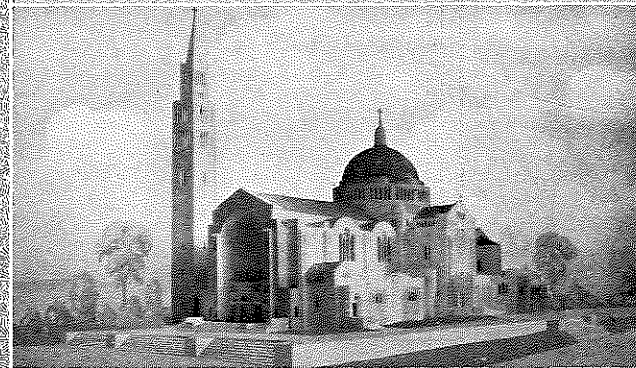




## Guide Book

of the Crypt and Sub-Basement of  
the National Shrine of the Immacu-  
late Conception, Washington, D. C.



**PRICE 10 CENTS**

## Historical Notes

IN 1913 Bishop Shahan, Rector of the Catholic University of America, issued an "Appeal to the Catholic Women of the United States in favor of the National Shrine of the Immaculate Conception on the grounds of the Catholic University at Washington, D. C." Soon "Salve Regina," the modest record of the holy work, appeared (January, 1914), and has been since that date our most faithful ally. Over fifty million copies of the little "Missionary of Mary Immaculate" have been distributed gratis. Their spiritual result alone is incalculable.

Cardinal Gibbons presented Bishop Shahan to Pius X in May, 1914, and on that occasion asked the Venerable Pontiff to bless the National Shrine of the Immaculate Conception. The saintly pope did so with great joy, and shortly afterwards gave Bishop Shahan a generous donation for the work, saying that he felt himself a debtor to Our Blessed Mother for all the benefits and advantages of his life. On July 8, 1914, he sent an Apostolic Letter to Cardinal Gibbons, praising the zeal and the faith of the American Catholic women who had begun the collection of the necessary funds for the great Temple of Mary Immaculate. Benedict XV and Pius XI (see p. 20) gave a similar blessing and encouragement to the holy work. The Trustees of the Catholic University of America generously donated the site for the great church, and appointed as Architects the firm of Maginnis and Walsh of Boston, with Mr. Frederick V. Murphy of Washington, D. C., as Associate Architect. Following the counsel and example of Pius X, the Trustees authorized Bishop Shahan to collect in their name throughout the United States all necessary funds for the completion of the National Shrine of the Immaculate Conception.

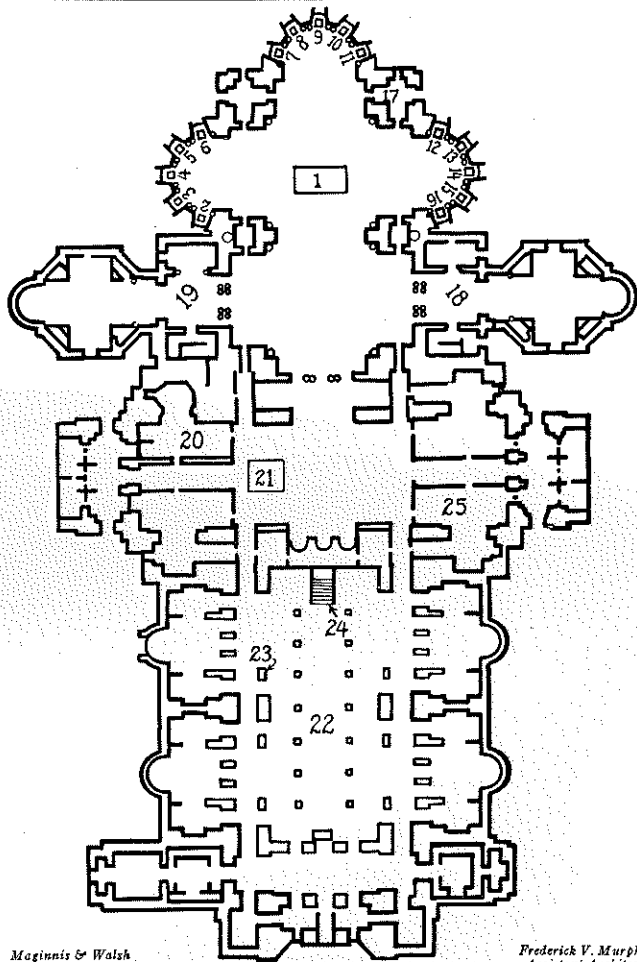
Monsignor Bernard A. McKenna, Assistant Pastor of the Church of the Blessed Sacrament in Philadelphia, was released in July, 1915, from the duties of that office and was appointed Secretary to Bishop Shahan for the collection of funds and the work of construction. Meanwhile a Building Committee had been appointed by the Trustees of the University with full authority to construct the great church. Of this Committee Cardinal Dougherty is Chairman and Bishop Shahan Vice-Chairman. In 1928 Monsignor McKenna was appointed by the Building Committee as Director of the National Shrine of the Immaculate Conception, with supervision of collections, construction and administration. To his priestly zeal, courage and initiative is largely due the remarkable progress that all visitors can observe.

The First Mass on the site of the High Altar was said in the open field on May 20, 1920, by Cardinal Bonzano, the Apostolic Delegate, assisted by the young priests of the University and the novices of all the religious houses.

The Corner-Stone was laid on September 23, 1920, by Cardinal Gibbons in presence of Cardinal O'Connell and seventy Archbishops and Bishops, hundreds of priests, and 10,000 of the laity. The Foreign Ambassadors were present, also many distinguished Catholic men and women. The Northern Crypt was opened for services in Holy Week of 1926.

The High Altar (Mary Memorial) was formally presented on November 19, 1927, by Mrs. Mary B. Finan of Chicago, President of the International Federation of Catholic Alumnae, and its Supreme Officers, in memory of All the Marys of the United States.

The Mosaic of Murillo's Immaculate Conception, given to Bishop Shahan by Popes Benedict XV and Pius XI, was solemnly unveiled and blessed by Cardinal Dougherty on November 12, 1930, in the presence of a large assemblage of prelates and dis-



Maginnis & Walsh  
Architects

Frederick V. Murphy  
Assistant Architect

### Key to Plan of Crypt

- |  |   |
|--|---|
| 1. Main Altar.                             | 15. Chapel of St. Margaret of Cappadocia.           |
| 2. Chapel of St. Agnes.                    | 16. Chapel of St. Brigid of Ireland.                |
| 3. Chapel of St. Agatha.                   | 17. Foundation Stone.                               |
| 4. Chapel of St. Cecilia.                  | 18. East Sacristy.                                  |
| 5. Chapel of Sts. Perpetua and Felicitas.  | 19. Pope's Gift of Mosaic Madonna in West Sacristy. |
| 6. Chapel of St. Anastasia.                | 20. Lourdes Chapel.                                 |
| 7. Chapel of St. Elizabeth.                | 21. Model of the Shrine.                            |
| 8. Chapel of St. Joseph.                   | 22. Memorial Chapel.                                |
| 9. Chapel of Blessed Sacrament.            | 23. Memorial Tablets.                               |
| 10. Chapel of St. John.                    | 24. The Art Museum.                                 |
| 11. Chapel of St. Anne.                    | 25. Madonna or Souvenir Room.                       |
| 12. Chapel of St. Lucy.                    |   |
| 13. Chapel of St. Susanna of Rome.         |   |
| 14. Chapel of St. Catharine of Alexandria. |   |

[Index on page 23]

### FORM OF BEQUEST

I give, devise and bequeath to the Catholic University of America, an institution incorporated under the laws of the District of Columbia and located at Washington, D. C., for the National Shrine of the Immaculate Conception the sum of..... dollars.

tinguished laymen. It has been recently removed to the Western Sacristy, where it will remain until it is placed in the Apse of the Upper Church.

The Southern Crypt and the Two Large Sacristies were begun on February 2, 1931, and were completed October 6, 1931.

The Entire Basement (Northern and Southern Crypts and Great Vestibule) has taken about ten years for its completion, and represents twenty-five per cent of the (calculated) cost of the enormous edifice, meaning the Exterior, i.e., the Walls, Great Dome, and Campanile or Tower. The Visitor will like to know that the powerful foundations of the Great Dome and the Campanile are included, also all the public utilities—heating, lighting, water, drainage, etc. About one and a half million dollars (\$1,500,000) have been expended so far on the construction. It is worthy of note that in this long period not one serious accident occurred to the workmen.

### Laying of Foundation Stone (17)

The laying of the Foundation Stone of the National Shrine of the Immaculate Conception on September 23, 1920, was an event of the greatest historical and religious interest to the Catholics of the United States. As the Second Annual Meeting of the Hierarchy of the United States took place at the same time, it afforded all the members an opportunity of being present.

Many representatives of foreign countries, officials of the United States Government, high officials and officers of the Army and Navy attended. More than 10,000 persons were present.

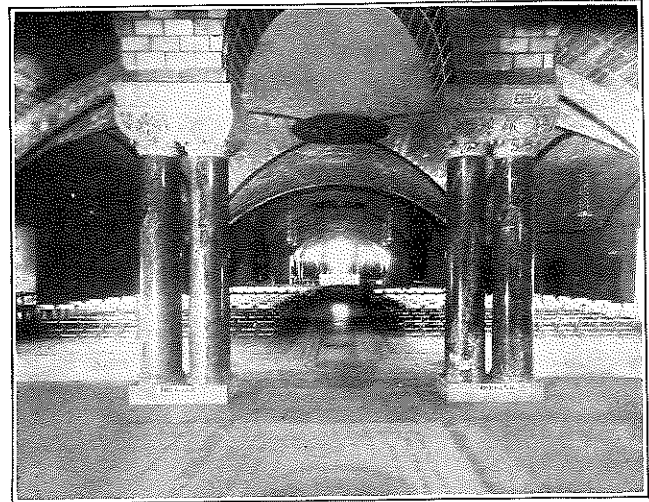
Cardinal Gibbons officiated and Cardinal O'Connell assisted. It was one of the most notable religious events ever witnessed in the National Capital. Rt. Rev. John T. McNicholas, Bishop of Duluth, delivered the sermon.

### Architectural Style

The style of the National Shrine of the Immaculate Conception is the round-arched Romanesque, with a free and sympathetic adaptation of its most distinctive features through the Middle Ages in the principal Catholic countries of Europe. Until the rise of the thirteenth-century Gothic it was the dominant ecclesiastical style and it furnished the inspiration for very noble churches in France, Germany and Italy, many of them yet extant, and admired by millions of travellers from all parts of the world for their size, majesty, pure religious art, democratic service, and for their atmosphere of public splendor and spiritual beauty.

### The Great Vestibule

Through the Great Vestibule visitors enter both the Northern and Southern Crypts, and in full face behold the Large Model of the National Shrine. Hence also they can enter the Grotto of Lourdes, a perfect reproduction of the famous shrine of Our Blessed Mother. Hence, too, they may enter the Memorial Chapel. This Great Vestibule will one day be adorned by twelve large monolith columns of marble. Its walls and floor will also be richly treated in precious marbles, and it will be arched over by a Guastavino ceiling, becoming thus a majestic prolongation of the Northern Crypt. Beneath it are the mighty foundations of the Great Dome, four tremendous blocks of solid concrete, each one 62 feet square and 14 feet thick, with 201 tons of steel rods imbedded in the four blocks, foundations probably unequalled in the United States.



### Windows, Columns, Ceiling and Floor

*The Fifteen Lunette Windows.*—The Crypt is lighted by 15 lunette windows, a feature of the 15 chapels, and each very important in their scheme of symbolism.

The lovely windows have been designed to symbolize Divine Revelation through the Prophecy of Our Lord's Coming, through His birth of the Blessed Virgin, and through the spiritual lives of the Apostles, Martyrs and Spiritual Leaders who have established His Church throughout the world.

The lunettes of the west apse are dedicated to the Prophets, all of whom are related in some way to the Glorification of the Blessed Virgin in the Birth of Our Lord. They symbolize Prophecy.

The north apse lunettes are dedicated to Evangelists and Apostles who symbolize Promise, while the east apse lunettes are devoted to the Growth of Christianity through the labors, trials and martyrdoms of great Saints who honor the early ages of Christian life. They symbolize Fulfillment.

The lunettes of the west apse present the figures of Moses, Aaron, Isaiah, Micheas, Jeremiah, Elijah, Gideon, John the Baptist and Simeon.

The lunettes of the north apse exhibit Saint Matthew, Saint Mark, Saint John Evangelist, Saint Luke, Saint James the Less, Saint Stephen, Saint Peter, and Saint Paul.

The lunettes of the east apse present Saint Irenaeus of Lyons, Saint Athanasius, Saint Cyril of Alexandria, Saint Chrysostom, Saint Jerome, Saint Ambrose, Saint Augustine of Hippo, Saint Gregory the Great, Saint Patrick and Saint Columba of Iona.

These lunettes are the work of Mr. Charles Connick of Boston, one of our foremost stained glass artists.

*Granite and Marble Columns.*—The 58 marble columns in the Crypt testify to the world-wide devotion to the Immaculate Mother of God and how staunchly it aids in upholding the ancient Catholic faith. These columns were selected from various parts of the world because of their particularly beautiful coloring and signify the universal love of Mary Immaculate.

The ten columns in the north apse, distributed between the five chapels are emblematic of famous shrines in the many countries from which they came.

*The \$100,000 Guastavino Ceiling.*—The ceiling of the arch of the Crypt is built to support the floor of the church and the huge main altar to be erected thereon, and is the largest masonry arch in the world. It is capable of sustaining a weight of almost 1,000,000 pounds. It is built of four great arms or arches, each 54 feet long. The ceilings are of rich Guastavino tile, with mosaic inserts, and the groinings of the arches above the altars are covered with symbols of the earliest Christian doctrines, in gilt and colored ceramic.

The tiled dome is in four arches, and in the great 40-foot arch or rib, which is at the interception of each apse with the crossing, there are three large medallions depicting the Virgin or one of her prototypes, together with four Scriptural panels which are related to the subjects depicted in the medallions. In fact, the entire decorative plan, including the pictorial elements, as well as the inscriptions, is correlated throughout. The ceiling is of neutral-toned Guastavino tiles, and into this great dome are inset panels depicting the prophets and scenes from the Old Testament.

*The Mosaic Marble Floor.*—The most famous marble quarries of the world, in more than twenty countries, have contributed their choicest specimens of thirty-nine varieties to the beautifully designed marble mosaic floor of the Crypt, 200 feet long by 160 feet wide.

The choicest marbles of Italy and Africa, of South and North America and of Asia have been worked into this wonderful pavement. Among them are many hundred pieces of famous Irish marble from Connemara, Cork, Kilkenny and other counties of Ireland. Germany also and Poland have contributed rich sections. Altogether this marble floor exhibits admirably the world-wide love of Mary Immaculate.

It cost upwards of \$100,000 and makes a wonderful ornament for the whole edifice which the piety and generosity of the Catholic people are erecting, and, as Bishop Shahan said on viewing the completed work, "fittingly closes the expression of our national gratitude to Mary Immaculate as far as the great spaces of the Crypt permit our hearts to cry out in love and devotion to the Mother of God."

The first three sections, the portions before the predellas of the altars of the three apses, contain 416 pieces of marble, each giving a total of 1,248 pieces. Outside this area, around the main altar and extending to the end of the Crypt, are 2,000 marble tiles, each weighing 75 pounds; 5,000 feet of marble mosaic, composed of about twenty different kinds of marble; 2,000 feet of 4-inch marble border; 2,000 feet of 3-inch cottage marble border, and, finally, 1,000 feet of 10-inch cottage marble. The colors harmonize beautifully—the Cipollino marble from Switzerland, the Red Levanto from Italy, the Tinos from Greece, the Verde Antico from Vermont, the Irish Rose, and the Connemara Green from Ireland, the Monte Verde Oriental from South America, the Griotte from France, the Red Numidian from Northern Africa.

In all there are about 40,000 pieces of marble in this floor which is not surpassed, for size and splendor, by any of the great mosaic floors of the world.

It was constructed from fragments of precious marbles that had been gathering for a century in the yards and workshops of a Boston firm of workers in artistic marbles. Similar but smaller pavements in old Roman churches have given many centuries of service.

✱

*"Holy Virgin Mother, Immaculate Mother of God and Our Mother, speak thou for us to the Heart of Jesus Who is thy Son and Our Brother!"*

[ 6 ]



### The High Altar ("Mary Memorial") (1)

Dedicated to Mary Immaculate, the gift of the Marys of America, the Main Altar of semi-transparent golden onyx from Algiers, with its base of Roman Travertine marble, was formally presented by the International Federation of Catholic Alumnae on November 21, 1927.

It cost \$50,000 and is called the "Altar of Our Lady of the Catacombs." The first Mass was said on it January 1, 1927, by Monsignor McKenna.

Placed at the intersection of the axis of the central altar in the western and eastern apses, it is equidistant from the 15 altars in the three groups of chapels in honor of "God the Father," "God the Son," and "God the Holy Ghost." Thus the position of Our Blessed Mother is emphasized as Daughter of the Almighty Father, Mother of the Eternal Son, and Spouse of the Holy Ghost.

The mensa, or table, of the main altar is a solid block weighing 5,000 pounds. The most conspicuous embellishments of the altar structure are the fourteen concave spaces in brilliant but soft golden mosaics, and which are designed for small onyx statues of Our Saviour and his 12 faithful Apostles, with Saint Paul. The names of the Apostles are engraved in Latin in the onyx beneath their respective statuettes.

The edge of the altar table is decorated with alternating leaf and cross designs beautifully and symmetrically carved. The leaves and crosses are covered with small gold mosaics.

Veins and tints in the golden onyx range in color from dark brown to gray. Moreover, the onyx itself as it was mined has imbedded in the stone a scintillating radiance that resembles diamond dust or minute snowflakes in the sun's rays. Visitors never tire of looking at this masterpiece in altars.

The altar is set on a broad four-square base of Roman Travertine. This base has three steps, the lower one being 18 feet long, the next 15, and the upper, 13 feet.

The altar is in two sections, each 10 feet long and 2 feet 3 inches wide.

All the principal ceremonies in the Crypt are conducted from this altar, which possesses on its table six burnished gilt candlesticks set with precious jewels, and a large burnished gilt crucifix, also set with precious jewels. These art-works were made in Paris, and are the gift of Mr. Thomas A. J. Johnson, of Boston, Mass.

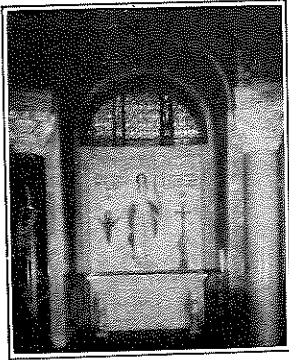
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*"And the angel being come in, said unto her: 'Hail, full of grace, the Lord is with thee; blessed art thou among women.'" Saint Luke, II:28.*

[ 7 ]

## Chapel of Saint Agnes (2)

To Saint Agnes, the young virgin martyr, who refused to deny Christ when the Emperor Diocletian tried to compel her to incense the altar of Minerva in Rome and responded by making the



Sign of the Cross, the first chapel on the left in the group of five in the western apse is dedicated.

This shrine to the lovely young Italian saint is between two beautiful marble columns. The pillar at the left is a rich gray, black and white column, having gray and white veins. It was brought from Italy.

The bas-relief of the altar is divided into three sections. The outer sections have two diamond-shaped designs, the borders being formed by gold mosaics. In the center there is a seated lamb with

a dove flying toward it, bearing in its mouth an emblem symbolic of the soul of Saint Agnes. The whole design is symbolic of the young saint's soul being carried to Heaven by the dove, always symbolic of God the Holy Ghost.

✱

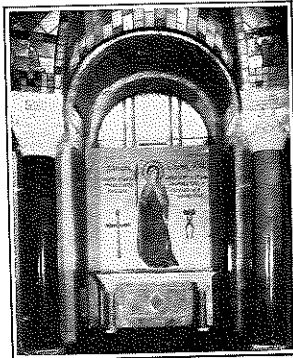
*The fine Mosaic is at once realistic and symbolical. Both Chapel and Altar are the gift of Mrs. Agnes Glennon of Pitts-  
ton, Pa.*

## Chapel of Saint Agatha (3)

In the beautiful stained glass window above the altar there are pictures of Jeremiah and Ezekiel, two Old Testament prophets. The Biblical characters visible on all the windows about this group of five chapels are those of prophets who predicted the birth of Christ.

Each end of the edge of the Saint Agatha altar table is decorated with flower cross designs that were cut into the semi-transparent dark golden Algerian onyx, from which the altar was made.

The instruments of torture, scissors and pincers, with which Saint Agatha was tortured and put to death, are shown cut in the onyx. To these are added flower designs on each side of the base.



✱

*The Altar and Lunette are the gift of Mrs. H. S. Fitzroy of Boston, Mass. The rest of the Chapel is the gift of Mr. Thomas M. McGourty of Wilkesbarre, Pa.*

*Attention is called to the Soffits that over-arch all Fifteen Altars. They are done in fine blue and gold ceramic, and offer exquisite designs.*

[ 8 ]

## Chapel of Saint Cecilia (4)

The Saint Cecilia chapel is between an exquisitely beautiful blue-gray column with white and dark tints, which was brought from Spain, and a brilliant red and green column, with white, silver and golden tints, which came from an Italian quarry.

A leaf cross decorates each end of the altar table edge, which is exposed to view. Growing plants, symbolic of Saint Cecilia's life in Heaven, are designed at the top of each altar column, the golden onyx of which has beautiful violet hues and tints, as well as some white and dark golden veins.

The altar bas-relief is decidedly artistic and symbolic. It is in three sections. Each outside section is beautifully decorated with harps, symbolic of the legend that Saint Cecilia was an accomplished musician. The central section shows a beautiful crown, carved from the onyx. This is symbolic of the heavenly crown that is worn by the Roman virgin. It has a circular flower border and, beyond this border, another of brilliant gold mosaics.

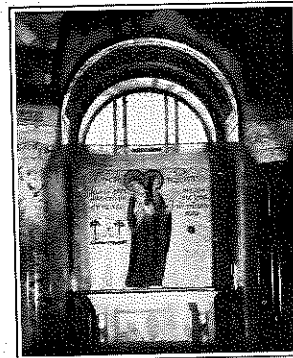


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*The Mosaic also recalls the lovely medieval legend of the saint as an accomplished organist, the subject also of one of the great masterpieces of Raphael. The Chapel and Altar are the gift of an anonymous priest-benefactor.*

## Chapel of Saints Perpetua and Felicitas (5)

One of the most admired columns in the Crypt stands at the left of this chapel, that is dedicated to Saints Perpetua and Felicitas of Carthage. It is an Alaskan column of striking gray, white and brilliant green. Its beautiful coloring stands out prominently and gives additional beauty and elegance to an already beautiful chapel.



Figures of the prophets Gideon and Simeon are seen in the beautiful varicolored stained glass window above the altar.

In the base, which is divided into three sections having a radiant gold mosaic border, designs have been cut into the onyx. On each side there are two crosses, which have gold mosaic borders. The central design, in the form of an oval, shows a sword and the heads of seven young men, symbolic of the seven martyred sons of Saint Felicitas of Rome.

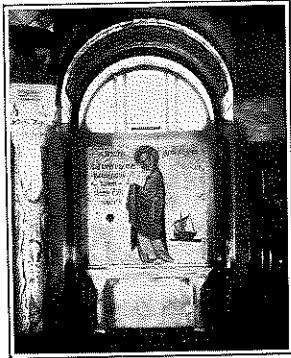
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*The Altar was given by Mrs. Peter Carroll of Charleston, W. Va. The rest of the Chapel was donated by Mr. Edward and Miss Catharine Dillon of Hartford, Conn.*

[ 9 ]

### Chapel of Saint Anastasia (6)

This chapel is dedicated to Saint Anastasia, virgin martyr, said to have been burned at the stake. It is ornamented by a green, blue, gray and white marble column imported from Switzerland, and another column, a rich black from Belgium, possessing a few delicate white veins.



As on the other altars in this group the marble of the altar columns is considerably darker than that of the altar proper and has beautiful dark streaks and veins.

Cut into the onyx of the base is a stake to which a chain is fastened, the chain being indicated by raised onyx. Burning fagots and branches symbolize the heroic martyrdom of this virgin saint.

✱

*Both Chapel and Altar are the gift of Miss C. Sienna Simms of Florence, Italy.*

#### PRAYERS FOR ALL DONORS

*Every day at three o'clock, all in the Salve Regina offices go to the little "chapel," where stands the statue of our Immaculate Mother, surrounded by hundreds of votive lights, and there the Rosary and Litany are said for the special intentions of all benefactors.*

### Chapel of Saint Elizabeth (7)

Because of the glorious symbolism involved, recalling the most intimate relationship which St. Elizabeth and her son, John the Baptist, bore to the Holy Family, the placing of the Chapel of St. Elizabeth in this group dedicated to "God the Son" is particularly appropriate.

The background and side reliefs of the Saint Elizabeth Chapel are of resplendent gold Mosaic. The figure of the saint is seen in the central part of the background. She has a sweet motherly face, wears a maroon robe trimmed with blue and gray, and a white veil. In her left hand the mother of John the Baptist carries a sacred book.



History, Scripture and Tradition record the fact that, at the period of her conception of John the Baptist, Saint Elizabeth was too old to bear a child. The Lord, however, ordained otherwise. This is portrayed on the background by shining rays of light, coming as from the Holy Ghost and fructifying the body of the saint. This symbolism appears at the lower left of the background in front of Saint Elizabeth's figure. At her lower right there is a violet cross with a banner flying from it.

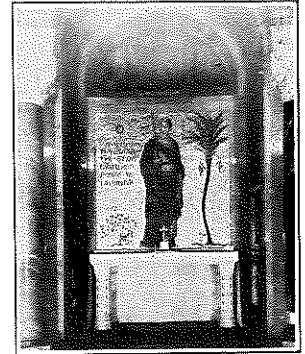
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*Both Chapel and Altar are the gift of the Daughters of Isabella in memory of one of the greatest of her sex, Queen Isabella of Spain. A generous sum was added for the upkeep of both.*

[10]

### Chapel of Saint Joseph (8)

The chapel dedicated to the saint whom God raised to the highest sanctity and fitted to be the spouse of His Virgin Mother is next to the left of the Good Shepherd altar, on which the Blessed Sacrament reposes. The Saint Joseph Chapel is replete with beautiful symbolism in marvelously elaborate yet simple details. All these blend harmoniously and beautifully in color, artistry and religious meaning.



The splendid, golden mosaic of the background beggars description. The artist has made Saint Joseph appear in a purple robe. He is holding a dark colored staff, from which flowers are seen at the upper end. This is symbolic of a tradition that the Blessed Virgin had several suitors for her hand. She agreed to accept the one from whose staff flowers would grow. Through a miracle of God, flowers grew from the staff held by Saint Joseph.

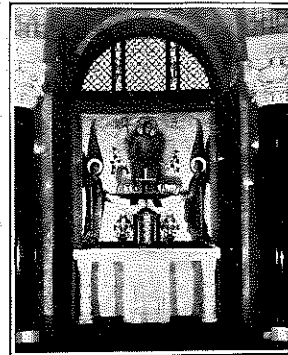
No more manly face could be imagined on any human being. The eyes are beautiful, kind, thoughtful.

✱

*This Altar and Chapel are the gift of Mrs. William McCloskey of Philadelphia in memory of her husband.*

### Blessed Sacrament Altar (9)

The Good Shepherd altar—the central one in the northern apse, and the first to be completed in the Crypt—with its background, is thought by many to be its most lovely adornment.



Here the Blessed Sacrament reposes, and hundreds of thousands of devout pilgrims from all parts of the world and every state in the Union kneel here in worship.

In the lovely mosaic Jesus Christ is depicted beardless. He is a young Shepherd. In His right hand He holds a staff. Our Lord is petting a little lamb with His left hand. The eyes of this lamb look with worshipful wonder into the eyes of Jesus.

Adoring Our Lord with incense, an angel stands at each side of the background. The angelic figures are in white. The angel at Christ's right side is draped in green.

✱

*The Circular Tabernacle is a gem of bronze-gilt, studded with precious stones, and was two years in the making. It is considered to be one of Tiffany's most artistic creations. The Chapel and Altar are the gift of Sir James J. Ryan of Philadelphia, a distinguished benefactor of the National Shrine of the Immaculate Conception.*

[11]

### Chapel of Saint John the Evangelist (10)

The beautiful and religiously artistic Chapel of Saint John the Evangelist, the youngest of Our Lord's apostles, stands at the immediate right of the Good Shepherd altar. The profound love



St. John felt for his Master prompted the decision to place this chapel at the immediate right of the one in whose tabernacle the Real Presence of Christ is constantly adored. This close proximity of the Evangelist's Chapel to the Blessed Sacrament altar rouses tenderness and love in hearts somewhat hardened by contact with the world.

A white and red border halo encircles Saint John's head, near which at the right, and above and in it, are figures of two eagles. In the upper left of the back-

ground there appears the figure of a cup, from which are protruding two serpents. This figure is symbolic. It refers to the story that someone attempted to poison Saint John by giving him a poisoned drink in a cup. He started to drink therefrom. But his life was saved when serpents suddenly appeared in the cup, causing the saint to refrain.

✱

*Both Chapel and Altar are the gift of the Misses Magee of Philadelphia, Pa.*

### Chapel of Saint Anne (11)

The sublime beauty, the glowing radiance and the atmosphere of purity and religion that prevail about the Chapel of St. Anne are intensified and enhanced by a beautiful mosaic reproduction of the Virgin Mary, to whose glory the Shrine is dedicated. Saint Anne is shown in the gold mosaic background, holding the Blessed Virgin as a child, then some three years old, it being a venerable tradition that the Blessed Virgin was only three years of age when she was given by her parents, Saint Anne and Saint Joachim, to God in the Temple.

The face of the saint is lovingly beautiful. She is glancing down toward Mary on her arm. Saint Anne is shown in a red robe trimmed with gold and dark blue. The sacred book she holds in her right hand, from the pages of which Mary Immaculate is reading, is held open. On the open pages are the Latin words: "Ecce Virgo Concipiet Et Pariet Filium," meaning "Behold a Virgin shall conceive and bring forth a Son."

✱

*The Altar is the gift of the Ladies Auxiliary of the Knights of St. John. The rest of the Chapel is the gift of the Misses Hickey of Washington, D. C.*



[[12]]

### Chapel of Saint Lucy (12)

The first of the five chapels in the eastern apse, to the right of the main altar, is that of the virgin martyr, Saint Lucy. The marble column at the left is a blue, gray and white Alaskan. The column at the right is from England. Its color is a rich black that sometimes looks purple, and it has white and light gray delicate veins.

The heads of the altar columns of the Saint Lucy altar are decorated with symmetrical leaf designs. At the ends of the altar table edge there are intricate interlacing symbolic designs.

Five beautiful sections compose the altar's base. The sections on each end are plain onyx carved slabs. The sections in proximity to the central designs are oblong bunches of grapes. The central design is circular. It is also strikingly symbolic. There is a dish with the eyes of the martyred virgin at each side and an emblem on which her initials, S. L., are carved. This emblem is held up by a carved rope.

✱

*The Altar and Chapel are the gift of Miss Mary Keane of Hartford, Conn., in memory of her uncle.*

### Chapel of Saint Susanna of Rome (13)

Saint Susanna of the "Eternal City," virgin martyr, whose family was of the Roman nobility, is represented as a helpful advocate.

A Red Verona Italian column stands at the left of the chapel.

The column at the right is considered by nearly everyone to be the most delicately beautiful in the Crypt. It was brought from Mexico. The material is a beautiful, transparent white onyx with delicate golden, brown, red and blue veins. There are no tints in the onyx.

There are flower designs at the ends of the altar columns. The bas-relief has two crosses on each side, surmounted by delicately carved emblems. Over the crosses are arched canopies held up by columns chiseled in the onyx. The central design in the relief shows a sword and two branches that cross, symbolic of the saint's martyrdom. A triangular canopy, which was carved in the onyx, is held up by a column at each side. All six columns in this bas-relief were made to give a rope effect.

✱

*The Mosaic is noteworthy for the delicacy and variety of its colors, and for the richness of the virgin martyr's vesture. The Chapel and Altar are the gift of Mrs. Susannah Fay of Philadelphia in memory of her son, Monsignor Sigourney Fay.*

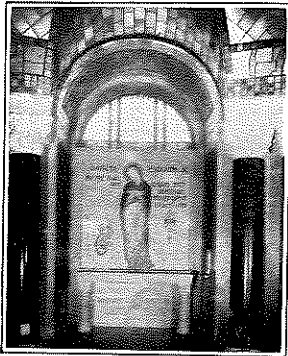
[[13]]



## Chapel of Saint Catharine of Alexandria (14)

The chapel of Saint Catharine of Alexandria, Egypt, virgin martyr and patroness of philosophy.

A rich black marble column which was brought from Belgium stands at the immediate left of the altar. It has delicate white streaks. The continuation of the Memorare is found in the design above this column.



A Red Levanto column imported from Italy stands at the other side of the chapel. It has purple, gray and brown tints and white veins.

There are fruit and leaf designs at the tops of the two altar columns. The central design of the bas-relief shows a wheel, symbolic of that on which Saint Catharine was tormented.

Below is an open book, symbolic of philosophy and literature.

✱

*Like all the other Mosaics this one is admirably framed by the exquisite lunette, the richly ornamented panels, the blue and gold ceramic of the soffits, the delicate pure onyx of the altars and bas-reliefs, and the marble columns of rare beauty. Both Chapel and Altar are the gift of Mr. Richard M. Reilly of Lancaster, Pa., in memory of his daughter Catharine.*

## Chapel of Saint Margaret of Antioch (15)

The Saint Margaret Chapel is dedicated to that virgin martyr.

A golden green and brown tinted marble column from Germany stands at the left. The column to the right of the chapel is a Golden Travis marble pillar from the United States.

On the corners of the tops of each altar column are two beautiful bird designs, delightful in their simplicity.

The edge of the altar table has square symbolic designs and the bas-relief is in three sections. The outer sections have two angle roofs. Each shows a growing tree. The central section symbolizes the martyrdom of Saint Margaret—a chain with the dragon below which symbolizes the animal that tore her to pieces. The design also has a large cross.



✱

*The Mosaic is rightly admired for the refined taste of its composition and for the harmony of its hundreds of lovely hues and tints. The concave opening in the right panel of each chapel is for the altar-service—wine and water cruets, finger-towels, bell, etc. Both Chapel and Altar are the gift of Mr. Hugh Lynch, of Chattanooga, Tenn., in memory of his daughter.*

[14]

## Chapel of Saint Brigid of Ireland (16)

(Mary of the Gael)

The Chapel of Saint Brigid follows those of the virgin martyrs. Representing the earliest ages of the Church, she also represents Ireland's greatest glory—the "Island of Saints." In order to emphasize this characteristic, in the small but beautiful glass windows are the pictures of Saint Patrick and Saint Columbkille.

The altar itself, like the rest of the altars, is of Algerian onyx, but its markings are quite distinct. The small columns supporting the table of the altar are exquisitely beautiful. That which stands out most strikingly is the abbatial crozier, special distinction of an abbes.

The Mosaic represents Saint Brigid as Patroness of Irish religious architecture, art and letters. The Chapel and Altar are a gift of the Ladies Auxiliary of the Ancient Order of Hibernians, who gave also a complete mass-service of Old Irish art. The columns on either side are from Switzerland and France, the earliest missions of Ireland.



## Ceramic Art

Nowhere in our country is the lovely art of Ceramic, that is, the molding, modelling and baking of the finest clay, in a wonderful variety of designs and colors, better represented than in the wide stretches of the Ceiling of the Northern Crypt. Three major art-works attract at once the visitor's attention. They are the Eternal Father (after Raphael), midway between the Great Sacristies; the Word of God, as the Child Jesus, on the arch facing the Mary Memorial Altar; the Holy Ghost and the Four Evangelists directly above the same. It is believed that they are at once the richest and largest pieces of Ceramic in our country, and are universally admired by artists. Other rich Ceramics are seen above the arches of the Fifteen Chapels. They reproduce with vigor and fidelity scenes, figures and objects from the Roman Catacombs, seldom if ever before reproduced in our country, certainly not on such a generous scale. Note the Last Supper and the Blessed Eucharist close to the Good Shepherd Altar, taken from the Catacomb of Priscilla, where they were painted about sixteen hundred years ago.

Elsewhere the eye can trace, running around the entire church, on its fifty-eight marble columns, in rich gilt letters, the Magnificat and the Ave Maria from Saint Luke's Gospel, the dear medieval hymn Salve Regina, and the "Memorare," most popular of Catholic appeals to the love and piety and power of the Blessed Virgin Mary. Despite their humble material these masterpieces of the potter's art are very costly. They are the work of Mrs. Mary Chase Stratton, of Detroit, a supreme artist in her line.

✱

*The large and beautiful Ceiling Ceramic of God the Father, after Raphael, between the Sacristies, is the gift of Mr. Frank Dougherty of Lancaster, Pa., in memory of his uncle, the great Dominican Missionary, Very Rev. Charles H. McKenna, O.P.*

[15]



## Mosaics of the Crypt

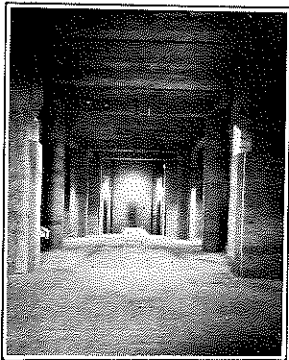
Every visitor will view with delight the Large Mosaics that decorate the Fifteen Chapels of the Northern Crypt. These masterpieces are the work of Mr. Bancel Lafarge, brother of the great architect and painter John Lafarge, and claim to be the finest American specimens of the immortal art that the popes inherited from the Roman Empire, and kept alive in the venerable churches of the Eternal City for over a thousand years. These wonderful compositions are made of innumerable bits of enamel, in thousands of hues and tints. Their execution calls for much time and the closest attention to design and color. In them religious art finds its most perfect expression.

## Roman Catacombs

The vast Ceiling of the Northern Crypt is enriched by many scenes and figures from the Roman Catacombs. These burial places of our remotest Catholic ancestors offer yet, in paintings and sculptures, an admirable and consoling photograph, as it were, of ancient Catholic faith, life and habits. One sees the Holy Scriptures, Holy Church, Baptism, the Blessed Eucharist, the Holy Mass, the Infant Jesus, the Blessed Virgin Mary, the Prayers for the Dead, the Intercession of Saints, and many other details of Catholic belief and discipline. This wonderful reproduction of the past, made possible only by recent discoveries, enables the visitor to contemplate and share the faith, hopes and ideals of the Roman men, women and children converted to Christ Jesus by Saints Peter and Paul and their immediate successors. For this wonderful decoration Bishop Shahan and Monsignor McKenna studied carefully all the most scientific works, particularly of recent date, on the Roman Catacombs, and selected whatever seemed most important for the Catholic Faith and most easily adapted to the Romanesque architecture of the Crypt.

## Sacristies (18)

The Two Sacristies adjoining the Crypt which were finished by October 6, 1931, the Feast of the Holy Rosary, are among the largest of their kind in the world. Their size can best be realized by the fact that in one of these, 204 clerics vested for ordination on September 22, 1931.



The distance across the Sacristies, including the width of the Crypt at that portion, is about 320 feet. The Western Sacristy was built particularly to house the wonderful Mosaic presented to the National Shrine by Pope Pius XI, and will shelter many works of art to be placed in this hall.

These Sacristies are now only finished in the rough, but in time will contain beautiful vestment cases as well as long marble tables

upon which to vest for all liturgical functions.

On October 26, 1931, the Pope's Mosaic was moved from the Great Vestibule to the Western Sacristy, and on the Eve of All Saints, October 31, 1931, it was set up over a temporary but worthy altar.

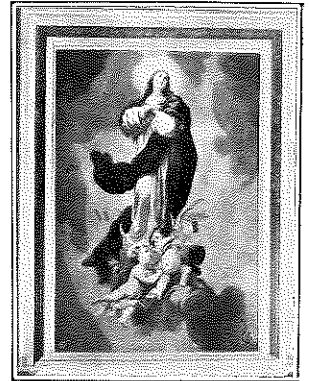
## Papal Gift of Mosaic Madonna (19)

One of the most interesting embellishments of the church is the gift of Pope Pius XI—a mosaic reproduction of Murillo's immortal "Immaculate Conception," the original of which is in the Prado Gallery, Madrid, Spain.

This really is the gift of two popes, because Benedict XV promised to Bishop Shahan that he would bestow on the National Shrine a picture of Our Blessed Mother of the Immaculate Conception, but died before it could be executed. Quite voluntarily Pius XI took over the promise of his predecessor, and decided to give the splendid mosaic now seen in the Western Sacristy.

He sent his own artist, Count Muccioli, to Madrid to take an exact copy. He also instructed the artist to take the utmost pains so that the work would be in every way perfect.

This glorious art-work weighs 7,000 pounds, and is backed, by special order of Pius XI, on a single block of Roman Travertine marble. There are in it 35,000 pieces of colored enamel, in almost countless hues and tints. The masterpiece, a sister to the new Sacred Heart mosaic in Saint Peter's, was five years in execution, and called for all the time and skill of the five best mosaicists of Rome.



## Grotto of Lourdes (20)

The gift of Mr. George Logan Duval, this chapel is one of the most unique Grottoes of Lourdes in existence. The beautiful grille door at its entrance and the exquisite grille of wrought iron which separates the chapel—one part for the altar and the other part for the people—are considered by connoisseurs as remarkable pieces of workmanship.

The two confessionals are highly artistic in design; both the woodwork and the wrought iron call for special attention.

On the sides of the chapel walls are four medallions, Bernadette scraping the ground from which gushes forth a fountain, Moses striking the rock from which flows the water, Christ assisting the poor man near the pool, Christ curing the daughter of Jairus. These are supplemented by an inscription, "Hail, Holy Queen, Mother of Mercy."

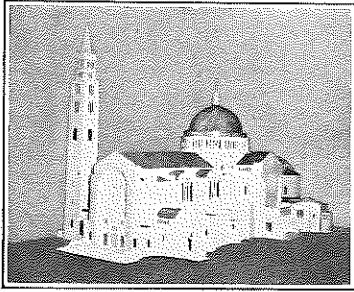
The symbols painted upon the ceiling are taken from the Litany of the Blessed Virgin.

### SPIRITUAL BENEFITS

*The Holy Mass is said for all benefactors on Mondays and Saturdays of every week. The benefactors share in all the Masses and spiritual exercises of the University clergy. Deceased relatives and friends may be enrolled and share these benefits.*

## Large Model of the Shrine (21)

Immediately facing the temporary entrance to the Crypt is the recently made Model in color. This model is the work of the sculptor, Joseph Anthony Atchinson, and is the result of several months of patient and minute endeavor.



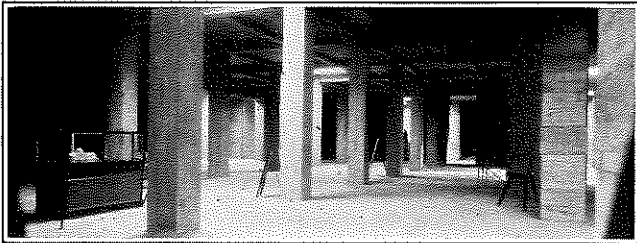
Elevated as it is above the ground, it shows to excellent advantage the beautiful proportions of this remarkable building and reveals to many who cannot read the blueprints a wealth of imagery and beauty little suspected by the casual visitor.

Not only is the building itself shown but also the Raised Terrace which in time will provide for the wonderful outdoor processions, e. g., that of Corpus Christi.

When finished this Terrace on the eastern side will give a beautiful view of the Catholic University campus, and on the western side will give a panoramic view of the Soldiers Home Park, with its more than 500 acres, one of the beauty spots of Washington.

✱

*Many sets of vestments are necessary for the National Shrine. Will you not send sixty dollars (\$60) for a set in memory of your relative or friend, living or dead?*



## Memorial Chapel (22)

On December 8, 1930, Feast of the Immaculate Conception, the contract was awarded for the Southern Crypt, which when finished became the Memorial Chapel. On February 2, 1931, the work was actually begun and practically completed on September 23, 1931, just nine years from the beginning of our building program.

This addition to the Northern Crypt finishes the full length of the foundations of the National Shrine and enables it to seat about 4,000 people.

On the Feast of the Holy Rosary, October, 1931, the Memorial Chapel was inaugurated by a simple but impressive ceremony. The Dominican Fathers and Brothers who give the October Devotions every evening during October, assembled in procession and sang their beautiful anthem, Salve Regina, whilst they wended their way to the newly erected altar—the altar of Archbishop Carroll, 150 years old.

[18]

## The Memorial Tablets (23)

The Southern Crypt, over which rises the main nave of the great upper church of the future, is 200 feet long by 160 feet broad, and rises 28 feet in the clear. It is dedicated to the memory of our departed brethren. Its numerous pillars of fine concrete will be covered at once with Roman Travertine marble, on whose mild gray surface will be carved in fine black letters, memorials of departed relatives, friends, or benefactors. There is room for several thousand such holy memorials of the beloved and dear ones who have passed away, leaving behind only unforgettable memories of their affection and their merits. What sweeter memory of departed parents, brothers, sisters, near relatives, dear friends or benefactors, than to inscribe their names on the walls of the National Shrine of the Immaculate Conception where they will be forever in view of the Blessed Virgin Mary and her host of angels and saints! They will share forever in the masses, prayers and pious exercises that will never cease on this most holy site. Some of these tablets have already been taken, of whom we may mention the following: Most Rev. Archbishop John Joseph Keane, founder and first rector of the Catholic University of America; Rt. Rev. George A. Dougherty, vice-rector Catholic University; Rt. Rev. James McMahan, founder of McMahan Hall, Catholic University; Rev. Dr. Thomas Bouquillon, professor of Moral Theology, Catholic University; George L. Duval, benefactor and founder of the Chair of Marian Theology and Grotto of Lourdes; John K. Mullen, Denver, Colorado, benefactor, Mullen Memorial Library, Catholic University; Marquis Martin Maloney, Philadelphia, Pa., benefactor, Maloney Chemical Laboratory; Sir James Ryan, Philadelphia, Pa., benefactor, National Shrine. Soon a proper Altar, in black and white marble, will be erected in the center of the Memorial Chapel.

In due time the great spaces of the ceiling will be covered with frescoes in which the venerable and historic funerary art of Holy Church, from the Roman Catacombs to our own day, will be suitably exhibited, amid the divine and consoling texts of Scripture familiar to every Catholic. On the outer walls of its Ten Large Chapels will be set up on bronze tables of imposing size, Latin and English, the ancient and venerable prayers of the Mass for the Dead and the Office of the Dead. We now know that these texts go back near to the days of the Apostles, and were read over the remains of Christ's holy martyrs in the days of persecution. This Memorial Chapel, as far as we know, is the most unique monument of its kind, and it bids fair to make the National Shrine of the Immaculate Conception very dear to every Catholic man, woman and child in our beloved country.

Many visitors have already expressed their desire to have their relatives, friends, or benefactors commemorated on the walls of the National Shrine. This is now possible and all who entertain this pious and profound Catholic thought are invited to communicate with Monsignor McKenna or the Salve Regina Office. It connects forever Mary's great Temple in the most affectionate way with all our Catholic people, living and dead.

## The Sanctuary Lamp

Directly in front of the Blessed Sacrament Altar hangs the very beautiful Sanctuary Lamp, gift of Miss Mary McLaughlin of Baltimore, Md. This exquisite gem of the goldsmith's and the jeweller's art is the work of Irving & Casson, of Boston, Mass.

✱

*Mary, conceived without sin, pray for us who have recourse to thee!*

[19]

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## The Northern Crypt

The decorative plan and the symbolism of the Crypt are closely correlated, so that, standing by the main altar of the Virgin Mother, a visitor with the eyes of faith, or an artist, can read a beautiful, coherent, historic story as the eye scans any feature of the emblematic embellishment.

On the long tree of the cross we find three distinct arched chambers. The central chapel in the northern apse (at the head of the Cross) is dedicated to "The Blessed Sacrament"—Jesus; then in the great central archway at the intersection of the arms of the Cross we have the altar of the Blessed Virgin Mary; and another great chamber representing the foot of the Cross is given over to the worshippers, representing the Catholic working men and women (who for the most part have built this church) as personified by St. Joseph.

Note that these three sections combined make the beautiful ejaculation used frequently during life and recommended particularly at the hour of death—"Jesus, Mary, Joseph." They symbolize our devotion to the Immaculate Conception—"through Mary to Jesus."

The three apses are dedicated to God the Father (western); God the Son (northern), and God the Holy Ghost (eastern). In the same order the ceilings of these three apses are tiled with panels and illustrating and quoting—Prophecy, Promise and Fulfilment. The three groups of stained-glass portrait windows over the altars in these apses depict the Old Testament, the New Testament, and the Fathers of the Church.

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## Generous Benefactors

Most Notable Benefactors of the National Shrine of the Immaculate Conception, apart from those mentioned elsewhere, have been Sir James J. Ryan of Philadelphia, Pa., \$100,000; the Misses O'Neill of Baltimore, Md., \$25,000; Rev. John D. Noll (Bishop Noll) of Huntington, Ind., \$5,000; Mr. John D. Ryan, New York City, \$5,000; Miss Margaret C. Dougan, New York City, \$5,000; Mrs. Mary Thompson, Washington, D. C., \$5,000. Every gift is registered with scrupulous care, and all Benefactors, living and dead, are commemorated in the two Masses that are said for them every week. Eventually all larger gifts will receive public and permanent acknowledgment.

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## The Blessing of Three Popes

Three Popes have cordially blessed the National Shrine of the Immaculate Conception, and have been generous donors to it from the beginning—Pius X and Pius XI each by a large cash donation, and Benedict XV and Pius XI by the noble and costly mosaic of Murillo's masterpiece.

We quote from the Letter of Pius XI (April 25, 1922) to Cardinal O'Connell, Cardinal Dougherty, and all the American Archbishops and Bishops: "*For this reason We, like Our Predecessors of happy memory, Pius X and Benedict XV, cherish with fatherly affection both the University and the newly planned Shrine; and We pray that this great work may soon be brought to completion, so that from it as from the seat of her loving kindness the Virgin Mother may bestow upon all America the heavenly gifts of wisdom and salvation.*"

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## Stations of the Cross

The Fourteen Stations of the Cross, in gold ceramic, seem to competent critics the finest works of modern fictile art. In every one of the holy scenes three figures in low relief express with truth, feeling and refined taste each painful step of Jesus on the Way to Calvary. Disposing of only the most indispensable means of composition and color the artist beholds the ineffable sufferings of Our Divine Redeemer from the center of every Christian heart and fixes its attention on all the tremendous meaning of the event that a unique skill enables her to bring out with so much eloquence. These masterpieces of the ceramist's art are the work of Mrs. Mary Chase Stratton of Detroit, to whom are due also the other beautiful ceramics of the Crypt Ceiling, the Altar Soffits, and the longitudinal ribbings.

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## The McVey Entrance

One of the most important entrances to the Crypt is that of the Northeast end of the Church. Its full importance will be seen only when the Church is entirely finished. It contains the Corner Stone laid by Cardinal Gibbons, September 23, 1920, and also the beautiful painting of Our Lady of Washington.

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*This entrance is the gift of the McVey family of Philadelphia in memory of their parents, George and Eliza McVey.*

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## Archbishop Carroll Altar

Until the "Mary Memorial" altar was in place, a famous old pioneer altar, the cornerstone of the Catholic Church in this country, was used.

This is the original wooden altar of the first Catholic Bishop of the United States, Bishop, later Archbishop John Carroll of Baltimore, who has been characterized by a gifted writer as "a glorious torch bearer permitted by God to kindle to new life and spreading flame the lamp whose pale fire was kept alive through persecution in the hidden chapels of his native Maryland."

This altar was used by Bishop Carroll in his mother's home, at Forest Glen, near the Catholic University. It was among the earliest gifts to the National Shrine, and on it daily masses have been said for the success of the effort to erect this crowning triumph of the Catholic Church in the United States.

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## The Crypt: Comparative Size

The Crypt of the National Shrine of the Immaculate Conception is the largest in the world for floor space and for height. It measures (Northern and Southern Crypt and Great Vestibule) over 458 feet in length, is 320 feet across the Sacristies, and is 26 feet (medium) in height. It is much larger than the Crypt of Chartres, most spacious of medieval French churches, larger also than the famous Crypt of Saint Paul's, London. It covers more than twice as much space as the Crypt of Canterbury Cathedral that the Encyclopedia Britannica calls "a subterranean church of vast size and considerable altitude." In height also it surpasses all the great Crypts of Europe, while there is no comparison as to accessibility, service, and artistic finish. Our Crypt is at once the largest and most beautiful yet built by the hand of man.

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Letter of The Apostolic Delegate, Most Rev. P. Fumasoni-Biondi, to Bishop Shahan

THE APOSTOLIC DELEGATION  
WASHINGTON, D. C.

April 12, 1931.

RT. REV. THOMAS J. SHAHAN, D.D.  
National Shrine of the Immaculate Conception,  
Catholic University of America,  
Washington, D. C.

YOUR EXCELLENCY:

I have received with pleasure your Appeal to the Catholic Clergy of the United States in favor of the National Shrine of the Immaculate Conception now rising at the National Capital.

My esteem for the American Catholic Clergy is so great that I am sure they will respond generously to your appeal. The interest exhibited by the American Catholic Hierarchy in this memorial edifice of the Immaculate Conception, and particularly the gracious and generous sympathy of Our Holy Father Pius XI are a sufficient assurance of its rapid and happy completion. Certainly Our Holy Father's splendid offering of a Mosaic Picture of Murillo's Immaculate Conception will not fail to arouse the generous zeal of all the American Catholic Clergy and their faithful people, and will promote the completion of this great Temple of Mary Immaculate on whom the Fathers of the Third Plenary Council of Baltimore bestowed the title of Patroness of the Catholic Church in the United States.

Fifteen Centuries ago the Fathers of the Council of Ephesus declared that the Virgin Mary was truly the Mother of God. Immediately Pope Sixtus III built at Rome a most costly and magnificent church in her honor, known to this day as Saint Mary Major's. I like to think that the approaching centenary of that great Council will assure the completion of this new Saint Mary Major's, now lifting its noble proportions at the very heart of your nation.

I beg Your Excellency to accept the modest contribution that I enclose toward the rapid completion of a church that truly honors the American Catholic people, and I implore the Virgin Mother of her Divine Son to obtain graces innumerable for the Catholic priesthood of this country and for all its faithful people. I remain, with sincere esteem,

Fraternally yours in Christ,  
PIETRO FUMASONI-BIONDI,  
Apostolic Delegate.

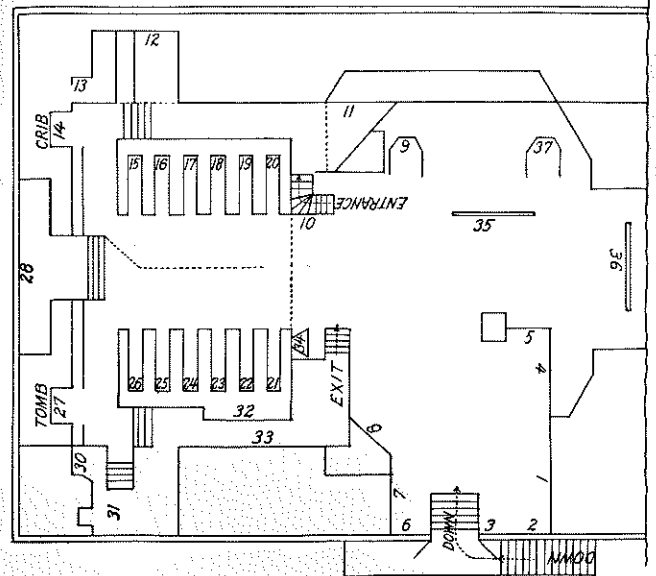
✱

"We fly to thy patronage, O holy Mother of God; despise not our petitions in our necessities, but deliver us from all dangers, O ever glorious and blessed Virgin."

GIVE

Give thy heart's best treasures  
From fair nature learn;  
Give thy love—and ask not,  
Wait not a return.  
And the more thou spendest  
From thy little store,  
With a double bounty  
God will give thee more.

—Adelaide Procter.



Key to Plan of Art Museum

- |   |  |
|---|--|
| 1. Rome—Dome of St. Peter's                     | 19. Resurrection                             |
| 2. Michelangelo                                 | 20. Assumption                               |
| 3. Pieta  | 21. Presentation in the Temple               |
| 4. Under Dome of St. Peter's, Rome              | 22. Flight into Egypt                        |
| 5. Sacred Heart—In Chapel at St. Peter's        | 23. Three Days Lost                          |
| 6. Lourdes—Apparition of B. V. M. to Bernadette | 24. Jesus Carrying His Cross                 |
| 7. Church at Lourdes                            | 25. Jesus Dies on the Cross                  |
| 8. Grotto at Lourdes                            | 26. Jesus is Taken Down from the Cross       |
| 9. Divine Maternity                             | 27. Jesus is Placed in the Tomb              |
| 10. Entrance to Seven Joys and Sorrows          | 28. Our Lady of Guadalupe Painting           |
| 11. Shrine of Our Lady of Perpetual Help        | 29. Subject to be selected                   |
| 12. Subject to be selected                      | 30. Subject to be selected                   |
| 13. Subject to be selected                      | 31. Subject to be selected                   |
| 14. Crib  | 32. Glass Cases for Relics                   |
| 15. Annunciation                                | 33. Progress Pictures of the National Shrine |
| 16. Visitation                                  | 34. Shrine of the Little Flower              |
| 17. Visit of the Magi                           | 35. Our Lady, the Queen of Saints            |
| 18. Finding of Jesus in the Temple              | 36. Exile of Erin—Last Mass on Irish soil    |
|   | 37. Subject to be selected.                  |

THE MEMORARE

Remember, O Most gracious Virgin Mary, that never was it known that anyone who fled to thy protection, implored thy help or sought thy intercession, was left unaided. Inspired by this confidence, I fly unto thee, O Virgin of Virgins, My Mother! To thee I come, before thee I stand sinful and sorrowful. O, Mother of the Word Incarnate, despise not my petitions, but in thy mercy and goodness bear and answer them. Amen.

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### Sub-Basement and Art-Museum (24)

The Sub-Basement contains the four enormous Foundations of the Great Dome, described elsewhere, also the elaborate system of brick tunnels for the heat and light and other public services of the Northern Crypt. On and around these Foundations of concrete and steel have been placed some forty beautiful paintings, all originals. They exhibit the story of the Proclamation of the Immaculate Conception by Pius IX in 1854, Saint Peter's Basilica, inside and outside, its vast Cupola, Raphael and Michael Angelo, Blessed Margaret Mary and the Sacred Heart of Jesus, the Apparition of the Immaculate Conception at Lourdes to Blessed Bernadette, the Grotto of Lourdes and the Basilica of Lourdes. Turning to the left one enters a semi-circular gallery along which appear, by an ingenious arrangement, optical and electric, the Seven Joys and the Seven Sorrows of Our Blessed Mother. Facing the entrance of the Sub-Basement is an admirable symbolic composition known as "Our Lady Queen of Saints," that to every Catholic heart tells its own story of piety, art and learning in the service of Our Blessed Mother.

#### THE IRISH EMIGRANTS' ADIEU

To the right, on entering the Sub-Basement, one beholds a striking scene, representing the heart-breaking departure of Irish Emigrants from their native land.

The scene is the Irish coast line with a priest saying Mass on the rock altar on a cliff hanging over the sea. The moment is the moment of consecration with the priest holding the Host on high for the adoration of these faithful children of Erin.

Intent upon the Holy Sacrifice of the Mass, and with their beads passing through their fingers, they are real character studies. Those surrounding the Priest are leaving home and country. Those in the rear are friends and relatives who have come down to bid them good-bye. A little boat is awaiting them at the foot of the rocks which, in turn, is to bring them to the sailing vessel in the offing.

It is an epitome of modern Irish History, and many who have seen it have shed tears from the recollections it has brought to them.

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### Madonna Room (25)

Visitors to the National Shrine of the Immaculate Conception are invited to see the Souvenir Room, known also as the Madonna Room. Here they will find post-cards, pictures, crucifixes, statues, sick-room articles, plaques, prayer-books, holy water fonts, rosaries, and other religious articles. The good Sisters in charge will be pleased to show them. Provision is made for mailing or expressing all objects bought.

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### Memorial Tablets

*Why not place in the National Shrine some Memorial of your beloved dead? In this way they will share forever in the prayers and holy services of the Memorial Chapel. From above they will look down with joy—parents, sisters, brothers, friends and benefactors—on your act of affectionate piety. The Souls in Purgatory will be grateful to you for helping to shorten their period of probation. Mary Immaculate will look down benignly on these holy Memorials, and in her own glorious Temple will not fail to further their petitions by her all-powerful intercession. Speak to Monsignor McKenna about it.*

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Published by Monsignor Bernard A. McKenna,  
Director of the National Shrine,  
December 8, 1931.

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