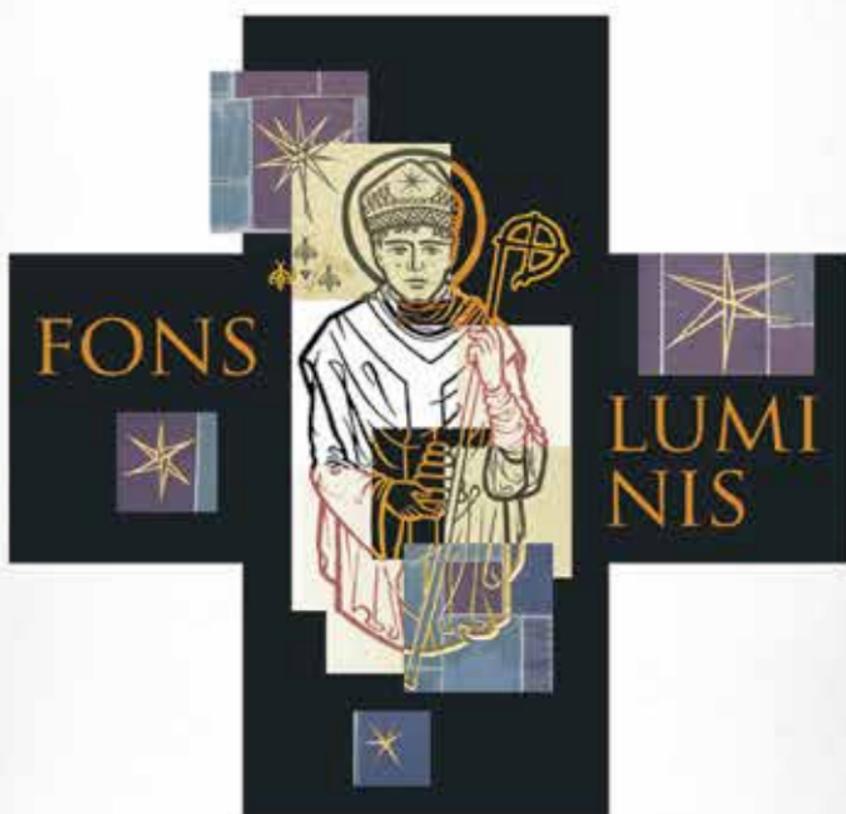


SAINT AMBROSE OF MILAN: (RE-)CONSTRUCTING COMMUNITY

AN INTERNATIONAL AND
INTERDISCIPLINARY CONFERENCE



APRIL 6-8, 2018

*Hosted by the Academy for the
Study of St. Ambrose of Milan
St. Ambrose University, Davenport, Iowa USA*

*In coordination with the Veneranda Biblioteca
Ambrosiana (Accademia Ambrosiana)*

*Supported by the Baecke Endowment for the Humanities,
the Departments of History and Theology (SAU),
and the generosity of our friends and donors.*

FRIDAY, APRIL 6

REGISTRATION

3–8 p.m.

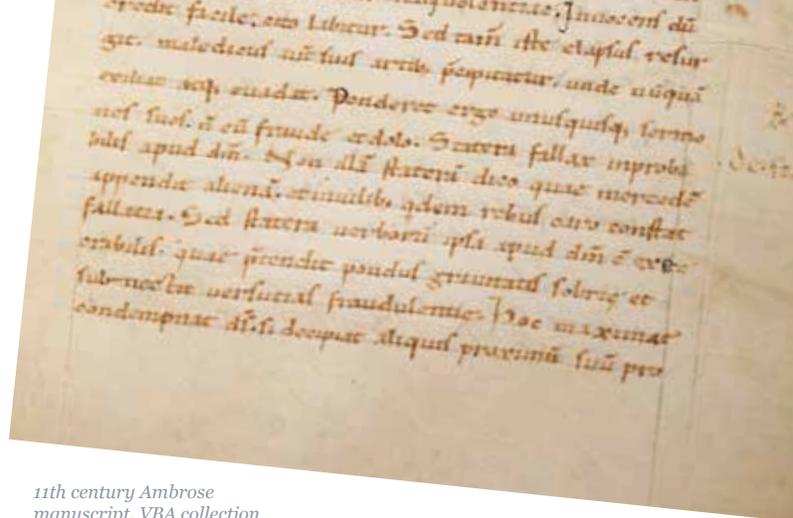
Rogalski Center

INTRODUCTION

Fr. Robert Grant, PhD. & Dr. Ethan Gannaway

4 p.m.

Rogalski Center Main Ballroom



11th century Ambrose
manuscript, VBA collection

SESSION 1

4:15–5:45 p.m.

Session 1A: The Catholic Intellectual Tradition: Humanities Perspectives, *Ballroom 3-4*

“Ambrosian Paideia Today?”

Dale Blesz, St. Ambrose University

“The Honey of Peace: Honey as a Healer from Ambrose to Yeats”

Patrick Connelly, St. Ambrose University

“Creating Community through Music”

William Campbell, St. Ambrose University

or

Session 1B: The Catholic Intellectual Tradition and Healthcare Perspectives, *Ballroom 5-6*

“Being an Ambrosian University:

Our Approach to the Catholic Intellectual Tradition”

Tracy Schuster-Matlock, St. Ambrose University

“(Re-)Creating Care to Meet a Person’s Need”

Sandra Cassidy & Melissa Sharer, St. Ambrose University

*“Chaplain-Bishop-Architect: The Pastoral Approach of
Ambrose’s Community Building Using U.S. Catholic Healthcare
and Chaplaincy as Paradigm”*

Joseph Norris, Mercy Medical Center & Health Network
(Dubuque, Iowa) and James Hinderks, SCL Health System
(Broomfield, Colorado)

WELCOME AND OPENING PRAYER

Sr. Joan Lescinski, CSJ

President of St. Ambrose University

6:15 p.m.

Rogalski Center Main Ballroom

KEYNOTE ADDRESS

“From Milan to the World:

Ambrose and the Christian Community”

Dr. Rita Lizzi Testa

Università degli Studi di Perugia, Italy

Introduction by Dr. Paola Moretti

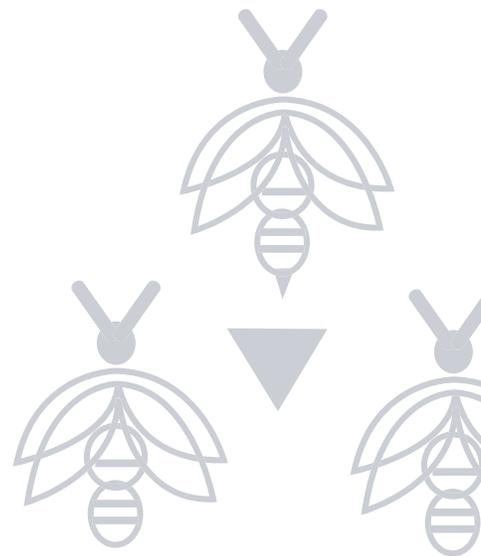
6:30 p.m.

Rogalski Center Main Ballroom

RECEPTION

7:30 p.m.

Rogalski Center, Gottlieb Room



Detail: Fr. Edward Catich,
Line drawing

SATURDAY, APRIL 7

REGISTRATION

8–10 a.m.
Rogalski Center

SESSION 2

8:30–9:30 a.m.

Session 2A: Ambrosian Word Portraits, *Ballroom 3-4*

“Ambrose on Art: Toward a Community Aesthetic”
Ethan Gannaway, St. Ambrose University

“Ambrose and Epigraphic Poetry: Inscribing Community”
Dennis Trout, University of Missouri-Columbia

or

**Session 2B: Ambrose and Textual Interpretation,
*Ballroom 5-6***

*“Ambrose at the Crossroads: Classical Sources and
Christian Interpretations of Ez. 1”*
Mischa A. Hooker, Augustana College (Rock Island, Illinois)

*“Should a Christian Community Charge Interest?
Ambrose, Tobit, and the Poor in Milan”*
Micah Kiel, St. Ambrose University

SESSION 3

10:00–11:00 a.m.

Session 3A: Ambrose the Teacher, *Ballroom 3-4*

*“Ambrose’s Use of the Liberal Art of Rhetoric and the
Formation of Orthodox Community in ‘On the Holy Spirit’”*
Andrew Selby, Trinity Classical Academy (Valencia, California)

*“Ambrose’s Exegesis of the Psalms: The Bishop Forming
the Community around Christ the Teacher”*
Fr. David Vopřada, Univerzita Karlova (Prague, Czech Republic)

or

**Session 3B: Ambrose and the Martyrs,
*Ballroom 5-6***

“Ambrose, Martyrs, and Liturgy”
Msgr. Francesco Braschi, Veneranda Biblioteca Ambrosiana
(Milan, Italy)

*“Cemeteries as Schools: Re-Orienting the Cult of Martyrs
through Art, Oratory and ‘Paideia’”*
Arthur P. Urbano, Providence College (Providence, Rhode Island)

LUNCH

11:00 a.m.–12:30 p.m.
Cosgrove Hall Cafeteria



SESSION 4

12:30–2:00 p.m.

Session 4A: Ambrose: Shaper of Christian Conscience, Ballroom 3-4

*“From Patron to Saint: How Ambrose Flips the
Patron/Client Relationship”*

Fr. Robert Grant, St. Ambrose University

*“Dilexi’ (Ps. 114.1): Ambrose’s Use of the Scriptures in
Portraying Emperor Theodosius”*

Paola Moretti, Università degli Studi di Milano (Milan, Italy)

“Ambrose as a Renovator of the Emperor’s Conscience”

Marius A. van Willigen, Saint Bonifatius College (Utrecht, Netherlands)

OR

Session 4B: Ambrose and the “Other,” Ballroom 5-6

*“For Every Simple Soul is Blessed: Ambrose and the
Virtue of Simplicity”*

Rev. Andrew M. Harmon, St. Francis Episcopal Church
(Greensboro, North Carolina)

*“Blurring Distinctions between Arians and Stoics: Ambrose’s
Attack on Worldly Wisdom in the ‘De Interpellatione’”*

Anthony Thomas, University of Minnesota-Twin Cities

BREAK

2:00–4:00 p.m.

“AMBROSE’S AMBROSES”

A self-guided tour of our patron’s images at St. Ambrose University

Historical notes provided by Fr. George McDaniel, Professor Emeritus,
Department of History

Tour notes found in the back of this program.

“AN ICONIC AMBROSIAN: FR. EDWARD CATICH” EXHIBITION

Morrissey Gallery, Galvin Fine Arts Center

Including “The Father Catich School of Inscription,”
a rubbing and stone-cutting demonstration by Paul Herrera

*St. Ambrose, from the
facade of Santa Maria
Nascente, Milan*

KEYNOTE ADDRESS

Ambrose and Augustine/Teacher and Pupil

Rev. Dr. J. Warren Smith

Duke Divinity School

Introduction by Rev. Dr. Andrew Harmon

4:00 p.m.

Rogalski Center Main Ballroom

RECEPTION & BANQUET

5:00–7:30 p.m.

Rogalski Center Gottlieb Room

AN EVENING WITH AMBROSE AND HIS HYMNS

7:30 p.m.

Christ the King Chapel

Enchantment & Creed

Fr. Brian Dunkle, PhD.

Boston College

Introduction by Dr. William Campbell, St. Ambrose University

SAU Chamber Singers

Directed by Dr. Nathan Windt, St. Ambrose University

Ambrosian Hymns in Contemporary Arrangements

(arrangements by Dr. William Campbell)



SUNDAY, APRIL 8

SESSION 5

8:30–10 a.m.

Session 5A: Virgins, Brides, and Men, Ballroom 3-4

“Community in Transition: Ambrose’s ‘De Virginitate’ as Testimony of a Hierarchical Reversal Between Virgins and Bishop”

Metha Hokke, Hogeschool Tilburg (Netherlands)

“The ‘Song of Songs’: A Key to Ambrose and his Vision of the Church”

Sr. Maria Kiely, Dominican House of Studies (Washington D.C.)

“Masculinity in Ambrose’s ‘De Officiis’”

Eric Stewart, Augustana College (Rock Island, Illinois)

or

Session 5B: The Word, the Flesh, and the Devil, Ballroom 5-6

“Nature in Ambrose’s Pastoral Action: Some Examples from the Hexameron Homilies”

Isabella d’Auria, Università degli Studi di Napoli Federico II (Naples, Italy)

“Ambrose, Rhetoric, and Truth”

Fr. Allan Fitzgerald, Villanova University (Villanova, Pennsylvania)

“Building Community through Demonic Testimony: Ambrose and the ‘Arian’ demons of Milan”

Michael Williams, Maynooth University (Ireland)

MASS

10:30 a.m.

Christ the King Chapel

Most Rev. Thomas Zinkula, Bishop of the Diocese of Davenport
with Fr. Thom Hennen, University Chaplain, and visiting priests

Reception of relics of SS Ambrose, Gervasius and Protasius presented
by Msgr. Francesco Braschi (VBA) and James Hinderks, ‘14

BRUNCH

11:30 a.m.–1 p.m.

Cosgrove Hall Cafeteria

SESSION 6

1–2:30 p.m.

Session 6A: The Boundaries of Ambrose’s Community, Ballroom 3-4

“Ambrose and the Biblical Response to Empire”

Rev. Matthew Coomber, St. Ambrose University

“The Violence Against Me Prevailed: Communal Crisis and the Calling of Ambrose of Milan”

Tadd Ruetenik, St. Ambrose University

“The Limits of Community: Ambrose’s Arguments against Arianism in ‘De Fide’ 1-2”

John Thompson, St. Ambrose University

or

Session 6B: Medieval Reception of Ambrose, Ballroom 5-6

“Constructing Community in Calagurris: Prudentius’ Peristephanon’ 1 and Ambrose’s ‘Victor Nabor Felix Pii’”

Kathleen Kirsch, Catholic University (Washington D.C.)

“Ambrose in the Spirituality of Bernard of Clairvaux and Aelred of Rievaulx”

Daniel M. La Corte, St. Ambrose University

“Ennodius and Ambrosius’ ‘De Officiis’ in Ostrogothic Italy”

Giulia Marconi, Università degli Studi di Perugia (Italy)

WORKSHOP REGISTRATION

1:30–2:30 p.m.

Rogalski Center

**“OURS IS THE MINISTRY,”
THE SPIRITUALITY OF
AMBROSE OF MILAN**

Fr. Brian Dunkle, PhD. and Fr. Allan Fitzgerald, PhD.

2:30–4:30 p.m.

Rogalski Center Main Ballroom

**CLOSING COMMENTS AND
BLESSING FOR TRAVELERS**

4:30 p.m.

Rogalski Center Main Ballroom

Fr. Robert Grant, PhD. & Dr. Ethan Gannaway

SPEAKER BIOGRAPHIES



Dr. Rita Lizzi Testa is Professor of Roman History at the University of Perugia, Italy, and a member of the International Advisory Board of *CUA Studies in Early Christianity*, and for the Series *NAPS-Christianity in Late Antiquity Book*. She is also member of the Editorial Board of the new online journal,

Studies in Late Antiquity. She has published numerous articles on the Christianization and conversion of the Roman Empire, and is author of several books on the governance of late-antique towns, and the institutional changes from Constantine to Theoderic the Great, with respect to the role of senatorial aristocracy in the Rome. She is editor and coeditor of many volumes on the conflict and dialogue among pagans and Christians in the Roman Empire.

The latest in a long list of publications include: P. Brown and R. Lizzi Testa (eds.), *Pagans and Christians in the Roman Empire: The Breaking of a Dialogue (IVth-VIth Century A.D.)*. *Proceedings of the International Conference at the Monastery of Bose (20-22 ottobre 2008)*, (Christianity and History, 9), Münster, LIT Verlag, 2011; M. Salzman, M. Saghy, R. Lizzi Testa (eds.), *Pagans and Christians in Late Antique Rome. Conflict, Competition, and Coexistence in the Fourth Century*, Cambridge, CUP, 2016, and R. Lizzi Testa (ed.), *Late Antiquity in Contemporary Debate*, Newcastle upon Tyne, CSP, 2017. Recently she published “‘Praesul et possessor’: *Ambrogio e la proprietà privata*,” in R. Passarella (ed.), *Ambrogio e la questione sociale* (Accademia Ambrosiana. Studia Ambrosiana 10), Milano 2017, 19-60.



Dr. J. Warren Smith, B.A., Emory University, M. Div., S.T.M., Ph.D., Yale University, Associate Professor of Historical Theology, is interested in the history of theology broadly conceived from the apostles to the present, but his primary focus is upon patristic theology. His recent book, *Christian Grace and*

Pagan Virtue: The Theological Foundation of Ambrose's Ethics (Oxford, 2010), examines how Ambrose's interpretation of Paul and his understanding of sin's corruption of human nature and of baptismal regeneration provides the condition for the Christian's cultivation of virtue. The larger thesis is that Christian ethics can never stand apart from theology, specifically the soteriological role of grace in healing human nature and equipping the Christian for the life of virtue.

Dr. Smith's current project is an outgrowth of his work on Ambrose's theology. Having examined Ambrose's theological foundation for the possibility of the virtuous life, Dr. Smith examines how the theology transforms early Christian conceptions of virtue. This project, tentatively entitled *Transforming Greatness*:

Ambrose, Augustine, and the Perfection of Virtue, traces the Christian critique, appropriation, and adaptation of the Aristotelian ideal of the Great-Souled or Magnanimous Man.



Fr. Allan Fitzgerald O.S.A., is Professor of Theology at Villanova University and Director of The Augustinian Institute, specializing in Sacramental Theology and, more recently, in the study of St. Augustine. Editor of the journal, *Augustinian Studies*, for many years (1989-2011), he has also edited the volume, *Augustine*

Through the Ages: An Encyclopedia (Eerdmans, 1999). Engaged in the study of St. Ambrose from the beginning of his doctoral studies, he also had the chance to teach courses on him at the Augustinian Patristic Institute (Rome 1997-2009) and was inducted into the Accademia Ambrosiana of the Biblioteca Ambrosiana in Milan, Italy in 2003.



Fr. Brian Dunkle, S.J., is an Assistant Professor of Historical Theology at Boston College School of Theology and Ministry. He has taught Classics at Canisius College (Buffalo, NY) and assisted at local parishes and jails in Indiana and Massachusetts. He also taught philosophy for three summers in Vietnam. His

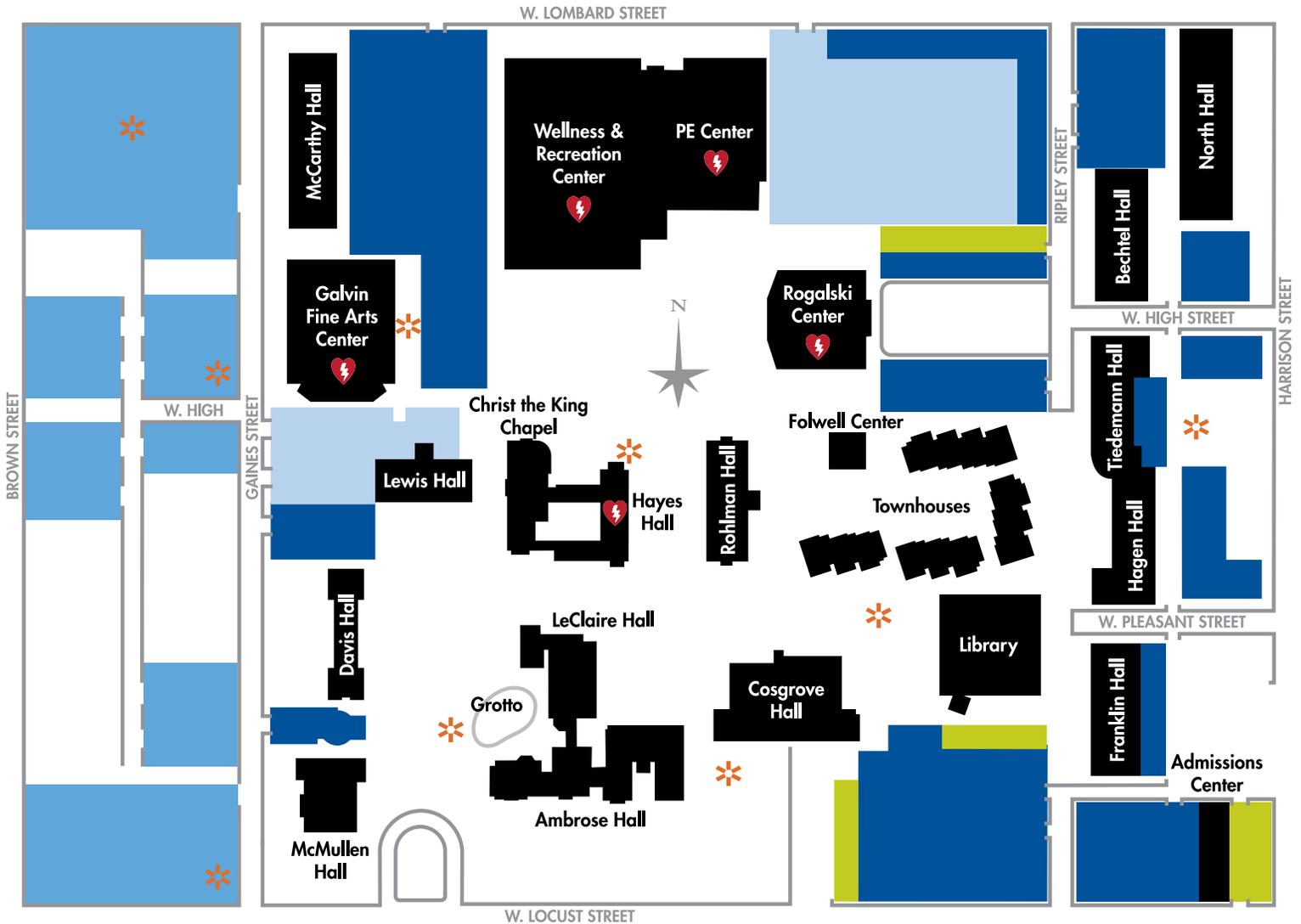
doctoral work at the University of Notre Dame focused on patristics and led to his special focus on St. Ambrose of Milan. Most recently, he has published *Enchantment and Creed in the Hymns of Ambrose of Milan* (Oxford UP, 2016) and is currently under contract to produce a translation for the Father of the Church Series: *Ambrose of Milan: On Noah, Defense of David, and Another Defense of David*.

Detail: Fr. Edward Catich,
Beehive, St. Ambrose
University



CAMPUS MAP

Please take a few moments to visit the temporary exhibit space for the Academy for the Study of St. Ambrose of Milan. You can also examine a few unique related items for purchase. It is housed in the Gottlieb Room and will be open during regular conference hours.



- PARKING**
- Zone 1 Student Parking, 24 hours, 7 days a week
 - Zone 2 Student Parking, 7 am–3 pm, Monday–Friday, open parking other hours
 - Faculty/Staff, 7 am–3 pm, Monday–Friday, open parking other hours
 - Visitor

- Emergency phone
- AED unit in building

USEFUL INFORMATION

WIFI Password
GoGoGoSAUBees

For Assistance:
SAU Security: 563-333-6104
Fr. Robert Grant: 563-343-2203

UBER:
<https://www.uber.com/cities/quad-cities/>

Bus Routes:
<https://davenportcitibus.transloc.com/>

Bus Schedules:
<http://cityofdavenportiowa.com/cms/One.aspx?portalId=6481456&pageId=9762332>

About Davenport & the Quad Cities:
<http://cityofdavenportiowa.com/>

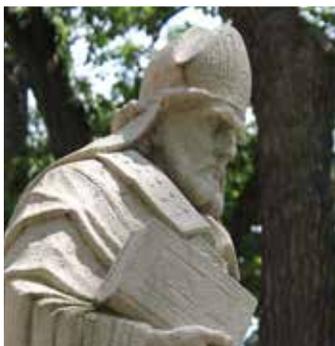
AMBROSE'S AMBROSES

Welcome to “Ambrose’s Ambroses,” a self-guided tour of our campus’s images of its patron saint. Fr. George McDaniel, Professor Emeritus of the SAU History Department and author of “A Great and Lasting Beginning: The First 125 Years of St. Ambrose University” (2006) has provided eloquent historical narratives to offer here a short campus history through these unique monuments. This project was created along with the Morrissey Gallery exhibition “An Iconic Ambrosian: Fr. Edward Catich” (March/April 2018) for the international conference, “Ambrose of Milan: (Re-) Constructing Community” (April 6-8, 2018) held on the SAU campus and hosted by the Academy for the Study of Saint Ambrose of Milan (ASSAM). This tour shows the varied appearances of Ambrose in our campus’ history and represents the many faces of the Ambrosian community, of the past and the present. While one will appear different than another, at the heart of it, all who stand, live, and work within the ever-expanding walls of SAU are Ambrosian.



Ambrose in front of Ambrose Hall (first sculpture, 1895; second and current sculpture, date unknown; plaques by James Anderson, 1986)

In 1963 David Klise, a 1913 St. Ambrose Academy graduate, wrote an essay about his student days for the alumni publication. He described a college that was a small world unto itself. He wrote: “Sandy haired Tom Mitchell kept on mowing the grass under the majestic oaks on the front lawn, stopping the while to light the stub of a pipe. The great Doctor of the Church, St. Ambrose, from his pedestal on the front walk was imparting his blessing to passersby. Jim Gaffney was hurling curve balls down on the diamond. Luigi Ligutti was practicing the English language. Groups sat on benches on the hill. The bell in the tower rang out the Angelus. Young men stopped and blessed themselves. And evening came to a spring day at St. Ambrose in



Nineteen Hundred Thirteen”

The Great Doctor of the Church had been imparting his blessing to passersby since 1895 when the Rev. Edmund Hayes, the pastor of St. Patrick’s Parish in Imogene, Iowa donated the statue. It was placed on a pedestal donated by Fr. James Davis who would later become Bishop of Davenport and for whom Davis Hall is named. The statue showed Ambrose with a book in his left hand and holding a crozier in his right hand. He was wearing a cope and his miter which were painted a darker color but since no color photograph exists we don’t know what color it was. The face was heavily bearded and had a benign, pastoral look. The Catholic Messenger described it “a masterpiece of art.”

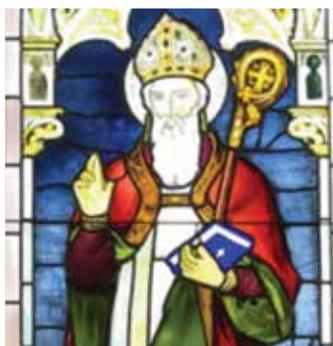
By the mid-1930s it became impossible for St. Ambrose to impart his blessings on passersby because his right hand had mysteriously disappeared. The crozier it held had long since been gone and now the hand. For years it was rumored that one alumnus or another had the hand hidden away but no one ever came forth with the artifact. By the mid-1980s the statue looked worse for the wear of years. The original paint was gone and any number of coats of white paint had been put on it. Then one November evening in 1985, a visitor to campus jumped up to greet the saint with a high-five and accidentally pushed the statue off its pedestal to the sidewalk below. As people gathered to look at the statue lying supine on the sidewalk, Fr. Drake Shafer, the college chaplain commented, “It seems much like a death in the family. It was part of college life.”

The head was badly damaged although the face was intact, but it appeared that it could not be repaired. Nevertheless, James Anderson, a part-time art instructor, took up the task of trying to repair it. Anderson worked through the spring and summer, rebuilt the head, fashioned a right hand to replace the one that had been missing for decades, and bronzed the entire statue. He also made two plaques illustrating incidents from the life of St. Ambrose and another of the college seal for the base. The restored statue was put in place and dedicated at homecoming 1986. In spite of Anderson’s work the refurbished statue began to deteriorate and in 1992, it had to be removed.

The replacement was a statue of St. Ambrose that had stood in the chapel since 1976. This one had come from a church in Cleveland, Ohio. According to one story the statue had been offered to St. Ambrose as a gift provided we paid the shipping costs. When it arrived, however, grumbling was heard from certain administrators when they saw the rather considerable amount the shipper charged to transport the heavy, stone statue. Nevertheless, in 1992 it was moved from the entryway of the chapel and put on Fr. Davis’s base. It was slightly shorter than the original and portrayed a different Ambrose. The original had been pastoral, with Ambrose holding a bishop’s crozier in the right and a book in the left. In the new statue, Ambrose held a sheaf of papers in his right hand and a book in the left, and instead of imparting a blessing to passersby, he looks out at them with a stern stare. Sharp eyed Ambrosians will notice that this statue has a flat back. Clearly it was meant to be mounted against

a wall, not seen in the round as it does on its pedestal in front of Ambrose Hall.

Nevertheless, the statue is still a focal point for campus visitors and each spring on graduation day new alumni come to the statue with their families to have one more picture taken to remember their days under the oaks. And surely, as they gather around the statue, the saint it represents blesses them and wishes them well.



**Ambrose stained glass
inside Lewis Boardroom**
(former campus chapel, 1902)

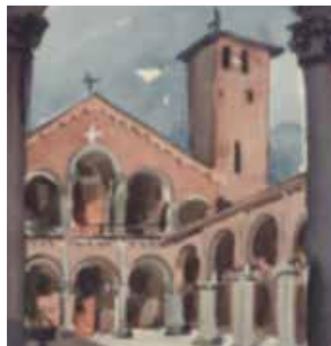
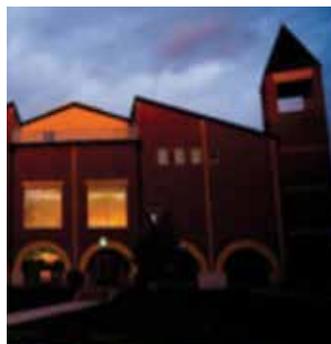
The Lewis Boardroom in Ambrose Hall, built in 1902, served at the outset and for decades thereafter as the college chapel. The stained glass windows were part of the original construction and each was a gift from donors

commemorating early Ambrosians. (In fact, many parts of the chapel, such as the altars, pews, and more were acquired through donations.). The St. Ambrose window, rendered in opalescent glass as was popular at the time, is located on the right side of the south wall. It was given by Mrs. Mary McDonough, the mother of the Reverend William McDonough, an 1889 graduate who had died in 1899, the first priest alumnus to die. At the time of his death he was pastor of the parish in Valley Junction, Iowa, now West Des Moines. Mrs. McDonough was the first housekeeper at St. Ambrose and was well-known among the early alumni of St. Ambrose.

On the day of the chapel's dedication, April 30, Archbishop Joseph Keane of Dubuque preached the sermon, using the relationship between Ambrose and Augustine, teacher and student, to address the congregation. His words, recorded in the *Catholic Messenger*, pair well with the Ambrose in stained glass, with his soft features, book and crozier, and gesture of blessing. Archbishop Keane explained that Ambrose had taught Augustine, as the Archbishop was teaching his present congregation, that one must listen to one's intellect and to one's heart, through both of which one finds wisdom, "Him whom you love, Light of love and Power of Love." Thus, in that chapel, the students can:

"hold silent conversation with God...and ask for the light of love and beg St. Ambrose to teach [them] the lesson he taught to St. Augustine –the lesson of love.... Here in this chapel, may the spirit of St. Ambrose always be cultivated and may all the blessings [that] come from heaven through his spirit [be] cultivated in this house of prayer."

Library as image of the Basilica of Sant'Ambrogio, Milan
(constructed 1996)



This new library was built in 1996. The architect of the library wanted to suggest an Italian building as might be seen in Ambrose's city of Milan. A picture was produced of the St. Ambrose Basilica in Milan, which has an arcaded portico in front of it. It was shown to the architect and the design was changed to better reflect the connection between Milan and St. Ambrose University. The latest design even incorporated a required, practical feature for the building. The tower on the south side of the building is not, as it seems, a campanile with bells to call students to study, but rather is a fire escape.

The watercolor seen here was produced by SAU's Fr. Edward Catich in 1936. It shows the Saint Ambrose Basilica in Milan, which was originally a church built by Ambrose himself and consecrated in 386. This 11th/12th century construction stands on the foundations of the original church. It was this church which Ambrose had named for his own internment after death. He got his wish. His remains, along with those of the two martyrs which he discovered in Milan, Gervasius and Protasius, can be seen today in the crypt below the altar.



Although the library does not have relics of SAU's patron saint like the basilica in Milan, it does house historical remnants of the Ambrosian past. On the third floor, overlooking the campus, are the SAU Archives. Next to the Archives is the office of the Academy for the Study of Saint Ambrose of Milan, which contains early printed editions of Ambrose's works, ancient artifacts, and modern artworks inspired by Ambrose, such as Donna Young's medallion of Ambrose holding SAU's Christ the King chapel, Patricia Beréskin's Ambrose print, or Chris Mandle's ASSAM icon, a collage of Catich's Ambrose images with the inscription Fons Luminis, Font of Light.

Outside the office door hangs a partial cast of the inscription from Trajan's column rendered by Fr. Catich. Outside the office windows are the campanile fire escape on one side, and the SAU campus on the other. Thus, the past, present, and future of this community come together in this building.



Bee Hive Ambrose

(Fr. Edward Catich, 1961)

The first Bee Hive, constructed and opened in 1948, was located in the basement of the library-administration building (now McMullen Hall). This space provided a social gathering location for the expanding campus; up to 90

patrons could gather at this bar-and-stool joint.

The campus continued to expand and so did the need for a larger social venue. In 1961, the new Bee Hive opened in the north east corner of Ambrose Hall. Originally, this space was a gymnasium, which was then moved to LeClaire Gymnasium (now Hall). The two-story room had a balcony on one side and a spiral staircase. At the foot of the staircase was a circular pit lined with couches to encourage conversation. Just outside, a two-story wall of open cement blocks was erected, resembling a beehive. The buzzing activities of the beehive, managed by Mrs. Loretta Salsbury, included everything from card games to pranks. Mrs. Salsbury was quoted at one time, smiling about the liveliness of the students there, saying that “[her goal was] to produce Christian, cultured men and women at St. Ambrose. I’ll continue to try to create order out of chaos. Some days it’s a draw.”

This iconic image of Ambrose was created by Fr. Edward Catich for the exterior of the Bee Hive. Although the cement blocks have been removed, this image continues to be one of the primary symbols of the University. Catich carved Ambrose holding a crozier and beehive, both standard attributes of Ambrose’s image. The beehive, originally referred to an episode in Ambrose’s infancy, when a swarm of bees was found around his mouth, prophesying the future excellence of Ambrose’s honey-tongued speeches. The three bees next to him may be a reference to the Trinity in addition to Ambrosians. The stars, inspired by designs Catich saw in Roman catacombs, are seven in number, a nod to the seven holy sacraments.



Ambrose in chapel gathering space

(Sr. Mary Clarice Eberdt and Donna Meyer, 1957)

In the corner of the gathering space of Christ the King Chapel is a tall wooden statue of St. Ambrose. It was a gift from Marycrest College in 1957 upon the 75th anniversary of the founding of St. Ambrose.

Marycrest was a women’s college founded in 1939 and owned and staffed by the Sisters of Humility of Mary.

The Sisters of Humility had a relationship with St. Ambrose long before they presented the statue to us. In 1887 when St. Ambrose began to accept boarding students three Sisters of Humility, Sister Mary Peter Orienz, Sister Mary Benedict Smith, and Sister Mary Dechantel O’Reilly came from their motherhouse in Ottumwa to provide housekeeping services to the students and faculty who lived on campus. Over the years they were succeeded by many other Sisters of Humility who did the cooking, baking, cleaning, laundering, mending, and caring for the sick in the infirmary. They also provided a feminine, motherly presence to an all-male school.

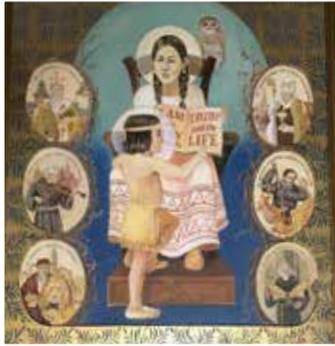
In later years Sister Mary Carmella, a graduate dietician, was kitchen supervisor, Sister Mary Emmanuel supervised the general housekeeping, and Sister Mary of the Cross was in charge of the laundry. Through all those years the sisters lived in various places around the campus and for time at St. Vincent Center. Then in 1939 St. Ambrose purchased a house that sat on the corner of Gaines and Locust Streets to make way for building the new administration and library building (McMullen Hall). The house was moved to Scott Street (after Cosgrove Hall was built in 1968 it sat just across the walk from the front door. Those with long memories will remember it as the Gray House). Now the sisters had a permanent home with rooms on the second floor and a chapel on the first floor.

Through the 1930s Bishop Henry Rohlman and priests at St. Ambrose had wanted to provide for the education of Catholic women. This came about when Fr. Thomas Lawlor, the vice president and business manager of St. Ambrose purchased land on West 12th Street for a women’s college. The bishop talked with Mother Mary Geraldine Upham of the Sisters of Humility who agreed to take on the college and in September 1939 Marycrest opened. At first it was a unit of St. Ambrose and received accreditation from St. Ambrose and its graduates received St. Ambrose degrees. In 1954 the two colleges separated and Marycrest sought its own accreditation from the North Central Association. Students from the two schools continued to participate in some joint activities, especially in music and the theater, and each was part of the social life of the other.

In that spirit and to commemorate the St. Ambrose anniversary, Mother Marcy Geraldine, president of Marycrest presented the statue in 1957. It was created by Sister Mary Clarice and Miss Donna Meyer of the Marycrest art department. It was carved from a solid log of walnut and the artists said, “this is not St. Ambrose. It is an image in wood to suggest the saint [and] to suggest the saint, a structural form with dynamic rhythm in a modified spiral is used.”

An article in *The Ambrose Alumnus* about the statue said, “The saintly character of St. Ambrose is suggested by an elongated figure with a thin face. To show manly strength of character they exaggerated the size of the hands and retained the rough surface

texture left by the chisel. To suggest the gift of persuasive oratory for which St. Ambrose was known they used the gesture of one arm and hand above the head and the diagonal active line of the other arm with the hand grasping the edge of the robe.” For years the statue stood in the window well of the reading room on the second floor of the library. (The entire north side of the second floor was the reading room.) When the library was moved to the building on the east side of campus the statue was placed in storage until it was moved into the new gathering space of the renovated chapel in 2007.



Painting with former SAU President Edward Rogalski as Ambrose (Thomas Chouteau, 2010)

The late Richard Geiger joined the St. Ambrose history faculty in 1962 and taught until his retirement in 2001. He taught almost every period of history but his specialty was medieval and

renaissance history. In 2000 he asked Art Professor Tom Chouteau to paint a picture of the Seat of Wisdom, a traditional image of Mary teaching Jesus. Following the tradition of artists’ patrons in past generations Richard provided the names of six saints that were important to him:

St. Richard of Chichester, the fourteenth-century bishop of Chichester, his own patron saint

St. Elmer (Aldhelm) of Sherborne, a late seventh century Abbot of Malmsbury and the first bishop of Chichester, Richard’s middle name

St. Francis Solanus, a mid-sixteenth century Spanish Franciscan who became a missionary to South America, the patron saint of his home parish in Quincy, Illinois

St. Jerome, fourth century scholar best known for his translation of the bible into Latin

St. George, the third century Roman soldier and martyr, the name of Richard’s father and grandfather

St. Ambrose, the fourth century bishop of Milan and the patron saint of our university.

Early in the process Chouteau posed his daughter Suzy and her four-year-old son, Eli as Mary and Jesus. He decided to portray them as Shawnee Native Americans in a tribute to his own background. Tom’s paternal grandmother was a full-blooded member of the Shawnee tribe in Oklahoma. He was proud of that heritage and made sure all his children had tribal membership.

He also followed another old artistic tradition and selected individuals from Richard’s life to stand in for the saints:

St. Richard is the patron, Richard Geiger.

St. Elmer is Fr. Ed Dunn, long-time member of the theology faculty. Richard and Ed collaborated in teaching the History of Christianity.

St. George is Art Professor John Schmits. John was from Quincy, and he and Richard were in kindergarten together.

St. Jerome is Fr. William Dawson, Professor of Philosophy and long-time friend and colleague.

St. Francis is Fr. Edward Catich, the legendary artist and calligrapher and a teacher of Tom Chouteau.

St. Ambrose is Dr. Edward Rogalski, former President of St. Ambrose University.

Chouteau did preliminary drawings and sketches, began an overall design, and did some of the work. But the project languished until 2010 when, like artists of the period Richard studied, he enlisted students, in this case his daughters Katy and Terry and former daughter-in-law Rachel, to come to his studio and help him complete the project. When he saw the finished work Richard was thrilled and invited friends to his house to view it. It was always his intention that the work be given to the University and so it now hangs in the gathering space of the chapel.



Ambrose stained glass in Christ the King chapel (designed by Anton Wendling, 1953)

When Christ the King Chapel was built in 1953, the T. C. Esser company of Milwaukee was contracted to construct the windows based on designs by Anton Wendling, a professor

at the University of Aachen. As you enter the chapel from the gathering space the first two windows on your right have symbols representing the Eucharist. Before the renovation of the chapel in 2006, this was the area of the sanctuary and altar which stood about where the baptismal font now is so the Eucharistic symbols were appropriate for that space. These two windows had been installed in time for the dedication of the new chapel in December 1953. The remaining windows were installed over the next few years, the last in 1959. Those windows honor the Blessed Mother, the priesthood, Pope St. Pius X, and (on the east wall behind the music area) the professions which are a development of the liberal arts education which is the foundation of St. Ambrose: priest,

doctor, lawyer, engineer, teacher, business person, farmer scientist, scholar, artist, musician, dramatist.

The fourth window from the back on the west wall is dedicated to St. Ambrose of Milan. The window features symbols to represent various aspects of the life of our patron saint.

The first symbol from the top represents St. Ambrose's influence on liturgy and the music of the church. Ambrose is credited with the introduction of antiphonal singing into the west which was later refined by St. Gregory in the form of Gregorian Chant. Ambrose also wrote poetry which became hymns. Some still exist in older compositions but a few years ago the late Professor Richard Geiger commissioned Professor William Campbell to compose new settings for these Ambrosian hymns. One of Ambrose's hymns, *Splendor Paternae Gloriam*, "O Splendor of God's Glory Bright," was used for a number of years at the blessing of the beginning of the school year and other similar events. It was the second of Ambrose's hymns Professor Campbell recast. Ambrose's name is also attached to the Ambrosian Rite of the liturgy, a form of liturgy still used in the Archdiocese of Milan.

The second symbol from the top is a whip. This whip has been used for centuries to symbolize Ambrose's defense of the church and its teaching. Ambrose insisted the Emperor Theodosius repent for ordering the slaughter of citizens at Thessalonica before he returned to the church. The whip has also been used to indicate Ambrose's opposition to the Arians, a group who denied the Trinity; more generally, Ambrose was known later as the scourge of all heresy. Sometimes the whip is portrayed with only three chords to indicate the Father, Son, and Holy Spirit.

The third symbol represents the wisdom of St. Ambrose. He was noted for his preaching which brought many converts to the church, most notably St. Augustine, whom Ambrose baptized. Many of his sermons have been collected and are available to us today. He wrote commentaries on the scriptures, exegetical works, and had a wide correspondence with other leaders of his time.

The fourth symbol is a miter indicating his role as the bishop of Milan. In 373 the See of Milan became open when the Arian bishop died and there was a contentious struggle between the Arians, who denied the divinity of Jesus and thus the Trinity, and Nicene Catholics who accepted the Creed of Nicea which we still proclaim at Sunday Mass. At the time Ambrose was the Roman governor of Milan and one day when there was a great public controversy over the issue, Ambrose appeared to quell the disturbance. Seeing him there a small boy yelled, "Ambrose for bishop." But Ambrose was not yet a baptized Christian so in quick order he was baptized, ordained a priest, and then a bishop.

The fifth symbol represents Ambrose as a doctor of the church. This is a title given to Catholic scholars and teachers who have

had a particular influence on the life and theology of the church. Although they had been long recognized for their contributions, the custom of declaring them doctors of the church began in 1298 when Ambrose, along with Augustine, Gregory the Great, and St. Jerome were the first four to receive the title. The most famous representation of the doctors of the church is Bernini's massive sculpture in the apse of St. Peter's in Rome showing Ambrose and Augustine and two doctors of the Eastern Church, Athanasius and John Chrysostom holding up the Chair of Peter. To date thirty-two men and four women carry the title, Doctor of the Church.

The last symbol is the arms of St. Ambrose University which features a beehive and three bees. According to legend a swarm of bees had settled on his face when Ambrose was an infant. One biographer has noted that even if the legend is not true, nevertheless, bees are a "propitious symbol, suggesting community . . . diligence, selflessness and, of course, sweetness," characteristics which current day Ambrosians could well emulate. The three bees on our coat of arms represent the Trinity which Ambrose defended against the Arians. The three crosses come from the arms of the Davenport family in England and which appear on the arms of the Diocese of Davenport which indicate the fact that St. Ambrose is the diocesan university.

For those who would like to take a self-guided tour of the windows, a guide is available in the gathering space of the chapel.



Ambrose slate (Fr. Edward Catich, 1962)

This Catich slate, presented during an exhibition at the Catholic Art Association meeting in 1962, originally hung in the priests' dining room in Cosgrove Hall, where the school cafeteria was, and still is, located. When Christ the King Chapel was renovated in 2006, it was moved to a prominent place on the east wall by the baptismal font.

This image closely mimics Catich's Bee Hive Ambrose. The young Ambrose was meant to connect the students of St. Ambrose University (then College) with their patron. The fact that this image was first housed in the dining room, then in the chapel, means that Catich's Ambrose adorned the three most populous meeting areas on campus. The beehive Ambrose holds thus signals a different interpretation is needed other than the omen of honeyed speech. Ambrose, as patron of the University, holds the hive -Bee Hive, dining room, chapel, and campus - filled with Ambrosians, in the hand and under his protection.

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