

# A Guide to Our Lady of Hope Chapel

*Pope John Paul II Catholic High School  
Huntsville, Alabama*



*I know well the plans that I have for you,  
says the LORD:  
plans for peace and not for affliction;  
plans to give you a future full of hope.  
- Jeremiah 29:11*

## ***Introduction***

A high school in the 21<sup>st</sup> century needs to have cutting-edge technology and state-of-the-art facilities, in order to prepare students to meet the demands of the world that they will engage as adults. It needs to have good and upright teachers and administrators who will impart not only knowledge but also a good example, contributing in a crucial way to the students' human formation, which began (and continues) at home. It needs to have a competitive sports program and a generous offering in the area of fine arts, to help the students develop a healthy, proper, and creative self-expression.

There are many other "needs" that a good school today has, but we will consider just one more: If it is a Catholic school, it needs to have the presence of Christ in Word and Sacrament, in speech and deed, in the community spirit, in communal worship and private prayer. Jesus Christ must be *visible* in every aspect of the school, from religion class to physical education, from the teachers to the students. And not only in the people and the subjects, but also in the facilities themselves. A Catholic school should and must look like a Catholic school!

It was for this reason that, among the many concerns addressed during the building of our new campus, much attention was given to having the school's Catholic and Christian nature reflected, as it were, in its very bricks and mortar: from the cross patterns in the tile floors to the cloister-like interior courtyard; from the Chapel at one entrance to the Hall of Faith at the other; from the sacred images that adorn the walls to the sacred assembly held each week in Holy Mass. In all of these ways and more, it has been important for us to ensure that there is a visible, beautiful, and edifying expression of the Catholic faith visible to all who pass through our campus.

### ***The Chapel***

Naturally, the most important element of this visible expression is the Chapel itself: it is where Christ resides, always present for us in the tabernacle, always waiting for us to visit Him and open our hearts to Him. He wishes to give our students, teachers, and staff the precious gift of faith – and then to strengthen that gift. He wishes to give them the gift of His merciful forgiveness and peace in the Sacrament of Reconciliation. He wishes to listen attentively to them as they pour out their hearts in prayer. He wishes to inspire them in their learning, teaching, and other important works. He desires to give to all a future full of hope. Truly, our Lord wishes for His blessings to flow from that small, beautiful sacred vessel – the tabernacle – where He willingly stays and eagerly awaits us all.

Since it is Christ Himself who is really and truly present in our Chapel, then it should look and function like the House of God that it is. When an important guest comes to our homes for a special occasion we put out the good china, the good silverware, and the stemmed glasses

that otherwise sit in a cabinet all year. We dust and clean perhaps a bit more thoroughly than usual, we fix a nice meal, we wear something special. And all for good reason: that guest is special to us, and we wish to make him or her feel welcomed and honored. How much more should this be the case, then, if the house is God's and we are tasked with its building and care?... Yet, in our hearts we can hear the Lord's words echoing: "'The heavens are my throne; the earth is my footstool,' says the LORD. 'What kind of house can you build for me?'" (Isaiah 66:1, used as the *Alleluia* verse in the Chapel Dedication Mass on May 18, 2011).

## ***The Glory of God and the Edification of Men and Women***

What kind of house can we build for Him? It all pales in comparison with His glory. But our love also pales in comparison with His love; even still, we seek to love Him, to please Him. Out of our nothingness, we seek to offer Him something. And just as He is happy with our small acts of love, fidelity, and sacrifice, so also He is pleased with our efforts to honor Him by constructing a beautiful and decorous place for Him to reside in our school.

Beyond glorifying God – which is a sufficient reason in itself – it is also important that the chapel be beautiful for another reason: the edification of those who use it. A good library has comfortable seats, the right kind of lighting, and the resources one needs for productive study. A good chapel likewise has certain things that relate to its purpose: sacred images, a sense of the spiritual, harmonious beauty. All of these elements assist us in perceiving the Lord's presence and opening our hearts to Him.

Moreover, these elements, in all of their expressions, should be of high quality and lasting value, for they are being put to the service of the Eternal and Greatest Value, God Himself. This last aspect is especially important in our contemporary context, where so much is of lower quality than in the past and even disposable.

With these things in mind, we now begin to review the principle images and furnishings of Our Lady of Hope Chapel.

### ***The Narthex***

Before entering the chapel one passes through the entryway traditionally called a “narthex”. This Latin word originally referred to the place where penitents remained: they were not permitted to enter the Church until their penance had been completed. Although our glass doors could permit a similar practice today, yet penances are now generally a private matter; in any case, the word “narthex” in modern times has simply come to refer to a “lobby” or “entrance area”.

On the left side of the narthex is the statue of the school’s namesake, Pope John Paul II. This is a new statue that was hand-carved from Linden wood in the Dolomite region of northern Italy. And it reflects many features of the beloved Pope that we remember fondly: from his warm smile, to his characteristic crucifix, to the famous red papal shoes. As our school continues to grow and progress through the years, fewer of the students will have a living memory of Pope John Paul II. This image will thus remain as a warm reminder and an invitation to learn about him and get to know him.

Turning to the right side, we see the painting of the chapel’s namesake, Our Lady of Hope. This title of Our

Lady has been used down through the centuries in different places. For example, in one part of Spain it is associated with an image of the Sorrowful Mother. In France the title is most often associated with the 19<sup>th</sup>-century apparition of the Blessed Mother at Pontmain. Our particular image, however, comes from a devotion to Our Lady of Hope that originated with the religious order known as the Passionists, in Italy.

The painting is an expert copy – with some minor adaptations – of the antique image that is venerated in Rome. A Sulpician priest who lives in the Baltimore area produced it. In the typical warm Italian style, the *Madonna* embraces the Christ child, who holds in His hand the Cross by which we are saved. Thus He extends to all who see Him the hope of salvation, with His mother at His side to encourage and console us as we confront the Cross. The base of the Cross rests in her hand, for by Christ's will she plays a profound role in our salvation. The painting was professionally framed in a style that blends the old and the new, reflective of the chapel as a whole.

### ***The Altar***

Upon entering into the sacred space, one's eyes are drawn immediately to the center, to the altar, where that which is most important takes place. Here Mass is celebrated; here Christ's sacrifice is renewed in the midst of our school; here Christ descends from heaven to remain with us.

The altar, crafted according to a custom design from solid select Cherry wood, was designed with the time-honored principle of "noble simplicity" in mind. It was built by master woodworkers in the Baltimore, Maryland area and finished using traditional methods

and a custom stain. The brass medallion on the front, depicting the triumphal Lamb of God, is an antique and was sourced by the firm that consulted on the chapel project, Gardiner Hall, Inc.

Traditionally, the relic of a saint is sealed within an altar, recalling the ancient tradition of celebrating Mass upon the tombs of the faithful departed. In the current *Ceremonial of Bishops*, it is indicated that the relic must be “substantial”; in other words, it must be a larger piece of bone. While such relics are often difficult to obtain today, we were fortunate to find one through the good offices of the Jesuits in Maryland. They sent us a bone fragment from an early Roman martyr, St. Claudius, who was killed in hatred of the faith at the beginning of the fourth century. He had been a stone carver and refused to produce an idol for pagan worship.

The relic is enclosed in the altar together with its original authenticating document, as well as a handwritten parchment documenting some details about the chapel’s consecration. The aperture is sealed shut with an altar stone made of “rosso laguna” marble – the same type of red marble that was used in making the heart on the great Statue of the Sacred Heart in the school’s Hall of Faith.

During Holy Mass, at the Offertory, the priest takes bread and wine and places them on the altar to be consecrated. But we should place our special intentions spiritually upon the altar as well, to be included in the offering. How many cries from the heart will go forth from this altar to the throne of God over the years! And how many people will be fed from it, in response to their prayer, receiving the Body and Blood of Christ as strength for their Christian journey!

## ***The Tabernacle***

After Holy Mass has been celebrated, Christ desires to remain with us: not only in our souls, but also sacramentally present in our school chapel. In order to ensure the proper dignity and reverence owed to the Most Blessed Sacrament, Church law requires that there be a fixed tabernacle. Speaking about the tabernacle in one of his popular catechisms, the great patron saint of parish priests, St. John Vianney, famously wrote: “If someone were to ask you, pointing to the tabernacle, ‘What is that golden door?’ ‘That is our storehouse, where the true food of our souls is kept.’ ‘Who has the key? Who lays in the provisions? Who makes ready the feast, and who serves the table?’ ‘The priest.’ ‘And what is the food?’ ‘The precious Body and Blood of our Lord.’”

Our chapel’s “storehouse, where the true food of our souls is kept” is an antique, manufactured in the earlier part of the 20<sup>th</sup> century from a brass and bronze alloy by the famous Benziger firm in New York. It had been in previous use in the Diocese of Birmingham; later it was made available to the school and installed in the chapel of the original Catholic High School campus on Bradford Drive. Now it continues at our new campus, on a shallow altar of repose that was designed to match the main altar of sacrifice.

Previous chaplains, with the help of students and staff, would spend hours polishing the tabernacle by hand; of course, it would soon tarnish again. Thanks to generous benefactor assistance, the tabernacle has since been professionally polished and lacquered (the same has been done for the other brassware in the chapel), ensuring that it will retain its brilliant finish – reflecting the light of the One who is contained therein – for well over a decade to come.

## ***The Crucifix***

The great crucifix is over the altar in order to remind us of what takes place on the altar. During Holy Mass, as our faith teaches, the sacrifice of Christ at Calvary is made present (not repeated!); we witness it as it is renewed sacramentally in an unbloody manner, and so we take our place amidst the great throng of saints and sinners who, throughout history, have stood at the foot of the Cross of Christ.

Our crucifix is an antique with a special history. That history begins with its manufacture in Bavaria by the Franz X. Mayer Company in Munich. There its corpus was made according to traditional methods using wood, horsehair, and plaster, and it was mounted on a cross of beautiful German oak. From there it was shipped – during the height of the Civil War – to the monastery of Visitation Sisters in Wheeling, West Virginia. And that is where it remained for over a century, until that monastery closed and consolidated with another. The fact that this crucifix made it from Germany to West Virginia, while a national war was taking place, is something of a miracle in itself!

The Visitation Sisters ran an academy, and so generations of students gazed upon this nearly-life-size crucifix whenever they visited their school chapel. The Sisters were delighted that it would continue to be displayed in an educational setting, where it will continue to inspire students for generations to come. We, for our part, give thanks to God for the work of the Sisters in doing so much to build the Catholic school system in our country: we stand on the shoulders of giants.

## ***The Statues of Mary and Joseph***

Our imposing life-size statues of the Blessed Mother and St. Joseph (who holds the Christ child) were also manufactured by the Mayer Company. They came into our hands by way of a firm in New Jersey that relocates items from closed churches; beyond that, we know nothing of the history of their placement.

When they were purchased they were covered in a heavy cream-colored paint: clearly not the first coat of paint either. It was therefore necessary to have them restored, and you can see the beautiful result. A French artist, who attends a parish in suburban Washington, DC, repainted the statues by hand in traditional colors. She surely captured the tenderness on Our Lady's face and the strength of St. Joseph, in how she carefully and delicately added color – and life – back to these beautiful images.

Adjoining each statue is a traditional rack of votive candles. Sacred images are visual aids to our prayer, and lighting a candle before an image is a sign of our prayer's remaining there even after we return to our work.

## ***The Stations of the Cross and Consecration Crosses***

Our set of the traditional fourteen Stations of the Cross blends old and new: antique, hand-carved Linden wood images, combined with new cherry frames surmounted by wooden crosses painted in 24-carat gold.

Mounted between the Stations are the brass consecration crosses, marking the spots where the walls

were anointed with the Sacred Chrism during the solemn consecration of the chapel for divine worship. Candles can be burned in them on the anniversary of the chapel's consecration and on certain other days as defined in the *Ceremonial of Bishops*.

## ***The Stained Glass***

We now pause for some moments to ponder the final element of our chapel design, and one that invites particular contemplation: the stained glass. Beautiful stained glass, with its rich and varied colors and subtle details, has a certain magical quality to it that draws the viewer in and speaks profoundly to the soul. When we think of the consoling memories that we have from beloved churches that we visited over the years, we often remember in particular the windows, with the colors dappling the church interior and temporarily transporting us to a spiritual place.

As has previously been noted, the three principal images in the chapel – the statue of Our Lady of the Immaculate Conception, the historic crucifix, and the statue of St. Joseph – were all produced by the Franz X. Mayer Company of Germany (they also had a branch in New York) during the latter part of the 19<sup>th</sup> century. The same firm also manufactured stained glass for churches throughout Europe and the United States. As such, their style is quite widespread and well-known, and many of us have certainly seen it before.

Though the Mayer Company still operates in Germany, they no longer have a branch in New York City, and it surely would have been quite costly to have them fabricate windows in their historic style and ship them to us. Therefore, we sought a more local solution with a firm in Philadelphia. Using the old-world techniques

that distinguished Mayer's work, as well as hand-blown German glass and traditional glazes, the studio was able to combine traditional Mayer (or Mayer-inspired) designs along with new elements, such as the custom-designed distinctive border surrounding each window's central image.

## ***The Choice of Theme***

After finding a firm to produce our windows, it quickly became necessary to settle on a design theme. Should they feature various saints? Religious symbols? Abstract designs? There were, of course, many possibilities. In the end, it was noted that, providentially, there were seven windows (six lateral and one rose window), and the Seven Sacraments are central to the life of the Church on earth. Moreover, while the sacraments could be depicted in many different ways – from more abstract traditional or nontraditional symbols to static scenes of the sacraments being administered – it was thought that the windows should be both instructive and convey a sense of mystery. In other words, they should invite the viewer to the contemplation of their meaning. Finally, it was suggested that since the school is located in the South, where there is a stronger emphasis than in other parts of the country on the Word of God as it comes to us through Sacred Scripture, the windows should make use of scriptural scenes to illustrate the sacraments.

The Catholic Church teaches that Christ personally instituted each of the Seven Sacraments (even as He also gave to the Church the authority to determine certain aspects of how, when, and where they are celebrated). In some cases, such as with the Eucharist, there are certain scripture passages where its institution is quite evident. In other cases, such as with

the Anointing of the Sick, there are certainly scripture passages that point to it, but its institution is not as immediately obvious to us. In any case, for each of the Seven Sacraments there are several possible relevant biblical scenes, and given our space limitations it was simply not possible to include all of these in each respective window. Therefore, one scene was chosen for each sacrament, with its name inscribed below the image.

### ***The Layout***

Upon entering the chapel, the first window on the left side is that of the Sacrament of Reconciliation of Penance; it is fittingly placed next to the confessional door. St. Peter kneels to receive the keys of the Kingdom of Heaven from the Lord Jesus, and along with them the power to forgive sins: “Whatever you bind on earth shall be bound in heaven; whatever you loose on earth shall be loosed in heaven” (Matthew 16:19). In the background is a large rock surmounted by St. Peter’s Basilica. All of these elements combine to remind us that the forgiveness of sins is necessarily connected to the Church and her ministers. It also reminds us, conversely, that when we sin it not only harms us and our relationship with God, but in some way harms the entire Church. Indeed, the Second Vatican Council taught that “those who approach the Sacrament of Penance obtain pardon from God’s mercy for the offense committed against Him, and are, at the same time, reconciled with the Church which they have wounded by their sins and which by charity, by example, and by prayer labors for their conversion” (*Lumen Gentium* 11.2).

The second or central window on the left side is that of the Sacrament of Confirmation – the sacrament of

Christian maturity. The disciples are gathered together around the Blessed Virgin Mary, fifty days after Christ's ascension into heaven, awaiting the promise of His power from on high (Acts 2:1-4). The Holy Spirit descends upon them and they are given strength and courage to go out into the world and witness to their faith in Christ – even to the point of giving their life for it. They are filled with the gifts of the Spirit so that they can grow in holiness and lead others to holiness by word and example as well. This scene reminds us that one becomes a mature Christian in communion with the Church and not apart from it. It also shows us that our Blessed Mother accompanies us with a Mother's care on our Christian journey, desiring that we all grow “to mature manhood, to the extent of the full stature of Christ” (Ephesians 4:13). Our life in this world is fraught with trials and distress, but by imitating her patient expectation of the fulfillment of God's promises and her steadfast faith, and by relying on the strength given us by the Holy Spirit, we are able to persevere in our journey through this world to the “world without end”.

The third window on the left side – nearest to the statue of the Immaculate Conception – represents the Sacrament of Baptism. Our Lady was preserved from all stain of Original Sin and all personal sin from the first moment of her conception, but we are born with Original Sin and also that tendency to sin called “concupiscence”; thus we must be cleansed in order to be saved. Baptism is the means for this cleansing to happen, and it is the gateway to the Christian life and participation in all the other sacraments. This window depicts Jesus' baptism (Mark 1:9-11), which He – though sinless – sought from St. John the Baptist at the River Jordan. He did so in order to sanctify Baptism and give us an example to follow, for everything that our Lord did and said was for our instruction. John holds a banner that says *Ecce Agnus Dei* – “Behold, the Lamb of

God” (John 1:29), words he proclaimed immediately before he baptized the Messiah. The Spirit descends upon Jesus in the form of a dove, and as we gaze upon this scene we can hear in our hearts those words of the Father: “This is my beloved Son, with whom I am well pleased” (Matthew 3:16-17) – words that apply to us, who have been baptized into Christ. Then, we turn to our Mother and pray, “Help us to live out our baptism and grow in holiness!”

Moving across to the right side of the chapel, close to the statue of St. Joseph and near to where the priest sits in the sanctuary, we see the Holy Orders window. Depicted is the Lord’s great act of humble service that He performed before celebrating the Last Supper with the Twelve (John 13:2-19). In the Old Testament, a priest had to wash his feet before serving at the altar of sacrifice (Exodus 30:17-21). In washing the disciples’ feet, Christ was preparing them to offer His new sacrifice – the sacrifice of His Body and Blood in the Holy Eucharist – which He would shortly command them to do in memory of Him. He was ordaining them not to be priests for themselves, but for others: to love and to serve as He loved and served, even to the point of laying down His life for the all mankind. “For I have given you an example, that you also should do as I have done to you” (John 13:15). As we reflect on priestly service, we turn back to the nearby image of St. Joseph and think also about his fatherly role in the Lord’s life – how he helped Jesus to “grow in wisdom and knowledge” (Luke 2:52), modeling for Him the virtues of justice, hard work, and sacrifice. Joseph was instrumental in preparing Christ for His earthly mission of redemption. May St. Joseph also show himself a father to many young men in our school whom God is calling to be priests, and form in them a spirit of humble love and service!

The second or middle window on the right side shows the Sacrament of Holy Matrimony by way of the Wedding Feast at Cana. Marriage is the vocation to which the majority of men and women are called, and it is so great a calling that Christ made it the occasion for working His first public miracle. The happy newlyweds are seated in the center of the scene, with our Blessed Mother and her Son on either side of them. (Christ and His Mother should be guests at our parties as well!) Our Lady intercedes on the couple's behalf concerning the lack of wine, and then instructs the servants: "Do whatever He tells you"; Christ, for His part, gives the command to pour the water into the jars. As the water is poured, it turns into fine wine mid-stream (John 2:1-11). With this miracle, His public ministry begins, which will ultimately lead Him to the Cross. We are reminded that marriage is a matter of great joy; however, it must always be "surrounded" by our Blessed Mother and our Lord, for at various times the wine, as it were, will inevitably run out and the cross will appear in a way that it had not previously. But with Mary's intercession and Christ's intervention, joy can be restored and the relationship can keep aging, like a fine wine.

The final of the six large windows – though no less important than the others – is located on the right side next to the Sacristy door and portrays the Sacrament of the Anointing of the Sick. The scriptural scene is the Healing of Simon Peter's Mother-in-Law (Mark 1:29-31). Jesus had entered the house with Simon, his brother Andrew, James, and his brother John, and we read that they "immediately told Him of her. And He came and took her by the hand and raised her up, and the fever left her; and she served them." The Anointing of the Sick is the Lord's extended hand to raise us up at those times when our life is most fragile – when we are in danger of death due to a serious illness. Even if the Anointing does not result in our physical healing

(though sometimes even that occurs), it always gives us strength of spirit so that we can face our suffering with courage and offer it to the Lord. In this way, we are of service to others spiritually even when we cannot serve them physically. Just as the disciples immediately brought Jesus to the sick women, so we should also be ready to call a priest when our friends and loved ones are in need of this important spiritual care. We should instruct our children and grandchildren to do the same for us so that we may never face the prospect of an unprovided death. As the traditional prayer goes: *From a sudden and unprovided death, deliver us, O Lord...* Deliver our students, deliver our teachers, deliver our staff, deliver our school's visitors, deliver our loved ones and friends, deliver us... Keep us all faithful, dear Lord, and let the Catholic education that we have received guide us in an upright and holy life all the way to the end, so that, fortified by the sacraments of your Church, we may leave this world in peace and go to be with you, the Blessed Mother, and all your saints in the life to come!

### ***The Eucharistic Rose Window***

Seated in a pew, we can see six of the sacraments depicted around us in the main windows, but we do not see a window for the Most Blessed Sacrament. At first this may seem to be a glaring omission, but it's important to remember that the Eucharist is the one sacrament that remains with us in a static way even after we celebrate it: Christ stays in the tabernacle so that we can be in His presence before Mass, after Mass, and indeed, as often as we wish to pay Him a visit. That said, there is also a window for the Holy Eucharist; it is behind us, in the position of a recessed rose window above the chapel entrance. Behind and before us is the Eucharist – behind us in a beautiful and colorful reminder, before us in sacramental reality.

The Eucharistic Rose Window shows a composite depiction of the Last Supper, as our Lord offers His Body and Blood to His disciples, prefiguring His sacrifice on the Cross. He then instructed them to offer that sacrifice in memory of Him, and that is what every priest does and has done since then.

Because of space limitations, it was not possible to have a decorative border like in the other windows; it was desirable to leave as much space as possible for the figure of Christ. And since it is very clear that what He is offering is the Holy Eucharist, instead of putting the name of the sacrament on the window, it was judged better to include another text. Therefore, the words “Mystery of Faith” are inscribed above the image.

These words, in their Eucharistic context, do not come from Sacred Scripture but from another major theological source: the Sacred Liturgy. In the Extraordinary Form of the Mass (i.e., the older Mass in Latin), they are said by the priest during the consecration of the Chalice. In the Ordinary Form (i.e., the newer form of the Mass), the words are proclaimed by the priest after the second consecration, as an invitation to the faithful to respond with the Memorial Acclamation. Either way, these words have been part of the Eucharistic Prayer since at least the seventh century, and they have always been connected with the reality of the Holy Eucharist.

Pope Paul VI, writing at the end of the Second Vatican Council, said: “the Mystery of Faith, that is, the ineffable gift of the Eucharist that the Catholic Church received from Christ, her Spouse, as a pledge of His immense love, is something that she has always devoutly guarded as her most precious treasure”; he later added: “the Eucharist is a very great mystery – in fact, properly speaking and in the words of the Sacred Liturgy, it is *the*

*mystery of faith.* ‘It contains within it,’ as Leo XIII... very wisely remarked, ‘all supernatural realities in a remarkable richness and variety of miracles.’” (Encyclical Letter *Mysterium Fidei*).

This “most precious treasure”, which we rightly call the Most Blessed Sacrament, is the purpose for the chapel’s existence, as was said earlier. It is God’s house. Our new stained glass windows enrich this house to make it more beautiful, more glorious. But we always remember that it is but a pale reflection of God’s beauty. As St. Paul famously said, “Eye has not seen, ear has not heard, nor has it so much as dawned upon man, what God has prepared for those who love Him” (1 Corinthians 2:9). May these beautiful images, therefore, inspire our students with a longing for that beauty which cannot be depicted, which cannot be seen, of which we cannot even conceive: that beauty for which our hearts yearn and which our world so desperately needs.

### ***Conclusion: Our Lady of Hope***

Our Bishop, Robert J. Baker, S.T.D., wisely chose to dedicate the Pope John Paul II Catholic High School chapel to the Blessed Mother, under her title of Our Lady of Hope, reflecting his strong Marian devotion and his episcopal motto, “Rejoicing in Hope”. Bishop Baker desires for the school to be a beacon of hope to the greater Huntsville area and beyond. But perhaps we need a brief history lesson to understand more fully what this might entail.

When our Blessed Mother appeared to some farm children in Pontmain, France in 1871, during the height of the Franco-Prussian War, she exhorted them to pray fervently: “Pray, my children. God will answer before

long. My Son lets Himself be moved with compassion.” These words gave them hope and the courage to pray boldly, which they did. Within a few days, the war ended abruptly. And with this event, the ancient title, “Our Lady of Hope”, found new life and new devotion among the people of that area and beyond.

Are we not in need of a strong devotion to Our Lady of Hope today? It seems that half the world is at war. More than that – and closer to home – there is a war going on for the soul of our nation and for our own souls. If there was ever a time when bold, confident, and insistent prayer was necessary, it is now! Prayer for peace in the world. Prayer for peace in our hearts. Prayer for peace in our families. Prayer for peace in our communities... Not to mention so many other urgent and special intentions that we constantly hold in our hearts.

The Our Lady of Hope Chapel is the center of our Catholic high school as a visible reminder to all that this is what is most important: a relationship with God, fervent trust in Him, frequent prayer, and devotion to our Blessed Mother and the saints. It is a classroom of prayer – the most important classroom in the entire school. It is the classroom that students and teachers alike should regularly visit to learn at the feet of the Master Himself, our Lord Jesus Christ.

May our Blessed Mother, Our Lady of Hope, guide all to this special place dedicated to her honor, so that they can meet her Son, pray to Him, and find the hope of eternal life in Him.

*Rev. Bryan W. Jerabek*

*Rome, Italy*

*October 16, 2013*

*35th Anniversary of the Election of Pope John Paul II*

# *Notes*