



THE QUINCY UNIVERSITY CHAPEL ARTWORK

(ALSO CALLED
“ST. FRANCIS SOLANUS CHAPEL”)

Windows, Architecture, and Paintings

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Introduction

St. Lawrence of Rome was a deacon. In those days (the 200's), deacons were in charge of the physical property of the Christian community. The Roman authorities wanted to confiscate the property of the community, so they ordered Lawrence to sell the property and turn the results in to them. On the appointed day, Lawrence appeared before the judge with a group of poor men and women. He had sold the church property and given the results to those people. He told the judge, "Here are the riches of the Church. These people are the riches of the Church."

St. Lawrence has a window in the Quincy University chapel. It is the right hand window in the east transept (the transept to your right as you enter the chapel). In the window, Lawrence is holding a book on which are written the Latin words "*Dispersit, dedit pauperibus.*" This is a quotation of Psalm 145, and is translated, "He dispersed [riches] and gave to the poor."

There is therefore a long tradition that the real riches of the Church are the people, not the buildings. People should come before buildings. If a conflict arises between the needs of real people and the needs of a building, the people take priority.


Nevertheless, we fall in love with our buildings. We think back with fond memories of the houses where we grew up, and wish we could return to those houses. For most of us that is not possible, because most of us move away. But, we think, churches are different. They stay even when we move, and we can still visit them. They are a tie with our past. They hold memories of our baptisms, our First Communion, and our weddings. Sadly, we sometimes forget that when the needs of real people conflict with what it takes to maintain an old church, the needs of people should take precedence. This happens especially when most members of a community have moved away, and most residents of a neighborhood are not Catholic and do not use the church building. The older people who have stayed in the neighborhood grieve over the loss of the symbols of their past joys and sorrows. They blame the newcomers for invading their world and destroying it. The ones they really should blame are their children, who have chosen to move away and build homes and churches elsewhere.

The Quincy University chapel is a building. Some day it will burn or be demolished. But for now it is the home of a living community. For alumni it holds precious memories. Many alumni were married in it. Many attended Mass in it, prayed with loved ones in it, prayerfully prepared for exams in it.

The chapel is also filled with symbols of a long Christian history and a living Christian present. In past ages, when most people could not read, they often made their church buildings into a catechism in shape and color. The chapel is such a catechism. It has taken me 100 pages to describe all of the symbolism packed into this small building.

The man who did much of the artistic work in it, was Father Thomas More Brown, O.F.M. Father Tom came to Quincy College as a newly-ordained priest in 1953. Very soon he supervised the redecoration of the chapel, using models from churches in Europe. He died in 1994.

The history of the painting and furniture in the chapel is a record of how Church practices have changed over the years, especially since the Second Vatican Council.



It is difficult to get good pictures of all of the art work in the chapel. Even the pictures in the booklet that Father Tom published when he first redecorated the chapel in 1954 are limited to black and white photography and some are distorted by the angle from which the photographer worked.

Brother James Hickey took many of the pictures in this document in September 2004. I supplemented his work with a few taken by myself in the fall of 2005. Finally, Brother Jack Hardesty supplied me with pictures taken in the summer of 2006.

Sources

Most of the historical information in the booklet comes from the 1907-1912 *Catholic Encyclopedia*, the 1967 *New Catholic Encyclopedia*, and the 2003 second edition of the *New Catholic Encyclopedia*.

Joseph Zimmerman, O.F.M.
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1. The Chapel As It Was in 1912

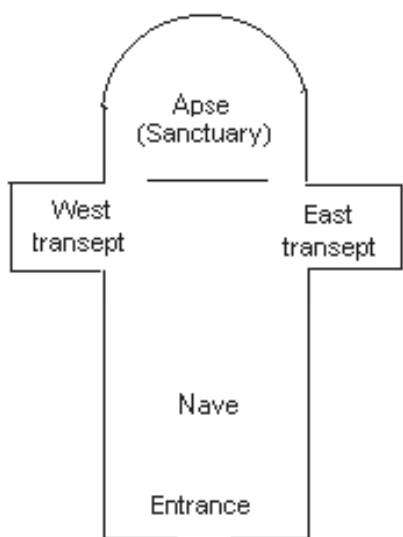
A. The Parts of a Traditional Catholic Church

The chapel is laid out according to the design used in most Catholic churches in the Midwest before the middle of the twentieth century. In order to help the reader appreciate the terminology, I have provided a simple map of the chapel.

The term “sanctuary” is sometimes used by Protestants as a synonym for the entire church building. In Catholic churches it refers to the space at the front, traditionally reserved for the clergy and other altar ministers, labeled the “apse.” The space was usually separated from the body of the church by a “Communion rail,” a decorative railing at which congregants knelt to receive Communion during Mass.

It is good to remember that change in the Catholic Church did not begin in the 1960’s with the Second Vatican Council. Between 1905 and 1910, Pope St. Pius X issued a series of decrees that reversed centuries of Catholic practice by decreeing that it was proper for children to receive

Communion at a younger age, and that Catholics should receive Communion (in the form of bread or the “host”) more often than the traditional once a year. The decrees were a long time taking effect. Even as late as the 1940’s, the years when I began to act as a server at the Mass, it was uncommon for anyone to receive Communion at weddings and funerals, and even at Sunday Mass the majority of the church would not receive Communion. The Franciscan “Third Order” Rule recommended that members of the Order, presumably pious men and women, receive at least once a month. Today most Catholics receive Communion at every Mass.



The chapel originally had a Communion rail. It was removed in 1970 when the floor of the sanctuary was extended out into the congregation and the pews on either side in the transept were turned so that they face the altar on the newly built platform.

B. Paintings and Furniture

This picture is taken from a book published at the time of the dedication of the chapel.



Note the four “side altars,” two on the right and two on the left, each with its own reredos. (A reredos is a “superstructure” forming a back setting for the altar table.)

Before the Second Vatican Council in the 1960s, every priest was expected to “say Mass” every day. Since the Q.U. faculty had several priests, the chapel had altars set up so that several priests could offer Mass at the same time. Besides the four side altars in this picture, there were others placed along the side walls of the chapel.

The sanctuary was separated from the body of the church by a Communion rail that extended across the front of the chapel at the top of the steps leading to the sanctuary. The original tile floor is still visible in the sanctuary area. A circle of light fixtures splays out from each pillar. The arches of the chapel were highlighted by light bulbs placed at intervals across each arch. One can imagine the glorious effect when, on special feasts, all the bulbs were lit!

Close-up of the 1912 Sanctuary

The tabernacle, where the Blessed Sacrament was reserved, is just above the altar table. The table is covered with a white linen. Under it is a carved representation of the Last Supper.



Note the two large angels on either side of the main altar, and the two smaller angels on either side of the small crucifix just above the tabernacle. There are small statues of St. Francis of Assisi and St. Francis Solano next to the angels.

The two figures on either side of the cross in the dome painting are Jesus and Mary. On the top of the reredos is a crucifixion scene, with Mary and the apostle John on either side of the cross.

On the arch above the sanctuary is the Latin inscription: "*MEMENTO CREATORIS TUI IN DIEBUS JUVENTUTIS TUAE.. DEUM TIME, ET MANDATA EIUS OBSERVA.*" "Remember your Creator in the days of your youth. Fear God, and observe His commandments." The first sentence is a citation of Qoheleth (Ecclesiastes), chapter 12, verse 1. The second sentence is from verse 13 of the same chapter. College education in 1912 was still heavily "classical," which meant that students at the time would have learned enough Latin to appreciate the message.

C. The Stations of the Cross

Since the 300's, when Constantine opened the places where Jesus lived and walked to Christian pilgrims, Christians have wanted to visit those places and walk those paths. Already in the 500's, some attempts were being made to duplicate the experience of being in those places by re-creating some of them in tableaux form in Europe. By the 12th and 13th centuries, the tableaux had come to be called "Little Jerusalems."

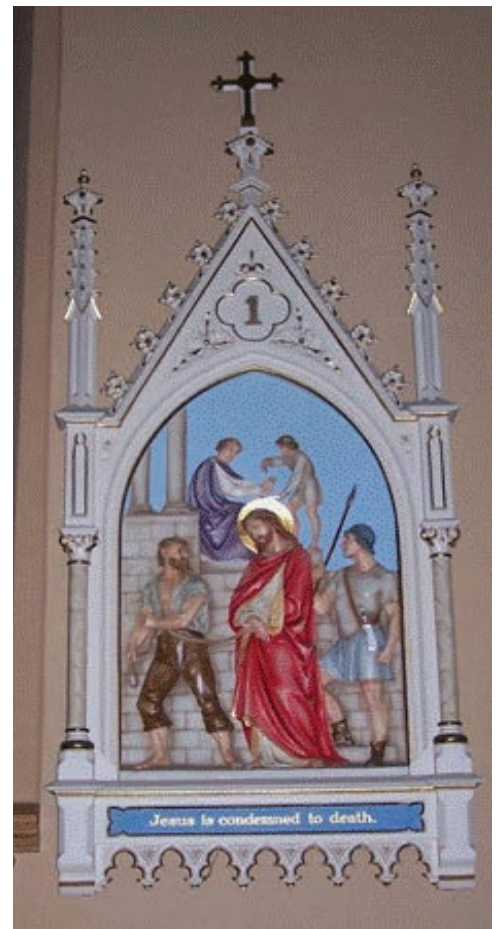
The places of remembrance came to be known as "stations," from the Latin word "*sta-re*," which means "to stand." A station is a place where people would "stand" to pray for a while. The number of stations ranged from 5 to over 30.

In 1342 the Franciscans took over the management of the Holy Places in Palestine, and began to systematize the devotion. By the 1700's the number of stations had settled on fourteen.

St. Leonard of Port Maurice, a Franciscan who lived in the 1700's, is credited with promoting the devotion to the point where it became accepted practice for every Catholic church to have a set of Stations.

The actual Station is not the picture or sculpture depicting the event, but a simple wooden cross.

Station pictures were often surrounded by elaborate architectural flourishes. The Stations in St. Francis Solanus parish across 18th Street are an example. The Stations in the Q.U. chapel originally had such flourishes, but Father Tom removed them when he redecorated the chapel, and painted the sculptures a flat green. His rationale was that these changes highlight the sculptural aspect of the pictures. The flat green is broken only by the tiny wooden cross fixed to each Station.



The First Station in St. Francis Solanus Church, across 18th Street.

D. The Chapel Windows

1. The Chapel Entrance

The first window one sees when entering the chapel proper is the small stained glass window over the doors.

The inscription, "*Haec est domus Domini*," ("This is the house of the Lord"), is probably based on Genesis 28:16. Jacob, on his way to seek a wife, had a vision of a ladder to heaven with angels going up and down on it. When he awoke he said, "How terrible is this place. This is no other than the house of God and the gate of heaven."



2. The Windows in the Chapel Nave

The windows on the west side of the nave form a series based on the Joyful Mysteries of the Dominican Rosary.

The Joyful Mysteries are::

1. The Annunciation
2. The Visitation
3. The Birth of Jesus
4. The Presentation in the Temple
5. The Finding in the Temple

The Joyful Mysteries of the Rosary

The First Joyful Mystery:

The Annunciation

The series of “Joyful Mysteries” begins with the window nearest the front on the west side of the nave, next to the transept. It portrays the Annunciation (where the Angel Gabriel appears to Mary to tell her that she is to be the mother of the Savior).

Moving towards the back of the chapel, the next window is the “Visitation,” where Mary visits her cousin Elizabeth.

The third Joyful Mystery, the Birth of Jesus, breaks the series in the nave; it is portrayed by the larger window in the west transept.

Back in the nave, the fourth mystery, the Presentation in the Temple, is the window nearest the back on the west side of the nave.

The series is again broken by the window under the choir loft, showing the Flight into Egypt, described in Matthew’s gospel, which is not one of the Joyful Mysteries.

The fifth Joyful Mystery, the Finding of the Child Jesus in the Temple, is the window closest to the back on the opposite (east) side of the nave.

All of the scenes are surrounded by an “architectural” setting, common in early 20th century church art, and probably modeled on Baroque paintings.



The Visitation

Notice Zachariah in the background behind Elizabeth, and Joseph in the background behind Mary. Luke does not describe either Zachariah or Joseph in the scene—they are added by the artist.



The Birth of Jesus

The large window in the west transept features the third Joyful Mystery, the Birth of Jesus. The picture conflates into one image two separate Gospel accounts: Luke's description of the shepherds in his chapter 2:8-18, and Matthew's portrayal of the magi in his chapter 2:1-12.



The inscription at the bottom of the window reads: "*Quid retribuam Domino pro omnibus quae retribuit mihi?*" This is a quotation from Psalm 116: "How shall I make a return to the Lord for all the good he has done for me?"

The Presentation

This window collapses a lengthy story in the second chapter of Luke's Gospel (2:22-38). The key elements in the story are Mary and Joseph, the Child, Simeon, and Anna, and the two young pigeons.

Mary and Joseph sacrifice two young pigeons in accord with the Law. They meet an old man named Simeon, who blesses the child and utters a prophecy to Mary. Later, an old woman named Anna appears in the temple and praises God for the arrival of the messiah.



Luke, chapter 2, verses 22-38:

*Now, Master, you can dismiss your servant in peace;
you have fulfilled your word.
For my eyes have witnessed your saving deed
displayed for all the nations to see:
a revealing light to the Gentiles,
The glory of your people Israel.'*

"The child's father and mother were marveling at what was being said about him. Simeon blessed them and said to Mary his mother: 'This child is destined to be the downfall and rise of many in Israel, a sign that will be opposed—and you yourself shall be pierced through with a sword—so that the thoughts of many hearts may be laid bare.'

"There was also a certain prophetess, Anna by name, daughter of Phanuel of the tribe of Asher. She had seen many days, having lived seven years with her husband after her marriage, and then as a widow until she was eight-four. She was constantly in the temple, worshiping day and night in fasting and prayer. Coming on the scene at this moment, she gave thanks to God and talked about the child to all who looked forward to the deliverance of Jerusalem."

The Flight into Egypt

This event is not one of the mysteries of the Rosary. It is from Matthew's Gospel (2:13-15), and follows the visit of the astrologers described above with the Nativity scene. This window is smaller, under the choir loft.

“



The Finding of the Child Jesus in the Temple

This event is the final episode in the infancy narrative of Luke (2:41-50).



The writing on the scroll at the bottom of the picture is gibberish. The artist evidently did not know Hebrew.

The Holy Family



The Holy Family, Jesus, Mary, and Joseph, was a popular subject of devotion and art in the early part of the twentieth century. Only two verses in Luke, 2:51-52, describe the years before Jesus left home to begin his public ministry:

The window is under the choir loft on the east side of the chapel.

The remaining windows on the east side of the chapel portray the baptism of Jesus, described in all four Gospels, and Jesus preaching to crowds.

The Baptism of Jesus



The banner John is holding says "*Ecce Agnus Dei*" ("Behold the Lamb of God"), a quotation from John 1:29.

Jesus preaches to the crowds

There is no specific incident in the life of Jesus to which this picture corresponds.



The Last Supper

The large window in the east transept portrays the Last Supper. The artist seems to have been inspired by Leonardo da Vinci's famous painting.



The inscription at the bottom reads, in Latin: “James Ryan, D.D. donated [this window] in memory of the deceased bishops and priests of the [Springfield] Diocese.” James Ryan was bishop of Springfield in Illinois from 1888 to 1923.

Another portrayal of the same event is the wooden sculpture beneath the high altar of the chapel. Father Tom had to narrow the “proscenium” of this sculpture in 1970 in order to make it fit within the smaller dimensions of the reduced altar. One or two figures on each side are hidden behind the proscenium.



3. The Transept Windows

The top part of the large window in each transept is rose-shaped.

The East Transept



The top center panel

There are seven sacraments and eight panels in the circle around the center panel. The top panel is a “fill-in” panel, with an angel holding a shield with the “XP” symbol. The “X” is the Greek letter “chi,” the English “ch.” The “P” is the Greek letter “rho,” the English “R.” “XR” (chi-rho) is an abbreviation for “CHR[istos],” “Christ.”



The Seven Sacrament Panels

The panels begin on the top right and continue clockwise around the circle. Each panel features an angel holding the appropriate symbol for the sacrament.

Baptism

Baptism is symbolized by a hand holding a shell from which water is pouring. The background for the hand appears to be rays, which may symbolize the grace of the Holy Spirit.



Confirmation

Confirmation is symbolized by a dove (the Holy Spirit). The receiving of the Holy Spirit in a special way is the mark of this sacrament.



Eucharist

The sacrament of the Holy Eucharist is symbolized by a chalice with a host above it.





Penance (Reconciliation)

This sacrament has traditionally been symbolized by keys, because of Matthew 18:18: *"I assure you, whatever you declare bound on earth shall be bound in heaven, and whatever you declare loosed on earth shall be held loosed in heaven."* This led theologians to emphasize this sacrament as a judgment to be passed by the priest on whether the penitent had the proper dispositions for forgiveness.

Anointing of the Sick

This sacrament was traditionally called "Extreme Unction," and was seen as the final sacrament to be received before death. The sick person is anointed with a special oil called "The Oil of the Sick," symbolized by the jar with the word "*Pax*" ("Peace") inscribed on it. The hourglass is presumably a symbol of death.



Holy Orders

The sacrament of Orders, by which men are ordained to the diaconate, priesthood, or episcopacy, is symbolized by the traditional symbols of the Eucharist: Mass book, stole, chalice, and host.



Matrimony

The final panel features a pair of clasped hands, symbolizing matrimony.

The Central Image



The center of the rose window portrays Jesus crowned with thorns, clothed with a purple garment, and holding a reed, the description given in Mark 15:17-18: *“They dressed him in royal purple, then wove a crown of thorns and put it on him, and began to salute him, ‘All hail! King of the Jews!’”* This description is conflated with John 19:13-14: *“Pilate . . . brought Jesus outside and took a seat on a judge’s bench at the place called the Stone Pavement—Gabbatha in Hebrew. . . He said to the Jews, ‘Look at your king!’”* In Latin this was *“Ecce homo,”* “Behold the man,” causing this portrayal of Jesus to be called the “Ecce Homo” picture.

Catholic piety in the first part of the twentieth century, besides being focused on the infancy and childhood of Jesus, also emphasized the sufferings of Jesus. This was perhaps a natural outcome of the fact that the second set of mysteries of the Dominican Rosary was the Sorrowful Mysteries.

The West Transept Rose Window

This window portrays eight angels carrying various musical instruments, with a picture of Mary (as “Sorrowful Mother”) in the center.

Catholic tradition named nine choirs of angels. The artist had room for only eight. I suspect that the eight are meant to call to mind the nine, in the hope that the viewer will not count them.

The nine choirs are something of a mixed bag. I am not aware of any consistent iconography to portray most of them. Here is the list:

1. Angels (Easy enough—traditionally pictured with wings)
2. Archangels (See the discussion of Michael and Gabriel under the description of the sanctuary paintings later in this document.)
3. Cherubim (See the discussion of the figures on the chapel ceiling.)
4. Seraphim (See the same discussion.)

After this it gets dicey. One source is Colossians 1:16: *“In him [Christ] everything in heaven and on earth was created, whether thrones or dominations, principalities or powers; all were created through him, and for him.”* This gives rise to four more choirs:

5. Thrones
6. Dominations
7. Principalities
8. Powers

A second source is Ephesians 1:19-21: *“It is like the strength he showed in raising Christ from the dead and seating him at his right hand in heaven, high above every principality, power, virtue, and domination, and every name that can be given in this age or in the age to come.”* This adds the ninth group, “virtues.”

The “principalities and powers” are also seen as malevolent, hardly angelic. This is due to the tone of I Corinthians 1:22-25. (I use the Douay-Rheims translation, because it contains the terms “principality” and “power,” which are translated differently in the New American Bible.) *“And as in Adam all die, so also in Christ all shall be made alive. But every one in his own order: the firstfruits, Christ: then they that are of Christ, who have believed in his coming. Afterwards the end: when he shall have delivered up the kingdom to God and the Father: when he shall have brought to nought all principality and power and virtue. For he must reign, until he hath put all his enemies under his feet.”*

A website called “Catholic Online” (www.catholic.org) confidently assigns duties to each of the nine choirs, and a less Catholic site develops the topic with connections to Jewish Kabbalah and other mystical sources. One can go far in angelology.

Here is a picture of the entire window. It does not seem useful to portray each panel in detail. The Sorrowful Mother in the center parallels the “Ecce Homo” centerpiece in the east transept.



Transept Window Saints

Originally there were four windows in the lower level of the two transepts. One window in the west transept has been removed to make room for an air conditioning outlet. The other three are Paschal, Tharsitius (Tarcisius), and Lawrence.

I describe Paschal in detail when I discuss his painting on the entablature (the row of saints above on each side of the chapel).



Tharsitius (Tarcisius or Tarcisius) - He is described in a reputable historical source (a poem by Pope Damasus, who lived in the later 300's), as carrying the Blessed Sacrament, and was stoned to death rather than surrender the Sacrament. He may have been a deacon, because Damasus compares him to St. Stephen. In my childhood he was considered a boy-martyr, which is probably why he was chosen to be in the window of this school for boys.

Laurentius (died 258) -- Lawrence was a deacon of the Church at Rome. His martyrdom and burial are well attested historically. Ambrose, writing in the late 300's, says that when he was ordered to bring forward the Church's riches (as a deacon he would presumably have been in charge of such material matters), he presented the poor people to whom he had distributed all the assets under his control. This story is no doubt the basis of the Latin quotation: "*Dispersit, dedit pauperibus*" ("He distributed, and gave to the poor"), which is from verse 9 of Psalm 112, but is also cited by Paul in II Corinthians 9:9.

Ambrose also describes how he was executed by being roasted on a gridiron, and told his executioners at one point, "I am done enough on this side, turn me over." The 1908 *Catholic Encyclopedia* questions the historicity of Ambrose's stories.



Two Tiny Angels

High above the entablature in each transept are two sets of windows. The center window in each set portrays an angel.

The angel in the east transept is the Archangel Michael. He is portrayed holding a shield and a flaming sword.



Michael is not described anywhere in Scripture as having a flaming sword, but the Cherubim set at the door of Eden to guard it (Genesis 3:24) are described thus: ". . . He [God] stationed the cherubim and the fiery revolving sword, to guard the way to the tree of life."

Gabriel is holding a lily and a book. The lily is probably related to his appearance to Mary. The book may refer to Gabriel's role in the book of Daniel (Daniel 9:18 ff.), where he interprets a vision and the "70 years" passages in Jeremiah 25:11 and 29:10.



4. The Sanctuary Windows

The Immaculate Conception



The window is on the west side of the sanctuary, next to Mary's altar. At the bottom of this window, and of its mate on the east side of the chapel, is the inscription: "Donated by the Students of 1911"

This image of Mary has been traditionally known as the "Immaculate Conception" image. The term "Immaculate Conception" refers to the belief that Mary was conceived without ever having been subject to original sin. The doctrine was defined by Pope Pius IX in 1854 as a dogma to be believed by all Catholics. Four years later Bernadette Soubiroux had a series of visions in which Mary described herself using that term. The image follows Bernadette's description of the "lady" she saw in the apparitions. The moon under Mary's feet is an allusion to Revelation 12:1: "*A great sign appeared in the sky, a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars.*"

The Sacred Heart

This image, on the east side of the sanctuary, near the altar of St. Francis, owes much to St. Margaret Mary Alocoque, who had a series of visions at the Convent of Paray-le-Monial near Paris from 1673 to 1675. The devotion emphasized the mercy of Jesus, in opposition to the judgmental spirituality of Jansenism, a popular movement in the Church at the time.

The image is too “feminized” for present-day tastes, which prefer a more masculine and cheerful Jesus. For some reason our ancestors found this image comforting. Perhaps in an age when male dominance prevailed throughout society, church faithful may have preferred a less macho image of Jesus.

The Sacred Heart was the patron of the St. Louis Franciscan Province, whose members founded and still work at Quincy University. In 2023 Sacred Heart Province merged with five other U.S. provinces to form a new “Our Lady of Guadalupe” Province.





Sanctuary angels

On either side of the sanctuary nearest the main altar there is a window picturing an angel. As can be seen on pages 7 and 8 of this booklet, angels were important features of church decoration at the time the chapel was built. The four statues of angels around the high altar in the original chapel all shared the attitude of prayer and praise portrayed in these two windows.

What appears to be the letter “M” below the angel on the left may be a reference to the name of Mary.

The “IHS” at the bottom is an abbreviation for the name “Jesus,” using the first three letters of the name in Greek. (The “H” is a long Greek “e.”)



At this time it will be appropriate to tell briefly the stories of the two men most responsible for the original and redecorated chapel, Brother Anselm Wolf, and Father Thomas More Brown.

2. Two Friars Minor

The Franciscan Province of the Sacred Heart, the group that has sponsored Quincy University throughout its history, was blessed in the nineteenth century with several gifted lay brother architects. One was Brother Anselm Wolf.

Brother Anselm died prematurely with the result that I know of only two churches built by him: St. Anthony Church on Meramec Street in St. Louis, Missouri, and the Quincy University Chapel. The University Chapel is a smaller version of the magnificent St. Louis church. Brother Anselm died before the University chapel was finished.

Brother Adrian, Brother Anselm's mentor, lived to design hundreds of churches and other buildings all over the Midwest and as far west as San Francisco. St. Francis Solanus Church, across 18th Street from the College, is one of Adrian's masterpieces, built in 1885-1886. As if the church building were not enough, Adrian, with the assistance of Nicholas Schenk, also designed the beautiful altars there.

When you consider that these church buildings have stood for over a century, you appreciate the skill with which these brother-architects carried out their work. Their expectation, no doubt rooted in their European experience, was that the buildings should stand for centuries.

There is solid historical evidence that Brother Anselm designed the chapel to have one more section in the nave than it actually has. The length of the chapel was reduced in order to accommodate a baseball diamond that existed north of the chapel on this side of Elm Street.



**Ven. Br. Anselm Wolf, O.F.M.—
Chapel Architect, April 20, 1911**

Father Thomas More Brown began his career teaching art at Quincy College in 1954. At one time he confessed that his first desire had been to teach theology, and he did in fact teach theology courses throughout much of his career. But his religious superiors assigned him to do art, and art he did, from 1954 until his death in 1994. Through almost all of those years he put his stamp on practically every aspect of the Quincy College environment. He began his career by re-decorating the chapel, a bold initiative, when you consider that he had been assigned to the College for only a year or two.

Father Tom traveled all over the world, taking slide pictures for use in his art classes. On his journeys he visited churches throughout Europe, and saw the similarity of the architecture of the Q.U. chapel to that of medieval churches. The cathedral church of Cefalu, a city on the northern coast of Sicily, built by Norman (French) conquerors about the year 1000, became his model for the most dramatic feature of his decoration, the figure of Christ in the chapel sanctuary.



Father Tom ca. 1980



Father Tom as a woodcarver. The piece may be the cross that he carved for Quincy's First Congregational Church at 12th and Maine.

The architecture of the chapel is "Romanesque," a style developed around the year 1000, featuring rounded arches. The adjective "Romanesque" means "somewhat like the Roman," and suggests a style based on traditions from Rome. Later architects developed a pointed arch, and created the style that came to be known as "Gothic" a term that originally meant "barbaric" or uncivilized. The chapel before 1955 featured Romanesque arches combined with early twentieth century religious art.

3. The Chapel Redecorated in 1954 by Father Thomas More

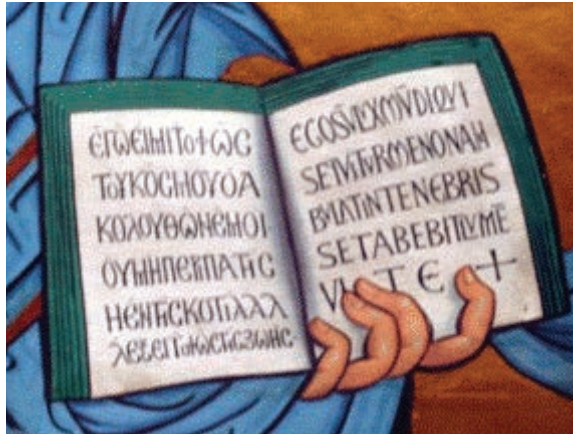
A. The Pantocrator — Ruler of All



The dominant feature of the redecoration is the massive figure of the “Pantocrator.” The Greek word has the root “pan” (Greek for “all”—think of “Pan-European” or “Pan-American”). “Crator” is the Greek word for “ruler” (think of the words “democracy” or “aristocracy”—rule by the people or by the “best” folks).

Father Tom copied the Cefalu Pantocrator exactly, as can be seen when one compares his painting with pictures of the original on the internet.

The Pantocrator is holding a book in his right hand. Here is a close-up of the book:



The right side of the book is in Latin and the left side in Greek. The text is the same in both languages, from John, chapter 8, verse 12:

I am the light of the world. The one following me does not walk in darkness,
but will have the light of life.

The passage seems well suited to a university, where people seek to be enlightened. But eleventh century Sicily must have seen the text to be just as inspirational as university folks see it today, because this is the text someone chose for the image in the Cefalu cathedral. The use of Greek, basis of so much of our modern medical language, and Latin, basis of so much of our modern legal tradition, remind us that the other cultures and languages contain elements that enrich our lives.

B. Sanctuary and Ceiling Paintings

1. The Sanctuary Frieze

Directly under the Pantocrator is a row of saints, with Mary, the mother of Jesus, in the center, her arms extended in the “*orans*” posture of prayer found in many early Christian paintings. On either side of the head of the figure are the abbreviations

MP ΘV (*MAY-TER THAY-OO*—Mother of God).



On either side of Mary are the two archangels: Gabriel on her right (our left), and Michael on her left.

The letters that look like “OAP” are the Greek word for “the,” “HOE,” and the first two letters of the word “archangel,” “A” and “R.” (the “P” is a Greek “R”). All three letters are covered by the sign of abbreviation. The “T” is the Greek letter gamma, the Greek letter for the English “G.” It is followed by “A,” thus making the first two letters of “Gabriel.” Michael has similar identifications.

Each of the archangels holds the insignia of a Byzantine official, the imperial “labarum” and globe. A labarum was originally a military standard designed to be carried by troops into battle. I have not been able to find out what the two white circles mean, or why they have slightly different markings.



To the left of Gabriel is St. John the Baptist, holding a staff, and to the right of Michael is St. Joseph, holding a carpenter's square.

The two letters to the left of each figure are the Greek "AG," the first letters of the word "*hagios*," "holy" or "saint." The three letters to the right of St. Joseph are the first letters of his name, "IOS." To the right of John are the letters "IOA," the first letters of "Jo(h)annes."



St. John the Baptist

St. Joseph

2. The Four Evangelists

On the arch above the steps to the sanctuary are winged creatures. Here is the Prophet Ezekiel describing a vision of the Lord (Ez. 1,4 ff.):

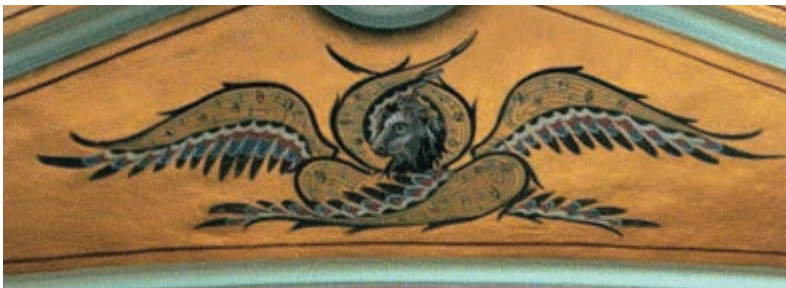
“As I looked, a stormwind came from the North, a huge cloud with flashing fire [enveloped in brightness], from the midst of which [the midst of the fire] something gleamed like electrum. Within it were figures resembling four living creatures that looked like this: their form was human, but each had four faces and four wings, and their legs went straight down; the soles of their feet were round .

“Their faces were like this: each of the four had the face of a man, but on the right side was the face of a lion, and on the left side the face of an ox, and finally each had the face of an eagle.”

It was a simple matter for iconographers to map the four living creatures of Ezekiel onto the four evangelists, Matthew, Mark, Luke, and John. The figures were allocated as follows:

Matthew – a figure of **a man**, because Matthew’s gospel begins with the human genealogy of Jesus.

Mark – the figure of **a lion**, because Mark’s gospel opens with John the Baptist as “a voice crying out in the de-



sert,” and the desert is where lions live.

Luke – the figure of **an ox**, because Luke has the scene of the birth of Jesus in a stable. Luke does not actually mention an ox, but he does mention a manger, and Isaiah 1,3 says “*An ox knows its owner, and an ass, its master’s manger,*” which allowed iconographers to put an ox and an ass into the manger scene. An alternate explanation is that Luke’s gospel begins with Zachary sacrificing a calf in the temple.



Finally, **John** – the figure of **an eagle**, because John's Gospel begins with the soaring theology of the Word made flesh.

This completes the highest part of heaven, the home of the Lord, Mary, the archangels, John and Joseph, and the Evangelists.



3. Cherubim and Seraphim

The rest of the ceiling of the chapel is populated by cherubim and seraphim, each with six wings.

Cherubim are frequently mentioned in the bible, but today scholars believe that they were more like winged oxen than like angels—the six-winged angel portrayal

probably came from an attempt to harmonize mentions of cherubim with the description of seraphim, which are mentioned only once in the bible, in Isaiah 6. In that passage they are described as having six wings.

Half of the figures are cherubim, identified by the letters on the upper right side of the image, “XE” (“CHE”).



The Seraphim are identified by the two letters in the same position, “CE,” (“SE”).

Father Tom made a point of saying that the gold ceiling represents heaven. The entire chapel is designed to represent the spiritual universe: God and the angels above, the saints just below them, and we the people down here on earth.



C. The Heavenly Procession of Saints

Father Tom refers to the thirty-five men and thirty-five women marching around the chapel walls as the “heavenly procession.”

1. The East Transept—Men Saints of the Early Church

a. North Side of Transept

Paintings of men saints begin in the east transept nearest the sanctuary, with Peter and Paul, the two most important figures in the early Church.

Peter — a key and a tiara. The tiara, a three-tiered beehive-shaped hat, had been a symbol of the papacy since about the tenth century. Pope Julius II, one of the last popes before Luther’s Reformation, had one made that cost ten million francs. In 1964 Pope Paul VI placed his tiara on the altar of St. Peter’s Basilica at the close of the Second Vatican Council as a symbol of renunciation of the political power that it symbolized, and no pope since then has used it. (Paul’s tiara ended up in the National Shrine of the Immaculate Conception in Washington, D.C.) Peter’s wearing of the tiara reflects the Catholic assumption that Peter was the first pope. The key is also a traditional symbol of Peter, because of Jesus’ statement to Peter in Matthew 16,19, *“I will entrust to you the keys to the kingdom of heaven.”*



Paul, shown with a **sword**, traditionally the instrument of his execution by Roman authorities -- No other figure in the New Testament besides Jesus has as much written about his life and work. The last and greater part of the Acts of the Apostles deals with Paul's journeys and struggles against opponents of the new Christian movement, and the letters or epistles of Paul comprise another substantial part of the New Testament. Tradition says that he was executed in Rome at the same time as Peter, thus leading to the celebration of the two saints on the same day, June 29.



Matthew - book with a **human face** (see the above discussion of the symbols of the four evangelists). Some assume that the "Levi, the tax collector" in Luke 5 is the same as Matthew the tax collector in Matthew 9, even though Luke lists a Matthew as one of the twelve in his chapter 6. Most scholars do not think Matthew the evangelist was the same person as Matthew the apostle.



Mark - book with lion

It has been traditionally assumed that “John Mark” in the Acts of the Apostles is the author of the second gospel. A second-century author, Papias (c. 135 C.E.) describes Mark as the “interpreter” of the apostle Peter.

Mark’s gospel is the shortest of the four gospels. It begins with Jesus’ baptism, with no description of his birth or childhood. Mark’s portrayal of Jesus is often more ‘human’ than the other gospels. For example, he describes Jesus as angry (Mark 3:5), and says that no one knows the hour of the last judgment, not even the Son (Mark 13:32). On the other hand, his description of Jesus walking on the water (Mark 6: 45-52) contains elements that suggest his divinity.

Scripture scholars generally agree that Mark’s gospel was the first of the four gospels to be written, and was used by Matthew and Luke as they were compiling their own accounts of Jesus’ life.

Luke - book with ox

Luke’s “infancy narrative,” the two chapters that describe Jesus’ birth and childhood, are among the most prized treasures of Christian tradition.

Luke expands the description of Jesus given by Mark, and is the only evangelist to include the famous parables of the Good Samaritan and the Prodigal Son. He highlights the role of the Holy Spirit in the story of Jesus, focuses more on the role of women in Jesus’ story than do the other evangelists, and seems to have a special concern for the relationship between the rich and the poor in the community for which he wrote the gospel.





John the Evangelist - book with **eagle**. John is usually portrayed as a young man. This is probably because he is identified with the “beloved disciple” in the Gospel of John, who outran Peter and reached the empty tomb of Jesus first. Tradition also says that John lived to an old age and died around the year 100, which would mean that he was young when he was in Jesus' company. John is the only one of the twelve apostles whom tradition says was not martyred for his faith.

James, shown with a **miter**, based on the assumption that James was the first bishop of Jerusalem - Paul, in his letter to the Galatians, speaks of a James as an important figure in the Jerusalem church. From that arose the assumption that he was the first bishop of that church. Scholars today seem to favor the idea that the James who was leader in Jerusalem is different from either of the two James's listed among the twelve apostles, though tradition often identified James of Jerusalem with one of the two, “James the Lesser.” (“James the Greater” had been executed by Herod - Acts 12,2.)





Jude, shown with **crown** of martyrdom - Jude (probably one of the twelve apostles, and also called Thaddeus in the gospels) is named as the author of the New Testament letter of Jude, which calls him the “brother of James.” He is considered the patron of hopeless cases. A website calling itself the “Catholic Forum of St. Louis” says that people confused Jude with Judas Iscariot and never prayed to him; thus devotion to him became a lost cause. The same site says that he is usually pictured wearing a medallion with a profile of Jesus on it, and sometimes with a small flame coming from the top of his head. Neither edition of the Catholic Encyclopedia discusses the lost cause issue or the flame.

b. East Side of Transept

Joachim, shown with **harp** - Tradition says that Joachim and Ann were the parents of Mary. There are no reliable historical sources for him and his wife Ann; what we have are legends preserved in apocryphal scriptures such as the Gospel of James, the “Gospel of the Nativity of the Blessed Virgin Mary,” and Pseudo-Matthew. Reflecting a traditional idea that King David composed the Psalms, Father Tom explains the harp thus: “he was of the family of David, the king-psalmist.”



Stephen, shown with **stones** in his hand -- Stephen was one of the first seven “deacons” in the early Church, chosen to “wait on tables,” [Acts 6,2] serving the poor in the Jerusalem community. His lengthy speech before the Sanhedrin and his martyrdom by stoning are described in chapters 6 and 7 of the Acts of the Apostles.



c. South Side of Transept



Basil (329-379) - book with flying bird, wearing a stole with crosses on it, the insignia of a bishop -- Basil's father was a saint, “St. Basil the Elder,” who married the daughter of a martyr and had ten children, four of whom became saints (Basil, Gregory of Nyssa, Peter of Sebaste, and their sister Macrina). Basil received a fine education along with his close friend Gregory of Nazianzus, and was converted from a rather secular and ambitious life by his sister Macrina, who had founded a religious order of women on their home estate. After visiting with monks from Egypt to Mesopotamia, where the eremitical (hermit) life was flourishing, Basil returned to his home area and founded the first “cenobitic” (group) religious order, composing a rule of life for the group. As bishop of Caesarea (in Cappadocia), he created an institution that cared for strangers, the sick, the poor, and the unskilled. His sermons on wealth and poverty are classic.



Gregory Naz. (Gregory of Nazianzus - 330-389) - **rolled-up scroll** - Gregory's father was a bishop, who gave his son a fine education in secular rhetoric. Gregory of Nazianzus was for most of his life a close friend and admirer of Basil, until a falling-out shortly before Basil died. Basil had wanted Gregory to accept the position of bishop in a city that was having problems, and Gregory had refused. In a career that became entangled in the struggles of the Church in Asia Minor over Arianism (the doctrine that Jesus was not divine), he briefly held the position of Bishop of Constantinople. He was such a powerful speaker that he became known as the "Christian Demosthenes."

He is best known for a large collection of sermons, letters, and poems that fill four volumes of the famous compilation by Migne known as the PG (*Patrologiae Graecae Cursus Completus*, published in Paris between 1857 and 1862).

Basil, Gregory of Nazianzus, and Basil's blood brother Gregory of Nyssa are sometimes called "the Three Cappadocians," because they all came from the area of Asia Minor known as Cappadocia, the southeast part of what is now Turkey.

Chrysostom - green and gold book; stole (347-407) The name "Chrysotomos" means "golden-mouthed," and was first used to describe him about a century after his death. The Catholic Encyclopedia calls him the greatest theologian of the Greek church and the greatest preacher ever heard in a Christian pulpit.

Chrysostom began his career in Antioch (present-day Lebanon), but eventually was called to Constantinople to become bishop of that city.

His writings contain some scathing condemnations of the behavior of rich Christians toward the poor, but also some scathing attacks on Jews. The remarks today would be labeled anti-Semitic.



Ambrose -- unrolled scroll - (c 339-397) -
 A layman, well educated and a skilled administrator in the city of Milan, Ambrose was attempting to calm a dispute over who should be bishop when the assembled crowd acclaimed him as the one who should take the position. He was still a catechumen, not yet baptized, so he had to be baptized, ordained to the priesthood, and then to the episcopacy. It was partly due to his influence that Augustine left the Manichean sect and became a Catholic. He set a precedent by making the Emperor Theodosius do penance for massacring seven thousand people in Thessalonica, and wrote enough hymns that he has been called founder of Christian hymnody.



Jerome, book with “Vulgate” — (c 345-420) -
 As a young man Jerome traveled through the mid-east, studying Greek and Hebrew. He spent several years as secretary to Pope Damasus I, during which time he translated the four Gospels into Latin. He then moved to a monastery at Bethlehem in the Holy Land, where he translated the psalms. He then spent more years translating most of the Old Testament into Latin. His translation came to be called the Vulgate, a term deriving from “*versio vulgata*,” which means “version intended for the common people.” The Council of Trent in the 1500s made the Vulgate the official Catholic Latin version of the Bible.



Augustine - red book with eagle; bishop's stole (354-430) -- One of the most significant figures in the history of Christianity. He was born in northern Africa of a pagan father and a Christian mother, Monica. As a young man he was well educated in rhetoric, but became embroiled in sexual pleasures and Manichaeism. He developed a relationship with a woman, never named, with whom he lived for fifteen years, and by whom he had a son, Adeodatus. Eventually Augustine became disillusioned with Manichaeism and after moving to Italy, he was baptized by St. Ambrose of Milan.

Two of his works have become classics of western literature: his *Confessions*, which describe his youth and early years, and *The City of God*. He wrote the latter work to refute the idea that the Roman empire was falling because it had abandoned its pagan gods, but the work is an encyclopedia of the learning of his time.

His thinking dominated western Christianity until the time of Thomas Aquinas in the thirteenth century, and continued even beyond then to influence the Protestant Reformers.

Gregory, with tiara and dove -- (540-604) -- Gregory lived in a Rome occupied over and over by “barbarian” forces, especially Goths and Lombards. Well educated, he became at the age of 33 the highest civil official in the city of Rome. Shortly after that he abandoned the position to become a monk, but only five years later, the pope at the time asked him to be his delegate at the court of Constantinople, a position he held for six years. His return to Rome was the occasion of a famous decision to send missionaries to England; Gregory himself joined the missionary group, but was forcefully returned to Rome by popular demand. In 590 he was forced by popular acclaim to accept the position of pope. For the remainder of his life he became increasingly the de facto ruler of the West, in the face of the growing disinterest of Constantinople in governing what was seen as a rural backwater. His administering of civil affairs contributed to the idea that the Church should have a major role in secular life. His writings greatly affected medieval thought, and he is credited, perhaps incorrectly, with creating the “Gregorian Sacramentary” (a ritual for the Eucharist used for the centuries), and “Gregorian Chant,” the plainsong music that became identified with western Christianity up until our own time. A story says that a dove perched on his shoulder while he dictated his writings. Hence the dove has been used as his symbol.



Thomas Aq. — book with “Summa” on cover -- (Thomas Aquinas) — (1227-1274) -- Thomas was born of an important family in Italy, such that several of his brothers held him captive for two years, trying to dissuade him from joining the Order of Preachers (the Dominican Order). He spent his time in captivity studying Scripture, Aristotle, and the *Sentences* of Peter Lombard (at that time the outline and model of theology). He was then sent to study with Albert the Great, the most famous Dominican scholar of the time, and followed Albert from Cologne to Paris. From then until his death he lectured all over Europe, and wrote numerous works, the most famous being his *Summa Theologica*, a “summation” of theological thinking. His career coincided almost perfectly with his Franciscan contemporary, St. Bonaventure. A legend says that Thomas and Bonaventure were both commissioned to write text for the liturgical celebrations of the feast of Corpus Christi, which had just been instituted. When Bonaventure read Thomas’s text, he tore up his own. The text contains the words of hymns sung by generations of pre-Vatican II Catholics: *O Salutaris Hostia*, and *Tantum Ergo Sacramentum*.



2. The West Transept—Women Saints of the Early Church; Sainted Mothers

The above figures complete the portrayal of men in the “apostolic age” of the Church, the years immediately following the death of Jesus.

On the opposite side of the chapel, the west transept, Father Tom chose to begin with portrayals of several early and well-known women martyrs of the Church. Four of them, Agatha, Lucy, Agnes, and Cecilia, were named in the “Canon” of the Mass in its traditional Roman form. (This form is preserved in the First Eucharistic Prayer in the present Sacramentary.) I do not know why Father Tom chose the others: Barbara, Vivian, Catherine, and Dorothy. My guess is that they represented names common among women on campus in the 1950’s.

2. The West Transept—Women Saints

a. North Side



Cecilia -- palm and crown of flowers --
Churches dedicated to and liturgies in honor of this woman are found in the Church of Rome as early as the fourth century, but there is no description of her martyrdom before the fifth or sixth century, which means that the description is not historically based. Part of her legend is that she was betrothed to and married a noble pagan, Valerianus. After the wedding she informed him that she was betrothed to an angel and should therefore remain a virgin. On the wedding day, “while the musicians played at her nuptials she sang in her heart to her God” (“*cantantibus organis illa in corde suo sui domino decantabat*”). The phrase *cantantibus organis* became part of the breviary for her feast, and since it contains the term “organ,” that musical instrument became associated with her and she has become the patron saint of musicians, portrayed with an organ. She features in the Second Nun's Tale in Chaucer's *Canterbury Tales*, and was chosen as patron of the Accademia del Musica in Rome in 1584. Purcell, Dryden, Handel, Pope, and Britten have written in her honor. The palm and crown of flowers in Father Tom's portrayal are symbols of her martyrdom and marriage.

The window in the choir loft on the back wall of the chapel shows her with an organ.

Window of Cecilia in the chapel choir loft, above the organ.



Agnes, shown with a **lamb** -- (ca 250-300 C.E.)
Perhaps the most famous Roman woman martyr. Tradition held that Agnes was very young when she was martyred; the mention of this in credible contemporary accounts (e.g. St. Ambrose, who gives her age as twelve) makes this a likely historical fact. Her name, Agnes, is similar to the Latin word for lamb (*agnus*), which, along with her martyrdom, accounts for the lamb in her iconography.



Agatha -- shown with **shears** -- (ca 250 C.E.) --
Historical details about this saint are vague, though early churches dedicated to her are evidence that people regarded her as a saint and martyr. She is supposed to have been martyred in Sicily. A tradition that invokes her against eruptions of Mt. Etna may be the reason why our Franciscan Province prayer book included a daily prayer to her for protection from fire. The legend of her martyrdom says that she was tortured by having her breasts cut off—hence the shears. Other iconography was more explicit — it portrayed her with two breasts on a plate. Butler’s *Lives of the Saints* quotes Margaret Miles: “. . .her Acts dwell in a spirit of what has been described as ‘religious pornography.’” Barbara Abou-El-Haj says “Even among the early martyrs there are significant differences between men and women. Men are tortured, but they are not sexually mutilated as are women like Agatha, often virgins who refused marriage.”



Barbara, shown with a **chalice** and a **tower with three windows** -- The earliest evidence of her dates from the 600's, which makes her existence doubtful. The legend of her martyrdom places it at various times and places, but includes a story that her father commissioned a sumptuous bathhouse and tower to be built for her. He shut her up in the tower while he went on a journey, because he feared that her great beauty would cause someone to take her away from him by marrying her. In his absence she spent much time contemplating the beauties of creation from the tower, and came to accept the Christian faith. She had three windows built into the tower in honor of the Trinity. When he returned he had her condemned to death and personally carried out the sentence. On his way home from the execution he was struck by lightning and his body was consumed by fire. This has caused Barbara to be made the patron of artillerymen.

The 1908 *Catholic Encyclopedia* notes that she is often portrayed with a chalice and sacramental wafer, but does not explain why.

Lucy, shown with a **dagger** -- Another Sicilian saint with a questionable legend. She is supposed to have lived in the late 200s and been martyred by the sword after executioners were unable to make her practice as a prostitute, and were unable to execute her by burning. Her feast, on December 13, is celebrated especially in Scandinavia, where the custom of having a woman wear a headdress circled with candles grew up.





Vivian, shown with a **column** - This saint, also called Bibiana or Vibiana, had a church dedicated to her in the late 400's. Nothing else historical is known about her, but legend says that she was tortured and died as a result of the tortures--hence the column.

Catherine, shown with **book and crown** - Catherine of Alexandria is her full name. She was at one time tremendously popular in European devotions; her feast was a holy day of obligation in some parts of France. Joan of Arc was rumored to have been guided by visions of her and St. Margaret. The non-historical legend of her life describes her as a brilliant 18-year old who reproached the emperor for his persecution and was able to master all her opponents in debate. She kept converting all the people who were sent to imprison or execute her. The emperor attempted to execute her on a torture wheel, but the wheel broke. The wheel became a common emblem in her iconography (and can be seen in a statue of her in St. Francis Solanus Church across 18th Street). The emperor then had her beheaded. Angels took her body to Mt. Sinai in Arabia, and a church and monastery were built there. However, the fact that there is no reference to this church in any ancient travel documents suggests that the story is fiction. She became the patron of young women students.

Father Tom describes the book and crown thus: "a book and a crown, for a great philosopher and martyr."

The Middle Ages saw a devotion to the "Fourteen Holy Helpers." These fourteen saints were to be invoked for various difficulties. Catherine was one of the fourteen, as was Barbara. The fourteen were, according to the 1908 *Catholic Encyclopedia*:

- Achatius -- against headaches
- Barbara** -- against fever and sudden death
- Blaise -- against ills of the throat
- Catherine of Alexandria** -- against sudden death
- Christopher -- against plagues and sudden death
- Cyriacus -- against temptations, especially at time of death
- Denis-- against headaches
- Erasmus --against abdominal maladies; for protection of domestic animals
- Eustachius -- against family trouble
- George -- protection of domestic animals
- Giles -- against plagues; for a good confession
- Margaret of Antioch -- safe childbirth
- Pantaleon -- physicians; protection of domestic animals
- Vitus -- against epilepsy; protection of domestic animals





Dorothy -- shown with a **crown of roses**. She suffered during the persecution of Diocletian early in the 300's. There is much legendary material about her, and she was highly venerated in the Middle Ages. The Church removed her feast from the universal calendar in 1969. The roses come from the story that, as she was being led to execution, a pagan lawyer named Theophilus mocked her, saying, "Bride of Christ, send me some fruits from your bridegroom's garden." Shortly thereafter a six-year-old boy gave Theophilus a basket containing three apples and three roses. Theophilus became a Christian himself and was martyred.

b. West Side

The four saints on the outside walls of the transepts are all saints from the time of Jesus himself. Two of them, Joachim and Ann, are the legendary parents of Mary, the mother of Jesus.

Ann -- with **potted lily** -- The apocryphal mother of Mary, the mother of Jesus. The earliest legends about her are found in the apocryphal gospel *Protoevangelium of James*, which dates from about the year 150. The story it tells nearly duplicates the story of Elkanah and Anna from I Samuel in the Old Testament, which makes it questionable.

Later legends flourished: Elizabeth, the mother of John the Baptist, was the daughter of Ann's sister. Ann's husband Joachim died soon after Mary's birth. Ann then married Cleophas, by whom she became the mother of the wife of Alphaeus, who married the mother of the Apostles James the Lesser, Simon and Judas. Cleophas died and she married Salomas, to whom she bore Maria Salomae (the wife of Zebedaeus and mother of the Apostles John and James the Greater). Then arose the belief that Ann conceived Mary virginally, but the Pope condemned this idea in 1677. Various relics of Ann (her foot and her head) are kept in various places in Europe. Her body was kept in the basilica of *Hagia Sophia* in Constantinople until the city was occupied by Muslims in 1453. The source does not say where it went after that.





On the other side of the west transept window is **Mary Magdalene** -- shown with **jar**, with **the initials "IHS"** (symbol of the name "Jesus") on it. This may refer to the belief that she was the Mary in John 12 who anointed Jesus' feet with an alabaster jar of ointment. The Mary in John 12 and Luke 10 was the sister of Martha and Lazarus, but neither John nor Luke call her Magdalene or say that she was sinful. Luke 7 describes a "sinful woman" anointing Jesus' feet with costly perfume, but this woman is not named. Luke 8 describes several women who followed Jesus in his ministry, having been "cured of evil spirits and maladies." Among them were "Mary, called the Magdalene, from whom seven devils had gone out." Mary Magdalene is named as near Jesus' cross when he was crucified (Matthew 27, Mark 15, John 19), and as the first witness of his resurrection (Matthew 28, Mark 16, Luke 24, and John 20).

All of this has given rise to fanciful speculations: Mary was a prostitute, Jesus was married to or romantically involved with her, and the Church has tried to cover up Jesus' relationship with her.

The jar of ointment could also refer to the description of Mary Magdalene as coming to the tomb to anoint Jesus on the morning of the resurrection. Father Tom describes her thus: "St. Mary Magdalene offers a box of ointment, a symbol of her love."

c. South Side; Sainted Mothers

Father Tom called the saints on the south wall of the west transept "Sainted Mothers," because all of them were mothers.

Elizabeth -- book with "OT" and "NT" -- This is the Elizabeth who appears in the opening chapter of the gospel of Luke. Because she was the wife of an Old Testament priest, Zachary, and opens the story of Jesus in the New Testament, Father Tom uses the abbreviations for the two testaments as her symbol. She was the mother of John the Baptist, and greeted Mary, the mother of Jesus, with the words that have since become part of the "Hail Mary": "Blessed are you among women, and blessed is the fruit of your womb."



Helen -- holding a cross -- (died 330 C.E.) -- the wife of the Roman Emperor Constantius and the mother of the famous Emperor Constantine the Great. It was Constantine who embraced the Christian faith after his victory in a battle in which he saw a vision of a cross. He created a military standard (labarum), with the words *TOUTO NIKA* (Latin "*In hoc signo vinces*"-- "In this sign you will conquer.") It was also Constantine who moved the capital of the Roman Empire from Rome to Constantinople (today's Istanbul). Helen, after being convinced by her son to become a Christian, devoted much of her life to building churches all over the Empire, most notably in Bethlehem and Jerusalem. A legend, considered doubtful because the historian Eusebius does not mention it, says that Helen had the site of Jesus' crucifixion excavated, and found there the cross on which he was crucified. This explains the cross she is holding.



Macrina (ca. 270-ca. 330) -- holding plate with four stars, one brighter than the rest -- There are two Saint Macrinas, Macrina the Elder and Macrina the Younger (c 330-379), her granddaughter. Father Tom portrays Macrina the Elder, holding four stars, because she had three other grandchildren who became saints (Gregory of Nyssa, Basil, and Peter of Sebaste). The brighter star may be either Basil or Gregory of Nyssa, both of whom were pretty famous. Basil appears in the chapel's east transept.



Monica (333-387) -- holding an anchor --

Monica was the mother of St. Augustine (see west transept). Her husband, Patricius, seems to have been abusive of both her and their children, though he repented shortly before his death. After Augustine joined the Manichaean sect, Monica kept after him for the seventeen years he was away from the Christian faith, and finally saw him baptized by St. Ambrose in Milan. Augustine describes her death and his grief in his *Confessions*. Since the anchor is a symbol of hope, Father Tom portrays her holding an anchor. She has become the patroness of mothers and wives who have abusive or deviant husbands and children.

Blanche -- pot and fire; square halo; queen's necklace -- (1188-1252) -- Blanche of Castile. The square halo means that she is not a canonized saint. She was the granddaughter of Henry II of England and the daughter of Alfonso VIII of Castile. This made her also the niece of King John of England (of "*Magna Charta*" fame), which may have emboldened her to try, unsuccessfully, to seize his throne when he died. She is not listed in any of the traditional lives of the saints, nor in any edition of the Catholic Encyclopedia, but the Encyclopedia Britannica (2002 edition) has a full column devoted to her. That source describes her as "a delicate diplomat, a clever negotiator, and a strong leader," characteristics she used effectively while governing France from 1226 to 1234 (when her son Louis IX was still a minor), and from 1248 to her death in 1252, while Louis was in the mideast on a crusade which she had opposed. The Britannica article notes also that she was known for her Catholic piety. Father Marion Habig, the Sacred Heart Province historian who wrote *The Franciscan Book of Saints*, says that she joined the Franciscan Third Order along with her son, and quotes the famous advice she is said to have given to her son Louis: "Rather would I see you dead at my feet than stained with a mortal sin." It is probably because of this piety and because her son Louis is one of the two official patrons of the Third Order (Secular Franciscan Order) that Father Tom placed her here. Habig notes that she is not officially "Blessed" (hence the square halo). Father Tom says she holds "a heart, the symbol of her love for God," which is pretty generic as saints go.



Elizabeth of Po. (Elizabeth of Portugal), **shown with a dove** -- (ca.1271-1336) Elizabeth was named after her aunt, Elizabeth of Hungary (whose icon is around the corner in the nave of the chapel), and was married at the age of 12 to King Dinis of Portugal. He bore several children out of wedlock, who Elizabeth raised as her own children, and had one legitimate heir, Affonso. Affonso went to war against his father out of resentment of Dinis's favoring his (Affonso's) brothers (the illegitimate ones). Elizabeth rode between the two armies and brought about peace. Later Affonso, now king himself, went to war against his son-in-law, and again Elizabeth brought about peace. Father Tom chose a dove as her symbol because of her efforts role as peacemaker. Elizabeth was a Franciscan tertiary (member of the Franciscan Third Order).



Bridget (Bridget of Sweden) -- **holding a crown** -- (1303-1373) - She was married at age 13, and raised eight children. After her husband's death in 1344 she began to have visions, which were written down and widely circulated. She worked until her death for the moral uplifting of her own country and of Rome, where she had moved after founding a double monastery of men and women. In 1999 Pope John Paul II named her patron of Europe, along with Catherine of Siena and Teresa Benedicta of the Cross (Edith Stein). Father Tom says she "carries the earthly crown she exchanged for a heavenly one," but, though she had influence at the Swedish court, she never actually wore the crown.



Jane - carrying a tower (Jane Frances de Chantal) — (1572-1641) — She was married at age 20. Nine years later her husband was killed in a hunting accident, leaving her with four children. Shortly thereafter she became acquainted with St. Francis de Sales, and began corresponding with him, eventually working with him to found a religious order, the Congregation of the Visitation, for women of any age who felt themselves not called to the extreme religious practices of other established orders. Her idea was that the women would not be subject to the rules of enclosure like traditional nuns, but would be free to work in whatever places they were needed. As she left home to begin her religious life, her fourteen-year-old son dramatically lay down across the threshold of the door of the house to prevent her from leaving. After pausing briefly, saying, “After all, I am a mother,” she stepped over his body and went on her way. Perhaps this story is the reason why Father Tom says that the tower she is holding is a symbol of the firmness of her dedication to God. Her body is interred next to that of Francis de Sales in the church at Annecy, France, the first location of her order.

3. The West Nave—Franciscan Women Saints; Other Sainted Women

a. Franciscan Saints

Clare -- with monstrance -- (Clare of Assisi) (ca 1193-1253) - The woman who most captured the spirit of Francis of Assisi. She and her early sisters lived in the church of San Damiano in Assisi, the church that Francis had rebuilt. The New Catholic Encyclopedia says this about her: She “dismantled established religious practices by embracing members from all social classes, providing for participation in governance, moderating the interpretation of the enclosure, and describing the role of the abbess as sister and servant. At the same time, Clare held firmly to the monastic rhythm of the liturgy of the hours, the importance of silence, and manual work.” She was “declared the patroness of television because of her 1252 vision of the Christmas liturgy at the Basilica of Santa Francesco.” There is a legend that when Assisi was under attack by the Frederick II in 1234, Clare confronted the attackers from a window in the monastery holding a ciborium with the Blessed Sacrament. The attackers left without harming the sisters. This legend explains the monstrance that she is holding in Father Tom's painting.



Agnes (Agnes of Assisi) — **with triple crown** — (1197-1253) - Clare's blood sister. Sixteen days after Clare left her family for a life of poverty, greatly upsetting them, Agnes followed. An early Franciscan source, *Chronicles of the Four Generals*, says that the family was so outraged that they tried to seize her by force. Her uncle raised his hand to strike her with a sword, but his arm withered. The group dragged her into a field and found that she had become so heavy that they were unable to lift her. At that they relented and let her continue her life with her sister. Father Tom says she is carrying the “triple crown, which her sister saw her holding in heaven.”



Elizabeth, with **spray of roses** -- (Elizabeth of Hungary) (1207-1231) -- From a royal family herself, she was married at the age of 14 to Ludwig IV of Thuringia, a marriage that was a happy one for both parties. While Ludwig was in Italy on business she assumed leadership of the country, just in time to see floods, famine, and disease ravage it. She distributed alms in all parts of the kingdom and founded a hospital in which she personally ministered to the sick. There is a legend that while she was secretly carrying bread to the poor, she was surprised by someone who knew her, and the bread turned into roses. She had come into contact with Franciscan friars when they came to Thuringia at the time she was married. After the death of her husband, she renounced her wealth and became one of the first “tertiaries” (Third Order members) in Germany. She, along with St. Louis IX of France, are patrons of the Third Order of St. Francis (today called the Secular Franciscan Order).



Rose, with a pyre and flames -- (Rose of Viterbo) (1233-1252) - By the time she was seven she was already living the life of a recluse; a vision of the Blessed Virgin told her to become a tertiary and to preach penance at Viterbo, which was in political turmoil caused by a conflict with the emperor Frederick II. Father Marion Habig tells the story that near Viterbo was a sorceress who had acquired a large following. Rose converted not only the followers but the sorceress herself by standing unharmed in a burning pyre (hence the flame in her iconography). She tried to enter a monastery but was refused, and died in a cell in her father's house at the age of 19. The *New Catholic Encyclopedia* (2nd edition) emphasizes her "public and passionate preaching."

Margaret (Margaret of Cortona) — crown of thorns — (c 1247-1297) - After living as the mistress of a wealthy man for nine years, she found herself homeless when he died. She appealed to her father to accept her and her son, but her stepmother refused to help her. She was tempted to trade on her beauty, but seemed to hear a voice that told her to go to Cortona and put herself under the direction of the Franciscan friars there. Two women in that city saw her loneliness, cared for her and her son, and introduced her to the friars. After three years of probation she was admitted to the Third Order of St. Francis, and lived the rest of her life in great penance. She is the patroness of homeless women and single mothers. Father Tom says she is holding a crown of thorns to symbolize her penances.



Angela of F. -- with crown and square halo -
 - (Angela of Foligno) - (1248-1309) - She was married at an early age. For some time she neglected her role as wife and mother in favor of a life of pleasure. Gradually she turned from that life to one of spiritual seeking. She became a tertiary, founded an order of women who bound themselves by the three vows of poverty, chastity, and obedience, but without living in cloister. She is best known for her 70-chapter "Book of Visions and Instructions," which the *New Catholic Encyclopedia* describes as containing "some of the most excessive and volcanic passages in all of Christian mystical literature." Her popularity with the Spiritual movement in the Franciscan Order (a movement that constantly skirted heresy and rebellion) caused her reputation to go underground, but it eventually resurfaced and her writings influenced Teresa of Avila, Francis de Sales, Alphonsus Liguori, and even Teilhard de Chardin and Simone de Beauvoir. She has never been canonized (hence the square halo). The crown is the "crown of heavenly victory."



Colette -- with book -- (1381-1447) - She began her religious life with the Beguines (a movement of lay women), the Benedictines, and a branch of the Poor Clares, eventually becoming a hermit. She was eventually placed in charge of a series of reformed Poor Clare convents by the anti-pope Benedict XIII. Her reform emphasized extreme poverty, going barefoot, and perpetual fast and abstinence. Poor Clare monasteries inspired by her continue today in the United States. The book she is holding is "the rule book she loved" (Father Tom).



Catherine -- with crown of roses --
 (Catherine of Bologna) -- (1413-1463) - She was raised in the court of the Marquis of Ferrara as a companion to a princess, and was educated in literature and the fine arts. After the princess was married, she became an Augustinian nun, but then founded a convent of Poor Clares, living first as a baker, then as a portress, then as a mistress of novices, and finally as an abbess in that community. She is patron of artists.

The roses are “the heavenly crown of roses.”

b. Other Sainted Women

Scholastica -- with dove -- (c 480-c543)
 -- The legendary blood sister of St. Benedict. Gregory the Great, in his *Dialogues*, tells the story that, three days before her death, Scholastica wanted her brother Benedict to stay the night visiting with her. He refused, but a sudden thunderstorm arose that kept him from leaving until morning. Three days later Benedict saw a vision of her soul rising to God in the form of a dove.

Historians question her existence as a real person. Neither the 1908 nor the more recent editions of the Catholic Encyclopedia contain entries for her.



Gertrude –with crown -- (1256-1302) --
 Called “Gertrude the Great,” she was famous for her Cistercian “nuptial mysticism,” and has the distinction of having a feast without ever having been officially canonized. She is the patron of the West Indies and responsible for an early form of the devotion to the Sacred Heart. Father Tom says the crown is the “crown of heavenly victory.”

Gertrude was a popular woman’s name early in the twentieth century. Both my mother and my grandmother were named after her.



Angela M. -- ladder -- (Angela Merici) -- (ca 1470-1540) -- She began an order of women who took no vows and wore lay clothes, calling them the “Ursuline” Order, in honor of St. Ursula, who was a legendary martyr of the fourth century. Ursula was dropped from the Church calendar in 1969 as being having insufficient historic evidence of her life, thus proving that good movements can sometimes be founded on shaky grounds. The 1908 *Catholic Encyclopedia* contains a lengthy discussion of how several legends arose of Ursula being martyred along with others, whose number eventually grew to eleven thousand; the article judges the legends to be fanciful. This did not stop St. Elizabeth of Schonau and the nun Helintrude from having visions of the thousands of virgins. Father Tom says the ladder is “the ladder of perfection.”

It is remarkable how many of these women tried to found orders that would not be confined to traditional cloistered lifestyles. In all cases they lost the battle.



Theresa of Av. -- book and pen -- (Teresa of Avila) -- (1515-1582) -- One of the more interesting women in the history of the Church. One papal legate called her “an unstable, restless, disobedient, and contumacious female.” She herself believed that intelligence was important in the spiritual life (“God preserve us from stupid nuns”), supposedly saying that if she had a choice between a holy spiritual director and an intelligent one, she would choose the intelligent one. Along with St. John of the Cross, she is one of the most read mystical authors in Catholicism. The *Catholic Encyclopedia* describes her autobiographical accounts in her books *Relations* and *Interior Castle* as comparable to the *Confessions* of St. Augustine. The Franciscan St. Peter of Alcantara was one of her spiritual directors.

Pope Paul VI declared her a doctor of the Church in 1970.

Margaret M. — symbol of the Sacred Heart — (Margaret Mary Alcoque) — (1647-1690) — Her private revelations in the Paris convent of Paray-le-Monial from 1673-1675 furthered devotion to the Sacred Heart, which had been opposed by the Jansenist movement. (Jansenism was a spirituality that emphasized shame, guilt, and the sinfulness of the human condition, almost to the point of exclusion of redemption.) She was canonized by Benedict XV in 1920.



Bernadette -- with candle -- (Bernadette Soubiroux) -- (1844-1879) -- The first saint to be photographed. Her visions at the grotto of Lourdes in southern France made Lourdes a place of pilgrimage. A 1942 book based on her life, *Song of Bernadette*, was made into a movie that won an Oscar. Father Tom says the candle is the candle “which she held in ecstasy on earth.”



Therese -- with a bouquet of roses
(Therese of the Child Jesus) -- (1873-1897) -- Called the Little Flower, she became famous when her autobiography was published by her religious community after her early death from tuberculosis. She believed in her “little way,” which was to “do ordinary things extraordinarily well.” Pope John Paul II made her a doctor of the Church in 1997.



Frances C. -- with roses — (Frances Xavier Cabrini — “Mother Cabrini”) -- (1850-1917) - -- The first U.S. citizen to be canonized. She had been refused entrance to two religious orders because of poor health, so she founded her own. She originally planned to go to Asia, but Pope Leo XIII sent her to America, where she founded a series of hospitals for Italian immigrants.

Here is the only clear error in Father Tom's iconography. In his description of Frances Cabrini, Father Tom says she “holds a building, symbol of the institutions she founded.” But in the painting she is holding roses, just like Therese next to her.

Maria G. -- with crown and lily -- (Maria Goretti) -- (1890-1902) -- This twelve-year-old girl was stabbed to death by a neighbor because she refused to yield to rape. Pope Pius XII canonized her as an example of virtue for young people. Her murderer repented and worked for her canonization; her mother was present at the canonization. The crown, Father Tom says, is “the crown of a virgin martyr.”



4. The East Nave—Franciscan Men Saints; Founders Of Orders of Men; Other Sainted Men

a. Franciscan Saints

Francis (of Assisi) -- **stigmatized hands** -- (1182-1226) -- Francis, the founder of the Franciscan Order, and Clare of Assisi, the founder of the “Poor Clares,” the feminine counterpart of Francis’s group, occupy the places of honor in the nave, at the front of each side of the heavenly procession. Francis is portrayed so that the stigmata (marks of nails) are visible in his hands and feet, reflecting the story of his receiving this special mark of favor two years before his death.

Francis grew up in a well-to-do household headed by a cloth merchant, and as a youth he dreamed of achieving fame as a knight. Through a series of conversion experiences he came to see himself as called to live a life of radical poverty modeled on the instructions given by Jesus to his disciples. Many of his early followers were from the privileged classes of his time, giving his order the reputation of well-off people voluntarily identifying with the poor of the time. In his home town of Assisi these two groups were called the *majores* (important people), and the *minores* (lesser people). His order came to be called the *fratres minores*, or “lesser brothers.”

The anthropologist Victor Turner sees this kind of movement paralleled in other times and places, such as in the Zambian Ndembu culture and in Bengali Hindu history. People seem drawn to symbolize the radical oneness of all members of a group (Turner calls this *communitas*), as against the divisions that inevitably grow up separating rich from poor and powerful from powerless.

Father Tom has portrayed eight Franciscan men in his heavenly procession. Two, Francis and Anthony, are two of the best known saints in Christendom. The next two, Bonaventure and Duns Scotus, are the two great Franciscan “lights” of medieval scholastic philosophy and theology. Bernardine and Francis Solano were great evangelizers. The last two, Didacus and Paschal, were lay brothers, who lived quiet lives of holiness in service to their brothers and the world around them.

Chapel trivia: Francis is the only saint portrayed with bare feet.



Anthony -- Child Jesus standing on book -- (Anthony of Padua) (1195-1231) -- Anthony is traditionally pictured with the Child Jesus because the Infant is said to have appeared to him. Originally from Spain, he had been educated in theology as a member of the Augustinian Order. He joined the friars with the intention of going to Morocco to preach to the Muslims, inspired by seeing the bodies of five Franciscans who had been martyred there. He started for Morocco, but became ill and ended up on a ship driven by a storm to Sicily. From there he made his way to Italy, where he was discovered to have a gift for learning and preaching.



A life of scholarship and learning can be easily seen as incompatible with a commitment to living poorly, especially in times when books had to be copied by hand and were extremely valuable and expensive. The tension can still be seen in some Protestant groups that boast that their clergy are unlettered people. Francis's followers struggled with this issue right from the start. An important moment in the struggle came when Francis himself wrote the following brief letter to Anthony:

"To Brother Anthony, my bishop, Brother Francis sends his greetings. It is my pleasure that you teach theology to the brethren, provided, however, that as the Rule prescribes, the spirit of prayer and devotion may not be extinguished. Farewell."

Intellectuals are frequently seen as rationalistic, and the pursuit of learning seen as destructive of faith. The Franciscan tradition has tried consistently to unite learning with devotion, as will be seen in the next two figures portrayed in the procession: Bonaventure and John Duns Scotus.

After Francis, Anthony is the best known Franciscan saint, with a reputation for finding lost objects.

Bonaventure -- red hat and book with “*Opera Omnia*” on cover, holding red hat of a cardinal -- (Bonaventure of Bognareggio) -- (1221-1274) -- Bonaventure was elected Minister General of the Franciscan Order in 1257, and did much to moderate the conflict that was developing between the strict and the less strict factions in the Order. At the request of a General Chapter (meeting) of the Order, he composed his own Life of St. Francis as a means of tempering the conflict. For the same reason he ordered earlier versions of Francis's biography to be destroyed, an order fortunately disobeyed. A year before his death he was made a cardinal (hence the red hat). The story is told that when messengers arrived with the notice of his new position, he was washing dishes and asked them to hang the hat on a tree until he finished. Scholarship on Bonaventure has exploded in modern times; Pope Benedict XVI wrote his doctoral dissertation on him (a dissertation published by the Franciscan Press at Quincy University). Today his most famous work would probably be the “*Itinerarium Mentis in Deum*.” The term “*Opera Omnia*” means “All his works,” Father Tom's way of symbolizing his prolific writings.



Scotus -- square halo and book with “*Immaculata Conceptio*” on cover -- (John Duns Scotus) -- (c 1270-1308) Scotus is perhaps the most famous Franciscan thinker after Bonaventure. The appellation “Scotus” suggests a connection with Scotland; “Duns” is probably the name of a town. He spent much of his life teaching at Oxford in England, but died in Cologne, Germany. He is best known for his defense of the doctrine of Mary’s Immaculate Conception against Thomas Aquinas, who rejected that doctrine. The doctrine, which was defined officially by Pope Pius IX in 1854, says that Mary was never subject to original sin. The square halo is a sign that he had not been canonized as a saint. Pope Paul VI declared him “Blessed” John Duns Scotus in 1975. Father Allan Wolter, a friar of Sacred Heart Province, became an internationally known scholar of Scotus, and helped to translate some of the recently edited critical edition of his works.

Bernardine -- shield with "IHS" --
 (Bernardine of Siena) -- (1380-1444) -- The greatest preacher of his time, he sometimes addressed 30,000 people in the open air. He preached devotion to the Holy Name of Jesus throughout his lifetime, using the symbol "IHS," the first three letters in Greek of the name "Jesus." (The "H" is an "E" in Greek.) His use of this symbol was attacked on three separate occasions as a "dangerous innovation," but each time he successfully defended it.



Didacus -- with small crown --
 (Didacus of Alcalá) — (birth uncertain; died 1463) -- A Franciscan lay brother, who spent his religious life in the Canary Islands and in Alcalá, Spain, where he was for a time "Guardian" of his community, in spite of the usual prohibition that forbade lay brothers to hold the position of superior. In the Franciscan Province of the Sacred Heart, Didacus held first place as patron of lay brothers, and his feast, on November 7, was a holiday for them. Father Tom says the crown is a sign of heavenly victory.



Pascal -- host with cross -- (Pascal [or Paschal] Baylon) -- (1540-1592) -- Pascal was a lay brother. There is a legend that he was pasturing sheep and longed to be in church with the Blessed Sacrament. He was presented with a vision in which he could see the Blessed Sacrament in a nearby church from the great distance where he was. Pope Leo XIII made him patron of Eucharistic congresses (huge international meetings honoring the Eucharist). Pascal became the patron of the school for lay brothers that was begun in Oak Brook in 1954, built entirely by the friars.



A window in the west transept also features Paschal, with the Latin form of his name, "Paschalis." He is holding grapes and a sheaf of wheat in his right hand; the book is probably a Mass book. In his left hand he holds a flowering lily, a symbol of purity. He is looking at a host suspended in the air, symbol of the Eucharist.



Francis Solanus -- shown with violin --
 (Francis Solano) -- (1549-1610) -- This original patron of Quincy University (known from 1859 to 1917 as “St. Francis Solanus College”) was a Spanish friar who, at the age of 40, began a ministry in South America that covered territory from Paraguay to Peru. He mastered numerous Indian dialects, and used his skill at music to attract people to his message. (A similar use of music by Jesuit missionaries can be seen in the 1988 movie “The Mission.”) There is a statue of Francis Solanus above the main entrance of Francis Hall, showing him baptizing an Indian. A similar statue is the centerpiece of the high altar in St. Francis Solanus church across 18th Street. The German friars who came to the midwest in 1959 may have thought that western Illinois was Indian territory.

Next begin a series of paintings of “founders of religious orders.”

B. Founders of Orders of Men

Benedict -- book with “*Ora et labora*” on cover --
 (Benedict of Nursia) -- (ca 480-ca 547) -- Almost all that we know about Benedict comes from the writing of Gregory the Great. His family was of the nobility, but by the time he was twenty he had determined to lead a life of prayer. He began as a solitary at Subiaco, but soon began to lead others, developing a style of life that focused on prayer (he wanted the entire book of Psalms prayed once a week, and the day to be divided up by periods of prayer--the structure of what later came to be called the “Office,” the “Breviary,” or “The Liturgy of the Hours.”) Manual work, traditionally reserved only to slaves, was the second feature of the lifestyle he promoted. The motto “*Ora et labora*” means “Pray and work.” Unlike the later mendicant orders, which forbade the community to own property even in common, his Order saw the monastery as a place that could acquire wealth to be used for the benefit of society, and this ideal caused his Order to fulfill many of the social welfare tasks that were needed at the time, especially providing employment and other support for the poor. The Rule of St. Benedict is considered a classic of social organization, reflecting his moderate and wise style of governing. Toward the latter part of his life he moved his monastery to the famous Monte Cassino.



Bernard -- book with “*Jesu dulcis*” on cover -- (Bernard of Clairvaux) -- (1090-1153) -- Benedict's order, like the Franciscan order, experienced movements of reform. One such movement began in 1098 at Citeaux in France. Bernard joined the Citeaux movement, and soon became one of its leading lights as abbot of the monastery at Clairvaux. The *New Catholic Encyclopedia* describes him as “selfless but intemperate,” the latter shown in his successful efforts to get the philosopher Abelard condemned. He preached the Second Crusade, and was humbled by its failure, which resulted from the lack of discipline of the troops and the intrigues of Christian rulers.

The word “*dulcis*” means “sweet.” Bernard was known for his emphasis on a warm and human portrayal of Jesus, who had come to be portrayed in art and writing before his time as remote and regal (like the Pantocrator in the chapel sanctuary). Some of Francis of Assisi’s emphasis on the humanity of Jesus can be credited to the influence of Bernard. Pope Pius XII confirmed for him the title of “*Doctor mellifluus*,” (“honey-dripping” or ‘honey-tongued’ teacher”).



Dominic, holding a rosary - (1170-1221) -- The founder of the Dominican Order, a contemporary of Francis of Assisi, he became involved in efforts to counteract the influence of the Albigensian heresy, an austere religious movement flourishing in southern France. These efforts gave rise to two of the less inspiring chapters in the history of the Church: the Inquisition, and the military crusade against the Albigensians. The Inquisition had been in existence some years before Dominic came on the scene, so he is unfairly blamed for its invention. Dominic became a close friend of the leader of the crusade, Simon de Montfort, who attributed a victory to Dominic's prayers, and had a church built in honor of Our Lady of the Rosary. This is the source of the story that Dominic was responsible for the rosary.

In 1215 Dominic received diocesan approval for a new congregation of men devoted to preaching and to a poor life style. Because of its emphasis on preaching, the Dominicans became associated with universities. Their most famous scholar, Thomas Aquinas, gave them a continuing reputation for excellence in academic work.



Philip Neri -- with flame coming from a pot - (Philip Romolo Neri) — (1515-1595) -- At the age of 18 he moved to Rome and for the next 17 years he led a life of preaching as a layman among the shops and business establishments of Rome--whence his title "Apostle of Rome." Early in this period he spent three years studying philosophy and theology, and then sold his books and gave the money to the poor. Legend says that while he was praying to the Holy Spirit, a globe of fire entered his mouth and lodged in his breast, breaking two ribs. In 1551 he was ordained to the priesthood and began to gather others around himself to form a group that took no vows but lived in common and prayed together daily. The group came to be called the Oratory. The musician Palestrina composed music for the group (hence the term "oratorio"). John Henry Newman joined the Oratory in the 1800s. The author of his article in the 1908 *Catholic Encyclopedia* describes him as giving "a quaintly humorous turn to the maxims of ascetical theology," which agrees with my own recollection of his reputation as a saint with a great sense of humor.

Ignatius, holding a sword -- (Ignatius of Loyola) -- (1491-1556) -- Ordained a cleric at an early age, he was dispensed from the obligations of that state and for some years lived the life of a rich young man at court. In 1521 he was fighting in a siege and struck by a cannon ball, which broke one leg and tore open the other. During his convalescence he underwent a gradual religious conversion, spending some time in solitude in a cave at Manresa, tempted with thoughts of suicide. He completed his education and attracted others to a company determined to place itself at the disposition of the pope. After a period of indecision about whether to get approval as a religious congregation (the opponents of this feared that the Church would prevent the new initiatives they wished to make), they sought and in 1540 received Church approval as the "*Societas Jesu*," the "Society of Jesus," or, as the group itself preferred to be called, "The Company of Jesus," known popularly as the Jesuits. The sword is a symbol of his early military career.





John Bosco -- carpenter's square and plane -- (1815-1888) -- John began his life's work when he observed the unhappy condition of young boys sentenced to prison. In 1841 he befriended a boy whom the sacristan had tried to drive from the church because he refused to serve Mass. He began to attract others, and by 1846 the group numbered 400. He recognized the importance of music in the lives of his young clients, and organized a band with old brass instruments. He thought it was more important to teach trades than to punish young offenders, so his work developed into a trade school. He organized others into an Oratory modeled on that of Philip Neri, and dedicated it to St. Francis de Sales, a saint known for his mild approach. John Bosco's group, called the Salesians, grew into a world-wide order, and at his death there were 250 Salesian houses enrolling 130,000 children. He was not without critics; some called him insane, and people resented his attraction of "undesirable" people into their neighborhoods. Father Tom probably chose him because Quincy College was an institution dedicated to the evangelization of the young.

Alphonse -- with pen and paper -- (1696-1787)
 -- Alphonsus of Liguori was baptized with the impressive name of Alphonsus Mary Antony John Cosmas Damian Michael Gaspard de' Liguori. Something of a child prodigy, he had received the degree of Doctor of Laws at age 16. After suffering a humiliating defeat in court, he began to re-evaluate his life and ended up founding a new congregation of men, "The Congregation of the Most Holy Redeemer" ("Redemptorists"). Its main work was the preaching of "missions," a form of Catholic evangelization similar to a Protestant revival.

He is best known today for his work as a moral theologian. In 1753 he published the first edition of his *Theologia Moralis*, which went through nine editions during his lifetime and became the model for textbooks in moral theology until the Second Vatican Council in the 1960's.

The term "moral theology" means roughly what today is usually called "Christian ethics."





John Baptist -- with a school — (John Baptist de la Salle) -- (1651-1719) -- John Baptist spent his life trying to help educate poor children, delinquent children, and adults just let out of prison. He founded a group called the Institute of the Brothers of the Christian Schools (Christian Brothers), and struggled constantly to keep the Church from turning it into an order governed by priests, refusing to let the brothers wear the tonsure (a haircut that marked clergy status). He was a priest himself, and saw how preoccupation with the breviary and other pastoral duties could interfere with dedication to teaching. At one point a group of pastors got together and had him banned from the district. He developed a method of instruction that involved larger classes, one of the first examples of classroom instruction. He used the vernacular rather than Latin, and wanted religious education to be integrated with regular education. Pius XII declared him the patron of teachers in 1950.

C. Sainted Layman

Thomas More -- with executioner's axe -- (1478-1535) -- Father Tom's patron saint, he first considered a vocation to the priesthood or religious life, but then decided that he could serve God better as a layman. His friend Erasmus describes him as "full of jokes and banter," especially when speaking with women. As a brilliant and influential lawyer, he challenged the government of England under Henry VII on its taxation policies. In 1529 he became Chancellor of England. In 1532 he resigned the post, unable to support Henry VIII in his public break with the Roman Catholic Church. Eventually the king pushed the situation to the point where Thomas could not avoid direct confrontation. He was convicted of treason for his opposition to the king and beheaded. His story is portrayed in several famous pieces of literature, most notably Robert Bolt's 1966 play and screenplay, "Man for All Seasons."



D. Other Paintings

The Lunettes



The semi-circular spaces (called “lunettes”) on the south side of each transept contain two identical representations of Jesus as the Good Shepherd. Here is Father Tom’s description of the lunette paintings:

“In the lunettes above the transept doors are copies of the famous Good Shepherd of the Mausoleum of Galla Placidia (c. 425 A.D.). This is a piece carefully constructed in the Byzantine style, with a landscape purposefully kept flat according to the best canons of mural decoration. The artist rejected the earlier Good Shepherd type which was obviously a Hellenistic rendition of the pagan shepherd-hero Aristeus, and instead, translated the content into the Byzantine style. In so doing he imparted to his representation a majesty and power which were lacking in the pastoral scenes of antiquity, thus conveying to the beholder the spiritual content of the parable-event.”

The gold stars on a blue background in the sanctuary of the chapel are also modeled on the Mausoleum of Gallia Placidia in Ravenna, Italy. Gallia Placidia was the daughter of the Emperor Theodosius I and the wife of a Roman general named Constantius.



The Peacocks

Also in the transept, and in several other small triangular spaces on the walls of the chapel, are fourteen depictions of the peacock, which Father Tom describes as “the favorite symbol of man’s resurrection.” According to an online newsletter from Assumption Abbey (North Dakota), “The peacock symbolized the incorruptibility of Christ because, according to an ancient belief codified by Isidore, its flesh is so hard that it does not putrefy.”



E. Other Chapel Features

Father Tom's 1956 redesign of the sanctuary, besides the paintings described earlier, involved his reducing in size the reredos of the main altar. This first stage of this reduction took place before the Second Vatican Council, which met from 1962 to 1965. In his first redesign, Father Tom removed the Crucifixion group from the top of the reredos, presumably in order to allow greater focus on the Pantocrator. Here are two views of the main altar; the first one shows the entire sanctuary in 1956 and the second one shows the center altar as it looks today.



1956

The late 1940's and the 1950's saw an increasing use by lay people of "missals," books that contained the texts of the Eucharist, often both in Latin and in English, so that people could follow what the priest was doing at the altar. A practice arose called the "dialogue Mass," in which the entire congregation would pray aloud, in Latin, the prayers formerly said only by the servers. For example, when the priest said "*Dominus vobiscum*," ("The Lord be with you"), the entire congregation would respond "*Et cum spiritu tuo*" ("and with your spirit").

Prior to *Mediator Dei*, people in the congregation would use prayerbooks unconnected to what the priest was praying; they would pray the rosary, or they would go to Confession (it was customary in some larger parishes for a priest to be in the confessional during Masses).

In the 1956 design there are four pillars on either side of the tabernacle, with an angel between each pair of pillars. Two angels flank the altar. There is no free-standing altar at which the priest could face the congregation. The Communion rail is still in place. Each of the two side altars has a reredos, as in the original design.

The Council put new emphasis on the active participation of the congregation in the Eucharist. This was not an entirely new innovation; Pope Pius XII, in a 1947 encyclical entitled *Mediator Dei*, had urged greater active participation by the laity.



The new focus on active participation by the laity was accompanied by a movement to have the priest face the congregation instead of presiding with his back to it. In 1970 Father Tom accommodated the new practice by extending the sanctuary floor out into what had been the congregation space, turning the pews on either side of it to face the center of the chapel, and constructing a stand-alone altar from pieces of what had been the reredos and old communion rail of the chapel.

A human interest incident reflecting the perquisites of power: when Father Gabriel Brinkman



began his second term as president of Quincy College in 1976, he found Father Tom's altar too low (he was six feet, six inches tall). So he ordered Father Tom to insert a few added inches of wood between the table of the altar and its supporting pillars. This addition can be seen in the picture, just below the white altar cloth.



The very last thing that Father Tom added to the chapel, shortly before his death in 1994, were a new lectern and a new chair for the priest presiding at the Eucharist.



Lectern — The pillar is probably made from pieces of the old altars or the Communion rail.

New Presider's chair

The Original Friary Choir

The term “choir” is used for a space within a church where religious men or women pray in common. The most widely used communal prayer is the “Divine Office,” today called the “Liturgy of the Hours.” A single-volume book containing all the prayers and readings for the office came to be called the “breviary,” from the Latin word “*brevis*,” which means “short.” Ninety percent of the prayers are psalms. The pre-1960 form of the office prayed all 150 psalms each week. When the prayers were recited or sung in common, this would take an average of about an hour a day. The more recent form of the breviary uses a schedule that spreads the psalms over four weeks.

Years ago, when books were more expensive, some friaries used psalm books that were about three feet high, with print large enough to be read from a foot or two away. Three or four people could read from one book, which was mounted on a large stand. Pages were turned using a wooden sword. These books, since they contained nothing but psalms, were called psalters. The office included readings and hymns, which were contained in other books.

The original choir in the chapel was the space at the back of the chapel, under the choir loft, separated from the body of the church by a wooden railing, still in place. Here is how it looks today:



In 2004, Brother Edward Arambasich, O.F.M., stationed at the friary, became chaplain to the Quincy Fire Department. Brother Ed constructed a small shrine to St. Florian, patron of fire-fighters, in the back of this space. The flag is part of the shrine.

The 1964 Friary Choir

In 1964, the friars moved from Francis Hall, where they had lived since the College was founded, to the new building now known as Friars' Hall. At the same time, Father Tom designed a new choir for use by the friars for prayer. The new choir was attached to the east transept.

When the friars moved in 2002 from Friars' Hall to Holy Cross Friary across 20th Street, the marble altar in the friary choir was removed. Today the space, labelled "All Faiths Chapel," welcomes worshippers of other faiths, and, at this writing, is a space where a chapel choir assembles before Mass.

This choir contains some noteworthy art, in the form of stained glass and painting, all done by Father Tom.

The doorway leading from the choir to the older chapel depicts in stained glass St. Francis's receiving of the Stigmata, the marks of the wounds of Christ in his hands and feet. Since this doorway is usually not well lit from either side, Father Tom highlighted the figures in the door so that the outline of the scene can be seen even without lighting.

The doors are sliding doors, and are slightly angled to accommodate the angle of the walls of the choir.



On the east side of the choir, the doors leading into the walkway from Francis Hall to Friars' Hall, along with windows on the top of the wall, form a stained glass window that Father Tom called the "Tree of Life."

The Tree of Life



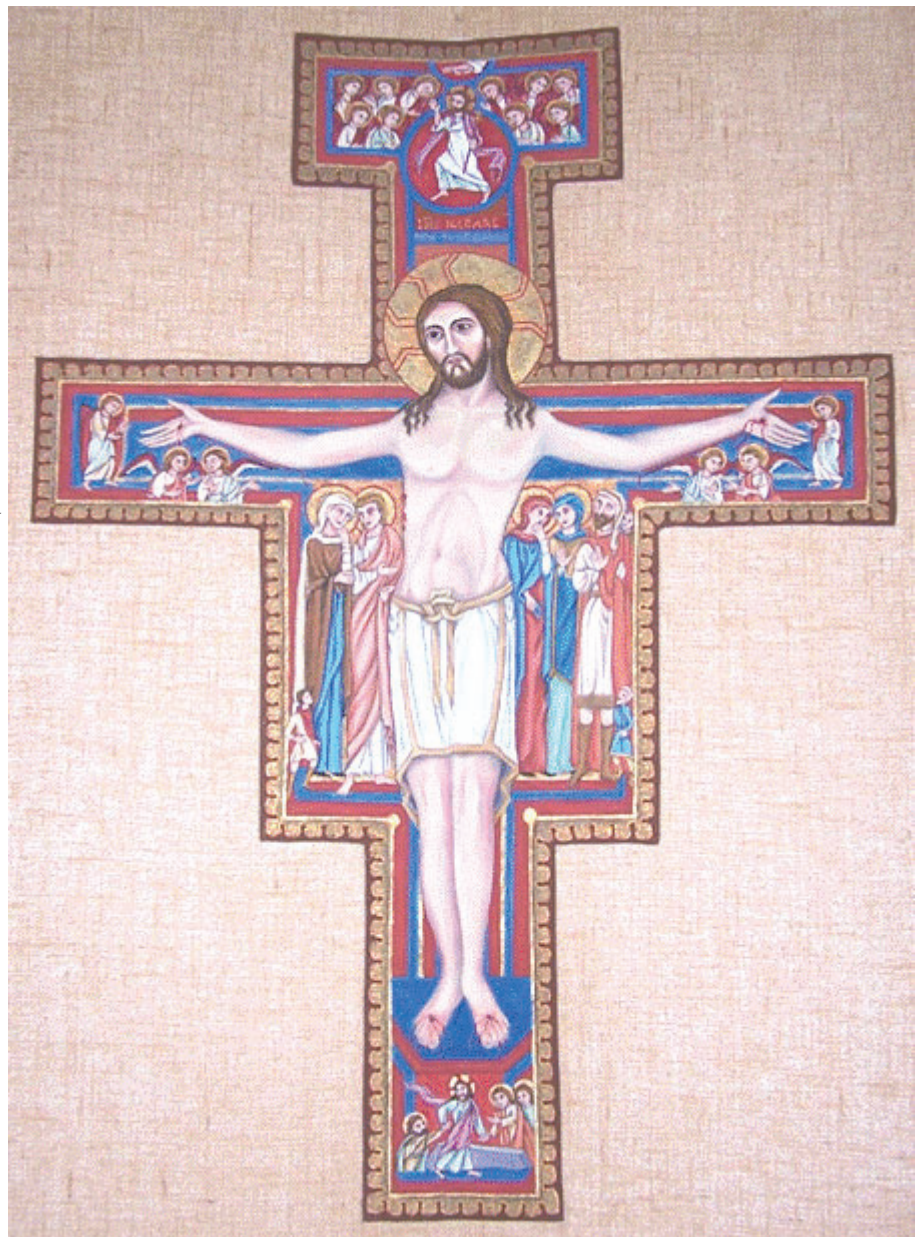
Above the center of the choir is a clerestory surrounded with stained glass. The windows represent the sky, with a rising sun in the east and a setting sun in the west. Here is the rising sun:



The choir, like Friars' Hall, had been built to accommodate 60 friars. By the early 1980's, there were fewer friars, who wanted a design that had a visual focus.

The original choir design had a low, bronze tabernacle on the altar in the center of the choir, with an equal number of benches on either side (north and south). Benches were removed from the middle of the north side, a small wooden pedestal was built for the tabernacle against the wall, and Father Tom painted a reproduction of the San Damiano crucifix on the wall above the tabernacle.

This image is remarkable. Most reproductions of the San Damiano crucifix, such as the ones in classrooms in the University, fail to show some details of the original art. Those details seem to have become obscured even in the original crucifix, which is now in the church of San Damiano in Assisi, Italy, the church where the crucifix spoke to Francis and told him, "Francis, repair my church, which you see is falling down." Father Tom produced a sharp, clean image that shows all of the 30 human figures present in the painting, including the tiny face peering out from behind the heads of the figures to the left of Jesus' chest. Father Tom speculated that this face may have been the face of the donor who sponsored the painting.



Father Tom's Carvings and their Replacements

Some time during the 1980's, Father Tom carved two images, one of Mary and one of Joseph, to be placed above the two side altar tables. Since Fr. Tom's death both have been replaced by an icon of Mary on the left and a painting of Fr. Augustus Tolton on the right.

Both of these images now hang just outside the chapel, near the elevator. Father Tom chose to emphasize Mary's breasts and hands, symbols of her motherhood and care for her Son.

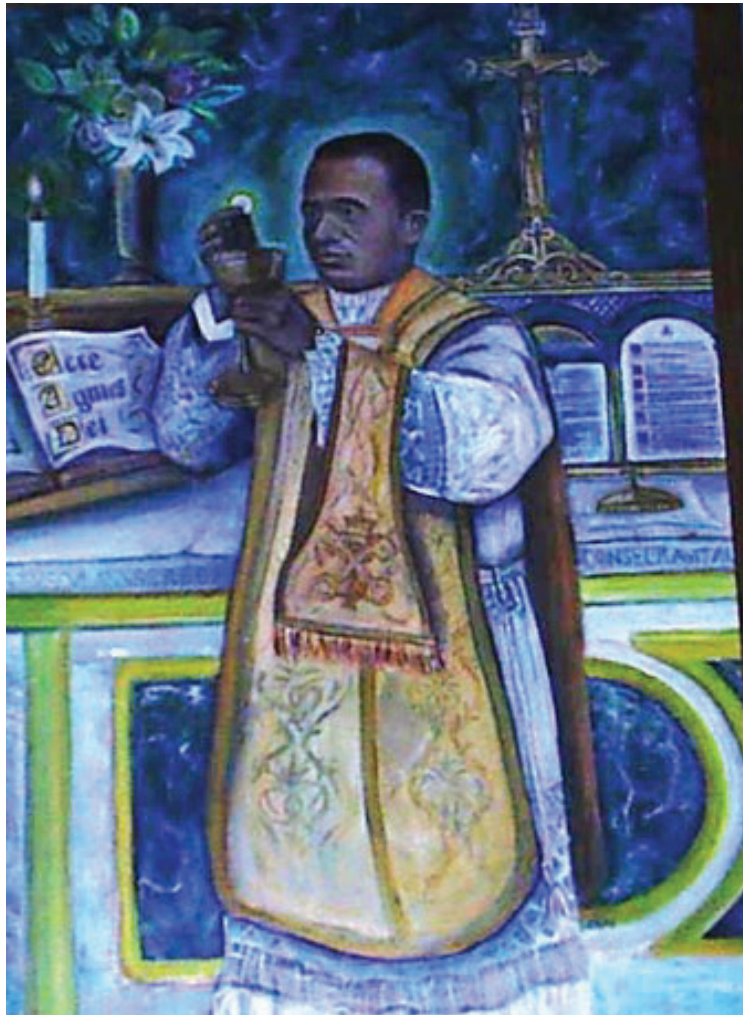
The statue of Joseph emphasizes Joseph's hands, symbol of his craft of carpenter.

The icon of Mary that has replaced the carved image is called "Our Lady of Perpetual Help"

The abbreviated names in the painting are the same as the ones in the sanctuary frieze: MP ΘV (Māter Theou) (Mother of God), OaPM (O Archangelos Michael) (the holy Archangel Michael), OaΓΓ (O Archangelos Gabriel) (the holy Archangel Gabriel). To the left of the Child is the abbreviation of his name, IC XC (Iesus Christos) (Jesus Christ). The angel on the left is holding a lance and sponge of hyssop (John 19:29), and the one on the right holds a Greek cross. The child's sandal hangs loose; the story says he ran to Mary, frightened by the symbols of the passion, and the sandal came off in his flight. The Quincy University image is a reproduction by the artist, "Simeon." 1986.)



The Father Tolton Painting



Some years ago an artist who had been hired by St. Joseph Church in Palmyra, Missouri to refurbish statues in that church painted a portrait of Father Augustus Tolton and donated it to the University chapel.

Father Tolton's story is told below, on page 84, as commentary on a 1986 plaque commemorating the 100th year anniversary of his ordination.

Wall Plaques in the Rear of the Chapel and in the Chapel Vestibule



Just inside the door of the chapel is a small plaque that honors Dr. and Mrs. Frank Brenner for their financial support of the 1970 renovation of the chapel. The plaque reads:

In Recognition
Of
Dr. & Mrs. Frank Brenner
Whose Generosity Made Possible
The Renovation and Restoration
Of The
Quincy College Chapel
July — 1970

Outside the chapel doors, on the west wall of the vestibule, are two plaques.

The plaque to the right commemorates Father Augustine (Augustus) Tolton, the first publicly acknowledged Black Catholic priest in the United States. The text on the plaque is reproduced on the following page.

He is described as the first “publicly acknowledged Black” because there were actually three other Black Catholics ordained to the priesthood earlier in the 1800’s. All three were children of a Catholic family named Healy in Georgia, a White plantation owner and his Black mistress, with whom he lived in a monogamous relationship. Michael Morris Healy sent his boys north, both to prevent their being slaves for the rest of their lives, and to provide them with a good education. Three were ordained to the priesthood, one as a Jesuit, and the other two as diocesan priests. The Jesuit went on to become president of Georgetown University, where a building named Healy Hall still commemorates his name. One of the two diocesan priests became bishop of Portland, Maine. All three were light-skinned, enough that they could “pass” as White, and pass they did.

Augustus Tolton was born a slave in Brush Creek, Missouri, not far from Monroe City. His parents, both Catholic, were the property of a Catholic family named Elliot, whose graves can still be seen in the parish cemetery at Brush Creek. When the Civil War broke out, Augustus’s father escaped to join the Union Army in St. Louis, and was never heard from again. The mother took seven-year old Augustus and his two siblings, a twenty-month-old girl and an eight-year-old boy, and walked to Hannibal, where they succeeded in crossing the Mississippi River and reaching Quincy. There the mother and the boys found employment in a tobacco factory at Fifth and Ohio Streets in Quincy.



Augustus was drawn to the Church, and sought to get an education. After experiencing ridicule and rejection at St. Boniface School, the school operated by the German parish at 7th and Maine in Quincy, he found a sponsor in the pastor of the Irish church at 8th and Maine, Father Peter McGirr. This priest tutored him as far as he could, and then made arrangements for him to study at Quincy College, where he found a patron in Father Michael Richardt, O.F.M.

No seminary in the United States at that time would accept a Black candidate. Father Michael used a Franciscan connection in Rome to get Augustus admitted to a missionary college in Rome called the College of the Propaganda. There he was ordained in 1886.

He had expected after ordination to be sent to Africa as a missionary, but the Cardinal in charge decided he should return to his own country. He arrived back in Quincy with much celebration, and began to minister to Black Catholics in a small former Protestant church at 7th and Jersey owned by St. Boniface parish. There he was quite successful, but he aroused the opposition of the pastor of St. Boniface, who made things so difficult for him that he moved, with nineteen of his Black converts, to Chicago in 1889.

Father Tolton was in the process of building a church dedicated to St. Monica in Chicago when he died suddenly on July 10, 1897, probably from a heat stroke. He had asked to be buried in Quincy. His body was brought back to St. Peter's Cemetery, where a centrally located monument recalls his memory.

In 1986, one hundred years after Father Tolton's ordination, a meeting of the National Black Catholic Clergy Conference took place here.

Augustine Tolton
1856-1897

Student at Quincy College
First Publicly Acknowledged Black Catholic Priest
Tireless Servant of the Black Catholic Community
Ordained a Priest One Hundred Years Ago in
Rome, 1886

To his memory

The National Black Sisters' Conference
The National Black Seminarians' Association
The National Black Catholic Clergy Caucus

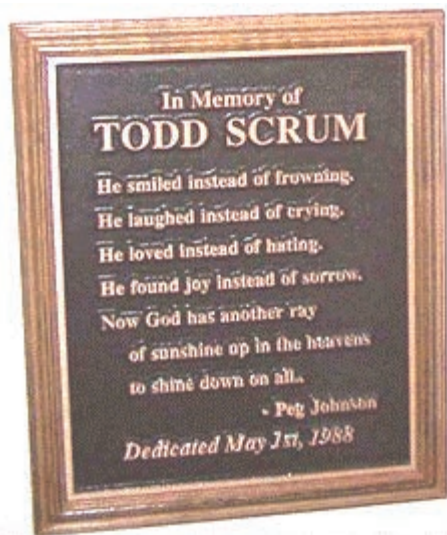
*Dedicate this plaque on the
One Hundredth Anniversary of His Ordination*

One notable feature of the 1987 meeting was the presence of Bishop James Lyke, O.F.M. Bishop Lyke, who later became Archbishop of Atlanta, was a friar of the Sacred Heart Province who was born in Chicago in 1939. He went through the Sacred Heart Province seminary system, was ordained in 1966, and named auxiliary bishop of Cleveland in 1979. He died of cancer in 1992, a short time after his move to Atlanta

Along with Sister Thea Bowman, and the Reverend J-Glenn Murray, S.J., Archbishop Lyke was responsible for the first edition of a Black Catholic hymnal entitled *Lead Me, Guide Me*, published by the G.I.A. Publications of Chicago in 1987. This hymnal became so successful that the publisher issued a second edition. G.I.A. Publications also developed a Protestant hymnal with the same format.

The other plaque commemorates a student named Todd Scrum. On October 24, 1987, this young man, a transfer student from Southern Illinois University who had been on campus only two months, was driving on an interstate highway near his home in Collinsville, Illinois, when an unknown criminal pulled alongside his car and shot him through the window, causing his car to leave the highway and crash. Police investigators originally thought the incident was a case of a driver falling asleep at the wheel. It was only on closer examination of the young man's body that they discovered the bullet wound responsible for his death.

Father Dennis Koopman, O.F.M., who taught chemistry here at the time, knew Todd and his family, and was responsible for placing the plaque here as a memorial.



In memory of
TODD SCRUM

He smiled instead of frowning.
He laughed instead of crying.
He loved instead of hating.
He found joy instead of sorrow.
Now God has another ray
of sunshine in the heavens
to shine down on all..

—Peg Johnson
Dedicated May 1st, 1988

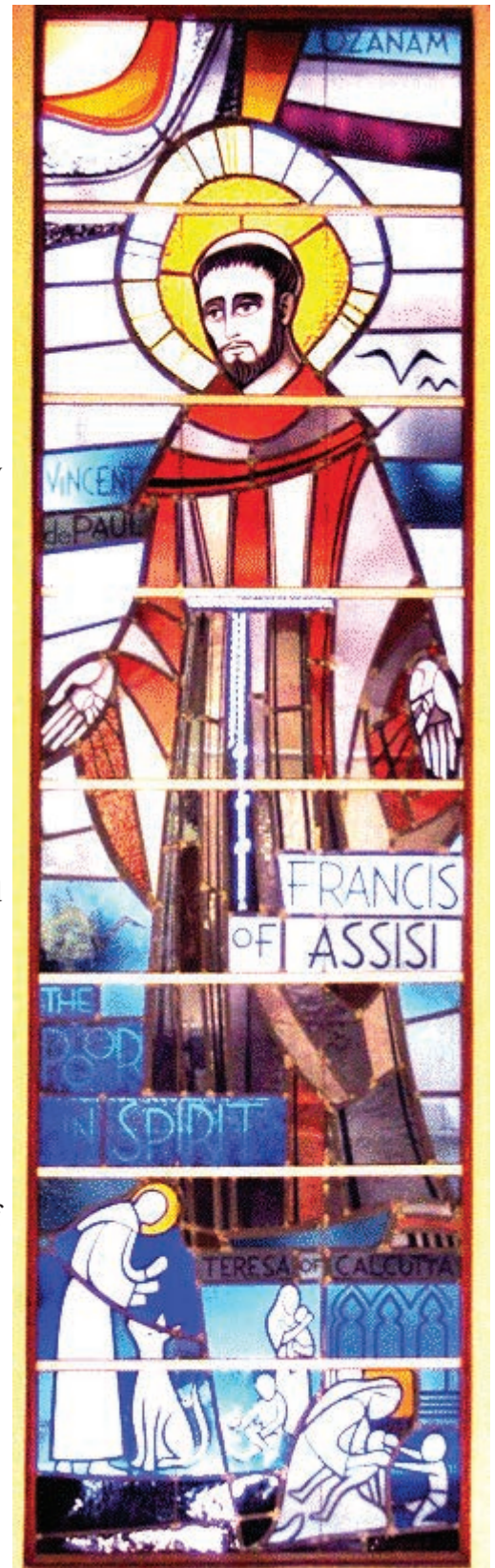
A Window Added

Sometime around 1980, the pastor of a central Illinois church donated a window to Quincy University. He had commissioned this window for a new church he was building but decided on a different image and gave this one to the University. It sat in storage for several years, while University officials tried to decide where to put it. When the chapel entrance was completely restructured in the 1990s, with the addition of the present elevator, the donated window found its home, above the stairway to the chapel.

Its main figure is Francis of Assisi. In the upper right hand corner is the name "Ozanam." Frederic Ozanam was a French Catholic layman who lived in the early part of the 1800's. He is best known for creating groups focused on helping the poor, which became known as "St. Vincent de Paul Societies." Most Catholic parishes in the United States had a St. Vincent de Paul Society, a group of volunteers who provided modest help for small numbers of the poor who came to their attention. The *New Catholic Encyclopedia* says he antedated the Communist Manifesto in his concern for the working classes.

Vincent de Paul, whose name is next to Francis's right shoulder, was a French priest who lived in the early 1600's. He became chaplain to the galleys of France, which put him in close contact with suffering. He worked with Louise de Marillac to found the Daughters of Charity, an order of women dedicated to helping the poor. He founded an order of men (the Congregation of the Mission, or the "Vincentians") who preached missions to the poor and worked to educate clergy. The *New Catholic Encyclopedia* describes him as "not profound or original," with a piety that was "simple, nonmystical, Christocentric, and oriented toward action."

Just below Francis's feet are the words "Teresa of Calcutta," and presumably it is she and her followers who are pictured in the two right-hand panels. The left hand panel is based on the story of St. Francis and the wolf of Gubbio. A fierce wolf had been terrorizing the town of Gubbio near Assisi. Francis walked out of the town, met the wolf, which instantly became tame and spent the rest of its life as a pet among the population.



4. Conclusion

This booklet has focused on the inanimate aspects of the Quincy University Chapel. It is good to remember that this building has served as a space for prayer for thousands of men and women from 1912 to the present.

I think, for example, of all the former Franciscans who served here, many of whom were priests and who presided at the Eucharist either at the main altar or on one of the side altars, day after day. I think of all the lay brothers and students who attended Mass and other services here.

Hundreds, and perhaps, thousands, of weddings have taken place in the chapel; indeed, the space is seen by many as an ideal setting for weddings because of its rich color and intimate size.

Over the years, several provincial chapters of the Sacred Heart Province have taken place in Quincy, and the chapel was the site for the Eucharist and other services that took place during those chapters.

If all those people could speak, could tell their stories, we would be kept busy a good piece of the time till judgment day.

In the final analysis, the chapel is one bit of what anthropologists call “material culture,” a physical event that reflects the patterns of living of a people. In this case, the people is the people of God engaged in higher learning, in Quincy, Illinois.

It will be good to close with the present Mission Statement of Quincy University, a contemporary formulation of what friars have been attempting to do here for the last hundred and forty years:

**Quincy University stands as
a Catholic, independent, liberal arts
institution of higher learning
in the Franciscan tradition.**

**Inspired by the spirit of Francis and Clare of Assisi,
we respect each person as a sister or brother
with dignity, value, and worth.
We work for justice,
peace
and the integrity of creation.**

**We prepare men and women for leadership
and for the transformation of the world
by educating them to seek knowledge
that leads to wisdom.
We welcome and invite all to share
our spirit
and our life.**