



CARMEL'S documented history began in the 12th century when hermits living on Mount Carmel obtained a Rule from the bishop of Jerusalem. This band of ex-Crusaders combined a chivalrous love for Our Lady with the spirit of the prophet Elijah. Our Order's spirit is thus Marian, contemplative, and zealous for God's glory.

St. Teresa of Jesus renewed the Order by founding the first monastery of Discalced ("barefoot") Carmelites in Avila, Spain. She revived the "hermit spirit" by stricter enclosure, solitude and detachment lived in small joy-filled communities, where her nuns would seek friendship with Christ through loving surrender to His will, both in prayer and in daily life. Courageous women brought the Carmelite Reform to Mexico in the 1600s, and then to America to escape religious persecution in the early 20th century. Two of these Mexican nuns and some of the first Americans who joined them came to Traverse City in 1950, living in a house on Peninsula Drive for ten years before constructing our present monastery. Our chapel, built in 1962, received a dramatic renovation by renowned architect Duncan Stroik in 2013 to increase its atmosphere of sacred beauty and transcendence.



CLASSICAL DESIGN

Many elements of traditional architecture are found in our renovated chapel, such as Roman arches and the triangular "temple front" motif found on the tabernacle and repeated twice in the architecture. Every opening is framed with five-inch mahogany trim, while the entablatures above the columns have a more elaborate layered design. Several truckloads of wood moldings, cut into over seventy unique shapes by Thomas & Milliken Millwork of Northport, were painstakingly applied by Grand Traverse Construction's finish carpenters.

COLUMNS AND CAPITALS

In the Classical world, columns served as bearers of meaning as well as weight. They were regarded as architecturalized persons; and different types, known as Orders, indicated the varying importance of different buildings. The early Church took up these meanings and applied them to saints as "pillars of the Church," and by using the Orders from courtyard to altar indicated the Christian journey in architecture.

Simple Doric Order columns frame the side shrines, and are often associated with male saints.

An Ionic Order column's proportions are likened to a woman's body, and the scrolls on the capital to curling hair. It is used for motherly saints, especially the Virgin Mary. Our sanctuary is framed with Ionic columns and pilasters, inspired by the shrine of the Infant Jesus in Prague which was once a parish church dedicated to Our Lady of Victory. Carmelites have always honored Mary as our Lady and Queen, and her "presence" in the sanctuary is most welcome.

The slender Corinthian column always denotes a place of high importance, and fittingly supports the entablature above the high altar. Our custom capitals have roses for Our Lady and crowns for the Infant of Prague, in addition to the traditional acanthus leaves.



The Composite Order combines the scrolls of the Ionic capital with the leaves of the Corinthian to form an elaborate capital reserved for buildings of the highest rank, and thus have been chosen only for the six columns on our tabernacle.

INSCRIPTIONS

Latin inscriptions in gold leaf adorn our sanctuary. The words facing the congregation read: "I will bring them to my holy mountain and make them joyful in the house of my prayer." (Isaiah 56:7)

Facing the priest, the inscription is from Psalm 42 (43) traditionally associated with the beginning of Mass: "Send forth thy light and thy truth, let them lead me and guide me unto thy holy mountain, and to thy dwelling place."

In the sanctuary the nuns can see: "Behold, I will allure her and lead her into the desert, and speak to her heart." (Hosea 2:16) Intimacy with God is the goal of our life as Carmelites, and prayer is our sole apostolate.

The inscriptions and other gold leaf, as well as faux painting, were applied by Will Kolstad of Conrad Schmitt Studio. Most ornate churches, even St. Peter's Basilica in Rome, have painted plaster in the areas beyond the touch of human hands. Can you find our faux marble and faux mahogany? (see reverse page)

AS YOU LEAVE OUR CHAPEL, you will see a plaque listing names and intentions of some of the donors whose generosity has made the renovation possible. We cannot adequately express our thanks to everyone who contributed and supported us by their prayers during the challenging months of construction. Please join the nuns in prayer that God will richly bless and reward everyone who has helped to enhance the beauty of this sacred place, where all who visit may find their minds and hearts lifted spontaneously to God.



Welcome
to
Carmel

A SELF-TOUR OF OUR CHAPEL

1 THE NEW ALTAR transformed the Spanish *Rojo Alicante* marble of our trapezoidal 1962 altar into classical form, with a pelican mosaic emblem. Once thought to feed its young with flesh torn from its own breast, the pelican is an ancient symbol of Christ, who truly nourishes us with His own Body and Blood. The altar is inscribed with five crosses representing His wounds, and holds the relics of several saints, including Pope St. Pius X and the early Roman martyr St. Agnes.

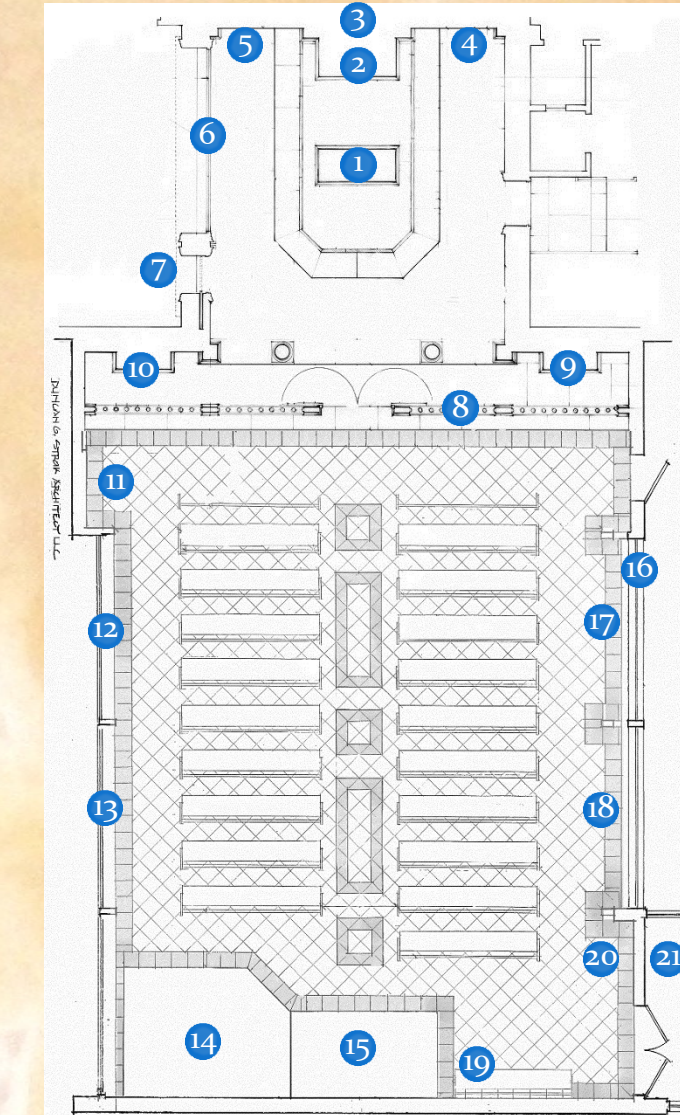
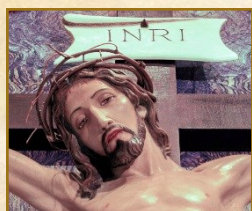


2 THE MARBLE TABERNACLE designed by our architect Duncan Stroik reflects the classic central design of the Church of the Holy Sepulchre in Jerusalem, and is inspired by medieval wall tabernacles and Renaissance octagonal churches. Veiled within like the Holy of Holies, the bronze door has a chalice and host bearing the monogram IHS. Originally the first three letters of the name Jesus in Greek, the second letter was later mistaken for the Latin "H" resulting in new interpretations of the monogram, such as *In hoc signo* completed by three nails in the form of a V for *vinces*: "*In this sign thou shalt conquer.*" Another interpretation is *Iesus Hominem Salvator*: Jesus, Savior of mankind.



The tabernacle rests upon another marble altar, inlaid with alabaster from the same Egyptian quarry that supplied the ancient basilica of St. Mary Major in Rome. Although technically not an altar—the Sacrifice of the Mass will not be offered on it—it resembles the high altars found in monastic churches in Europe, with twin columns made of *Verdi Alpi* marble, and a reredos of multicolored *Cipollino Apuano Rosso* marble.

3 THE CRUCIFIX was hand-carved in Italy and painted by Ida Vinotti of Walloon Lake using old world multi-layered polychrome methods. It is modeled on a Spanish-style crucifix made by



Carmelite nuns, and also on the final work of Pietro Vinotti, who went to his eternal reward before our statues could be commissioned.

4 SAINT TERESA OF JESUS (1515-1582) is Spain's most beloved Saint, reformer of the Carmelite Order and the foundress of the Discalced Nuns.

5 SAINT JOHN OF THE CROSS (1542-1591) helped St. Teresa found the Discalced Friars, and is best known for his doctrine on the Dark Night of the Soul.

6 WROUGHT-STEEL CHOIR GRILLE was forged by Philadelphia blacksmith Louise Pezzi. It has a window which is opened only for special ceremonies.



7 COMMUNION WINDOW through which the nuns receive Our Lord daily. All of the paneling on the nuns' side is made of economical red oak.



8 SANCTUARY RAIL has a threefold purpose: to mark off the sanctuary in order to visually express the holiness of the mysteries celebrated there; to protect the enclosure of the nuns; and to aid those who wish to kneel to receive Holy Communion. In the Extraordinary Form of the Mass, Holy Communion is received on the tongue and, if possible, kneeling.

9 SAINT JOSEPH Richly symbolic like an icon, the statue is clad in royal purple to indicate his descent from King David, and holding a small church in his hands with the Virgin Mary inside, symbolizing his role as patron of the universal Church and guardian of virgins. The inscription on the base translates "Father of Carmel, Protector of the Church."

10 OUR LADY OF MT. CARMEL reflects our Mexican heritage by evoking Our Lady of Guadalupe in her attire and compassionate gaze. The words on the pedestal translate "Beauty of Carmel, Mother of Divine Grace," two traditional titles given to Mary in the Carmelite Order. The gold-leafed monogram on the shrine base, an intertwined A-M for "Ave Maria," is surrounded by briar roses, a medieval symbol of Mary.



11 THE INFANT JESUS OF PRAGUE, the patron of our monastery, reigns from a shrine with an alabaster backdrop matching the high altar. In 1628 when the Discalced Carmelite Friars were struggling to survive in war-torn Prague, Bohemia (now Czech Republic) a princess gave them a small statue of the Christ Child dressed as a king, His right hand raised in blessing to signify His eternal priesthood, and His left hand holding the globe to show His universal sovereignty. "I give you my most prized possession," she told them. "Honor and respect the Child Jesus, and you will never be in want." Subsequent history proved the truth of these words, and today the Infant of Prague is one of the most widely recognized images of Christ in the world. Our polychrome and gold-leafed wooden statue was also crafted by Studio Ida Vinotti.

12 SACRED HEART WINDOW, commemorates the mystical grace the Carmelite nun St. Teresa Margaret received on Trinity Sunday, 1767. She is the patroness of our own founding prioress, who died on Trinity Sunday 2013 at the age of 101.

13 OUR LADY OF MT. CARMEL WINDOW, depicts her gift of the scapular to St. Simon Stock at a time of difficult transition for the Carmelite Order, symbolized by the ruins of the monastery on Mount Carmel and sunlight on the European hills across the sea. Both windows were designed by Augustinian Father Richard Cannuli.

14 CONFESSIONAL added in 2005, contains "stained glass" windows created by the nuns.

15 PIPE ORGAN built by Casavant Freres of Quebec in 1979, is one of the few neo-baroque organs with exposed pipes in northern Michigan. In 2009 chimes and digital stops were added, and a Shield of the Carmelite Order plaque designed by the nuns.

16 STAINED GLASS WINDOWS on the east side of chapel were inspired by liturgical vestment patterns from the nuns' archives and locally crafted.

17 SHRINE OF SAINT THERESE (1873-1897) The ever-popular "Little Flower" holds a crucifix with roses symbolizing her hidden acts of love and sacrifice.



18 SHRINE OF SAINT TERESA BENEDICTA (1891-1942) Best known as Edith Stein, this philosopher and Jewish convert who died in Auschwitz is depicted in a gesture of self-offering and prayer.



19 CRUCIFIX PLAQUE, made from a portion of our original redwood cross, commemorates the gift of this previous crucifix to the diocesan cathedral when we renovated our chapel.

20 21 SHRINES OF OUR LADY OF CZESTOCHOWA AND ST. JUDE, are patrons of Poland and impossible causes, respectively.

Faux-painted elements

