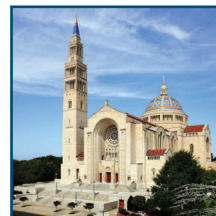
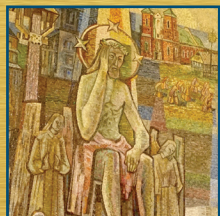


# 50<sup>th</sup>

## GOLDEN JUBILEE CELEBRATION

### OCTOBER 9, 2016



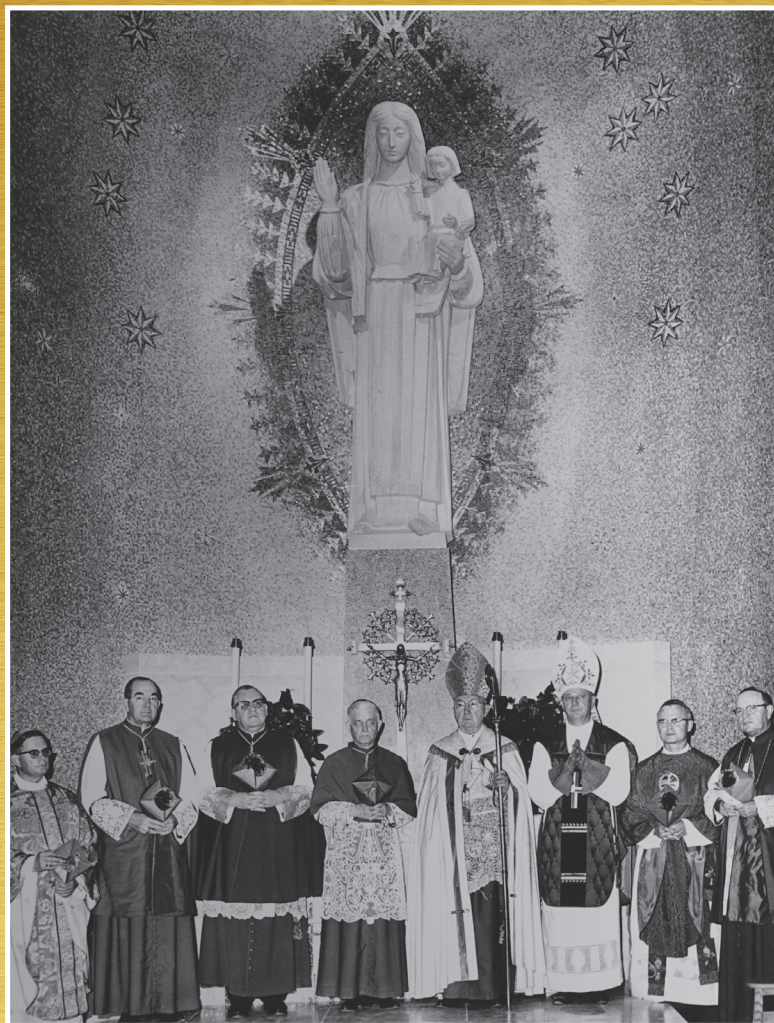
ŠILUVOS MERGELĖS MARIJOS KOPLYČIOS AUKSINIS JUBILIEJUS \* OUR LADY OF ŠILUVA CHAPEL GOLDEN JUBILEE



1966–2016 \* WASHINGTON, DC

Basilica of the National Shrine of the Immaculate Conception





Original photo courtesy of the Lithuanian Research Study Center, Chicago, Illinois

“*Today our hearts are filled with joy and gratitude. We are joyful because we have completed and blessed a monument to our faith, our solidarity, and our sacred sentiments – love of God, of Most Blessed Mary, of our nation, of Lithuania.*”

(Cited from Dedicatory Word by the Chapel Committee in the Chapel dedication booklet, September 3-5, 1966. Trans. S. Naujokaitis)

October 9, 2016

A jubilee is defined not only as a special anniversary, but also as an occasion of joyful celebration. The 50th anniversary of the dedication of Our Lady of Šiluva Chapel in the Basilica of the National Shrine of the Immaculate Conception provides an opportunity to rejoice in the religious devotion and ethnic solidarity of diaspora Lithuanians.

From the commitment to fund the building of the chapel in 1966, to the enthusiastic participation 50 years later in the jubilee celebration, we see the unswerving desire of Lithuanians to keep alive their religious and cultural heritage.

Lithuanians rightly take pride in the artistry of the chapel, in the depiction of significant historical events on its walls, and in the devotional thread that links the chapel with the Shrine of Our Lady of Šiluva in Lithuania itself.

Today's celebration, enhanced by the presence of preeminent clergy and four choirs from the U.S. and Canada, speaks to the power of Our Lady in sustaining the faith and perseverance of those who came to a new land but never forgot their spiritual and cultural roots. Fifty years ago it would have been impossible for clergy from Soviet-occupied Lithuania to join in the dedication of the chapel. Today the Archbishop of Kaunas concelebrated the jubilee Mass, proving that no secular regime can conquer the Church or destroy the hope of Christians.

We thank Our Lady of Šiluva for keeping watch over Lithuania and her daughters and sons dispersed throughout the world. May her chapel in Washington, D.C., continue to be a testament not only to the sweat and tears but also to the joy and gratitude of those who honor and take refuge in her.

Victor Nakas

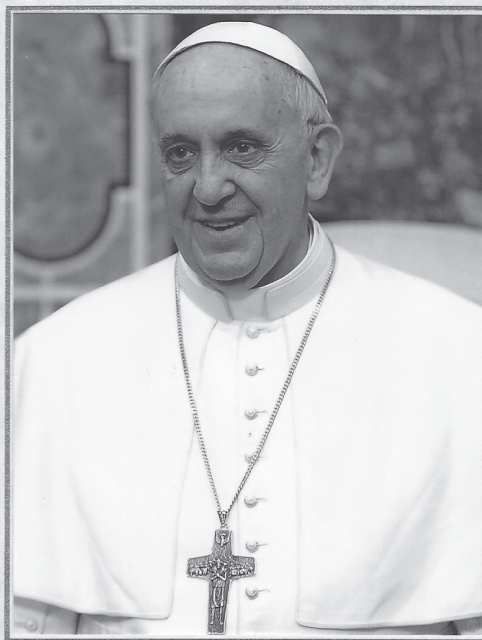
Chair, Šiluva Chapel in Washington 50 Year Jubilee Committee





IUBILAEUM

MISERICORDIAE



### His Holiness Pope Francis

sends cordial greetings to all taking part at the Eucharistic celebration for the 50<sup>th</sup> Jubilee of Lithuanian Chapel of Our Lady of Šiluba in the Basilica of the National Shrine of the Immaculate Conception, Washington, D.C.

Commending all present to the intercession of the Blessed Virgin Mary, with the unflinching devotion venerated by many faithful in the Shrine of Šiluba in Lithuania, the Holy Father gladly imparts his Apostolic Blessing.

October 9, 2016

Archbishop Christophe Pierre  
Apostolic Nuncio

Washington, D.C.



# *The Chapel of Our Lady of Šiluva in Washington, D.C.*

By Jūratė Maciūnas Landwehr



The National Shrine

(Photo courtesy of the Basilica of the National Shrine of the Immaculate Conception, Washington, D.C., photographer, Robert Isacson)

The Chapel of Our Lady of Šiluva is located in the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., the largest Catholic Church in North America. The Chapel is a landmark of Lithuanian culture in the United States. It celebrates not only the deep religious traditions of Lithuanian Americans, but also the sustained support that this community provided to the cause of religious, cultural and political freedom in Lithuania during its illegal occupation by the Soviet Union following the Second World War. The Chapel was dedicated in 1966, at a time of seemingly triumphant Soviet repression. It was remarkable therefore, that the Chapel's Silver (25 year) Jubilee celebration in 1991 coincided with international recognition of the restoration of an independent Lithuanian state. And this year, 2016, will mark its golden jubilee, fifty years since the dedication of the Chapel.

On Sunday, October 9, 2016, at 2 p.m. a High Mass with choirs will be celebrated in the Great Upper Church of the Basilica. The Mass will be followed by a reception at The Catholic University of America, which adjoins the Basilica grounds. In addition, an exhibit on the history of the chapel and its representation of Lithuanian cultural and religious traditions will be open to the public in the Basilica's Memorial Hall from July 1 through October 17.

## **Basilica of the National Shrine of the Immaculate Conception**

In 1847, following the Catholic tradition of a country having a designated patron saint and at the request of the U.S. bishops, the Pope formally declared the Blessed Virgin Mary, under her title as the Immaculate Conception, to be the patroness of the United States. Construction of a National Shrine, a place of pilgrimage to honor Mary as U.S. Patroness, was begun in 1920. It was located in Northeast Washington, D.C., on property donated by The Catholic University of America. The lower level of the building was completed in 1931, but construction was halted during the period of the Great Depression and World War II. The Romanesque upper structure was added and dedicated in 1959, and all major construction was completed in 1961.

## **How the Lithuanian Chapel Came to be Located in the National Shrine**

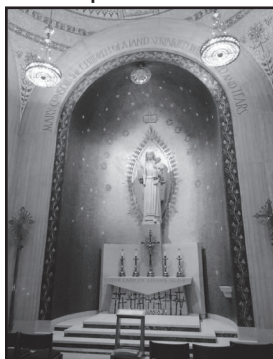
During the post-war period, several inquiries were made to the National Shrine about the possibility of having some type of memorial in the Shrine to represent the strong Marian affection in Lithuanian religious tradition. Initially, nothing materialized, but in 1961, a dialogue between Marian Father Peter Cinikas and his personal friend, the National Shrine director Msgr. T.J. Grady, was productive. Discussions within the Lithuanian American community led to a crucial action: several prominent Lithuanians asked Bishop Vincent Brizgys to undertake leadership of such a project. He sent out a letter of inquiry to Lithuanian parishes regarding the establishment of a chapel, including the question of financial support, and received positive responses to proceed. In March 1962, Bishop Brizgys along with Msgr. P. Juras, then President of the Lithuanian Roman Catholic Priests Union, and Msgr. J. Balkūnas, met with Msgr. Grady and toured the National Shrine. It was at this meeting that Bishop Brizgys indicated to Msgr. Grady that the Lithuanian American community was definitely interested in establishing a memorial chapel.

## *The Chapel of Our Lady of Šiluva in Washington, D.C.*

Only after some delay did a suitable vacant chapel become available. The cost would be \$325,000, to be paid within three years. The organizing committee, already incorporated, immediately undertook a vigorous financial campaign. Dioceses with substantial Lithuanian populations were contacted for the right to solicit donations in their parishes. Donors large and small were sought. Bishop Brizgys recorded radio appeals for funds in about 1963, 1965 and 1966. Original vinyl recordings of these sincere appeals have been found in the archives of the Lithuanian Research and Studies Center. Digital audio transcriptions can be heard on the website of the Jubilee Committee, [siluva50usa.org](http://siluva50usa.org). The final payment of \$15,000 was made on September 3, 1966, completing the Shrine contract.

Another substantive issue immediately facing the organizing committee was specifying the Chapel's content. Bishop Brizgys proposed right from the beginning that the Chapel should be dedicated to Our Lady of Šiluva (Our Lady of the Pine Woods). Some Lithuanians lobbied instead that its theme be *Aušros Vartai*, the miraculous painting of Our Lady of the Gate of Dawn in Vilnius. Rev. Dr. Stasys Yla wrote a long piece for *Draugas* in 1964 explaining why this choice would not be as appropriate. The Director of the National Shrine questioned whether the Šiluva theme was a sufficiently serious subject that could pass scrutiny with the Shrine's Iconography Committee. In response, Bishop Brizgys wrote an account, with documentation, of the apparitions of Our Lady of Šiluva in 1608. Children tending livestock on fallow land outside of the village of Šiluva had reported seeing a weeping woman holding a baby near a large rock in the field. Villagers including the local Calvinist minister went to the site to see what the children reported. When the minister asked the beautiful young woman why she wept so bitterly, she responded that her Son had once been worshipped on this sacred land, now given over to raising crops and animals, and then she vanished. A Catholic Church had been located on the site but had been torn down after the property was illegally seized in 1532 during the Protestant Reformation. Legal proceedings ensued and in 1627 a Catholic Church was rebuilt on the site. This apparition of Our Lady of Šiluva was among the first in Europe to be appropriately scrutinized by the Vatican, and the Šiluva site became a popular European pilgrimage destination until Russian occupation limited access. After evaluation of the Bishop's statement, the Iconography Committee and the Director of the Basilica accepted the proposed theme for the Lithuanian chapel.

### **The Chapel's Construction and Ornamentation**



The National Shrine's architect was Eugene Kennedy of the Boston architectural firm of Walsh and Maginnis. He had overall authority for all of the Shrine's interior spaces, which had been designated from the beginning to follow a Byzantine style of ornamentation. Initially, the Šiluva Committee had not fully appreciated that while each of the diverse chapels maintained their individual ethnic identity, they all still had to harmonize with the overall Shrine interior. Vytautas Jonynas, an artist well respected internationally and known for a strong expressionistic style, was engaged to assist in the artistic design of the Šiluva Chapel. Jonynas had accepted the invitation with the expectation of having primary artistic control. However, his proposed design for the Lithuanian chapel was not fully accepted by the Shrine's architect. Nonetheless, Jonynas provided design sketches for two stunning murals for the two side walls of the Chapel. One mural depicts stories from the life of St.

*Statue of Our Lady of Šiluva in the National Shrine by Vytautas Kašuba, set above the altar and within an apse decorated with mosaics designed by Albinas Elskus.*



## *The Chapel of Our Lady of Šiluva in Washington, D.C.*

Casimir, Lithuania's patron Saint; the second is centered around a depiction of the Pensive Christ (*Rupintojėlis*) and various scenes of persecution under Soviet domination, including a scene of Lithuanian exiles attending Mass in Vorkuta, Siberia. Venetian Art Mosaics, Inc. executed the murals. The large sketches of these two murals were donated to the Jonynas Gallery of the M.K. Čiurlionis National Art Museum in Druskininkai, Lithuania. The renowned sculptor Vytautas Kašuba was invited to contribute statue of the Virgin with Child for the main altar. Kašuba tried to follow closely the recorded testimony of the 1608 Šiluva witnesses in this depiction. Kašuba's original model was sent to Italy to be executed in unpolished Trani marble. The clay model was most likely destroyed upon completion of the marble version, but a poster inviting people to attend the 1966 dedication celebrations shows a likely photograph of the model.

An internationally acclaimed master of stained glass, Lithuanian American artist Albinas Elskus was invited to design the dome of the chapel with its central sunburst window. The golden dome is decorated with patterns recalling woven Lithuanian textiles and stylized flowers. It is inset with four Madonna images of great devotional focus in Lithuania, namely, the images from Aušros Vartai, Trakai, Žemaičių Kalvarija and Pažaislis. Elskus' back wall mural of the Chapel depicts the journey taken by immigrants and refugees from Lithuania to America. Elskus also designed the altar frontal piece depicting traditional wayside crosses found throughout Lithuania. He designed the beautiful, shimmering blue apse that surrounds the statue of Our Lady of Šiluva. The edge of the mural shows a stylized depiction of pine cones and boughs, recalling the Lithuanian meaning of Šiluva or *šilas*: a sandy pine forest. Elskus also designed the brass wayside crosses, which incorporate symbology of eels and lightning bolts from ancient Lithuanian mythology, that are affixed on either side of the main altar.

All other decorative elements in the Chapel, such as the cross, lights, candlesticks, etc. most likely are the work of the Shrine architect, George Kennedy. He obtained reference material on Lithuanian religious iconography from Bishop Brizgys in order to develop appropriate designs for the Chapel.

### **Dedication in 1966**

A weekend of celebrations ensued following the completion of the Chapel. Bishop Brizgys consecrated the altar of the Chapel on September 3, 1966. Archbishop O'Boyle of Washington D.C. officiated the High Mass blessing the Chapel on Sunday, September 4, during which twenty choral groups joined together to sing. There was a banquet and a program of lectures and music. A substantive memorial and memorial vinyl recording "Lithuanian Chapel Dedication and Religious Congress Highlights" was released.

### **Silver Jubilee in 1991**

The Silver Jubilee of the Dedication of the Chapel was celebrated on October 13, 1991. James Cardinal Hickey of Washington D.C., was the principal Mass celebrant. A copresider was Bishop Sigitas Tamkevičius, Auxiliary Bishop of Kaunas, who had suffered many hardships during the period of Soviet occupation of Lithuania. The Liturgy was televised and recorded. Other celebratory activities also took place on that weekend, and a long program booklet was also produced.

### **Final Thoughts**

The nonprofit Šiluva Chapel in Washington 50 Year Jubilee Committee invite all to come celebrate together the golden jubilee of the dedication of this beautiful sacred space on October 9, 2016.

## *Catalogue of the Exhibit: “The Chapel of Šiluva, Fifty Years Later, 1966-2016”*

*By Jūratė Maciūnas Landwehr, Ph.D.; Rev. Msgr. Rolandas Makrickas, Ph.D.; Geraldine M. Rohling, Ph.D.*

An exhibit entitled “The Chapel of Šiluva, Fifty Years Later, 1966-2016”, was organized to coincide with the celebration of the fiftieth anniversary of the dedication of the Chapel of Our Lady of Šiluva within the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. The exhibit was to be displayed in the Basilica’s Memorial Hall North from June 30 initially through October 17, 2016, but later extended. It was collected and organized by Monsignor Rolandas Makrickas and Dr. Jūratė Maciūnas Landwehr of the Šiluva Chapel in Washington 50 Year Jubilee Committee, and curated for the Basilica by Dr. Geraldine Rohling, Archivist/Curator of the Basilica.

The Chapel of Our Lady of Šiluva is a beautiful sacred space that is well suited both for public worship and private meditation. It was a gift of the Lithuanian American community, under the leadership of Vincent Brizgys (1903 - 1992), exiled Auxiliary Bishop of Kaunas, to demonstrate the long tradition of Marian devotion among Lithuanians. The primary subject of the Chapel is the apparition of Our Lady with the Christ Child in Šiluva, Lithuania, in 1608. Two additional sacred themes are presented. One is that of the pensive suffering Christ (Rūpintojėlis) contemplating Lithuania’s plight under past and (then) present repression of freedom and religious expression under Russian occupation. The second theme is that of the country’s Christian history exemplified by Saint Casimir, a member of the royal family who is the patron saint of Lithuania. A fourth and uniquely American theme is the journey of Lithuanian emigres and refugees across the ocean to America.

The Basilica’s architect, Eugene F. Kennedy, Jr., (1904-1986) of the architectural firm Maginnis and Walsh and Kennedy, worked with three prominent Lithuanian-American artists, Albinas Elskus (1926 - 2007), Vytautas Jonynas (1907-1997) and Vytautas Kašuba (1915 - 1997), to create the Chapel. All three were World War II refugees to America. The challenge was to express the Chapel’s sacred themes using Lithuanian artistic, cultural and folk traditions but in a way that was harmonious with the Byzantine style of the Basilica’s interior. They were certainly successful in this regard. The Chapel was dedicated in 1966, at the height of the Cold War when Soviet oppression in Lithuania was particularly harsh; we are now celebrating its fiftieth anniversary and Lithuania, its twenty-sixth year of the restoration of its independence. And this serene Chapel has become an American landmark of Lithuanian art, culture and history. This exhibit seeks to tell the story of the Chapel’s creation and to explain how the chosen themes were successfully demonstrated in the Chapel’s decoration. Items for this exhibit were obtained from the archives of the Basilica, from the archives of the Lithuanian Research Study Center in Chicago, from the Museum of the Baltimore Lithuanian Cultural Center, and from the Embassy of the Republic of Lithuania, as well as from several private collections. The Jubilee Committee is profoundly grateful to all.



## *Catalogue of the Exhibit: “The Chapel of Šiluva, Fifty Years Later, 1966-2016”*

The contents of the exhibit are described below. To identify individual pieces, their location within the exhibit is given in terms of a cluster-niche number. That is, the exhibit was laid out in three display area clusters (Left L, Center C, Right R), each with 4 display niches (1,2,3,4) arranged circularly within the cluster area, as in this diagram:

L-3  
L-4 + L-2  
L-1

C-3  
C-4 + C-2  
C-1

R-3  
R-4 + R-2  
R-1

The exhibit is introduced by its title poster with a photograph of the Chapel's east wall with statue and altar taken by Dr. Geraldine Rohling. (C-1)

A map of Lithuania shows the location of Šiluva with a blue star. The map is from the collection of the Military Attache of the Embassy of the Republic of Lithuania. (L-2.)

A historic recollection of the 1966 dedication ceremonies is displayed in the C-2 niche, while a TV monitor continuously plays a 2008 video of the documentary “The Way to Šiluva” by Dalius Ramanauskas.

C-2a shows a 1966 poster with a photograph of the original clay model by Vytautas Kašuba for the altar statue. C-2b through C-2e are photographs of the final Chapel payment, the consecration of the Chapel's altar by Bishop Vincent Brizgys on September 3, 1966, the clergy who concelebrated the dedication Mass, and the congregation during the celebration of the dedication Mass on September 4, 1966.

C-2f displays a press release of August 10, 1966, by Reverend Casimir Pugevičius from the Archdiocese of Baltimore pertaining to the dedication celebration.

C-2g displays the Pontifical Letter of Pope Paul VI to Bishop Vincent Brizgys bound in the Book of Donors to the Chapel.

C-2h displays an invitation to attend the 1966 dedication; the invitation was created by John Phillips, Publicity Director of the 1966 Executive Committee. Also displayed is the 1966 dedication booklet with front image drawn by Sister Mercedes Mickevičius of the Sisters of St. Casimir.

C-2i displays a list of the activities during the weekend of ceremonies from the 1966 dedication program.

C-2j displays booklets with hymns written on the occasion of the 1966 Chapel dedication.

C-2k displays the record cover from the recording of concerts from the 1966 ceremonies.

C-2l displays a photograph of the program of ceremonies for the Chapel's Silver jubilee in 1991.

Items C-2a, C-2b, C-2c, C-2d, C-2f, and C-2h are from the archives of the Lithuanian Research Study Center in Chicago, Illinois. Items C-2e, C-2g, C-2i, C-2j, C-2k and C-2l are from the archives of the Basilica. The video film is from the collection of Monsignor Rolandas Makrickas.

## *Catalogue of the Exhibit: “The Chapel of Šiluva, Fifty Years Later, 1966-2016”*

The East Wall of the Chapel contains the front apse with a statue above the altar depicting the 1608 apparition. The sculptor Vytautas Kašuba has depicted a young woman holding a child. Her hair is loose and she is wearing folk clothing, consistent with contemporary accounts of the apparition. Kašuba's clay model (shown in C-2a) was rendered in white marble in Italy by Peter Bratti Associates (shown in C-1). The white marble does not convey the exuberant colors of a traditional woman's folk-costume. In niche R-3, the exhibit displays a woman's folk costume from the Aukštaitija Region of Lithuania by master weaver Anastasia Tamošaitis, from the collection of Jūratė Maciūnas Landwehr.

The mosaics of the apse and the front altar were designed by the stained glass master Albinas Elskus, and executed by Venetian Art Mosaics, Incorporated. The mosaic on the front of the altar (L-3a) depicts a collection of traditional wayside crosses and shrines reminiscent of the Hill of Crosses (Kryžiu Kalnas) in Šiauliai, Lithuania. Niche L-3 shows a wayside shrine by wood sculptor Pranas Paleckis, from the collection of Laima Simanavichus-Oram, positioned in front of a photograph of the Hill of Crosses by Bishop Eugenijus Bartulis. The pavilion in the photograph was also carved by Pranas Paleckis for the use of Pope John Paul II on the occasion of his visit to Kryžiu Kalnas in 1993.

Lithuania has been called the land of crosses. Niche L-1 contains another large wooden wayside shrine carved by wood sculptor Algimantas Karolis Grintalis Sr., from the collection of the Museum of the Baltimore Lithuanian Cultural Center.

In addition to wood, Lithuanian folk art uses metal in crosses. Albinas Elskus created the large bronze crosses that are hung on either side of the front apse; they recall traditional pagan motifs. The crosses were rendered by Xavier Corbero of Barcelona, Spain. The exhibit has two traditional metal crosses (L-4). On the left is one made of beaten iron by an unknown artist and is from the collection of Diane Dogan Hilliard. On the right is one of beaten copper made by sculptor Jonas Šarkauskas, from the collection of Diana Šarkauskaitė.

The mosaics on the West Wall as well as the mosaics and sunburst glass window of the golden dome were designed by Albinas Elskus. The glass window was executed at the Durhan Studios in New York and the mosaics by Venetian Art Mosaics, Incorporated. The decoration on the dome recalls the traditional woven bands of cloth or sashes called “juosta”. Niche C-4 displays juosta woven by master weaver Kazys Bartašius, from the collection of Jūratė Maciūnas Landwehr. The West Wall depicts a white knight riding over waters of the ocean with the Lithuanian Statue of Liberty and Tomb of the Unknown Soldier in Kaunas behind him, and America's Statue of Liberty ahead. It is the story of the emigre or the refugee. The white knight with the double cross insignia of the Jagiellonian Dynasty on its shield, is a heraldic symbol of the state of Lithuania, but its display was forbidden during the period of Russian occupation. However, it is a common theme in Lithuanian folk art, frequently found in patriotic weavings, such as the modern linen fabric woven with the text of the Vincas Kudirka poem that became Lithuania's national anthem, from the collection of Jūratė Maciūnas Landwehr (C-3).



## *Catalogue of the Exhibit: “The Chapel of Šiluva, Fifty Years Later, 1966-2016”*

The North and South Walls of the Chapel display work by Vytautas Jonynas, who created the drawings for the two side murals; the mosaics were executed by Venetian Art Mosaics, Incorporated. These walls carry the two secondary religious themes of the chapel. Niche C-4 displays folk art articles which reflect the themes found on these walls.

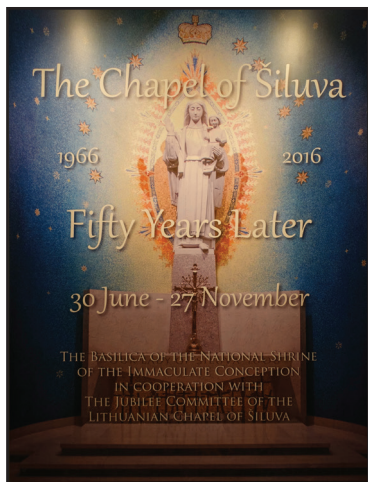
On the South Wall, the mural is centered on Saint Casimir, Lithuania's patron saint and a member of the royal family, as well as historical scenes pertaining to Lithuania's long tradition of Christianity. Saint Casimir with a crown and lilies is a much beloved theme of folk art, as shown in (C-4) by a wooden carving by Pranas Paleckis, from the collection of Monsignor Rolandas Makrickas.

The North mural centers on the Rūpintojėlis or the pensive suffering Christ, an ancient theme found in Lithuanian folk wood sculpture. He is always shown with a crown of thorns, and frequently with his unrobed chest bearing the marks of scourging (R-1, C-4) though sometimes the figure appears fully robed (R-2). The Rūpintojėlis statue in niche R-1 is by an unknown folk sculptor and the Rūpintojėlis Wall Sculpture in niche R-2 is by sculptor Pranas Paleckis; both pieces are from the collection of Laima Simanavichus-Oram. The antique XIX century Rūpintojėlis in C-4 is by an unknown artist and from the collection of the Embassy of the Republic of Lithuania in Washington D.C.

In this mural, Jonynas surrounds the figure with contrasting images of faith and suffering. At the top, he depicts pilgrims in the country by the (now) Basilica Shrine in Šiluva, Lithuania, in contrast to the suffering faithful exiles in the infamous Vorkuta Siberian prison camp, in operation at that time, attending a secret Mass. The text above the main altar is a prayer from a hand-written secret Siberian prison prayer book also depicted in Jonynas' mural. In the same spirit, the exhibit has a life-size photograph (R-4) of a rosary made of bread, dirt, spit and hair, by another young girl in Siberian exile. The original item is on display in the National Shrine of St. Alphonsus Liguori, in Baltimore Maryland; the photograph was made by Jaunutis Burbulis.

In the lower left portion of the Jonynas mural is a depiction of the famous sculpture by Petras Rimša entitled the “School of Hardship”. This image depicts a mother and child sitting at a spinning wheel but secretly studying a book in the Lithuanian language. During the latter part of the 19th century under Russian occupation, books written in Lithuanian were forbidden, and feast day festivals and pilgrimages to the (now) Basilica Shrine in Šiluva, where such books might be exchanged, were repressed. The Rimša sculpture has been copied many times and the exhibit has such a statue in C-4, lent from the collection of Deborah Ann Prymas. Next to the Rimša statue, the exhibit displays a secret, forbidden book. It is an antique song book “Knyga Giesmu arba Kanticzkos”, published by Bishop Motiejus Volonziauskas (aka Vyskupas Motiejus Valančius) and dated 1863, although the probable publication date is between 1891 through 1904, during the period of suppression. The book was lent to the exhibit from the collection of Henry Gaidis.

## Catalogue of the Exhibit: *"The Chapel of Šiluva, Fifty Years Later, 1966-2016"*



#1



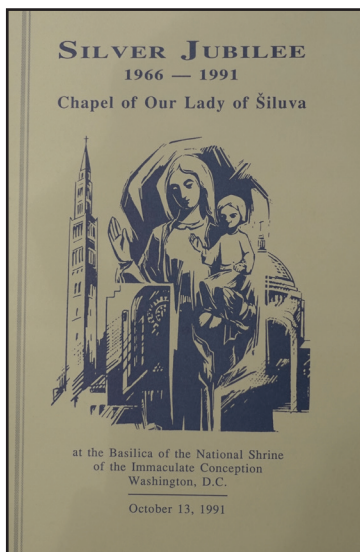
#2

#1 The Chapel of Šiluva, 50 Years Later, 1966 - 2016" exhibit poster (photo by Dr. Geraldine Rohling)

#2 Exhibit wall showing photos and objects from the 1966 Chapel dedication ceremonies



#3



#4

#3 The last payment for the Chapel, 3 September 1966. Original photo courtesy of the Lithuanian Research Study Center, Chicago, Illinois

#4 Silver Jubilee, 1966-1991, Booklet cover



*Catalogue of the Exhibit:  
“The Chapel of Šiluva, Fifty Years Later, 1966-2016”*



#5

#5 Woman's folk costume from the Aukštaitija region of Lithuania by Master Weaver Anastasia Tamošaitis (from the collection of Jūratė Maciūnas Landwehr)



#7 Photo of front altar mosaic by stained glass master Albinas Elskus, executed by Venetian Art Mosaics, Inc., depicting traditional crosses and wayside shrines, reminiscent of the Hill of Crosses (Kryžių Kalnas) in Šiauliai, Lithuania



#6 Wooden wayside shrine carved by sculptor Algimantas Karolis Grintalis, Sr. (from the collection of the Museum of the Baltimore Lithuanian Cultural Center)

# *Catalogue of the Exhibit: “The Chapel of Šiluva, Fifty Years Later, 1966-2016”*



#8



#9

#8 Large bronze cross on side of front apse (one of two) incorporating folk motifs. Created by Albinas Elskus and executed by by Xavier Corbero, Barcelona, Spain

#9 Lithuanian folk art crosses. Beaten iron, artist unknown (from the collection of Diane Dogan Hilliard) and beaten copper by sculptor Jonas Šarkauskas (from the collection of Diana Šarkauskaitė)



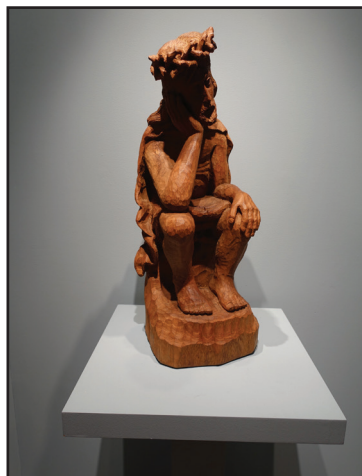
#10 Stained glass sunburst window and golden dome mosaics with four Lithuanian Madonnas. Artist Albinas Elskus. Execution by Venetian Art Mosaics, Inc.



#11 Saint Casimir, Lithuania's patron saint. Statue is displayed on juostai by Kazys Bartašius. Wooden carving by Pranas Paleckis



*Catalogue of the Exhibit:  
“The Chapel of Šiluva, Fifty Years Later, 1966-2016”*



#12



#13



#12 Pensive suffering Christ (Rūpintojėlis) folk wood sculpture by unknown artist (from the collection of Laima Simanavichus-Oram)

#13 Life-size photograph, by Janutis Burbulis, of a rosary made of bread, dirt, spit and hair by a young girl in Siberian exile. Original on display in the National Shrine of St. Alphonsus Liguori, Baltimore, MD

#14 & #15  
(Left photos) North and South chapel wall murals



*Šiluva Chapel in Washington  
50 Year Jubilee Committee*

Angelė Bailey

Lyra Puišytė-Bostroem

Kęstutis Čižiūnas, *Treasurer* \*

Izabelė Laučkaitė Howes

Paulius Klimas

Dr. Jūratė Maciūnaitė Landwehr

Dr. Juozas Laukaitis

Reverend Monsignor Rolandas Makrickas

Victor Nakas, *Chair*

Sigita Naujokaitis

Leonard Linas Orentas

Reverend Monsignor Edmundas Putrimas

Evaldas Stankevičius

Danelė Vidutis

*\* Deceased*

## *Special Thanks to the Honorary Committee*

*Distinguished Lithuanians, Americans and Canadians of this Honorary Jubilee Committee include Catholic leaders in the United States and Lithuania, diplomats from Lithuania and the Holy See, and leaders of Lithuanian diaspora organizations.*

Cardinal Audrys Bačkis, Archbishop Emeritus of Vilnius

Ms. Rūta Baltaduonytė-Lemon, Council President, Lithuanian Scouts Association

Ms. Gintė Damušytė, Ambassador of Lithuania to Denmark and Iceland

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Archbishop of Louisville & President, United States Conference of Catholic Bishops

*Principal Celebrant and Homilist*

*His Excellency*

Most Reverend Christophe Pierre

Apostolic Nuncio to the United States

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*Director*

Aleksiūnas, Audrius  
 Andriušis, Justinas  
 Belopetravičienė, Ieva  
 Birutienė, Rima  
 Carter, Regina  
 Čyvas, Jonas  
 Daugirdas, Mykolas  
 Daugirdas, Šarūnas  
 Daugirdienė, Ona  
 Diržienė, Giedrė  
 Garnienė, Živilė  
 Gillespie, Giedrė  
 Gylėnė, Dana  
 Gylys, Linas  
 Ilginytė, Danguolė  
 Korsakas, Jonas  
 Kubiliūtė, Ramunė  
 Landsbergis, Liudas  
 Lapkus, Domas  
 Levanienė, Gitana  
 Markauskas, Genutė  
 Markus, Inga  
 Matutis, Martynas  
 Mikučauskaitė, Linda  
 Miškinienė, Greta  
 Motekaitis, Kazys  
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 Naris, Marius  
 Norvilaitė, Martyna  
 Pabedinskienė, Birutė  
 Pajarskienė, Danguolė

Papšytė, seselė Teresė  
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 Petroliūnienė, Laima  
 Pilelis, Nomeda  
 Polikaitienė, Lidija  
 Polikaitis, Juozas  
 Prismantienė, Rima  
 Rašymienė, Rita  
 Reiny, Grasilda  
 Rugieniūtė, Dana  
 Sakutienė, Birutė  
 Sobolevskis, Dalia  
 Staniškis, Vincas  
 Sušinskas, Kęstutis  
 Šimaitytė, Diana  
 Šlapikaitė, Lina  
 Tamulis, Andrius  
 Urbienė, Aldona  
 Urbietienė, Jolanta  
 Vician, Loreta  
 Whittingham, Rasita  
 Žilinskas, Artūras  
 Žukauskas, Vladas

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*Director*

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 Armonienė, Dalia  
 Aukštuolis, Rimantas  
 Balytė, Rita Leokadija  
 Belzinskienė, Danutė

Beržinskaitė, Lina  
 Butkus, Saulius  
 Degesys, Dainius  
 Degutienė, Rūta  
 Gelažienė, Rauda  
 Gelažis, Tadas  
 Hoffman, Maria  
 Januškis-Tuljak, Danutė  
 Ješmantienė, Giedrė  
 Kalvaitis, Kęstutis  
 Kempkowska, Skaidra  
 Kijauskas, Edas  
 Kijauskienė, Kelly  
 Laniauskas, Marius  
 Laniauskienė, Eglė  
 Laukiavičius, Pranas  
 Liauba, Rimas  
 Muliolienė, Virginija  
 Muliolis, Jonas  
 Muliolytė, Anika  
 Nasvytis, Algirdas  
 Petraitytė-Meeker, Kristina  
 Petrauskas, Diana  
 Rubinski, Virginija  
 Stungienė, Zita  
 Šilgalienė, Regina  
 Šilgalis, Eugenijus  
 Taraška, Barbara  
 Urbaitis, Rytas  
 Valaitienė, Rasa  
 Venclauskas, Andrius

# Šiluva Chapel Golden Jubilee Choir

## LAISVĖ

(Philadelphia, Pennsylvania)

Ilona Babinskienė,  
*Director*

Avellino, Rasa  
Babinskas, Valdas  
Brittain, Rasa  
Dudonienė, Teodora  
Gečytė-Akerley, Gintarė  
Kapočius, Rasa  
Kapočius, Marius  
Kreivėnas, Gema  
Maciūnas, Vytas  
Mateliūnienė, Erika  
Melikova, Irina  
Pocella, Birutė  
Relytė-Wnukowski Erika  
Stankevičiūtė-Borisova, Ramunė  
Šalčiūnas, Algis  
Volertas, Virgus  
Yurhel, Vilma  
Zito, Regina

## VOLUNGĖ

(Toronto, Ontario, Canada)

Dalia Skrinskaitė-  
Viskontienė, *Director*

Adamonytė-Danaitienė, Julija  
Benotaitė, Andrea  
Benotaitė, Viktorija  
Burbaitė, Jolanta  
Chornomaz, Taras  
Chornomaz, Ted  
Čygaitė, Adrija  
Dunderas, Paulius  
Gabrienė, Judita  
Garbaliauskienė, Danutė  
Heinz, Margarita  
Kairys, Algis  
Karasiejienė, Rita  
Karasiejus, Juozas  
Kavaliauskas, Chester  
Krasauskas, Romas  
Kriščiūnas, Liudas  
Kriščiūnienė, Janet  
Kuras, Joana  
Laurinaitytė, Gražina  
Lelienė, Danguolė  
Mackevičiūtė, Violeta  
McCullough, Sandy  
Nausėdas, Algis  
Neumann, Gintautas  
Neumann, Leanne  
Paulionis, Rimas  
Petrauskas, Rimas  
Petrauskienė, Gabija  
Pleinytė, Aušra  
Pranaitienė, Dana

Puteris, Romas  
Radžiūnaitė, Rita  
Rusinas, Marius  
Rusinaite, Audra  
Rusinienė, Rūta  
Sabaliauskienė, Vilma  
Samonytė, Lina  
Samonytė, Rūta  
Sederavičius, Jurgis  
Slapšienė, Rita  
Stankutė, Loretta  
Steer, Lili  
Stravinskaitė, Elena  
Sungaila, Matas  
Sungaila, Morkus  
Sungailaitė, Nerija  
Sungailienė, Ina  
Šiaučiulienė, Vida  
Šilininkaitė-Janeliūnas, Žibutė  
Tarvydienė, Ilona  
Vaišnoras, Algis  
Valaitis, Aleksandra  
Valavičienė, Giedrė  
Vaškevičius, Dalia  
Venskaitis-Ignatavičius, Žibutė

Nathan Davy,  
*organ*

Dovas Lietuvninkas,  
*trumpet*

Matthew Fitzsimmons,  
*trumpet*

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“*Mary as the Mother of God has always been the sign of the nearness of God’s saving power...the expression of how completely God’s mercy has absorbed the fragility of human life.*”

“*Under the title of Our Lady of Šiluva, we pay homage to Our Lady as the one who has channeled God’s preserving mercy in a special way to the people of Lithuania...*”

(From a speech by Mr. Joseph Kajeckas, charge d’affaires of Lithuania, Washington, D.C. on first presentation of funds for the Chapel. Quoted in “Mary’s Shrine,” August 1966.)





Basilica of the National Shrine of the Immaculate Conception



**Our Lady of Šiluva Chapel**  
**Basilica of the National Shrine of the Immaculate Conception**  
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**Washington, DC 20017**