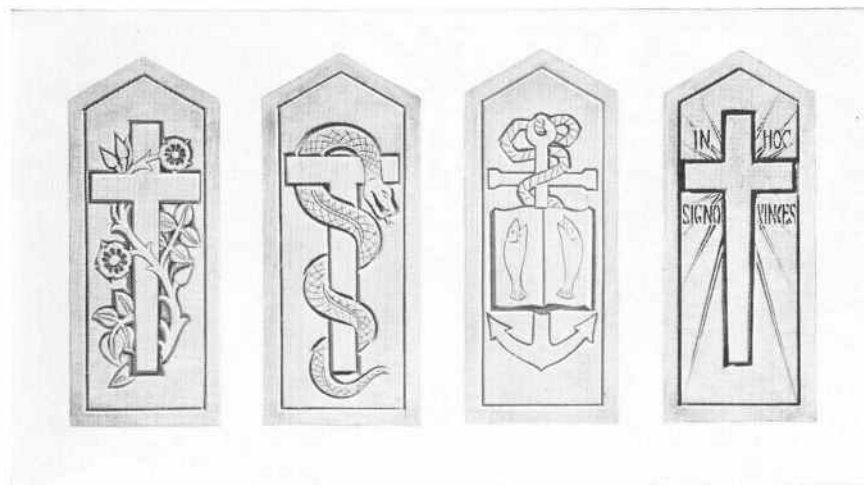


PLATE 19

*Cross Symbols at Base of Tower*

that pass by the way, attend and see if there be any sorrow like unto my sorrow." Again, "Love your enemies; do good to them that hate you."

Before we leave the tower, let us examine the upper part of the structure. Shafts of stone representing the flashes of lightning that occurred at the time of the Crucifixion act as supports for the outstretched arms of the cross.

Above the Head of Christ is a dove of huge proportions and of exquisite design. The dove expands its wings over the entire universe represented by the spheres and the stars. The dove is the symbol of the Holy Ghost, the Spirit of Wisdom, the Life of the World. "Send forth Thy Spirit and they shall be created, etc." Just above the triple inscription on the cross you may observe the two outstretched hands representing God the Father. Accordingly, here we have the Three Persons of the Blessed Trinity beautifully represented.

The tower is surmounted by a diadem or crown which symbolizes the Kingdom of Heaven. At each of the four corners of this crown are found the symbols of the four Evangelists:

The *eagle* represents Saint John because at the very beginning of his Gospel, Saint John lifts himself above the angels and everything created. His gaze pierced deeper into the mysteries of Heaven than that of any other man.

The *man* is the emblem of Saint Matthew because this evangelist begins his Gospel with the birth of Christ and the genealogy. The human nature of Our Lord is the burden of his teachings.

The *lion* is used as a symbol of Saint Mark because Mark began to write his Gospel in the desert where the lions roamed. His Gospel sets forth the royal dignity of Christ.

The sacrificial *calf* reminds us of Saint Luke because this evangelist relates in particular what pertains to the sacrifice of Jesus. The calf was a victim slain and placed on the altar.

Entwined and entwined about the diadem of the tower are branches with blossoms of mustard plant here and there. At each corner sits a bird of paradise. The branches remind us that the kingdom of heaven is likened to a grain of mustard which a man took and sowed in his field. "Which is indeed the least of all the seeds, but, when it is grown up it is greater than all herbs, and becometh a tree, so that the birds of the air come and dwell in the branches thereof."

The filigree of stone-work covering the windows of the Tower tends to accentuate the form of the cross.

## THE NARTHEX

WE are now prepared to examine the second part of the edifice, namely, the Narthex (Plate 20). It is that part which leads from the tower into the octagonal of the church. The original purpose of the Narthex was to serve temporarily as a house to shelter the people who might come to visit the Shrine, and eventually, to be used in winter-time when the crowds would be small and it would be too costly to heat and light the main part of the church.

It also serves as a vestibule to the church proper.

Its exterior is composed of Vermont granite stone laid out in random ashler.

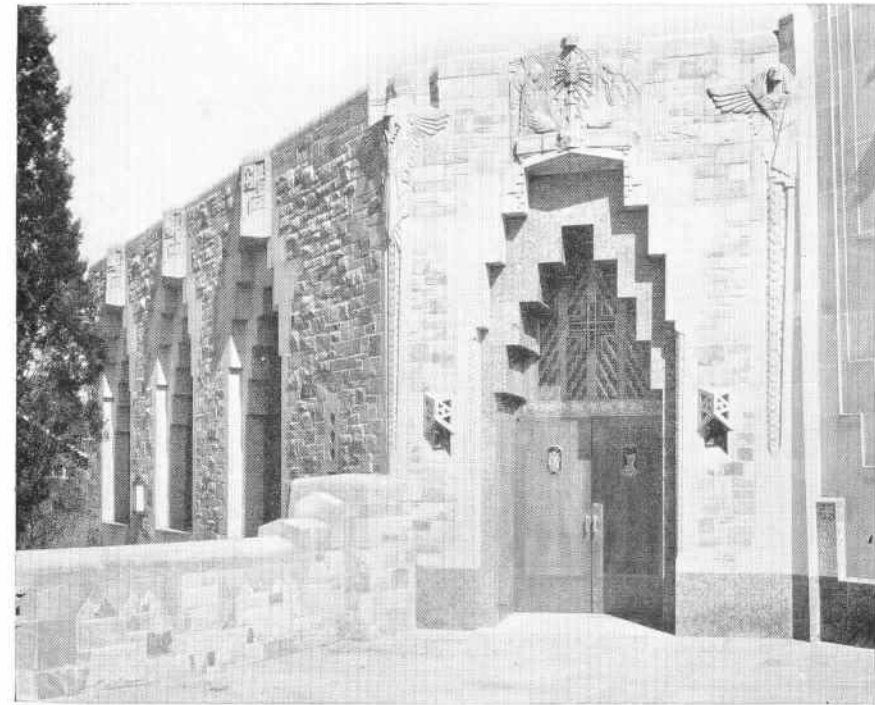


PLATE 20

View of North Entrance of Narthex

Above the windows of the Narthex appear the names and the symbols of the Apostles:

*Saint Peter*—The Crossed Keys. He was given the keys to the Kingdom of Heaven.

*Saint Matthew*—The Money Pouches. Before Christ called him, he was a collector of taxes.

*Saint John*—The Serpent, rising out of the Chalice. He was miraculously saved from being poisoned.

*Saint James, the Greater*—The Staff and Wallet. The Wallet may be used to indicate that James belonged to a family of means. His father was accompanied by hired attendants. The Staff may refer to the founding of an Apostolic See in Spain, where Saint James labored zealously for the faith.

*Saint Thomas*—The Arrows. The arrows remind us that Saint Thomas was pierced to death by lances.

*Saint James, the Less*—The Mill. He was stoned to death.

*Saint Simon*—The Fish and Hook. Simon was a fisherman when Christ said to him and to Andrew: "Come after Me, and I will make you to become fishers of men."

*Saint Jude*—The Boat. This symbol probably refers to the extensive travels of Saint Jude in spreading his Faith. On his way to Phoenicia, he is said to have been martyred.

*Saint Andrew*—Cross and Anchor. He was crucified and for two days hung on the cross and preached it as our hope.

*Saint Phillip*—Arch-Episcopal Cross. This apostle is said to have been crucified at the age of eighty-seven.

*Saint Matthias*—Dagger and Hand. He was chosen to take the place of the murderer, Judas.

*Saint Bartholomew*—The Book and the Knife. The book probably refers to his zealous catechising. The knife suggests the cruelty of his martyrdom. Michael Angelo pictured him as being flayed alive and holding in his hand his own skin.

Notice that the windows of the Narthex (Plate 21) are of bronze exquisitely designed in a delightful over-all pattern admitting as little light as possible. The relief work in which the flower design features prominently, is carried out on the inside as well as on the outside. On the south

side of the Narthex the windows are so arranged as to form conservatories for the preservation of flowers in winter.

Worthy of your special attention are the doors leading into the Narthex. They are made of rich bronze, and on each is a beautiful symbol.

On the left door is the traditional pelican and her hungry brood. We are told that when starvation threatens the lives of her young ones the pelican pierces her own breast with her bill and feeds the young ones with her own blood. Accordingly, the pelican has been used to symbolize fidelity as well as to represent Christ Who on the Cross and in the Eucharist gave and gives His Blood to nourish us.

On the other door is the ship which has ever been used as an emblem of the Church. It was in the ship or ark that Noah sought salvation; it is in the Church that we hope to be saved.

The key-block above the south entrance door of the Narthex is carved so as to portray Our Lady of the Apocalypse. Saint John saw a vision of a "woman clothed with the sun, and the moon under her feet, and on her head a crown of twelve stars . . . and the dragon stood before the woman." (Apocalypse 12, 1-5) The woman is Mary Immaculate. By bringing Christ into the world who redeemed the world, she won a complete victory over Satan. Mary is likewise here pictured as the Queen of All Saints and as a type of the Church. She is often called the Gate of Heaven and, therefore, her picture is aptly placed over the portal of the church.

Over the northern portal leading into the Narthex there is a beautiful piece of sculpture representing the Bread of Life (The Sacred Host) and the Chalice of Salvation (The Chalice). Two angels in kneeling posture adore the Eucharistic King. Beneath the Chalice is a Lamb of the Apocalypse.

From our examination of the exterior

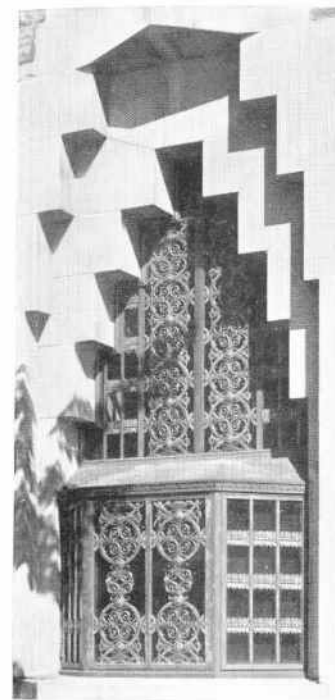
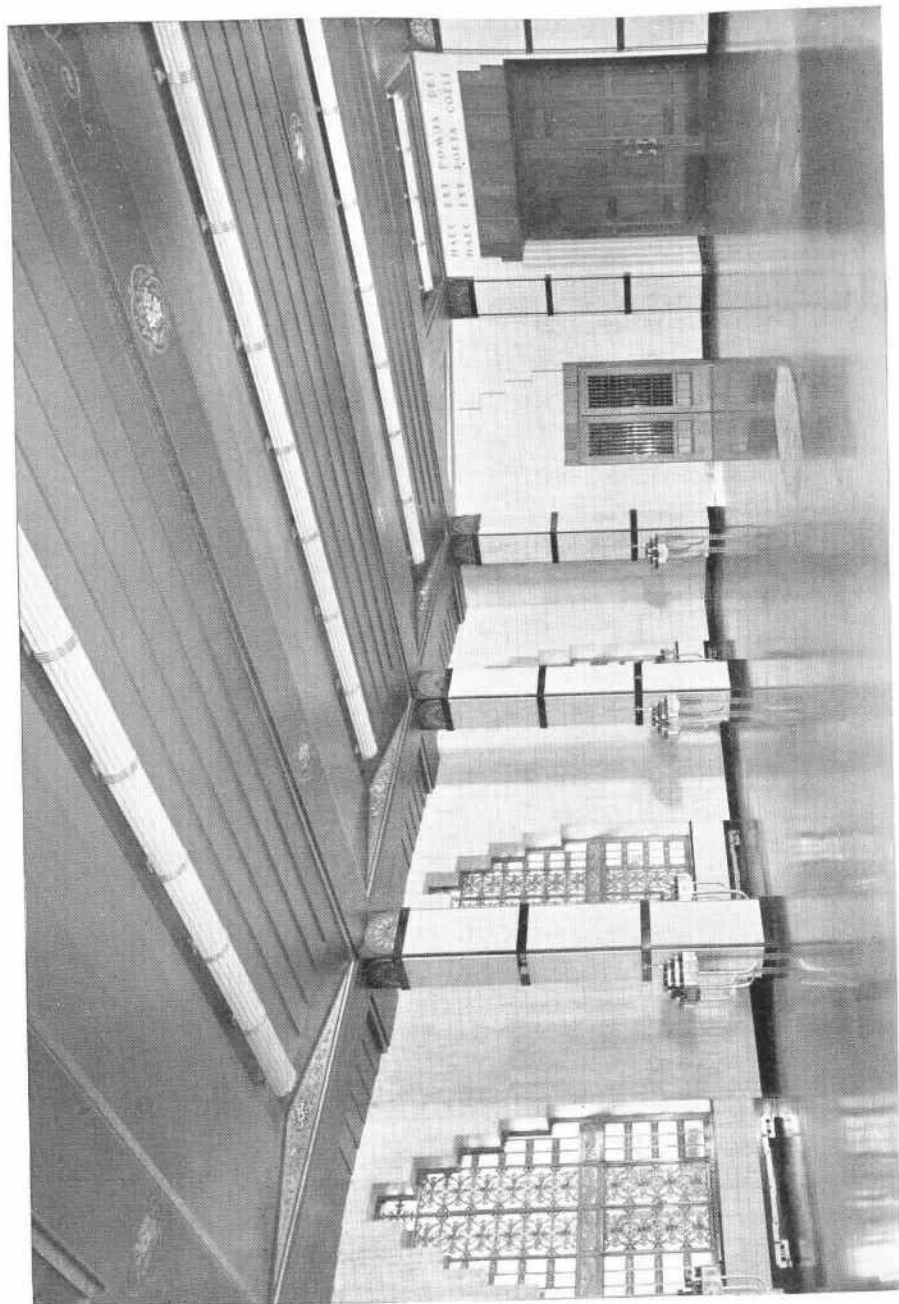


PLATE 21  
*Exquisitely Designed Bronze  
Windows in Narthex*



Interior View of Narthex

PLATE 22

of the tower and Narthex we can see that the ancient symbols of the Church have been given a newness here in this setting of modern architecture, and yet modern architecture has been given an added touch of sacredness by the use of these ancient symbols.

### NARTHEX — INTERIOR

Upon entering the Narthex (Plate 22) we find ourselves in a large room, the walls of which are lined from floor to ceiling with Travertine marble. The pillars are banded with Belgian marble. The floor is composed of black marble terazza.

The main body of the Narthex is furnished with twelve pews, the first of which is to be used as a communion rail. The wood is white oak, rift sawn, and finished to match the rest of the wood-work in the Narthex and in the church proper. The pews will seat approximately seventy-five people. Both the pews and the kneelers are upholstered in blue Morocco with genuine hair filling. The pew ends have an inserted design to match the interior architecture of the Narthex.

Worthy of special attention is the ceiling of the Narthex (Plate 22). It was painted throughout by hand. The artist has succeeded in portraying there the various flowers of the field, reminding us of the fact that Saint Therese wanted to be called the Little Flower. Especially prominent in their crimson hues are the roses at the four corners of the ceiling. They recall to our minds the words of the Saint: "After my death I will let fall a shower of roses."

All the flowers of the field are represented somewhere on this beautiful ceiling. The decoration of this particular part of the edifice was probably suggested by a passage which appears in Saint Therese's autobiography: "Our Lord showed me the Book of Nature, and I understood that every flower created by Him is beautiful, that the blossoms of the rose and the whiteness of the lily do not lessen the perfume of the violet or the sweet simplicity of the daisy. I understood that if all the lowly flowers wished to be roses, Nature would lose her springtide beauty and the fields would no longer be enamelled with the lovely hues.

"It is the same in the world of souls, Our Lord's living garden. He has been able to create great saints who may be compared to the lily and the rose; but He has also created lesser ones, who must be content to be daisies or simple violets growing at His Feet, and whose mission is to gladden His Divine Eyes when He deigns to look down on them. . . .

*(Continued on page 39)*

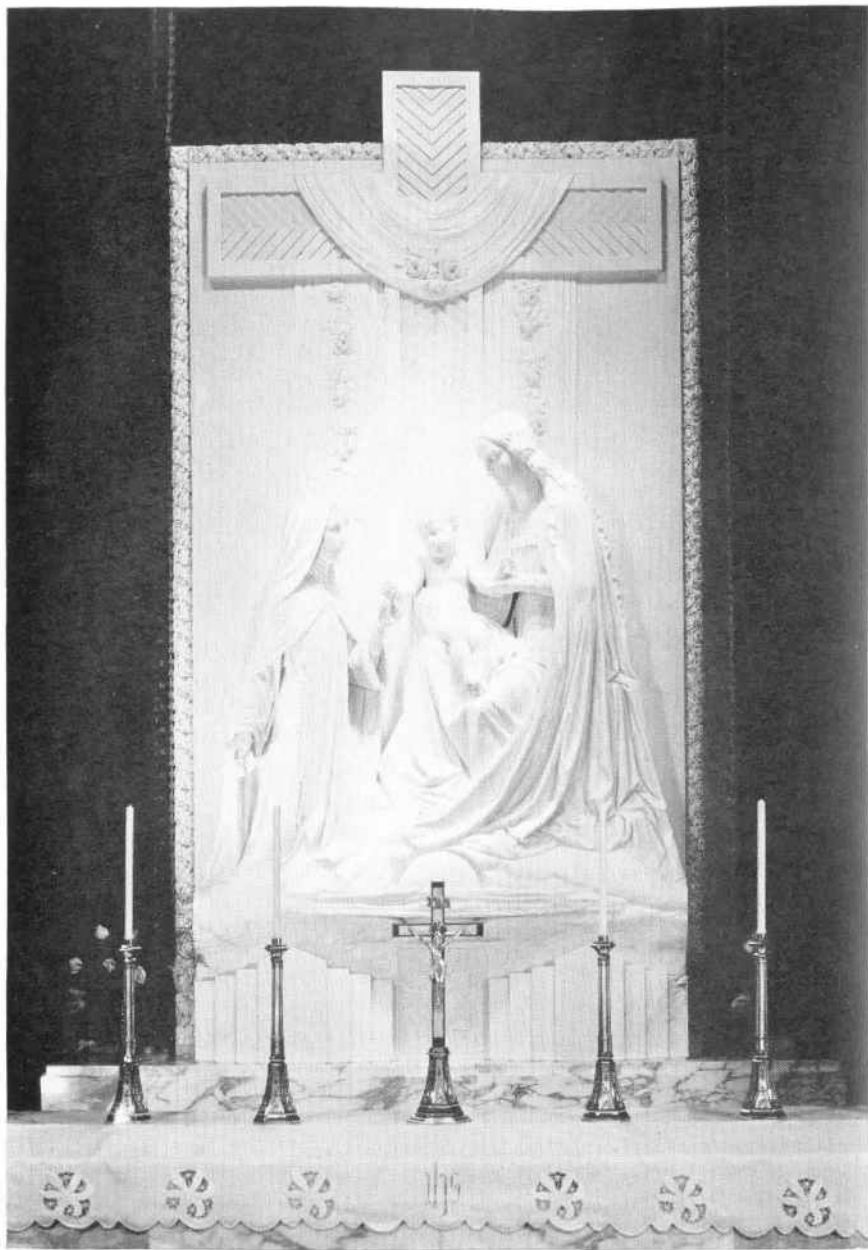


PLATE 23

*View of Shrine in Narthex*

## Prayer to St. Therese of the Child Jesus

O little St. Therese of the Child Jesus, who during thy short life on earth became a mirror of angelic purity, of love strong as death, and of wholehearted abandonment to God, now that thou rejoicest in the reward of thy virtues, cast a glance of pity on me as I leave all things in thy hands. Make my troubles thy own; speak a word for me to our Lady Immaculate whose flower of special love thou wert, to that Queen of Heaven who smiled on thee at the dawn of life. Beg her as Queen of the Heart of Jesus to obtain for me by her powerful intercession, the grace I yearn for so ardently at this moment, and that she join with it a blessing that may strengthen me during life, defend me at the hour of death and lead me straight on to a happy eternity. Amen.

**Facts in the Life  
of the  
Little Flower**



Sister Theresa of the Child Jesus and of  
the Holy Face

Birth—January 2, 1873

Baptism—January 4, 1873 (Marie Fran-  
coise Therese)

First Communion—May 8, 1884

Confirmation—June 14, 1884

Her "conversion"—December 25, 1886

Entrance into Carmel of Lisieux—April  
9, 1888

Death—September 30, 1897

Exhumation of the remains—September  
6, 1910

Beatification—April 29, 1923

Canonization—May 17, 1925

"I can still feel the vivid and poetic impressions made on my childish heart with visions of corn fields studded with corn flowers, poppies and marguerites. Even at that age I loved far stretching views, sunlit spaces, and straight trees: In a word, all the beauty of Nature cast its spell upon me and raised my soul to Heaven."

The long white bent glass panels of the ceiling are made of flashed opal with imported etched glass from Czechoslovakia.

Bracketed to the columns of the Narthex are exquisitely wrought bronze holders for the vigil lights. They are so constructed as to harmonize with the delicate gate leading into the sanctuary of the Narthex, as well as with the beautiful bronze windows. You will notice that there are no vigil lights in the main body of the church. There is nothing to distract the mind of the worshipper from the place where Our Lord dwells.

Each holder is surmounted by a cross reminding us that we are to make little sacrifices in the same spirit in which Christ made His supreme Sacrifice on the Cross.

In a very conspicuous position in the base of the Tower and at the end of the Narthex is the Shrine of the Little Flower (Plate 23). The marble group above the altar is one of the largest and finest groups of its kind in existence. The Little Flower is shown kneeling before the Child Jesus, Who is seated upon the knees of His Blessed Mother. The Divine Infant is in the act of handing to Therese roses (which symbolize blessings, spiritual and temporal) which the Saint in turn scatters over the world. The figures are in full relief, the background being a cross around which is entwined the winding sheet in which Christ's Body was wrapped when It was placed in the Sepulchre. You will be interested to know that the entire group with its background is carved out of one solid piece of Carrara marble. It weighs approximately seven tons and it required two years for the sculptor to execute it.

The altar of the Shrine is composed of Italian Pavanozza, Convent Sienna, and Fleur de Peche marbles.

The predella of the altar is made of inlaid woods.

An added richness is given to the scene by the exquisite draperies and valances of chiffon velvet with heavy gold silk braid which surround and overhang the Shrine, as well as the silver ceiling which surmounts it.

Above the altar, according to rubrical precept, is a Tester of metal. In the ceiling we see the figure of a Dove, radiant with light and aptly representing the Divine Spirit.

At the front of the Tester is a monogram reminding us that Christ is

the Conqueror. The words which appear on the monogram are taken from the Greek ΧΡΙΣΤΟΣ ΝΙΚΑ (Christos Nika)—which mean "Christ conquers." It signifies the victory of Christ upon the Cross.

The sanctuary of the Shrine is separated from the Narthex by a beautifully wrought bronze gate (Plate 24) at the very center of which appears the Divine Face. You will recall that Therese chose the name, "Therese of the Child Jesus and of the Holy Face."

The Saint frequently referred to the Face of Jesus as to a radiant sun to which the Little Flower turned quickly for light and advice and beneath which it unfolded itself in all its simplicity and from which it received its strength. Moreover, Saint Therese wished that, "like the Face of Jesus," hers "should be, as it were, hidden and despised . . . I thirsted to suffer and to be forgotten."

Behind the altar of the Shrine are entrances to the tower, to the basement and to the outdoor pulpit.

At the rear of the altar in the Narthex is a silver door frame which commemorates one of the greatest depressions in the history of the world.

During the World War, England imported from India large quantities of silver thus raising its price from less than forty cents (\$.40) to almost two dollars (\$2.00) an ounce.

Immediately following the World War and for the purpose of depreciating this metal, England demonetized silver until it was eighteen cents (\$.18) an ounce thus creating millions of paupers in the Orient. Their purchasing power was decimated; their property sank in value; their trade and commerce ceased. It was the greatest financial catastrophe in the history of the world. Stanley Baldwin was the premier under whom this desecration was perpetrated.

The terazza floor of the sanctuary is beautifully designed to represent the rays of Divine Love emanating from the Throne of Grace.



PLATE 24  
Bronze Gates in Front of Shrine Altar

## THE BAPTISMAL FONT

At the other end of the Narthex, to the left of the entrance to the church proper, is the Baptistry. It is protected by means of heavy grided oak doors. The enclosure is walled with highly polished Tennessee marble. Built into these walls are spacious oak cabinets for the Sacred Oils and other requisites for the administration of the Sacrament of Baptism. In the center of the Baptistry stands the richly ornamented Baptismal Font. The base of the font is emerald-pearl granite. The pedestal, three feet in height and octagonal in shape, is of Rose Aurora marble.

A veritable study in symbolism is the font proper (Plate 25). It is made of bronze, with designs in Champveve enamel.

The cover of the font (Plate 25) is hemispherical in form. The upper surface of this hemisphere is richly decorated with Champveve enamel plaques. You will recall that when the priest blesses the water at Easter time, he scatters a portion of the water to the four corners of the world, reminding us of the words of Christ, "Going, therefore, teach ye *all* nations, baptising them in the Name of the Father and of the Son and of the Holy Ghost." These words are suggested by the figures on the four plaques forming a cross at the top of the bowl.

On one plaque is a white man, representing America and the lands inhabited by the white race; on the second plaque is a Hindu, representing the brown race; on the third plaque is a Chinaman, representing the yellow race;



PLATE 25

Baptismal Font



and on the fourth plaque is an African, representative of the black race.

Champleve enamel fishes form the border design. The fish has frequently been used as a symbol of Baptism. Just as water is necessary for the fish to swim, so is Baptism necessary for the Christian to enter Heaven. Other symbols wrought in bronze on the circumference of the font are:

1. The Dove, which, by reason of its many perfections, beauty of plumage, gentleness, etc., represents the Holy Ghost;

2. The Phoenix, rising from flames, emblem of immortality;

3. Two Unicorns standing at the brink of the fountain. This symbol may refer to the text, "As the hart panteth after the living fountains, so does my soul pant after Thee." More probably this symbol is used as an emblem of the strength which is conferred upon the newly baptized. (See Psalm XXVI)

4. The Tau-Cross with the Serpent entwined about its arms, symbolic of faith.

5. The Anchor-Cross of the Catacombs with its book and fish. The Anchor-Cross usually represents Hope.

6. The two Eves. At the foot of a tree, representing the Tree of Life, lies, in a supine position, the first Eve, who by eating of the forbidden fruit brought disaster upon the world. Growing, as it were, out of the branches of the tree, is the Blessed Virgin, the second Eve, the root of Jesse referred to in Isaias, Chapter XI, Verse 1: "And there shall come forth a rod out of the root of Jesse, and a flower shall rise up out of this root." The Virgin with the Infant in her arms is symbolic of life.

7. The Ark of Noah. As the Ark saved Noah, Baptism saves the Christian.

8. The Resurrection Lamb with the banner of victory. This symbol reminds us of John the Baptist who called Christ "The Lamb of God who taketh away the sins of the world."

The entire Baptistry is an eloquent sermon in stone, on the resplendent purity of the newly baptized soul.

Opposite the Baptistry is the Verger's Office. A priest will be stationed there to give you any information that you desire, and to assist you in solving the problems which confront you.

From this office a small window leads into the church proper, making it possible for the priest in charge to see every part of the church.

At the center of the Verger's Office is a large stone (Plate 26) which rests upon a large sarcophagus-like pedestal, and which was taken from the Hill of Calvary, from the very spot where Christ was crucified.

That fact in itself makes it a precious possession. More than that, the stone contains a rare relic of the True Cross. A Mass is said daily on Calvary Hill for the living and the deceased members of the Radio League of the Little Flower. This arrangement has been made through the courtesy of the Patriarch of Jerusalem.

The huge doors leading from the narthex into the church proper weigh approximately seven hundred pounds each. Yet, they can easily be opened by a child of seven years. The doors hang on three centre pivots. Their closing is facilitated by an invisible door closer in the floor. The wood of the doors is oak, five inches thick. The size and bulk and beauty of the doors is perfectly in keeping with the grandeur and the magnificence of the treasures to which they lead.

Over these massive oak doors are inscribed the words:

"HAEC EST DOMUS DEI  
HAEC EST PORTA COELI,"

which mean:

"THIS IS THE HOUSE OF GOD  
THIS IS THE GATE OF HEAVEN,"

reminding us that we are entering the dwelling place of God.

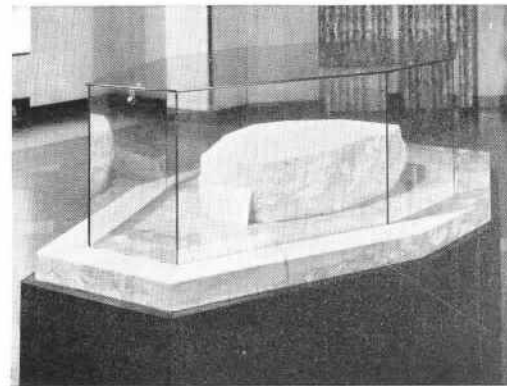


PLATE 26  
*Stone from Hill of Calvary*



*A View from the Sanctuary*

PLATE 27

## THE CHURCH

AT THE entrance of the church stand two massive yet attractive columns, ten feet in height. (Plates 27 and 33). They are made of beautiful Roman Breche marble and stand upon bases of emerald-pearl granite. The pillars remind us of Christ who is the Pillar and Ground of Truth.

Carved into the sandstone at either side of the entrance (Plates 28-29) are the following symbols:



PLATE 28

1. The Hand symbolizes Divine Providence or God the Father.
2. The Lamb of the Apocalypse bears aloft the banner of victory and, standing upon the Book of Seven Seals, is a symbol of God the Son.
3. The Dove represents the Holy Ghost, the Spirit of Truth.
4. The Fishes are symbolic of the Holy Eucharist. They suggest the miracle of the loaves and the fishes in which Christ gave the people a type of the Blessed Sacrament which was to come.
5. The Ship reminds us of the bark of Peter or the Church.

The fish symbol is also used to symbolize Baptism.

6. The Lily was chosen by God himself to represent Christ, the Flower of mankind. In the second chapter of the Canticle of Canticles, Christ professes Himself the Flower of all mankind and declares the excellence of His spouse, the true Church, above all other societies which are to be considered as thorns: "I am the Flower of the Field, and the Lily



PLATE 29

PLATE 30  
*Christ and the Money  
 Changers*



"WOE TO YOU SCRIBES AND PHARISEES WHO DEVOUR THE HOMES OF WIDOWS AND ORPHANS"

PLATE 31  
*Jesuit Martyr—  
 Father Pro*



of the Valley. As the lily among thorns, so is My love among the daughters."

7. The Star of David encloses the letters IHS, the first three letters of the name of Jesus in Greek. Flames of fire surround the star and suggest the Divinity of Christ.
8. The Fountain represents Grace and the Sacraments.
9. The Cross surrounded by the Crown of Thorns and the Nails needs no explanation.
10. The Phoenix is a mythical bird, which at the approach of death was supposed to burst into flames and arise renewed in strength from its own ashes. It is another symbol for the immortality of Christ.

Should you chance to enter the church through the southern foyer entrance, your eyes would be captivated by a beautiful bronze plaque of Father Pro, the Jesuit Martyr of Mexico (Plate 31). It is hand-chased throughout and executed in low relief. It is the first tablet of its kind in which different surface texture was produced by tooling in bronze. Two men worked on this piece of bronze for six weeks. Notice how delicately and realistically the hair and features have been tooled.

The panel commemorates the gay, courageous life of Michael Augustin Pro, martyred by the Communists, in Mexico City on November 23, 1927, for his straightforward love of Christ. He was born in Concepcion del Ora, State of Zucatecas, Mexico, on January 13, 1891. When he reached the age of thirty-four, Mexico was in a most unhappy condition. Going about his duties as a member of the Society of Jesus and a servant of Our Lord, and working under such trying circumstances that he could not even wear the garb of his Order, the Communists set their spies upon him and signaled him out for persecution and death. They arrested him under a false charge and without giving him a trial, stood him up before a firing squad.

Michael Augustin Pro is shown just after the fatal volley has been fired, as he stands against the log stockade, his arms extended. Fearlessly, he receives the discharge. In one hand is his rosary, in the other, the crucifix which was given him when he became a Jesuit. On each side of him are the wood figures, the practice targets of the soldiers. In the foreground is the firing squad—six soldiers. But, smoke comes from only five of

the guns as one is loaded with a blank, which is the custom in most firing squads. On the other side are the camera men brought in by the Communists, who believed that pictures of the execution broadcast amongst the people would subject them in consternation and terror. At the bottom of the panel is the Major's hand with the drawn sword, which, as it is lowered, gives the command for the firing.

As the shots entered his body, Miguel Pro spoke the words: "VIVA CHRISTO REY!" (Long Live Christ the King) and lifted his eyes to heaven, as though he saw there Christ in glory enthroned. We here see Our Lord looking down upon Father Pro, with pity and understanding, for He, too, suffered at the hands of the populace. Christ is triumphant, but is dressed as He was before His Crucifixion. His crown is made of thorns, His cloak is the soldier's cape thrown around His shoulders, and His sceptre is the reed that was thrust into His hand by the jeering people. His right Hand is held out in benediction. About Him is a halo of light. Beneath the clouds that are under His Feet, a vision against the stockade, is Saint Michael, the Archangel of Death. Militant in armor and supported by his mighty wings, he hovers over Miguel Pro whose guardian angel he is. With right arm extended, Saint Michael is prepared to lift Miguel Pro's soul as he falls, and carry it to God. In his left hand, he carries the scales in which he weighs the souls of the dead. In the one balance which shows, are Miguel Pro's guitar, the symbol of his joyous life, and on the top of that his biretta, the symbol of his membership in the Society of Jesus. These now are laid aside for his future heavenly life.

The whole panel shows realism as well as spiritualism.

If you enter through the northern foyer you will see a bronze plaque depicting Christ driving the money-changers from the temple. (Plate 30). In execution this plaque is similar to that of Father Pro.

There are nine figures in the group including Christ. In His upraised Hand He holds His girdle which He has fashioned into a whip. At His Side is a crate containing live poultry. A goose is hissing at the Saviour through the bars of the crate.

The spectators are reluctantly taking their leave from the Temple. As they leave they stoop to gather as many of the scattered coins as possible. Notice the figure in the foreground. He has made an apron out of his garment, fastening the end of it securely in his teeth. The expression on the countenances of the money-changers, as well as the expression on the Face of Christ make an interesting study.

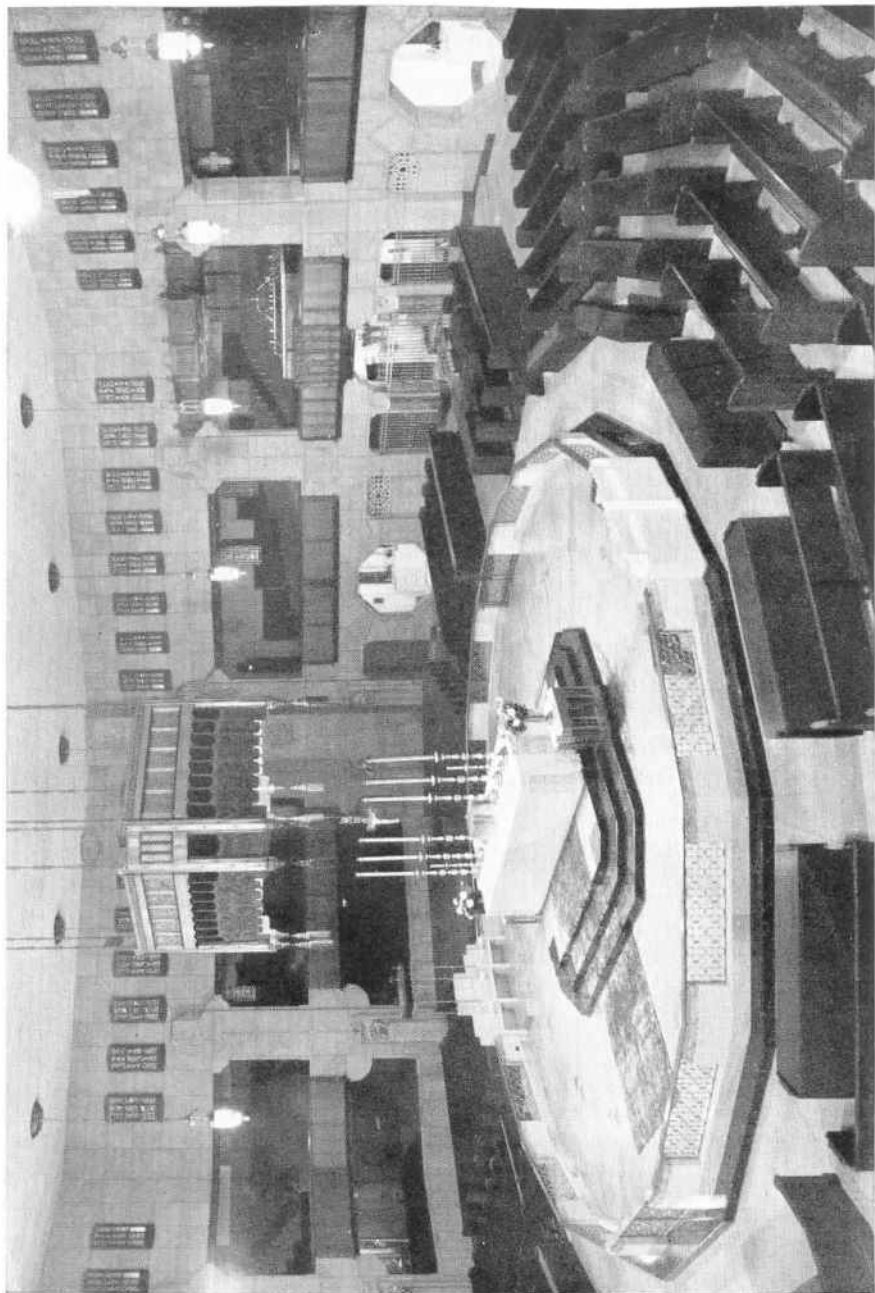
The walls of the foyer entrance are made of Crab Orchard stone. Throughout the foyers are placed numerous poor-boxes. These are recessed into the stone walls. The visible part is of bronze interestingly forged. A cross in low relief at the top of each box makes us feel how insignificant are our sacrifices in the light of the Oblation which Christ made for us on the Cross of Calvary.

Upon entering or leaving the church your attention is drawn to the little angels in the corbels of the entrances. These exquisitely carved stone figures remind us of the words of the nintieth Psalm: "He has given His angels charge over thee that they may keep thee in all thy ways. In their hands they shall carry thee lest perhaps thou dash thy foot against a stone."

As we enter the church we notice that it is octagonal, or circular, in form (Plate 32). Perhaps some of us might exclaim that this is something new, an innovation. It is not. Some of the oldest churches in Rome are built according to this plan. Christ is the King and Centre of all hearts. Therefore, it is quite proper that the altar upon which Christ is offered be stationed in the centre of the church.

#### THE KING IS SURROUNDED BY HIS KINGDOMS

The church stresses the fact that Christ is the King and Centre of all hearts and the King of all creation. When Mass takes place the King is enthroned on the altar at the very centre of the Church. In the pews round about the altar are representatives of the human kingdom. Again, the balcony fronts all around the circumference of the church are carved with the figures of the birds of the air, the flowers of the field, the animals of the earth, the sun and moon. Here we have represented all the animals mentioned in the Canticle, "Benedicite," of the Scriptures. The flower kingdom is amply represented throughout the church. Every decoration throughout the church brings out the prime motif of the roses which are closely associated with the life of the Little Flower. Again, at the summits of the main piers of the church and at the joining of the stone slabs forming the walls of the church there is an effective floral design. The starry kingdom also has its representatives in this grand scheme of creation. In the upper part of each of the lights of the main part of the church is a star which shines down upon a cross directly beneath it. Thus, the heavenly kingdom is portrayed. So we see, all the kingdoms are pictured gathered around their King and Lord.



*Interior View of Church*

PLATE 32

A portion of the Cantic, "Benedicite," (Dan. 3, 57-88) is quoted here:

All ye works of the Lord, bless the Lord: praise and exalt Him above all for ever.

O ye angels of the Lord, bless the Lord: praise and exalt Him above all for ever.

O ye heavens, bless the Lord: praise and exalt Him above all for ever.

O all ye waters that are above the heavens, bless the Lord: praise and exalt Him above all for ever.

O all ye powers of the Lord, bless the Lord: praise and exalt Him above all for ever.

O ye sun and moon, bless the Lord: praise and exalt Him above all for ever.

O ye stars of heaven, bless the Lord: praise and exalt Him above all for ever.

O every shower and dew, bless ye the Lord: praise and exalt Him above all for ever.

O all ye spirits of God, bless the Lord: praise and exalt Him above all for ever.

O ye fire and heat, bless the Lord: praise and exalt Him above all for ever.

O ye cold and heat, bless the Lord: praise and exalt Him above all for ever.

O ye dews and hoar frosts, bless the Lord: praise and exalt Him above all for ever.

O ye frost and cold, bless the Lord: praise and exalt Him above all for ever.

O ye ice and snow, bless the Lord: praise and exalt Him above all for ever.

O ye nights and days, bless the Lord: praise and exalt Him above all for ever.



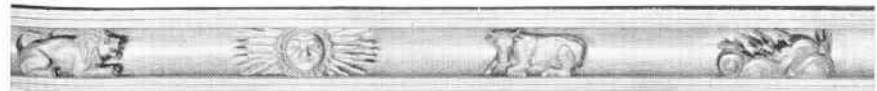
- O ye light and darkness, bless the Lord: praise and exalt Him above all for ever.
- O ye lightnings and clouds, bless the Lord: praise and exalt Him above all for ever.
- O let the earth bless the Lord: let it praise and exalt Him above all for ever.
- O ye mountains and hills, bless the Lord: praise and exalt Him above all for ever.



PLATE 33

*View of Main Altar from the Narthex*

- O all ye things that spring up in the earth, bless the Lord: praise and exalt Him above all for ever.
- O ye fountains, bless the Lord: praise and exalt Him above all for ever.
- O ye seas and rivers, bless the Lord: praise and exalt Him above all for ever.
- O ye whales, and all that move in the waters, bless the Lord: praise and exalt Him above all for ever.
- O all ye fowls of the air, bless the Lord: praise and exalt Him above all for ever.
- O all ye beasts and cattle, bless the Lord: praise and exalt Him above all for ever.
- O ye sons of men, bless the Lord: praise and exalt Him above all for ever.
- O let Israel bless the Lord: let them praise and exalt Him above all for ever.
- O ye priests of the Lord, bless the Lord: praise and exalt Him above all for ever.
- O ye servants of the Lord, bless the Lord: praise and exalt Him above all for ever.
- O ye spirits and souls of the just, bless the Lord: praise and exalt Him above all for ever.
- O ye holy and humble of heart, bless the Lord: praise and exalt Him above all for ever.



The architect tells us that he had great difficulty in devising a plan (Plate 34) on account of the queer position of the property and the various restrictions attached to the same. He tried thousands of schemes. Finally, he thought of working out the wings which complete the cross form of the church. Despite the fact that the church appears to be circular in shape it is built in the form of a cross, with the tower at the base, and with the Narthex, the altar, and the Blessed Sacrament Chapel forming the long beam of the Cross, and with the two confessionals and the main altar forming the cross arm. The wings of the church have two levels throughout, greatly increasing the seating capacity of the church on the limited area of ground.

The height of the church at the point of the altar is thirty-eight feet. The diameter is one hundred and ten feet.

The altar is at the very centre of the church. The seats are arranged around it. It is a fact that the altar should always come under the highest part of the church. The altar likewise where the Holy Sacrifice of the Mass is offered should be the focal point from which everything in the church should radiate. Accordingly, the altar, the sanctuary and the canopy above the altar are the first things noticed when one enters the church either through the Narthex (main entrance) or through any one of the four auxiliary entrances.

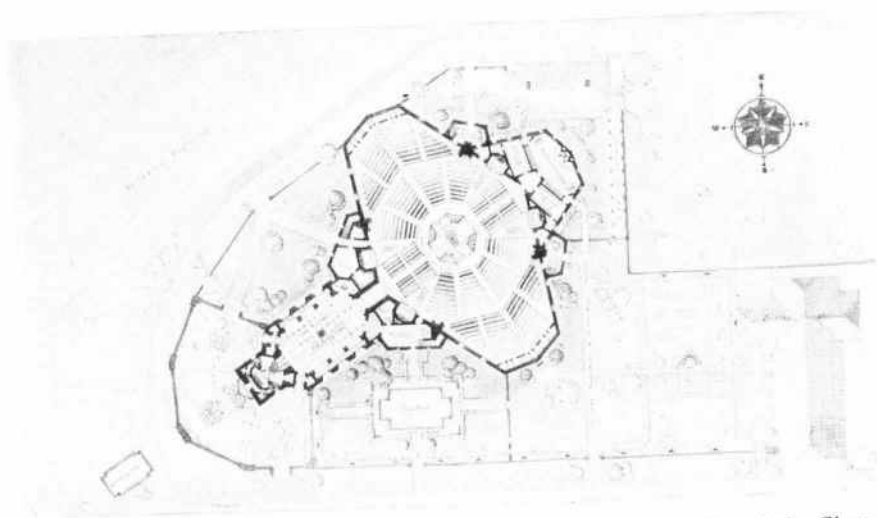


PLATE 34

*The Plan of the Church*

## THE MAIN ALTAR

ON an elevated platform of heavy walnut timbers, joined by exposed white maple dovetails, is the Carrara marble altar (Plate 35). Emerald-pearl black granite steps lead to the platform.

The altar is twelve feet long, four feet and ten inches wide, and three feet high.

In shape and mass it suggests the mystical form of Our Lord's Sepulchre. It is a monolithic structure (one solid stone) and has the distinction of being the largest altar in this country, carved and delivered in one solid piece. It weighs eighteen tons. Even the gradine on which the candlesticks rest is part of the same block as will be seen from the gradine extensions which drop downward on the sides of the altar. Since the mensa of this altar covers the entire upper face of this block and the tabernacle faces both north and south, Mass may be celebrated on either side, according to the wish of the celebrant. Two early Christian symbols are featured in the incised carvings on the two frontals: the Lamb and the Peacock. The Lamb which faces the Blessed Sacrament Chapel (Plate 35) symbolizes Christ the Conqueror, while the peacocks, facing the narthex, represent immortality. The use of a lamb to symbolize Christ began with the Christians of the first century, and is based upon the scriptural references. Isaias 53, 7: "He shall be led as a sheep to the slaughter, and shall be dumb as a lamb before his shearer, and he shall not open his mouth"; and, Saint John 1, 29: "The next day John saw Jesus coming to him, and he saith: 'Behold the Lamb of God, behold Him Who taketh away the sins of the world.'"; and also the numerous references in the Apocalypse in which Christ is referred to as the Lamb.

The Lamb incised upon the altar in the new church has a wound in its side to represent the shedding of Christ's Blood for the sins of the world. Above the head of the Lamb floats a banner to symbolize Christ's victory over the world and over the powers of evil at the time of the Resurrection. A circle of rays encloses the lamb and gives prominence



PLATE 35

*The Main Altar*

to the words, "Sanctus, Sanctus, Sanctus: Holy, Holy, Holy," the words which are sung continually by the angels before the Throne of the Lamb. The Hill upon which the Lamb stands reminds us of the Church, the Mountain of God. The streams represent the four Gospels, the four rivers of Paradise ever flowing through and invigorating the pastures of the Church on earth.

The peacock symbol is very common in the catacombs and many examples of it are found in Byzantine art. The peacock was said to shed its brilliant feathers annually, after which it grew new feathers more brilliant than before. Likewise, according to old legends, the peacock's flesh was thought to be incorruptible. Thus we see how the peacock could be taken as a symbol of Christ Who is eternal and yet ever new, ever revealing new wonders and new beauty to those who study Him. Our Lord's Body did not see corruption but was raised and glorified on the third day.

The twin peacocks drinking out of a vase are suggestive of the thought that those who drink from the waters of life (that is, from the Holy Sacraments) receive the reward of immortality and eternal life in Heaven.

On the four corners of the altar are carvings of grapes and grape-vines while on the gradine extensions wheat is indicated in deeply cut conventional patterns. Grapes and wheat have always been used as symbols of the Holy Eucharist.

It is interesting to know that every part of the marble, including the flat surfaces, was tooled and chiseled by hand, the horizontal lines and grooves being wrought on the sides and frontals to reflect a varying effect of lights and shadows from the windows of the church.

The marble block from which this altar was carved was quarried especially for this particular monolithic (one-stone) sculpture. It came from the Apuan Alps near the summit of Mount Cavallo in Italy and was quarried at a height of over five thousand feet from which point it was brought down the mountain-side for carving at the studio in Pietrasanta.

The altar fittings are of golden bronze inlaid with Champleve enamel. Each high candle-stick is at once a representation and a symbol of two of the Apostles. Eight elephant tusks were required to supply the ivory for the candle-sticks of the main altar. The tabernacle is not used for reserving the Sacred Host and is therefore built very low so that the celebrant at Mass can be seen from any point in the church. The tabernacle is made of bronze goldplated and inlaid with Champleve enamel. On the doors of the tabernacle are appropriate inscriptions concerning the Bread of Life.



The sentences are punctuated with leaves instead of periods. The inscription on the door facing the Blessed Sacrament Chapel reads as follows:

*"Except you eat the Flesh of the Son of Man and drink His Blood, you shall not have life in you. He that eateth My Flesh and drinketh My Blood hath everlasting life, and I will raise him up on the last day. For My Flesh is meat indeed and My Blood is drink indeed. He that eateth My Flesh and drinketh My Blood abideth in Me and I in him."*

The inscription on the opposite side reads thus:

*"Moses gave you not bread from heaven but My Father giveth you the true bread from heaven and giveth life to the world. Lord give us always this bread. I am the bread of life: He that cometh to Me shall not hunger and he that believeth in Me shall never thirst."*

You will notice that the tabernacle is built in the form of the Ark of the Covenant with an angel at each corner.

The sanctuary is laid out with sedilia for the officers of the Mass and with a Bishop's throne which is covered by a bronze canopy. On the reverse side of the sedilia are carved the words which the priest recites before he ascends the altar to say Mass: "I will go into the altar of God, to God who rejoiceth my youth." On the reverse side of the Bishop's throne are incised the words: "Take heed to yourself and to the whole flock wherein the Holy Ghost hath placed you Bishops to rule the Church of God which He hath purchased with His Own Blood."

The Bishop's coat of arms is carved into the very stone of the throne.

The stone with which the sanctuary is floored is Crab Orchard with Tennessee marble inserts.

The Communion Table follows the entire circumference of the sanctuary, reminding us of the unending banquet in which we all hope one day to participate and at the same time affording an opportunity for a maximum number of communicants to receive at the same table.

The rail is supported by columns of Tennessee marble. The bronze work between the marble columns is done in modified Italian style and is topped by a wide rail of nickel silver.

In perfect accord with Church Rubrics, a huge baldachin (Plate 36) is located above the main altar. It is constructed of oak, exquisitely carved, and is covered with gold leaf, decorated in polychrome and gold. The

decorating was done by local artists. The baldachin is suspended from the ceiling by eight bronze chains.

The baldachin is draped in red silk damask made in valances, box-pleated, shaped at the bottom in modern designs and trimmed with red and gold silk braid. Eight rich tassels of red and gold hang from the four corners of the baldachin.

The baldachin likewise forms a huge lighting fixture shedding a strong light throughout the sanctuary. There are three separate circuits of light in the baldachin making it possible to throw various shades upon the beautiful altar beneath.

Suspended from the baldachin is a large Crucifix worthy of special attention. The cross is of bronze inlaid with Champleve enamel. The Corpus of the Crucifix is of ivory, specially carved in this country from extra sized tusks. The work was done by a Chinese artist. The Crucifix may be turned to face either side of the altar according to the desire of the priest. At the feet of the Corpus there is a skull with crossbones, reminding us of the hill of skulls, "Golgotha," where Christ was crucified.

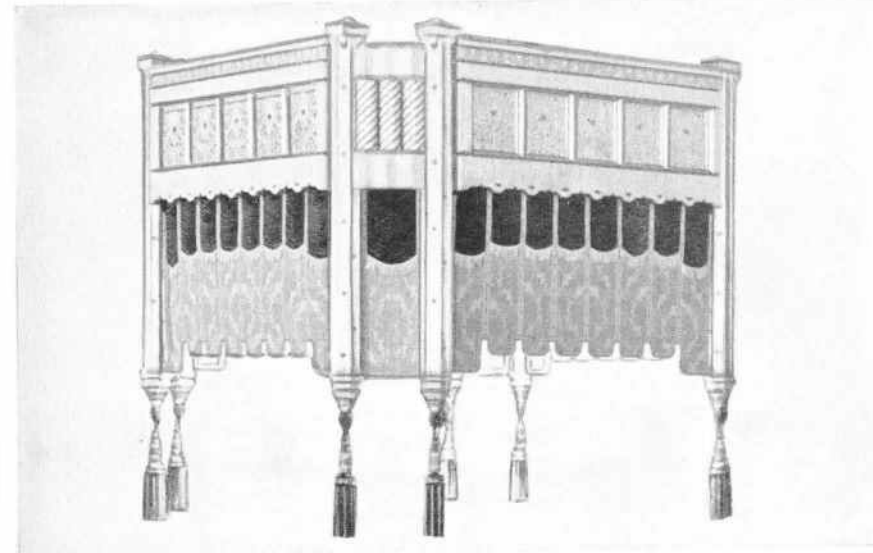


PLATE 36

*The Baldachin above Main Altar*



PLATE 37

*Blessed Sacrament Chapel*

## THE SIDE CHAPELS

### BLESSED SACRAMENT CHAPEL

OPPOSITE the main entrance from the Narthex is the Blessed Sacrament Chapel (Plate 37). In the Middle Ages the name, Tabernacle, frequently signified a ciborium-altar, a structure resting on pillars and covered with a baldachin that was set over an altar. As a rule, in cathedrals and monastic churches, the tabernacle is not set upon the high altar, but upon a side altar or the altar of a special sacramentary chapel. This is done both on account of the reverence due to the Blessed Sacrament and to avoid impeding the course of the ceremonies in solemn functions at the high altar. Down through the ages the receptacles used for the Blessed Sacrament have varied in shape and location; nevertheless, they were always highly ornate and made of the best material as befits this august Sacrament.

The Blessed Sacrament Chapel in the new Shrine is a veritable treasure-chest. At its entrance it is flanked on either side by precious onyx columns supporting tabernacle-lamps. The altar of white marble is of the rubrical type with four ornamental stipes (columns) carved out of African onyx. Upon the altar is a large wrought-bronze tabernacle, heavily gold-plated, featured with appropriate symbolism.

Perhaps the most conspicuous symbol pictured on the tabernacle is the candle on the very door. The lighted candle has ever been used to symbolize Christ, "The Light of the World." Other symbols wrought in the bronze of the tabernacle are grapes and wheat in low relief, representing the Bread of Life and the Vine of Life of which we are all the branches. "I am the Vine, you are the branches." Over the tabernacle is a crown of gold bronze, supported by six columns likewise of gold bronze. There are two revolving shelves in the tabernacle, a unique and practical arrangement. The compartments are lined throughout with cedar. It can be opened from the rear for the convenience of the priest. When a sick call demands that he take the Blessed Sacrament to the dying, he need not disturb the celebrant. The tabernacle is three feet, eleven inches high.

Flanking the tabernacle are two low candelabra with five candle holders in each. These are rich in design and are made of wrought bronze gold-plated. They have Champleve enamel plaques to enrich them at either end. Each candelabra presents the appearance of a small jewel chest.

The reredos above the altar is featured in modern and rich arabesque. The main group represents Our Lord distributing Holy Communion to a girl and a boy. Notice the expression of peace and joy on their countenances.

The group is surrounded by symbolical carvings. Beginning with the upper symbol on the left, you see a basket of loaves, symbolic of the Host, and reminding us of the five loaves wherewith Christ fed the multitude on the mountain.

The next symbol is a cluster of grapes, commonly used to represent the Precious Blood.

Another symbol on the same side of the group shows a basket containing a fish, a reminder of the miracle on the mountain and, therefore, a symbol of the Eucharist.

On the opposite side of the group we find the traditional pelican which has been described elsewhere in this book. The pelican pierces its own breast with its bill and lets its blood fall into the starving mouths of its young ones—an apt symbol of Christ, who, in the Eucharist, feeds us with His Precious Blood. At the lower right is the Anchor-Cross, one of the oldest symbols of Christian hope. This symbol is most generally found on the stone slabs of the oldest sections of the Roman Catacombs, especially in the cemetery of Callistus. It expresses hope, based on the Cross of Christ. The Eucharistic Sacrifice is the renewal of the Sacrifice on Calvary.

Surrounding the symbols mentioned above and forming an exquisite border for the reredos are the beautiful words which the priest recites as he enters the most sacred part of the Holy Mass; and the words which are sung at Benediction of the Blessed Sacraments:

"Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth," which means, "Holy, Holy, Holy, Lord God of Sabaoth."

and

"Adoremus in aeternum Sanctissimum Sacramentum," which means, "Let us adore for all eternity the most Blessed Sacrament."

The reredos is one solid piece of Bianco P. Primissima marble.

The mensa and the frontal are first quality statuary marble.

The columns and their bases are of Golden African Onyx. The lion at the base of each column is the classical symbol of strength, power, courage and dignity. Very likely, as the type of power, it becomes the ensign of the Tribe of Juda. It was employed by Solomon in the decoration of the temple and of the king's palace. The Apocalypse refers to Jesse as the Lion of the Tribe of Juda.

The predella is made of Red African Onyx, and comes from Morocco, in Africa.

The wood in the base of the Blessed Sacrament Chapel altar is walnut (field) and cherry and maple (border).

On either side of the large marble plaque forming the reredos there is a stole effect, made of gold silk, 15 inches wide. It is patterned with red velvet Venetian silk.

Carved into the frontal of the marble altar are the letters IHCOYC XRICTOC (Iesous Christos)—which mean "Jesus Christ."

On the walls of the chapel are beautiful hand made vases. Each has eight repousee panels, so as to correspond with other designs in the church such as chapel entrances, the church itself, baptismal font, lights, etc.

The Blessed Sacrament Chapel is entirely surrounded by an ambulatory permitting observation from all sides and at the same time affording protection on all sides.

Exquisitely wrought bronze gates with a scroll and leaf design enclose the chapel. They are a departure from the rest of the bronze in the building. They serve as an ornamentation, as well as for a protection of the Blessed Sacrament Chapel. In designing these gates the artists have followed the concept of the old Spanish Rejas.

The adoring angels at the top of each gate are appropriately placed to designate the chapel as the dwelling place of the Lord of lords. The various pilasters of the gates terminate each in a flame. Christ once said, "I am come to cast fire upon the earth, and what will I, but that it be kindled." Again, in the Litany of the Sacred Heart, Christ is called the "Burning Furnace of Charity."

Over the chapel is a crown of wrought bronze and wrought nickel silver, worked out in scroll and leaf forms, somewhat Neapolitan in feeling, but withal, massive and encompassing.

It may be worthy of note here that bronze has been used throughout the church not only for ornamentation but also for practical purposes. All the hardware is of wrought bronze carefully designed for lasting service.

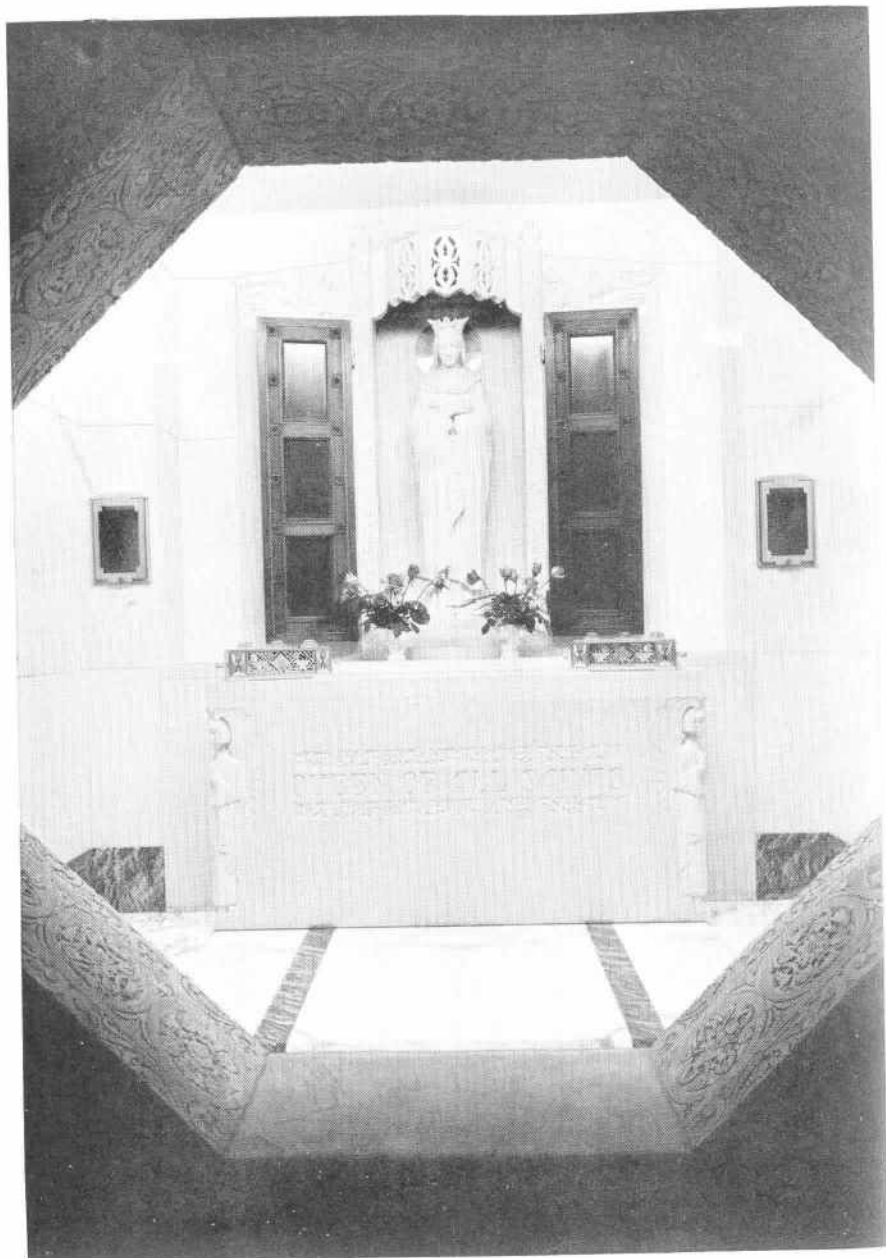


PLATE 38

*The Blessed Virgin's Chapel*

## BLESSED VIRGIN'S CHAPEL

The circumference of the church is studded with four other precious jewels, the four side-chapels. They form a beautiful crown about the main altar. One of these is dedicated to Our Blessed Mother, Queen of All Saints (Plate 38); another is dedicated to her most chaste Spouse, Saint Joseph; a third is dedicated to Saint Perpetua, the Mother-Martyr; a fourth is dedicated to Saint Sebastian, the soldier and athlete.

The entrance motif to these four chapels is enriched with arabesque carving around the openings which take the form of a perfect octagon. The octagonal design adds great novelty to the appearance and at the same time preserves in stone a greater area for architectural effectiveness.

Most precious of all the side-chapels is that dedicated to the Heavenly Queen. It is located at the left of the Blessed Sacrament Chapel. The altar is made of pure Bianco Primitiva marble, richly carved throughout. Above it stands a sculptured likeness of Mary, the Mother of God. The statue has been wrought in lines of pleasing symmetry, the form of the statue following the traditional representations of Mary of the Immaculate Conception. A regal crown on her head adds beauty to her lovely spiritual countenance and gives pleasing expression to her title, "Queen of Heaven."

The walls of the Chapel of the Blessed Mother are of Rose Aurora and bespeak the purity of the Blessed Virgin. Note the pierced marble over the head of the statue.

The nimbus or halo above the statue of the Virgin is made of Siena marble.

It is interesting to note that the niche for the statue in this chapel as well as in the other side-chapels is provided with a diptych, or set of folding doors, beautifully painted. Ordinarily these doors will be wide open. During the Passion Time they may be closed and thus serve as a veil for the statues.

At either corner of the altar is an angel to remind us of the mystery of the Annunciation as well as to suggest that Mary is the Queen of Angels.

The floor of the Blessed Virgin's Chapel is composed of Morocco Red Flame marble with Rose Aurora inserts. The entire chapel presents a richness and yet a simplicity of appearance as befits her who was worthy to be the living tabernacle of the Immaculate Son of God.

A reliquary is inserted in the wall at either side of the Blessed Virgin's statue.

### SAINT JOSEPH'S CHAPEL

Saint Joseph's Chapel is similar to that of the Blessed Virgin. The altar is of Bianco Primissima marble; the base of the altar, as well as the floor are of Morocco Red Flame with Rose Aurora inserts, while the walls are of Rose Aurora.

Saint Joseph, the foster-father of the Child Jesus and the faithful Spouse of the Blessed Virgin, is represented by a statue of exquisite carving in which the saintly character and the humble occupation of the Carpenter of Nazareth are made manifest. He appears as pausing momentarily during an hour of labor. His hands rest on an adze which is symbolic of labor.

### SAINT PERPETUA'S CHAPEL

The description of Saint Joseph's Chapel, with the exception of the statue, could well be applied to the Chapel of Saint Perpetua.

The chapel dedicated to the Mother-Martyr is adjacent to the Narthex and opposite the Blessed Virgin's Chapel.

Saint Perpetua is depicted in the garb of her time, nursing her infant child which was brought to her cell before her death in the amphitheatre.

By a rescript of Septimius Severus (193-211 A. D.) all imperial subjects were forbidden to become Christians. In consequence of this, five catechumens at Carthage were seized and cast into prison. Among them were Perpetua, a young married lady of noble birth, and slave named Felicitas. Perpetua's father was a pagan; her mother, however, and two brothers were Christians.

After their arrest, and, before they were led away, the catechumens were baptized. Added to the frightful darkness of the prison and its oppressive atmosphere was the anxiety of Perpetua for her young son. Moreover, she was worried over the condition of her companion, Felicitas. The latter was with child (in the eighth month) and there was a law forbidding the execution of pregnant women. The two wished to die together. Happily, two days before the execution, Felicitas gave birth to a daughter who was adopted by a Christian woman. On March the seventh, a wild cow was set at the women. Wounded by the wild animal, they gave each other the kiss of peace and were then put to the sword.

### SAINT SEBASTIAN'S CHAPEL

Last but not least of the side chapels is that dedicated to Saint Sebastian. It is lined with Morocco Red Flame marble. The altar is of Bianco Primissima. The floor, like the walls, is of Morocco Red Flame with verde antique inserts.

The abundance of red marble employed in this chapel reminds us of the blood of the martyr to whom it is dedicated. The Acts of Saint Sebastian, probably written at the beginning of the fifth century, relate that he was an officer of the imperial guard of Rome and that he had secretly done many acts of charity for his brethren in the Faith. When it was discovered that he was a Christian, in the year two hundred and eighty-six, he was handed over to the Mauretanian archers, who pierced him and killed him with arrows. In Renaissance art he is often pictured as a youth pierced with arrows. In many places this saint is considered as the patron of athletes and soldiers. One of the principal churches of Rome was built over his grave.

Saint Sebastian's statue in the Shrine of the Little Flower depicts the saint in the full vigor of his manhood, his body pierced by arrows, his features manifesting defiance and courage. At his side lie the symbols of his calling, the cuirass and the shield.

The statues in the four side-chapels were carved of Bianco P. Primissima marble quarried on the slopes of the Apuan Alps in Italy.





PLATE 39

*The Sacred Heart*

## STATUES OF THE SACRED HEART AND ST. JUDE

|| N the right wing and between the two confessionals stands a beautiful statue of the Sacred Heart (Plate 39). This figure is as remarkable for its composition as it is outstanding for its rare beauty. It is a multi-marble statue, the marble having been quarried in various parts of the world.

The *Mantle* over the Lord's shoulders was carved of Griotte d'Italia marble from the Carcassone quarries of France.

The *Tunic* is Breccia Dorato marble from the quarries of Seravezza, Italy.

The *Face and Hands and Feet* are carved of Portuguese Onyx.

The *Halo* about the Saviour's Head is likewise Portuguese Onyx ornamented with Venetian Gold Mosaic from Venice, Italy.

The *Heart* is Numidian Red marble quarried in Africa. It is the famous red of ancient Rome.

The *Rays*: Giallo Siene.

The *Base of the Statue* is made of Portoro marble, otherwise known as Black and Gold, quarried on the Isle of Palmaria, Gulf of Spezia.

By its very composition this statue reminds us of the truth that our Lord came to save *all* men.

Between the confessionals of the left wing is a statue equally as beautiful as that of the Sacred Heart. It depicts St. Jude, the Apostle. (Plate 40).

The *Mantle* is carved from Verde Antico, the prized green of the Greeks and Romans. The stone was quarried in Greece.

The *Tunic* is Breccia Fior di Pesco, from the quarries of Seravezza, Tuscany.

The *Face, Hands and Feet* are of Portuguese Onyx.

The *Halo* was carved from Portuguese Onyx with Venetian Gold background.

The *Tongue of Fire* above the head of the saint is Numidian Red quarried in Morocco, Africa.

The *Medallion and Ribbon* are Giallo di Siena from Siena, Italy.

The *Sandals* were made of Giallo Reale marble from Vicenza, Italy.



PLATE 40

[ 70 ]

*St. Jude*

The *Base*, like that of the statue of the Sacred Heart, was quarried on the Isle of Palmaria, Gulf of Spezia, and is of Portoro marble.

Very appropriately the statue of St. Jude was placed near the confessionals. St. Jude has ever been a powerful intercessor in difficult cases.

On her way to the Holy City, little Therese stopped off at Campo Santo, one of the most beautiful cemeteries in the world. Like every other tourist, she was thrilled by the exquisitely carved stones which mark the graves of the dead. She was charmed by the naturalness of form and feature which characterizes these figures of stone. She almost expected the veils of their garments to flow in the breeze, so real did they appear. A naturalness somewhat akin to this has been produced in our statues of the Sacred Heart and Saint Jude. One is tempted to touch the mantles which cloak the Sacred Heart and Saint Jude to ascertain whether they be of marble or velvety cloth.

So as to break the light that comes through the windows, gold silk gauze drapery has been hung over the windows and back of the statues of the Sacred Heart and of Saint Jude. The side trimmings are of red silk velvet trimmed with gold braid.



[ 71 ]



PLATE 41

*Twelfth Station of the Cross*

## STATIONS OF THE CROSS

THE Stations of the Cross (Plate 41), erected in the Shrine of the Little Flower, represent that form of art known as the alto-relievo or "sculpture in high relief." They portray the fourteen scenes of the Way of the Cross with historically correct backgrounds designed to give striking reality to the more prominently projecting figures in the sacred drama of the Cross.

Although the Stations were modeled in this country, the bronze reliefs were cast in Florence, Italy, and some of Europe's most expert craftsmen were engaged in their chasing and embossing. A process, used by Ghiberti, made famous by Cellini, and employed by Florentine silversmiths and metal craftsmen for centuries, was followed in their making so as to obtain the very finest execution.

According to the so called rare lost-wax method, a core is made of sand. This core is covered with wax which is then moulded into the shape of the figures desired for the Stations. Another shell of sand is then placed over the wax so as to keep it in place. Molten bronze is then poured into the mold containing the wax. Naturally, the wax melts away and the molten bronze takes its place. When cooled the cast of bronze is of uniform thickness throughout, and, when the sand molds are removed, the relief is found in one piece of carefully refined metal.

Uniform thickness of metal enables the artists to achieve a high degree of perfection in developing the details by hand tooling and hand chasing.

If you will examine the Stations in the Shrine of the Little Flower you will note that remarkable skill has been exercised by talented craftsmen in giving to each relief that striking character which so obviously stamps it as a work of art. Examine, for instance, the Twelfth Station which shows Christ dying on the Cross. The figures are well proportioned and graceful; attention has been given to the minutest details. You can notice the veins in the Hands and the nails on the Fingers. You can observe a look of agony on the Face of Christ; a look of commiseration on the countenance of His Blessed Mother; a look of confusion on the faces of the Pharisees.

The Stations are remarkable for the number of figures represented in each without in any way detracting from the outstanding characters. Note



well how accurately and naturally the reliefs are graduated so as to give the objects in the background the proper proportions.

While the Stations of the Cross are realistic, they are still lovely and inspiringly devotional.

The color of the Station is "golden bronze," a color made possible only in an alloy of virgin metals poured from new crucibles. It was chosen by Father Coughlin to harmonize with the prevailing tone of the sandstone walls, and adds just enough contrast to give due prominence to the stirring scriptural drama so effectively written in sculptured story.

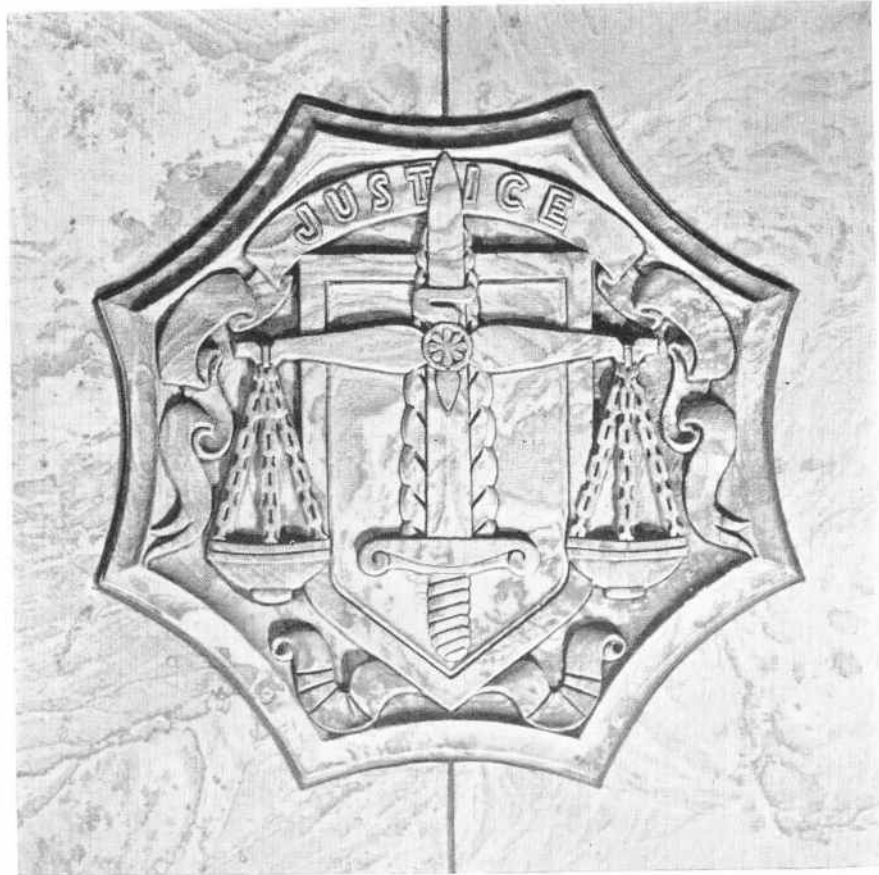


PLATE 42

*Symbol of Justice*

## THE MAIN PIERS

THE interior walls of the church are of sandstone taken from the quarries of McDermott, Ohio. Its natural beauty is such that the interior of the church will never need further decoration as far as the walls are concerned. The slabs have been skillfully selected and arranged so as to give the best possible artistic effect. The joining of the slabs forms an effective decorative design.

The four main piers of the church proper are decorated with symbols representing the four Cardinal Virtues: Prudence, Fortitude, Temperance and Justice.

On the first main pier to your left as you enter the church proper are the traditional Scales of Justice (Plate 42). Our God is a God of Justice and He demands that His followers be likewise just. We are commanded to give to every man his due, to do unto others as we would have others do unto us, to seek the common good. Naturally, when we see this symbol of justice we are reminded of the unceasing labors of Father Coughlin to bring not only his parishioners, but also the citizens of the entire United States to a better understanding of the principles of Social Justice.

The next main pier on the same side of the church and near the Blessed Sacrament Chapel is decorated with the symbol of Prudence. A huge helmet and a breastplate tell us that we must be equipped with that moral virtue which enables us to decide what is right for us to do in particular cases. Prudence makes us deliberate on the means and circumstances necessary to render an action good; it likewise judges whether or not these means and circumstances are as good and suitable as they should be. Finally, it effectively commands the will to carry out the line of action that it has laid down. In brief, prudence is right reason applied to action.

Why is a breastplate and helmet used to symbolize prudence? In the Book of Exodus we read that, when Moses went to the summit of Mount Sinai to receive from the Lord the Tablets of the Law, the Lord spoke to him and gave him certain directions as to how they should conduct their services. In speaking of the vestments to be worn by the priest of the Old Law, the Lord commanded: "Make a breastplate of judgment the work of an artist." The breastplate of judgment or decision received its name from the Urim and Thummim by means of which God made known to man what He willed man to do.

The corresponding pier on the opposite side of the church is ornamented with the symbol of Temperance. There is a large circle which represents full and unbridled liberty—liberty without bounds. Within that circle there is marked off a certain sector or fraction which tells us that we may not give our passions free rein. We are to use the things that God has given to us according to right reason. We are to keep our passions in check.

The remaining pier is enhanced with the carving of a fortress or citadel which symbolizes the cardinal virtue of Fortitude. It inspires us to undertake great and difficult tasks and to suffer great evils, even death itself, patiently. It enables us to persevere in spite of great obstacles, pursuing a good cause to the end.

The remaining piers of the church terminate in garlands of roses.

All the stone work was carved and executed in the place where it stands.

The floors throughout the church are of Terazza, except the aisles, which are of Crab Orchard. There are some fifteen thousand feet of Terazza in the church proper. It is chiefly Verona green and Belgian black.



## WOODWORK

THE selection of woodwork in the new Shrine is one of the finest in existence. About twelve thousand feet of wood were rejected in searching for the best.

Thirty-five thousand, two hundred and nineteen feet of lumber were used in fabricating the pews. The wood is principally white oak with a certain amount of poplar which is used for cross-banding. The pew ends were rift-sawn of a special cut to secure the figure on the ends and to get the effect which you notice, especially, in the nave.

The pews of this church will accommodate approximately three thousand people.

The pulpit (Plate 43) is located on the main axis, just at the east of the high altar, at the front of the balcony and over the entrance to the Blessed Sacrament Chapel. It is so placed that it can be seen from every part of the church. It is constructed of specially selected wood and is very

generous in its proportions. The front of the pulpit is beautifully ornamented with neatly carved statues of six preacher-saints: Saint Francis of Assisi, Saint Basil, Saint Francis Xavier, Saint Dominic, Saint Paul and Saint Anthony. Note well that various religious orders are here represented. The statues were executed by Jungworth, of Detroit.

The pulpit is approached by a winding stairway to the right of the Blessed Sacrament Chapel.

It will be of interest to you to know that the acoustics in the Shrine are perfect. The speaker need not exert himself and still be heard in every part of the building. This is due to the acoustical treatment which has been applied to the walls of the balconies, as well as to the lantern walls of the building.

Directly over the pulpit is a canopy which serves as a public address unit if the preacher speaking from the pulpit desires to use it. Other units of the public address system are located in the baldachin over the main altar and above the doors in the balconies.

Notice the cross in the panel above the pulpit. It reminds us of the exhortation of Saint Paul to "preach Christ Crucified."

The entire speaker-enclosure is of wood, richly ornamented with carved grilles through which the sound will radiate into the auditorium. The pierced grilles through which the sound from the loud speaker passes, are jigsawed from a solid panel and constitute an intricate piece of work due to the delicate design. It required approximately eight hours for one man to complete one grille.

Diametrically opposite to the regular pulpit is another suitable place for preaching (Plate 45). In reality, it is the frontal of the organ loft but it may well be used as a pulpit. In some parts of Italy it is customary to teach the people by means of a dialogue. A priest is stationed in each of two pulpits. One priest acts as instructor; the other pretends to be the pupil. They question and answer each other in the presence of their congregation. This method of instruction is very well adapted to the teaching of religion.

All of the architectural wood carving in the Shrine of the Little Flower was executed according to a planned scheme of historical and religious significance. The work was performed by carvers who specialize in architectural carving which is distinct from furniture carving.

All the creatures mentioned in the Cantic "Benedicite" of the Scriptures are figured in the little wood bosses at the base of the wood spandrels which belt the entire circumference of the church. The figures were done

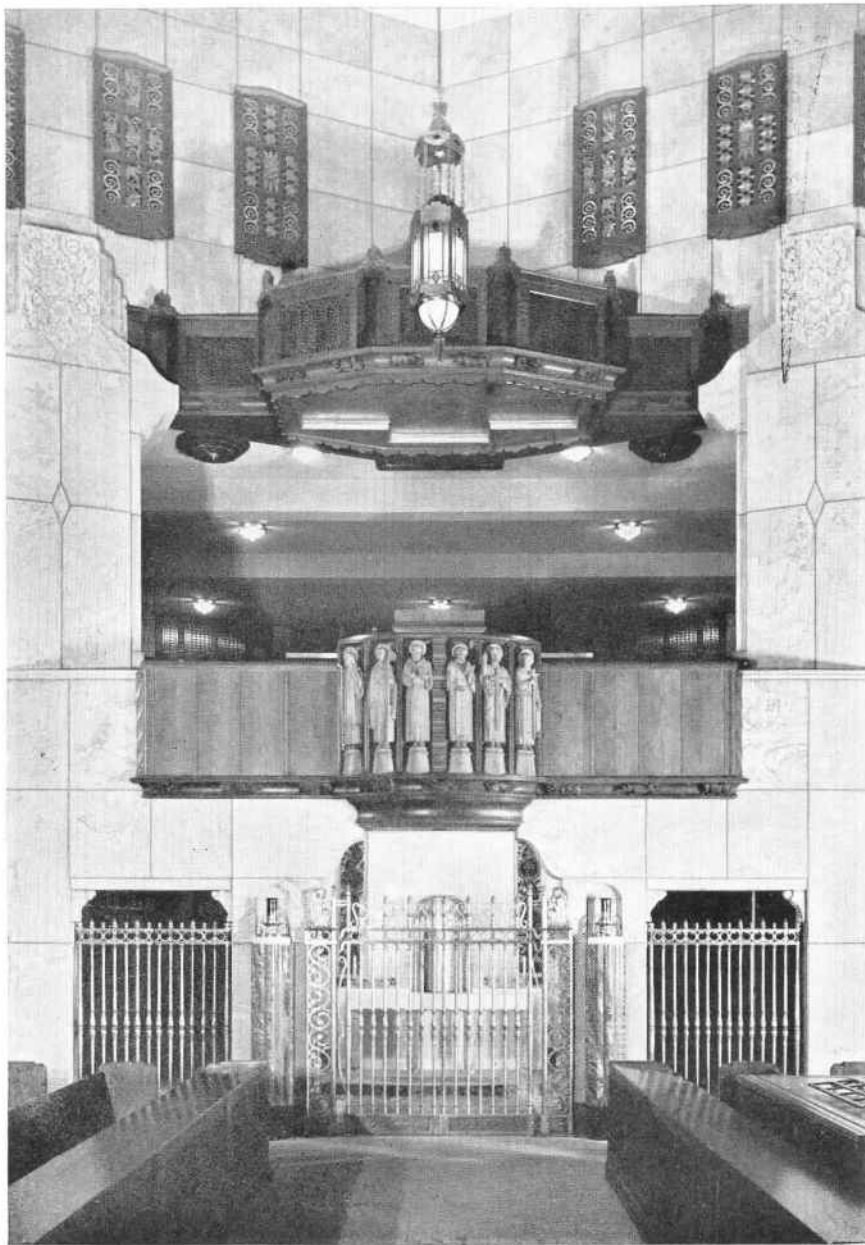


PLATE 43

*View Showing the Pulpit*

by hand with the use of a mallet and chisel by the same method that was used by the great English carver, Gringling Gibbon, in the years sixteen hundred and seventy to seventeen hundred and twenty. The carvers of the woodwork in the Shrine of the Little Flower received their training under the famous Langs of Oberammergau. The carving was done from clay models.

In the wings beneath the balconies the paneling is full height, and is one and one-eighth inches thick. It is made up of laminated wood, that is, wood built of several plies, usually five in number. In ply wood, the grain of each ply runs in different directions. The core or center ply is usually chestnut, which is very well adapted for this use because of its evenness of grain and texture. It does not warp or twist as readily as other species of wood. The grain of this core runs in the same direction as the face veneer. There is one thickness of veneer running across on either side of the core. Then the grain of the face veneer runs in the same direction as the core.

The advantages of ply wood are that it adds greatly to the strength of the paneling since it will not split or crack with atmospheric changes; and it makes it possible to obtain a much more uniform grain throughout an entire room. It is possible in this way to panel an entire room with the wood from one log, whereas, if solid wood were used, it would require several logs to accomplish this same purpose.

All of the shaped mouldings in the wings are of solid wood. The window jambs in the wings are unusual in shape. They are of the splayed type, and were assembled complete at the factory. The window in the rear of each wing is twenty inches deep and has twenty mitred joints.



## THE CONFESSIONALS

THE wood used in the construction of the confessionals (Plate 44) located at the end of each wing, is rift-sawn oak of the finest quality obtainable. It was specially selected for texture and uniformity of grain. The doors of the priests' compartments are three inches in thickness and are louvred so that proper ventilation may be obtained. All the kneelers and arm-rests in the confessionals are of solid oak seven-eighths of an inch thick. The confessionals tie in with the wall paneling on each side and above so as to give the appearance of one solid wall.

The wood used in the balconies is the same as that in the lower wings except that the wall paneling is of wainscot height instead of full height. The surface of the walls from the wainscot to the ceiling is lined with acoustical plaster.

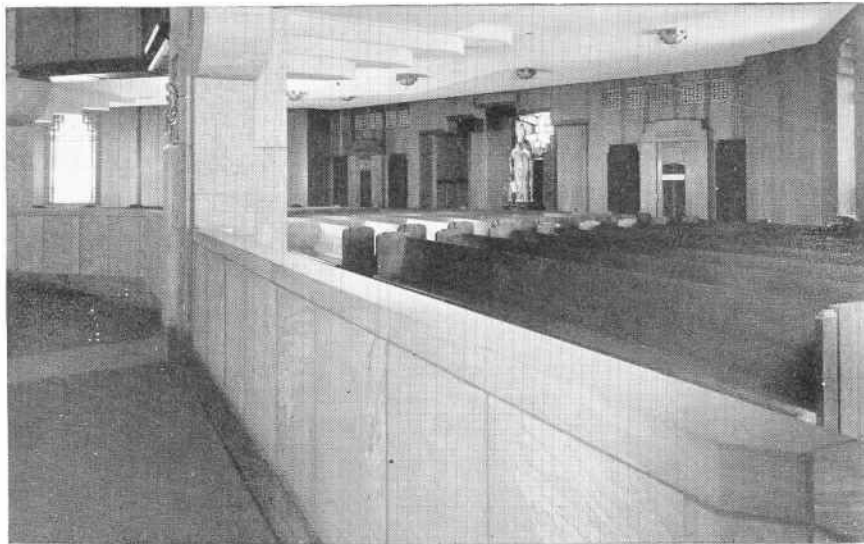


PLATE 44

*Confessionals*

## THE ORGAN

THE organ (Plates 45 and 46) is the privileged instrument of the Church, the majesty and unimpassioned character of its tone making it a suitable means for adding to the solemnity of Divine Worship.

The organ in the Shrine of the Little Flower, built by George Kilgen and Sons of St. Louis, Missouri, is one of the largest and finest organs in the United States. Two organs have been installed, the main organ on the balcony and the chancel organ in the chancel choir. These two organs are controlled by two four-manual wing-type tablet-formed consoles. The two organs can be played from either console, or the organs can be played together as a duet with an organist seated at each console.

Four mammoth chambers house the main organ on the balcony and two chambers house the chancel organ. In the case of the balcony organ, four large wooden grilles of geometrical design are used in place of display pipes. These grilles are two inches thick and are so large that a special jig-saw was required in their making. The pipes of the chancel organ do not appear above the floor, the chambers being located in the basement. The sound penetrates through the grilles at the feet of the chancery boys, between the main altar and the Blessed Sacrament Chapel.

The screen which divides the choir from the congregation is four inches in thickness. The balusters in this screen as well as the cresting and the ornaments which surmount it are turned out of solid oak.

There are over one hundred ranks of pipes with a total of six thousand, seven hundred and thirty-four pipes in the combined organs.

Extra heavy, perfectly grained and seasoned woods have been used throughout. Genuine leather has been used in all chests. All electrical contacts are of solid silver and platinum. The magnet bases are of Cold Rolled Brass and accurately machined. The wood pipes are made of the best kiln dried and seasoned lumber, white pine, California pine and specially selected Sitka Vertical-grain spruce. The metal pipes are cast from basic metal. The string section is of frosted tin containing ninety percent pure tin. There has been a special mixture perfected for the Diapasons, the scales and weights of which are nowhere equalled. The reeds are fashioned entirely from raw materials, special materials being selected to secure the most artistic tone quality for any given reed. A secret formula has been

*(Continued on page 84)*

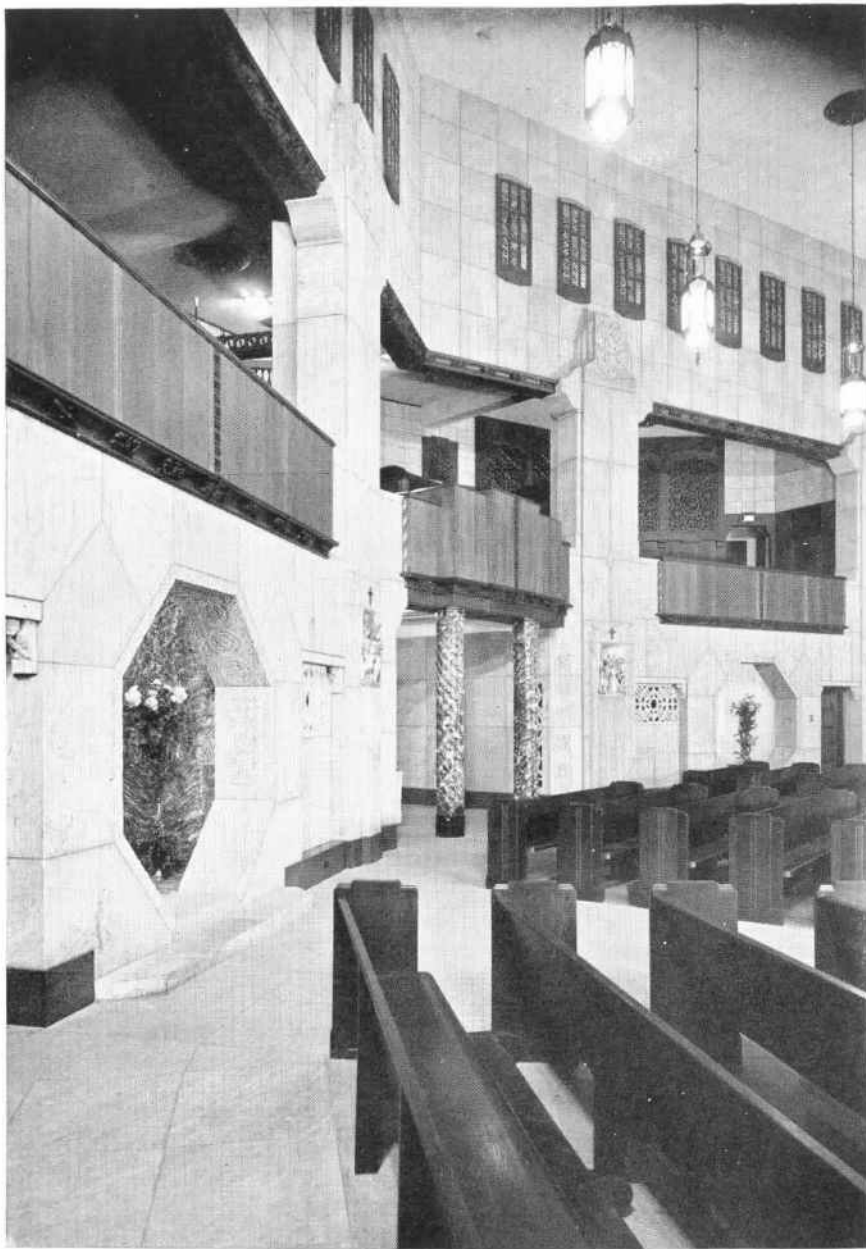


PLATE 45

*Organ Loft and Balcony*

## MY SONG OF TO-DAY

*By St. Therese of the Child Jesus*

Oh! how I love Thee, Jesus! my soul aspires to Thee—  
And yet for one day only my simple prayer I pray!  
Come reign within my heart, smile tenderly on me,  
To-day, dear Lord, to-day!

But if I dare take thought of what the morrow brings,  
It fills my fickle heart with dreary, dull dismay;  
I crave, indeed, my God, the Cross and sufferings,  
But only for to-day!

O sweetest Star of Heaven! O Virgin, spotless, blest,  
Shining with Jesus' light, guiding to Him my way!  
Mother! beneath thy veil let my tired spirit rest,  
For this brief passing day!

Soon shall I fly afar among the holy choirs,  
Then shall be mine the joy that knoweth no decay;  
And then my lips shall sing, to Heaven's angelic lyres,  
The eternal glad to-day!

June, 1894.

used in casting the metal for the resonators of certain reeds. The liturgical trumpet resonators are made of brass.

The organ is equipped with two sets of chimes, two sets of harps and a vibraphone. In fact, all the orchestral instruments are duplicated in this organ. The full organ is like the ensemble of a two hundred piece symphony orchestra.

Two blowers are used to supply the wind for the organ. The motor operating one of these blowers is a twenty H. P., the other a three H. P.

The liturgical chant will be rendered by two choirs in the new church. The chancel choir will sing the Gradual of the Mass. The members of this choir will be stationed in the choir stalls between the main altar and the Blessed Sacrament Chapel. The choir on the balcony will represent the congregation and will sing the Proper of the Mass.

The chancel stalls will accommodate thirty men and twenty boys. The loft in the balcony will seat seventy-five men.

The church, with its organs situated as they are, affords an opportunity for a marvelous interplay of choirs.

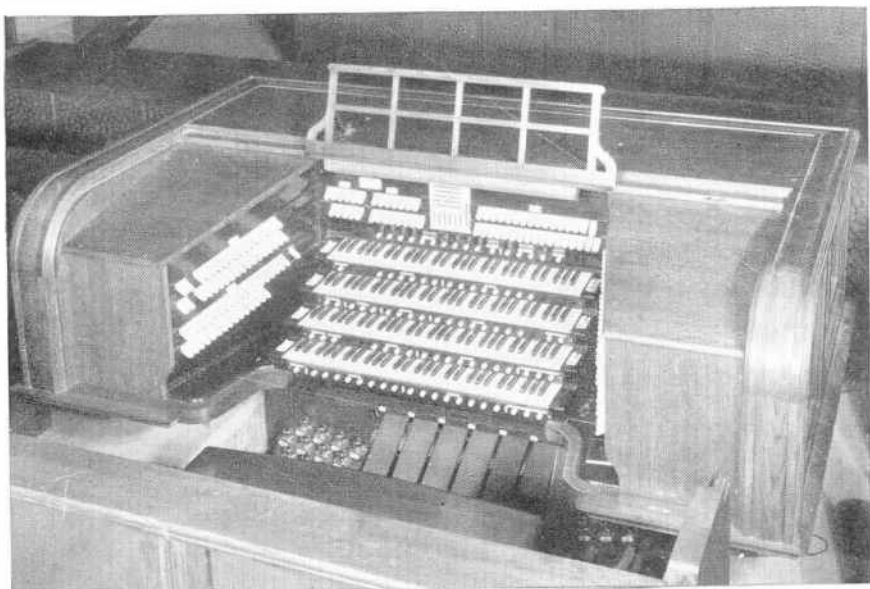


PLATE 46

*The Organ Console*

Above and at the rear of the organ in the loft, there is a radio control room which houses the equipment for the Public Address System as well as the equipment for the American Telephone and Telegraph System. The dimmers of the church are likewise controlled from this room.

Although the acoustics of the church are excellent, loud speakers have been placed at various points throughout the building. There are four loud speakers in the baldachin, eight in the wings, and three in the pulpit canopy.

Microphones have been installed in the pulpit, in the altar and in the choir balcony.

## THE LIGHTS

THE lighting system in the new Shrine is unique, not only for the artistic design of its fixtures, but also for the facility with which the lights may be controlled.

The entire system is governed by a switch-board placed in the Verger's office at the main entrance of the church.

In addition to the varicolored lights in the baldachin, there are sixteen bronze lanterns in the church proper. Each of these is made up of two sections, an upper part which is built like a canopy, and a lower part which is surmounted by a cross. At the base of the upper section there is a star which shines down upon the cross beneath it. Thus we are reminded of the light that our faith throws upon all our sufferings.

The upper section of each lantern forms an emergency circuit. The sixteen lanterns are made of leaded glass, acid-etched and traced according to a flower design.

All the side chapels in the Shrine are illuminated by means of lights concealed in translucent bent opal channels.

The various foyers, the priests' vestry, and the verger's office are furnished with modern bronze domino luminaires of nickel finish. The lighting fixtures in the wings are made to match as closely as possible the sixteen lantern windows of the nave.

Even the sky lights and transom lights are of bronze throughout the church.

A very desirable feature of the lighting system is the complete bank of dimmers so arranged that the lights over the high altar may be diminished in intensity while, at the same time, the main nave lanterns may be increased in intensity. This system makes it possible to subdue the altar-lights when the priest leaves the altar and to direct attention to the pulpit or any other part of the church.



PLATE 47

*A Balcony Window*

## THE WINDOWS

ALL the glass (Plate 47) used in the Shrine was imported from Bavaria in Germany.

The secret of manufacturing this particular kind of glass was handed down from father to son in the same family for a period of three hundred years. German dyes were used in the manufacturing of this glass. It is cast and double rolled. The golden tinted sand used in the making of this glass was imported from Johannesburg, South Africa.

Never before was a sale of this glass made in the United States. No other institution is glazed with it. There are six hundred and forty square feet of glass in the lantern lights alone. The total surface area of glass is one thousand four hundred square feet.

Particularly captivating are the large Taj Mahal-blue lantern windows. They are sixty-four in number, the dimensions of each being two and one half by five feet.

On the interior of each window are ornamental bronze grilles supported by an oak frame. The bronze is designed with the passion flower to remind us of Saint Therese. There are likewise symbols in bronze of the Father, the Son and the Holy Ghost.

There is a considerable space between the glass of the windows on the outside and the grillage on the interior. Artificial light is admitted into this space, thus permitting the windows to reflect the interior lights at night and, unlike leaded glass windows, to present an enjoyable sparkling surface, showing the motifs employed. This is not the usual manner of treating stained glass; nevertheless, it has a very desirable effect.

Should we pass through the portals into the church late in the forenoon, or soon after midday, a scene of heavenly splendor bursts upon our view. The lantern windows break the light of the sun into rays which bathe the elegant white marble of the high altar in soft violet hues.

The ceiling of the new Shrine is of the structural type. It is supported by lathe-wire strung from the main structural supports, and is so made that a scaffold can be suspended from it at any time should that be necessary. It is made of acoustical plaster throughout. At its center there is a flower design, while the circumference is traced out in V-design in such a manner that the V-cuts line up with the cork and window spacing below.

At a later date the ceiling will be decorated with paintings representing the Little Flower surrounded by the Twelve Apostles. This will be very appropriate in a church dedicated to Saint Therese whom Pope Pius XI designated as the Patroness of the Missions of the entire world.



PLATE 48

*The Bishop's Throne in the Sacristy*

## THE SACRISTY

A VERY important item in the construction of any church is the Sacristy. Here the priest prepares himself for the most august of all ceremonies. Here are stored the precious vestments and vessels used at Holy Mass. Accordingly, the Sacristy should be spacious and conveniently arranged.

The Sacristy of the Shrine has both of these desirable qualities. The main Sacristy is located directly at the rear of the Blessed Sacrament Chapel. The wood paneling in this room is of full height and is of the sunken panel type. The stars and cross markings which form the framework are solid oak, one and one-eighth inches thick. The panels are three-eighths of an inch thick and are assembled into the frame by the tongue and groove method which makes for a very substantial, as well as interesting and attractive, wall. The paneling was made up in sections at the factory and then assembled and securely fastened to its place at the building.

Throughout the entire wood-work, screws have been used instead of nails. One of these screws will hold as much as four nails.

The wardrobe cabinets in this room, as well as in the two rooms adjoining it, are recessed into the wall in such a manner that the appearance of a straight solid wall is obtained. These wardrobes are all lined with aromatic red cedar for moth protection. They are nine feet in height.

Oak cabinets have been installed to care for such articles as corporals, purificators and other linens, as well as other appurtenances for the altar.

The floor of the priest's vestry is rubber tile of black and gold design. The ceiling is lined with acoustical plaster. On an oak platform at the rear-center of the vestry is located the bishop's throne. (Plate 48).

Another special feature of the Sacristy is the marble Sacarium. (Plate 49). It has three basins, the center one of which is built after the same style as the baptismal font. The other two basins are chrome-plated. Above the Sacarium is an alcove designed to harmonize with the windows of the church. At each side of the Sacarium is an open prie-dieu for the convenience of the priest when he is preparing himself for, or making thanksgiving after, the Holy Sacrifice.

Over each of the side cabinets is a niche in which may be placed either a crucifix or a statue and which is covered by a leaded glass door.



The Sacristy is amply supplied with vestments truly befitting the dignity and majesty of the Eucharistic King.

The Altar-Boys' Vestry is located in the basement. A very convenient arrangement makes it possible for the boys to approach this room without having first passed through the priests vestry or any part of the church. A door for the special use of the altar-boys opens into the basement from the eastern side of the building .

## THE BASEMENT

The Servers' Vestry in the basement will serve also as a club-room for the ushers and a meeting place for the various societies. It is hexagonal in shape and is wainscoted with glazed tile. The floor is covered with asphalt tile of variegated colors—red and green, with a black border. Lockers have been inserted into the walls to preserve the cassocks and surplices of at least fifty boys. Inasmuch as the room was needed as a temporary office, it was the first of the entire building to be completed.

Much of the basement space is taken up by the three organ-chambers which house the pipes and the motors for the antiphonal organ. The sound from this organ reaches the auditorium of the church through oak-leafed grilles at the front of the chancel pews.



PLATE 49

*The Sacristy*

The plenum chamber in the basement for the air-conditioning as well as for the reservation of heat, will be mentioned in connection with the heating system. Next to the plenum chamber is a blower room with blower fan and exhaust fan.

Several other rooms have been laid out in the basement for offices and places of storage should they be needed.

Light is admitted into the basement of the Shrine by means of area windows, sunken spaces covered with metal grating. To the passerby it would appear that the edifice has no basement inasmuch as the appearance of ugly basement windows has been avoided. This may account in some way for the fact that the new Shrine seems to grow out of the very ground upon which it stands, an effect which is always desirable in any structure.

In the construction of the substructure of the entire building, two major problems confronted the builder; one was the problem of drainage, the other the problem of footing.

The vast amount of basement space to be heated demanded that the boilers be placed far below the level of the surrounding sewers. This necessitated the installation of concrete sumps or wells which in time of wet weather would gather the water which would later be hoisted to the level of the sewers by means of sump pumps with automatic starting devices. The Shrine of the Little Flower is located in close proximity to several lakes. Numerous springs spout through the layers of soil in this region. This renders the installation of the sumps all the more important.

The second major problem was the foundation of the immense tower. The difficulty became the more perplexing upon the discovery of a stratum of quick-sand. The foundation must bear the weight of the building towering above it. An unequal yielding would present problems of cracked walls, falling plaster, ruined interiors, years after the completion of the building. Consequently the substructure had to be so erected that, in so far as possible, it would bear the weight of the superstructure and so transmit its load to the soil upon which it rests that the settling of the building is even throughout. In so much as the foundation bed of the tower had a low bearing value and the weight would be tremendous, ordinary footings would be inadequate. Consequently the contractor resorted to a concrete piling system. A concrete mat four feet thick and reinforced with steel bars rests upon piles which are driven down to the firm rock beneath. The foundation for the tower is built over this mat.

The boiler room for the tower is contained within this concrete foundation. Water-proof material protects all walls below grade.

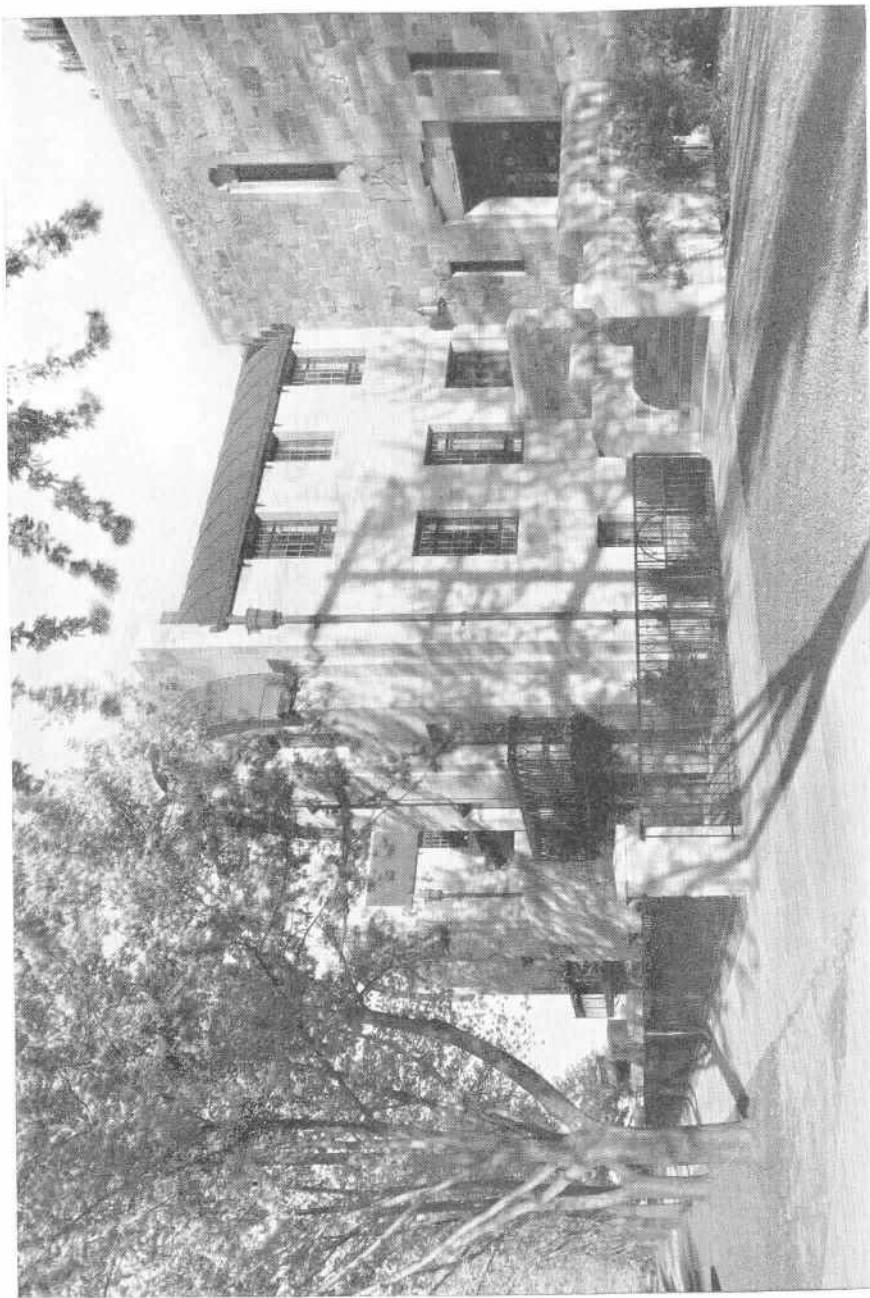


PLATE 50

## THE RECTORY

THE rectory (Plate 50) of the Shrine of the Little Flower adjoins the church at the northeast. It is contemporary American in style, and is constructed of huge slabs of limestone.

In low relief over the entrance to the rectory is carved a representation of a biretta, which marks the building as the official residence of the pastor. Here the Reverend Father Charles E. Coughlin lives with his assistants, Reverend Father Cyril Keating, Reverend Father Cassian Sand, O. F. M., Reverend Father Raymond Balko, O. S. B., and myself.

Down through the years Father Coughlin has frequently had recourse to the Franciscan Fathers at Dun Scotus who gladly render assistance in the parochial work of the Shrine.

The pastor's living quarters are on the main floor of the rectory, while the assistants occupy the second floor. The dining room, kitchen, and living quarters of the servants are located on the ground floor.

In the basement of the rectory is located the boiler room.

The heating system operates as a vacuum. Two firebox-type welded steel boilers, designed for fifteen pounds of working pressure, furnish the heat for the entire plant, with the exception of the Tower, which has its own boiler room. The large boiler, which supplies heat for the church, contains approximately nine hundred and fifty square feet of heating surface. The smaller boiler, the function of which is to supply heat for the rectory, contains not less than one hundred and forty-five square feet of heating surface. When operating at two pounds pressure, steam must flow to the trap end of every radiator, and the condensation from the same must return to the vacuum pumps by gravity.

A very practical feature of the heating system is a large reserve room for surplus heat. The superfluous heat is drawn into a large compartment beneath the church. By means of thermostatic control the heat is then applied locally to the various portions of the church accordingly as it is needed.

The heating system is, likewise, a ventilating system. Fresh air is taken in at grade, passed through air ventilators, tempering coils, humidified, then

distributed to various outlets in the church. Automatic dampers allow fresh air and recirculated air to be supplied to the intake of a supply fan.

All the radiators in the rectory are recessed and enclosed in galvanized iron housing. The ventilating grilles in the church proper are made of pierced Crab Orchard stone, beautifully designed.

The system is equipped with a humidifier which operates on steam pressure of two pounds and must condition thirty-eight hundred cubic feet of air per minute.

The rectory is conveniently arranged for the reception of visitors. The reception parlors are wainscoted with oak and floored with rubber tile. The hall on the main floor, as well as the stairway leading to the second floor, is laid out in beautiful red and black tile. All bookcases and wardrobes are of the built-in type, the wardrobes being cedar-lined. The entire edifice is roofed with copper. With age it will color and harmonize beautifully with the surrounding trees and shrubbery.

An ornamental iron picket fence, with a rope-mould top, encloses the rectory. A flagged arbor, or close, giving a monastic effect, leads from the priest's house to the four car garage. The latter has been designed and constructed to conform with the seam-faced granite of the church and the lime-stone of the rectory. The garage is faced with stucco and France stone. Its overhead doors are electrically operated, and capped with a copper hood of a more or less intricate design. The arbor leading to the garage forms the northern boundary of the spacious garden, to be used only by the priests in their moments of leisure.



## THE GREENHOUSE

A GREENHOUSE (Plate 51) stands at one corner of the garden enclosure. A wood picket fence of rustic design and approximately six feet in height, connects the greenhouse with the garage, thus forming the eastern boundary of the garden. The enclosure is completed by a fence of the same design leading from the greenhouse to the church proper. The greenhouse is of the same construction as the garage, with the exception that it has a bay opening towards the sunny South. This bay is of steel frame construction, and is covered with a glass hood. In this sheltered nook stands the treasured statue of Our Blessed Lady, which once graced the original Shrine of the Little Flower. The Church has affectionately given her the title of the Lily of the Valley, the Mystical Rose. There she stands, surrounded by variegated flowers which silently acclaim her many virtues.

The greenhouse touches the spot where the little Shrine once stood.

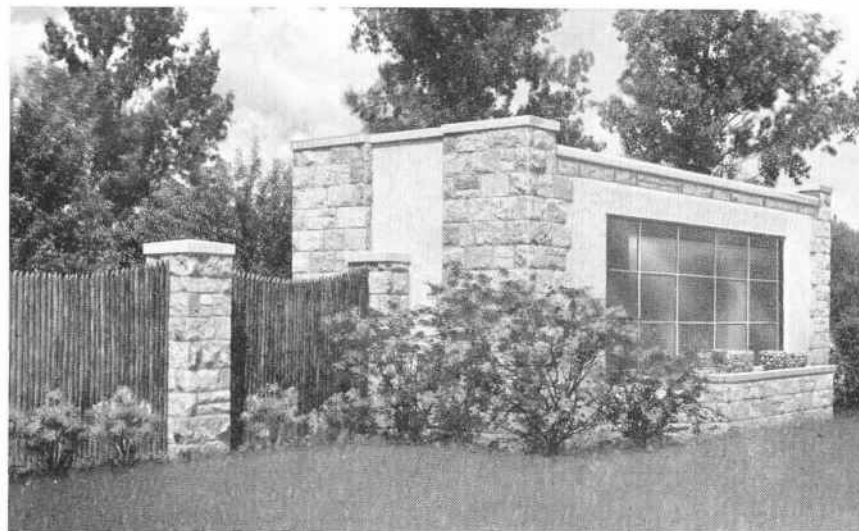
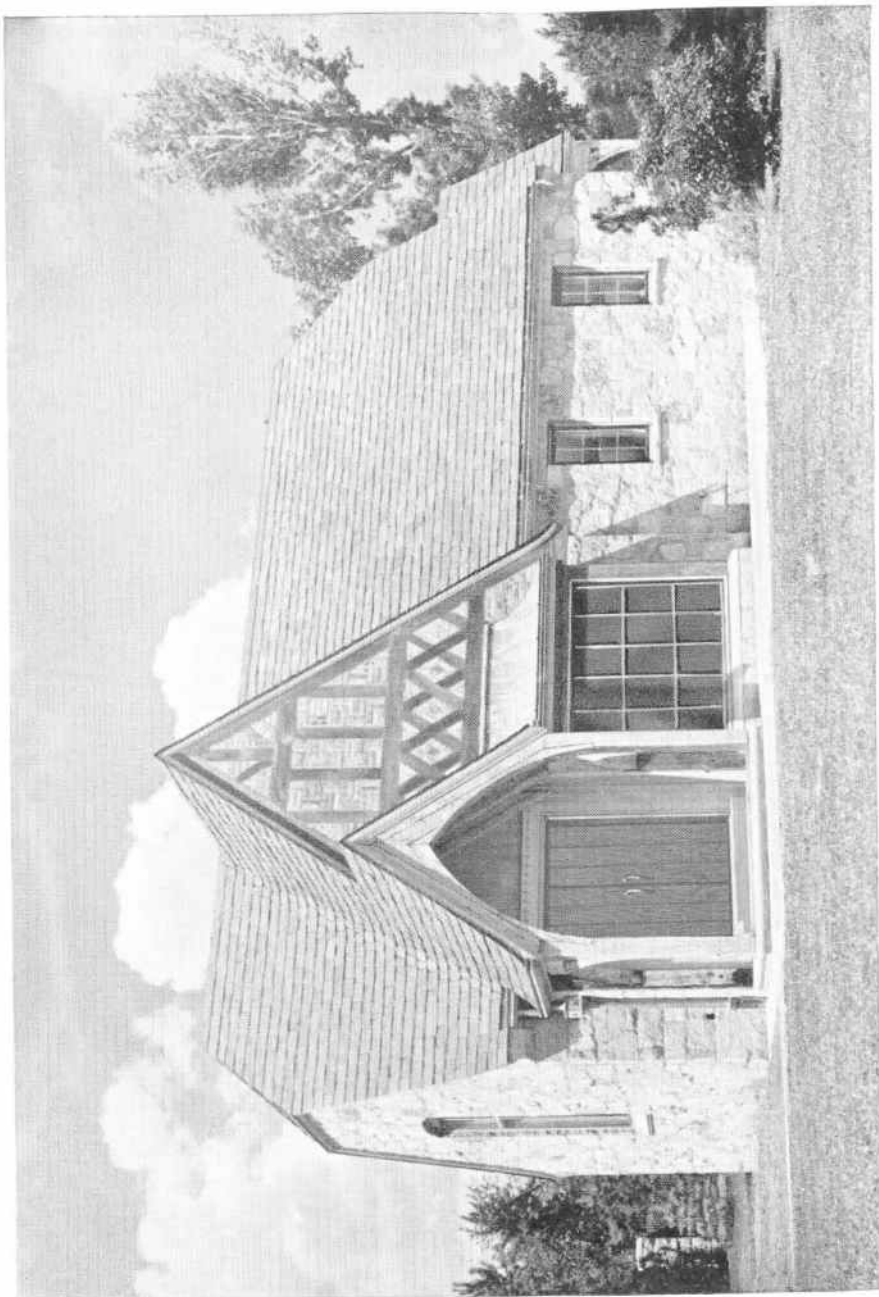


PLATE 51

*The Greenhouse*



*The Reliquary*

PLATE 52

## THE RELIQUARY

YOU will be interested to know that the few relics of the shingled Shrine are preserved in a special reliquary located to the south of the greenhouse. The reliquary (Plate 52) is of a rural type of French architecture. The stone was quarried in Ohio, and was laid out in random ashler. Incorporated into the design of the building are the two oak porches and doors, which once led into the original Shrine which were not destroyed by the fire of March seventeenth. One of these is placed on the southern elevation and the other on the eastern.

The roof line of the reliquary is similar to that of the original shingled church and is composed of slate. In the gable, facing Twelve Mile Road, the face brick of the old chimney has been used as nogging between the timber-work. Extending outward from the south wall there is a wide terrace which is paved with stone similar to that used in the side walks around the present church.

The main portion of the building is used to house many of the objects rescued from the recent fire. Some of these are kept in cases built along the south wall.

The statue of Saint Therese, which once stood above the main altar in the little Shrine, now occupies a niche in the north wall.

Depressed in the floor at the foot of the statue is a plate glass metal-framed case, which contains the charred remains of the original altar. The original altar rail serves as a guard to keep the public from treading on this glass frame. The floor of the reliquary is composed of multicolored flag-stone. The walls are lined with display shelves for the various religious articles and souvenirs. The ceiling line, very much like that of the original Shrine, is oak timber showing in regular spaces.





PLATE 53

## THE CONVENT

TO the east of the reliquary and beyond the spot where once stood the little shingled church is the convent. (Plate 53). It is a brick veneer structure with a cement-block basement. Its gabled roof with dormer windows reminds us of the cozy little Shrine which once stood at its side. The entrance to the building is made of huge slabs of limestone. A front gabled balcony lends a special charm to the edifice.

The convent will accommodate eight nuns. At present, five Sisters of Charity (Motherhouse: Cincinnati, Ohio) live here.

### PAROCHIAL SCHOOL

Tourists will inquire concerning the location of the parochial school. At the present time a public school is being used. It is situated on Scotia Road, one and one half miles from the Shrine. The school children are transported to and from the school by bus. It is Father Coughlin's plan to build a new school in the vicinity of the Shrine.

Father Coughlin has always had the highest regard for these Sisters, these "heroines who, for no monetary remuneration worth mentioning, instruct the little children in our parochial schools". He has frequently referred to them as "the highly efficient and deeply religious Sisters of Charity whose presence within the confines of our parish has been like the springtime sun. Week by week we have observed our school children waxing in wisdom, in understanding, in piety and beauty under the cultured guidance of these daughters of the Holy Ghost."



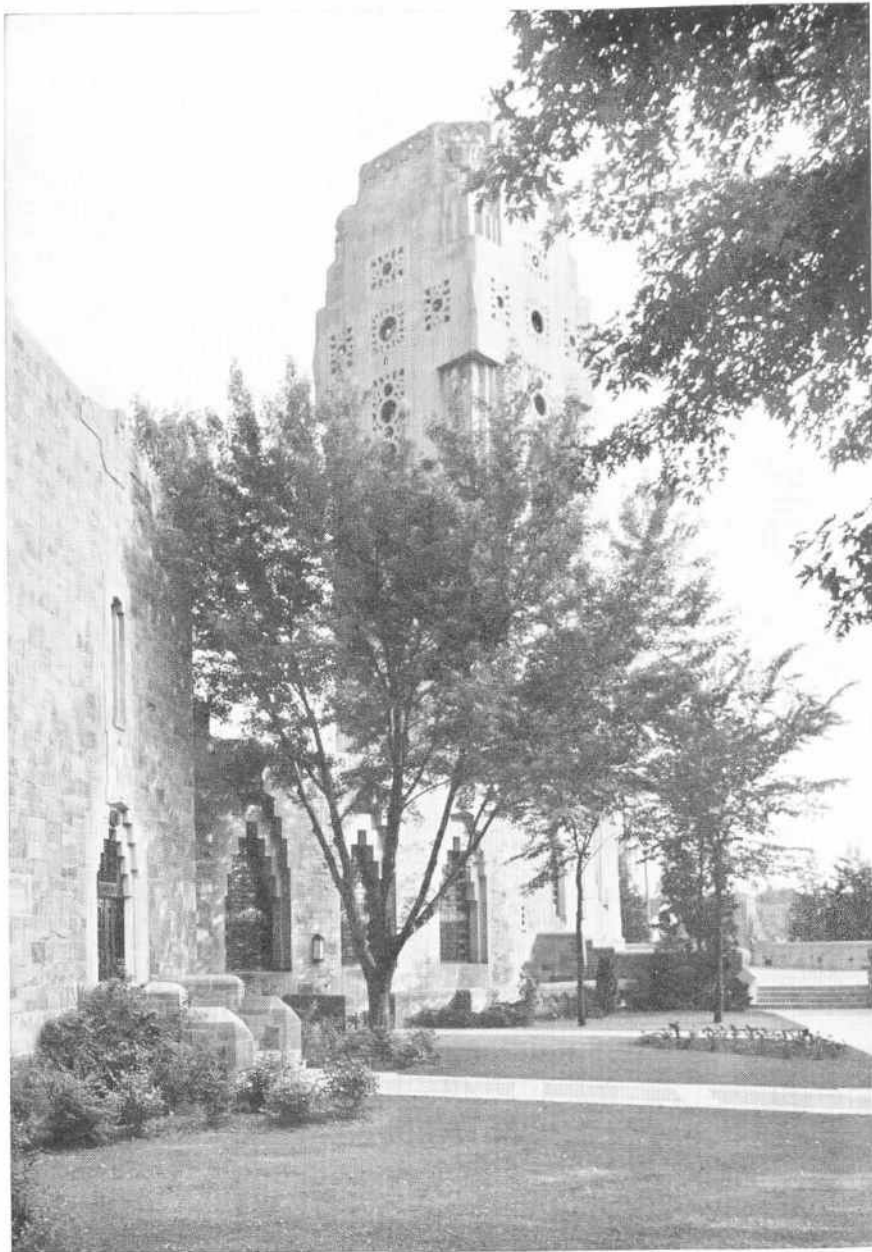


PLATE 54

*Beautiful Landscaping*

## LANDSCAPE GARDENING

SPECIAL attention has been given to the landscape gardening surrounding the Shrine of the Little Flower. (Plate 54). Nothing is more fitting than that the temple of the living God be encircled by emblems of beauty and goodness, symbols of purity and love. Christ has taken unto himself the name of the Lily of the Valley. Again He has said: "I am come that they may have life, and have it more abundantly"; "He that eateth My Flesh and drinketh My Blood hath life everlasting." How sweetly He refers to the simple flowers of the field: "Consider the lilies of the field, how they grow, they toil not, neither do they spin . . . yet, I say unto you, not even Solomon, in all his glory, was arrayed as one of these."

In the splendor of their colors and in their fragrance, flowers are revelations of the beauty and the goodness of God, emblems of His benevolence, images of Himself. By the purity and perfection of their attire they lead our thoughts to the Creator and cause us to admire the work of His Hands.

Flowers also symbolize the graces and virtues with which the soul should be adorned; there the saints bloom as the lily and they are in the presence of God as the odor of balsam.

Every plantlet and every flower that enhances the ground about the new Shrine is a token of tribute to the Saint of Lisieux who wished to be called the Little Flower of Jesus. God permitted her to be born in the holy soil of a saintly family. "He caused eight fair white lilies to spring up here before she appeared. In His love He willed to preserve her from the poisonous breath of the world, for hardly had her petals unfolded when this good Master transplanted her to the Mountain of Carmel." It may be of interest to know that Carmel means "a garden." Mount Carmel was formerly proverbial for its luxuriant beauty, and is still remarkable for its trees and flowers and sweet smelling plants.

Special care has been taken in selecting flowers which will provide a succession of bloom from early spring to late fall. This selection includes Daffodils, Darwin Tulips, Lilies of the Valley, Peonies, Iris, Cornflowers, Alyssum Daisies, Delphinium, Hybrid Tea Roses, Regal Lilies, Snapdragons, Asters, Sweet Williams, Carnations, Cannas, Baby's Breath, Marigold, Zinnias, Salvia and Ferns.

These flashes of color stand out vividly against the background of evergreen, spangling it with little starry blossoms, some hanging like drooping pendants, others holding aloft their jewel-rimmed chalices.

Oddly grafted Junipers flank the various entrances to the Shrine. The entire terrace is fringed with the familiar flat-leaved Arbor Vitae (Tree of Life). The family of evergreens likewise includes several upright growths of the long-needed Taxus.

Two stately Spruce stand as guards at the Northwood side of the tower, while two others enhance the Twelve Mile Road entrances. Towering Elms and beautiful Douglas Firs add much to the beauty of the grounds. Nature has formed, as it were, an alliance with man in rendering a hymn of praise to the Creator of all things: "How lovely are Thy temples, O Lord of Hosts, I have loved the place where Thy glory dwelleth."

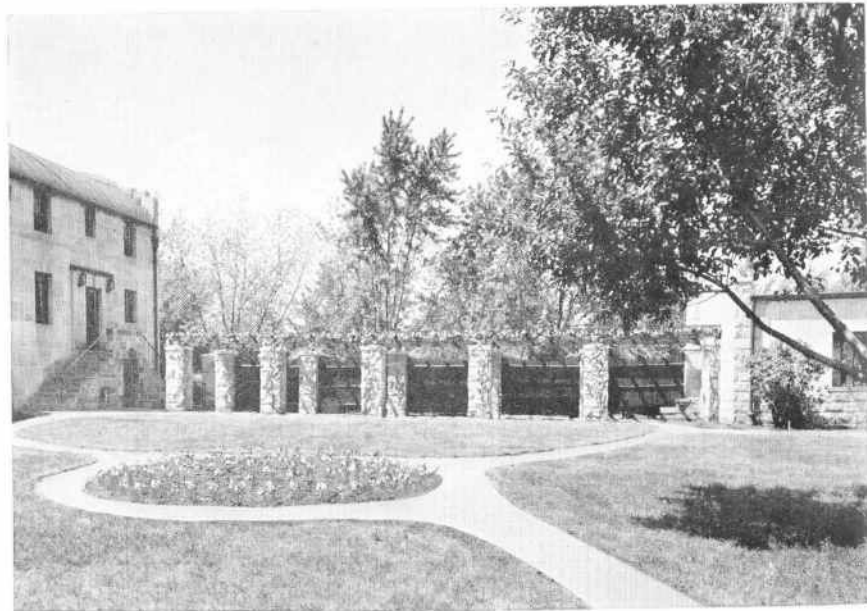


PLATE 55

*A Beautiful Garden Spot*

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