The Marian Library and its mission to foster Marian scholarship and sound Marian devotion.

For the full list of events, visit go.udayton.edu/marianlibrary75

THE TRINITY DOME

Basilica of the Immaculate Conception

The Basilica of the National Shrine of the Immaculate Conception is the largest Catholic Church in the United States and is among the ten largest churches in the world. This great Marian shrine dedicated to the Blessed Virgin Mary under the title of the Immaculate Conception is the patronal church of the United States. The National Shrine represents the diversity of the peoples, cultures, and traditions that are the fabric of the faith and mosaic of the Church in the United States, exemplifying the unity and universality of the Church. The National Shrine has been a century in the making and exists today because of the generosity of American Catholics, the prayers of the faithful, and the hard work of the artisans and laborers who built it.

Inspiration for this shrine began in 1846 when the American bishops, assembled in the Sixth Council of Baltimore, chose the Blessed Virgin Mary with the title of the Immaculate Conception to be the patroness of the United States. In 1914, Bishop Thomas Shanahan first proposed the idea of national shrine to honor Mary: he spoke of the shrine as “a monument of love and gratitude, a great hymn in stone.” He was assisted by Father Bernard McKenna of Philadelphia, the shrine’s first director. In 1919, the architectural plan development began. The first designs were for a French Gothic structure, changed later to a Byzantine-Romanesque plan.

On September 23, 1920, Cardinal James Gibbons of Baltimore laid the cornerstone; the Crypt Church was built between 1922 and 1926. With the Great Depression of 1929 and the death of Shanahan in 1932, construction halted. After World War II, Archbishop John Noll of Fort Wayne, Indiana, revived the project. He and Archbishop Patrick O’Boyle of Washington worked to complete the shrine, and, in 1953, the Catholic bishops pledged to raise the funds needed for construction of the Upper Church. Construction resumed in 1954, and the Upper Church was dedicated in 1959 by Cardinal Francis Spellman. A great effort was made to complete the Trinity Dome before the basilica’s 100th anniversary in 2020. It came to be, and Washington Cardinal Donald Wuerl dedicated and blessed the dome on December 7, 2017.
The Trinity Dome mosaic is composed of more than 14 million pieces of Venetian glass covering 18,300 square feet of the dome’s surface. The mosaic ornamentation of the Trinity Dome, the crowning jewel of the national basilica, was the final step to completing this “hymn in stone” according to the original architectural plans and iconographic scheme.

As in St. Mark’s Basilica in Venice, the interior of the shrine is composed of a succession of decorative domes. The Crypt Church and the Upper Church contain small chapels dedicated to patrons of ethnic groups representing Catholicism in the United States. Throughout the basilica, 80 unique chapels and oratories feature different cultural representations of the Virgin Mary from every corner of the globe and represent the history of the multi-ethnic communities. Among the many nationalities enshrined in the chapels are African, Austrian, Chinese, Cuban, Czech, Filipino, French, German, Guamanian, Hungarian, Indian, Irish, Italian, Korean, Latin American, Lithuanian, Maltese, Polish, Slovak, Slovenian, and Vietnamese.

### The Immaculate Conception: Ever Ancient, Ever New

The term “Immaculate Conception” was not used in the first millennium. However, Mary’s holiness was affirmed — she was “all-holy” (*panaghia*), “filled with grace,” Mother of God (*Theotokos*), the associate of Christ, the New Eve. In the fourth century, St. Augustine spoke of the universality of original sin, inherited from Adam at conception, redeemed only by the saving grace of Jesus Christ. Augustine asserted Mary’s freedom from personal sin, but he did not succeed in reconciling Mary’s sinlessness with his teaching on original sin: “On account of the honor due to the Lord, I did not want to raise here any question about her when we are dealing with sins.” Following Augustine, the Council of Trent exempted the Virgin Mary in its teaching on the universality of original sin. However, Eastern writers — not influenced by Augustine — had no difficulty proclaiming Mary’s total and original holiness — truly the all-holy one (*panaghia*).

### THE TRINITY DOME

**The Holy Trinity – God the Father, Son, and Holy Spirit**

**Blessed Virgin Mary, the Immaculate Conception**

<table>
<thead>
<tr>
<th>The Procession of Angels and Saints encircling the Trinity Dome</th>
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<tr>
<td>• Choir Angel</td>
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<tr>
<td>• St. John Paul II (first pope to visit the National Shrine)</td>
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<tr>
<td>• St. Rose Philippine Duchesne (fourth citizen of the United States to be canonized)</td>
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<tr>
<td>• St. Elizabeth Ann Seton (first canonized native-born U.S. citizen, 1975)</td>
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<td>• St. Juan Diego (Mexico, canonized in 2002)</td>
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<tr>
<td>• St. Kateri Tekakwitha (first canonized native American, 2012)</td>
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<td>• St. Junípero Serra (first saint canonized in the United States, 2015, at the basilica)</td>
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<tr>
<td>• St. Katharine Drexel (fifth U.S. citizen to be canonized)</td>
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<td>• St. Martin de Porres (depicted in the basilica’s Guadalupe Chapel, canonized in 1962)</td>
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<tr>
<td>• St. Teresa of Calcutta (honorary U.S. citizen; frequent visitor to the basilica)</td>
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<td>• Archangel Michael (patron of military service)</td>
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<td>• Archangel Gabriel (Annunciation)</td>
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<td>• St. Lorenzo Ruiz (first canonized Filipino martyr)</td>
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<tr>
<td>• St. Rose of Lima (first canonized New World saint depicted in the Our Lady of Guadalupe Chapel)</td>
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<tr>
<td>• St. Damien of Molokai (cared for people with leprosy in the territory of Hawaii)</td>
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<tr>
<td>• St. Marianne Cope (cared for people with leprosy with St. Damien)</td>
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<tr>
<td>• St. John Neumann (first canonized American bishop, 1977)</td>
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<tr>
<td>• St. Josephine Bakhita (relic in the Mother of Africa Chapel)</td>
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<td>• St. Paul VI (canonized in 2018, his tiara on display in the basilica)</td>
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<tr>
<td>• Choir Angel</td>
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**Nicene Creed** (text on the drum encircling the base of the Trinity Dome)
The Conception of Mary was celebrated from the eleventh century. No one attributed sin to Mary: the question was how Mary could be free from sin from the first moment of her conception and still experience the saving grace of Jesus Christ. In the Middle Ages, the Dominicans, following St. Thomas Aquinas, maintained that Mary received the grace of Christ and was freed from sin shortly after her conception. However, the Franciscans, following John Duns Scotus, maintained that she was preserved from sin in view of the merits of Jesus Christ. Better to be preserved from sin than to be rescued later. For the next several centuries, the question was debated. The difference between the two views led to what Father Edward O’Connor, C.S.C., has described as “perhaps the most prolonged and passionate debate that has occurred in Catholic theology.”

Nineteenth-century Catholicism witnessed “a new flowering of Marian devotion”; requests to the Holy See for the definition of the “pious belief” increased. In 1830, Our Lady appeared to St. Catherine Labouré (1806-76), confiding to her the image that would be known as the Miraculous Medal. On one side were the words, “O Mary conceived without sin, pray for us who have recourse to you.” Catherine was instructed to have a medal struck from the image. The archbishop of Paris gave permission for the striking of a medal, 50,000 in 1832 and 500,000 in 1834. By the end of the nineteenth century, more than 100 million medals had been circulated worldwide. Cast in the cheapest metal available, this medal became known as the Medal of the Poor.

In 1848, Pope Pius IX was influenced by Jesuit theologians Carlo Passaglia and Giovanni Perrone, who composed volumes of testimony from the early Church testifying to Mary’s sinlessness. These theologians favored the papal definition of the belief as it was in accord with the Word of God (Genesis 3:15) and with the tradition of the Church. On February 2, 1849, the pope sent the encyclical *Ubi primum* to all the bishops of the church, asking whether the “pious belief” should be defined as a doctrine of faith. Of the 603 bishops consulted, 546 responded affirmatively; four or five did not think it could be defined; twenty-four questioned whether the time was opportune; and ten preferred an indirect definition.

On December 8, 1854, Pius IX defined the belief as a doctrine of faith: “We declare, pronunce and define that the doctrine which holds that the most Blessed Virgin Mary was preserved from all stain of original sin from the first moment of her conception, by a singular grace and privilege of the omnipotent God, in consideration of the merits of Jesus Christ, the savior of the human race, has been revealed by God and must, therefore, be firmly and constantly believed by all the faithful.” (A nineteenth-century window in the cathedral in Covington, Kentucky, depicts Pius IX proclaiming the Immaculate Conception. Beside him stands a
happy barefoot Franciscan and at the pope’s knees is a humble Dominican receiving the proclamation from the Pope.)

After the definition, events occurred which confirmed the papal declaration. In 1858, at the foot of the Pyrenees in France, Our Lady appeared several times to fourteen-year-old Bernadette Soubirous. On the ninth apparition, miraculous cures were attributed to the water from springs Bernadette had been instructed to uncover. On March 25, 1858, in response to Bernadette’s question, Our Lady identified herself as the Immaculate Conception.

This response and the miraculous cures at the springs of water at Lourdes were interpreted as a confirmation of the doctrine of the Immaculate Conception proclaimed by Pius IX four years earlier. As the late religious scholar and historian Jaroslav Pelikan noted, Our Lady’s identification at Lourdes established a “close bond between Rome and Lourdes.” In 1954, Pope Pius XII, in Fulgens Corona, wrote that Mary herself confirmed the definition of the Immaculate Conception to Bernadette at Lourdes.

Through the nineteenth century, Mary’s Immaculate Conception gathered much interest and attention: the image of Mary’s holiness overcoming the evil in world imparted to Marian devotion a militant tone. The forces of evil were to be overcome by a militia dedicated to Mary’s Immaculate Conception.

Virgin Mary (similar to the image on the Miraculous Medal) in front of what is now the Roesch Library of the University of Dayton was dedicated on December 11, 1904. It was the project of a student sodality group at St. Mary’s Institute to commemorate the Golden Jubilee of the proclamation of the Immaculate Conception.

**The Immaculate Conception: Gift and Blessing**

At Vatican II, the tone and context for references to the Immaculate Conception were markedly different from those of the nineteenth century. In the 1854 definition, the Immaculate Conception was described as “preservation from sin” and a “singular privilege.” Vatican II described the Immaculate Conception as “gift” and “blessing.” In her sinlessness, Mary is the “beginning of the new creation.” She is the image of the Church, the spotless bride of Christ. “Being of the race of Adam, she is at the same time also united to all those who are saved … a wholly unique member of the Church,” and an “outstanding model in faith and charity” (LG 53).

Her holiness is related to the Church: She is the image of that which the Church aspires to be — “without sin and stain” (Ephesians 5:27; SC 103). “Committing herself whole-heartedly and impeded by no sin to God’s saving will, she devoted herself totally to the person and work of her son” (LG 56). Mary, member of the Church, is at the same time its personification, its Mother. At the baptismal font, the Virgin Mary stands as Mother of the Church nourishing the life of its members — the body of Christ.

In addition to the Basilica of the Immaculate Conception, fifty-five cathedrals in the United States are dedicated to the Virgin Mary. Of these, eighteen are dedicated to the Immaculate Conception. At the University of Dayton, the chapel was dedicated to the Immaculate Conception in 1869 and rededicated in 2015. In addition, the statue of the
FROM THE DIRECTOR’S DESK

“*This was the first program that made me feel connected to [the University of] Dayton’s Catholic heritage.*”

“*Ultimately it was really nice to slow down for a bit in my busy life to listen to beautiful and meaningful music.*”

“I thought about how gifted [the performers] are to be able to sing the way they do. *I translated that into my life by being grateful for my strengths.*”

These were several of the comments shared by undergraduate attendees of the January 25 concert described on page six of this newsletter. The performance featured music from the Marian Library collections, including nineteenth-century hymns to Mary that may have been familiar to the founders of the Society of Mary. How fortunate that the concert led the audience to reflect on both UD’s heritage and their own vocations!

As demonstrated by this concert and other programming, the Marian Library is part of the life of the University. Recently, the library’s personnel have welcomed classes working on a wide variety of topics, such as primary source literacy, the Catholic Church in Latin America, and the connections between vocation and cultural heritage. The classes have made use of recent acquisitions, such as the medieval Book of Hours featured in last fall’s newsletter, and of lesser-known items, such as scrapbooks produced by schoolchildren in 1950s Italy. There is even a new project to develop an app that makes use of images from the Marian Library — more on this in a future newsletter.

By preserving and promoting the Marian Library’s extraordinary collections, we create opportunities for the UD community to consider its own heritage and our place in history.

*God bless you,*

Sarah Burke Cahalan

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**ANNIVERSARY TRIVIA**

Name this statue commissioned by Father Lawrence Monheim, S.M., in 1949 to be a lasting representation of the Marian Library.

**Answer:** “*Our Lady of the Marian Library*”

*It was carved by Xavier Hochenleitner in Oberammergau, Germany.*

Learn more Marian Library history by viewing the timeline at [go.udayton.edu/marianlibrary75](http://go.udayton.edu/marianlibrary75)
The Marian Library opened the yearlong celebration of its 75th anniversary with a concert and campus visit from the award-winning vocal ensemble Eya out of Washington, D.C.

The group, named for a Latin exclamation of joy, launched in 2010 and specializes in the interpretation of medieval music for women’s voices. Allison Mondel, a soprano, leads the group as director and sings alongside Crossley Hawn, a soprano, and Kristen Dubenion-Smith, a mezzo-soprano.

More than 200 people gathered in the Chapel of the Immaculate Conception to hear Eya debut their new program titled Regina, which was inspired by the four Marian antiphons that reflect the liturgical seasons: Alma Redemptoris Mater, Ave Regina Caerulorum, Regina Caeli, and Salve Regina. Eya created the program with the Marian Library and its history in mind and celebrated both the Library’s anniversary and its mission by including selections from Marian Library collections, like several songs from a nineteenth-century French hymnal. Other highlights of the program were compositions by Hildegard von Bingen, a German Benedictine abbess, writer, and composer of the twelfth century, and selections from the Worcester fragments.

Eya effortlessly filled the chapel with rich and expressive vocals, bringing medieval compositions to life for the thrilled audience in a show of the enduring tradition of celebrating Mary through music. The Chaminade Julienne High School Concert Choir and the University of Dayton’s Early Music Ensemble joined the group as special guests. Chaminade Julienne’s choir opened the concert with two songs, and the University’s ensemble followed one of Eya’s sets with a performance of “O Quam Mirabilis,” another composition by von Bingen.

A CELEBRATION THROUGH MUSIC

During their time at the University of Dayton, Eya also visited two classes, passing on their expertise to students in musical and historical courses before the concert. Music majors and the Chaminade Julienne Concert Choir packed Sears Hall for a masterclass in which Eya previewed two songs from Regina and workshoped the Early Music Ensemble’s piece for the concert. Eya also met with an Introduction to Religion course where the focus was on von Bingen’s life and work.

Eya’s visit and performance were a great success, and the Marian Library is already looking forward to the next 75th-anniversary concert, featuring the Marian Consort, scheduled for October 18. We hope you will join us!
For the past several years, the wax Nativity “Of Fragile Beauty” by Angelita Gutierrez has been on display in the Marian Library’s Crèche Museum. Made in Guanajuato, Mexico, in the mid-twentieth century, the delicate figures with rich and colorful clothing are beautiful to look at. However, a closer inspection reveals signs of damage on each of the figures — a hazard of using such a fragile material.

Thanks to two grants from the federal Institute of Museum and Library Services (IMLS), awarded by the State Library of Ohio for a total of $9,998, the figures in this Nativity will be restored and reunited as one complete set. Professional conservator Elizabeth Allaire of Allaire Fine Art Conservation will be repairing the Nativity. Allaire has an impressive background of experience, including work for the Field Museum in Chicago, the National Geographic Society, and even restoration work in our own Chapel of the Immaculate Conception at the University of Dayton. Although the Marian Library has a dedicated legion of volunteers who create Nativity settings and make minor repairs, this piece will benefit from the distinct experience and skill set of a professional conservator. It will be exciting to see all of the figures from “Of Fragile Beauty” together for the first time since its arrival at the Marian Library almost 30 years ago.

As part of the Marian Library’s 75th anniversary celebration, donations collected in 2018 are being dedicated to conservation work for projects like this one to ensure that the collections will be available for future generations. Donations can help fund things such as acid-free storage boxes for archival material, environmental monitors for our storage spaces, or other professional conservation work for Nativities and rare books. Just as the Society of Mary chose to leave a legacy with the founding of the Marian Library for its anniversary celebration, the efforts undertaken now will have a large and lasting impact on the longevity of the Marian Library’s collections.

CONSERVING FRAGILE BEAUTY

A few missing fingers, a broken foot, or cracks across the surface can detract from the overall joyful message of the Nativity scene. The entire set consists of fifteen figures, but only eight were on display. The others, including a plastic bag of various appendages, rested in storage waiting to be artfully reassembled and restored to their original beauty.
David Richo
*When Mary Becomes Cosmic: A Jungian and Mystical Path to the Divine Feminine*

Traditionally, ascetical works did not have a section on cosmology, that is, the relation of spirituality to the cosmos. Yet, Christian spirituality has personified God’s presence in creation: St. Francis referred to Mother Earth, Brother Sun, Sister Moon. Pope Benedict’s *Verbum Dei* (2007) speaks of the cosmos as part of the symphony of voices by which revelation comes to us. Christ is the heart of revelation. Christianity is not simply a “religion of the book,” but rather a religion of the living Word, to be proclaimed, heard, and experienced.

David Richo writes as psychotherapist and teacher to show the complementarity of Christian spirituality and psychology. He combines Jungian, poetic, and mythic perspectives in this work with the intention of integrating the psychological and the spiritual. Within the human psyche, archetypes reach out and want to identify with something larger.

*When Mary Becomes Cosmic* identifies the Virgin Mary as the feminine archetype within us and the universe reaching out to God and to us as mother and spouse. In Proverbs 8:22-31, Mary is presented as the image of Wisdom (*Sophia*) present in creation, and Christian tradition has identified her as Seat of Wisdom. Mary is also spouse and image of the Church (Ephesians 5: 25-27). She is invoked as Mother the Living, Mother of Light, as the Divine Feminine.

Richo’s work draws from many different sources that spoke of feminine archetypes: ancient classical literature; the Christian mystical tradition represented in Julian of Norwich, Mechthild of Magdeburg, Hildegard of Bingen; and Buddhism, Hinduism, and Judaism.

He makes frequent reference to the Litany of the Loreto, formulated in the middle ages and given papal approval in the sixteenth century. The litany’s opening invocations are directed to the person of Mary — mother, virgin, queen. Other titles enlarge the figure of Mary: she is the Tower of David, Tower of Ivory, Seat of Wisdom, House of Gold, Mirror of Justice, Singular Vessel of Devotion. These titles are designated as “the mystical titles of Mary and our souls.” As Mirror, Mary is the mystic who reflects God. As Seat of Wisdom, she is the personification of wisdom within us. As Tower of David, she brings together the Old and New Covenant. As House of Gold, she contains and enlightens God’s people. As Singular Vessel of Devotion, she holds within herself God’s love and wisdom to be poured out to God’s people.

This work is related to the interreligious dialogue where reference to the Virgin Mary might begin with a divine female archetype present in creation. One source that does not appear in Richo’s work is the *Akathist*, the sixth century hymn from the Byzantine Church. In the *Akathist*, Mary is described and invoked as “the heavenly ladder by which God came down ... the bridge leading us to God ... the firm foundation of the faith ... the rock which gives drink to all who thirst ... the star causing the sun to shine.”
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And thanks to these friends of the Marian Library and International Marian Research Institute for their generous contributions in 2017.

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