The celebration of Mary, Mother of the Church, was added to the liturgical calendar by Pope Francis; it is to be celebrated on the day after Pentecost. On October 19, 2014, Pope Francis canonized (declared to be a saint) Pope Paul VI (1963-78). It was Pope St. Paul VI who, in a solemn proclamation at the Second Vatican Council, declared Mary to be Mother of the Church.

Among the many significant contributions of Pope St. Paul VI (Giovanni Montini) to the Church were his writings on the Virgin Mary, especially on her relation to the Church. As Cardinal-Archbishop of Milan, Paul VI had been a successor of St. Ambrose, who referred to Mary as type or figure of the Church: “She conceived us in the Spirit and gave birth to us.” About the same time, St. Augustine wrote, “Mary is clearly the mother of the members of Christ’s body, that is, of ourselves, because she cooperated by her charity, so that the faithful Christians, members of the Head, might be born in the Church. As for the body, she is Mother of its Head.”

In the summer of 1963, Pope John XXIII died, and Cardinal Montini was elected pope. He inherited the agenda for the Council as set out by “Good Pope John” (now Pope St. John XXIII): Central to the Council’s program was a major statement on the nature and mission of the Church. At the Council’s first session (December 5, 1962), Cardinal Montini suggested that the title “Mary, Mother of the Church” become part of the document on the Church. Although the title had appeared earlier, it did not have a long tradition (John XXIII used it a few times). At the close of the Council’s second session (December 4, 1963), Montini, now Paul VI, stated that in the Church — “which is the principal matter of this Council, after Christ, Mary’s place is the most prominent in the Church, yet closest to us, so that we may honor her with the name ‘Mother of the Church.’”

Vatican II’s documents referred to Mary as “image of the Church, its fulfill-
ment,” as “eminent member, type and model,” and to Mary’s “motherhood of grace.” Yet, the title “Mother of the Church” did not appear in its documents. Perhaps, it was thought that identifying Mary as Mother of the Church and the Church as Mother would lead to confusion. At the end of the third session on the Council, November 21, 1964, as Paul VI gave papal approbation to *Lumen Gentium*, with its chapter on the Virgin Mary, he said that “this was the first time, and it fills us with joy to say it, that an ecumenical council has presented so vast a synthesis of the Catholic doctrine on the place Mary has in the mystery of Christ and the Church. . . . This was in accord with the purpose of the Council, which was to reveal the true face of the Holy Church to whom Mary is intimately related.” In that same address, Paul VI proclaimed Mary as “Mother of the Church,” a title related to both Christ and the Church: “Mary is the Mother of Christ, who is the head of the Mystical Body, the Church, so she is Mother of the Church and of all its members.”

After Vatican II, Paul VI continued explaining the relation of Mary to the Church. In *Signum Magnum* (1967), he referred to Mary as “spiritual Mother of the Church — mother, that is, of all its faithful and of all its sacred pastors.” Christ designated Mary the mother not only of John the Apostle, but also “of the human race, which John at the cross in some way represented.” Paul VI continued: “Mary’s spiritual motherhood transcends the boundaries of time and space. It is part of the Church’s history for all times, because she never ceases to exercise her maternal office or to help us. She is always united by an indissoluble bond to the mystery of the Mystical Body, whose head is Jesus Christ: the same yesterday, and today and for all centuries.” He also referred to the social dimension of Mary’s motherhood. It strengthens the bonds of unity between the members of the Church; it is a banner of unity. Mary’s motherhood also has ecumenical implications: it would be accepted by all Christians who admire the Virgin Mary, Mother of the Son of God.

**In Marialis Cultus** (1974), Paul VI indicated that of all the titles of the Church, his preference was the Church as “the family of God.” Within God’s family, there is, as in every home, “the figure of a Woman,” who in a hidden manner and a spirit of service watches over that family. In God’s family, both the Church and Mary collaborate in giving birth to the members of Christ’s body, since “both of them are the Mother of Christ, but neither brings forth the whole body independently of the other.” The Church’s social mission on behalf of the poor and needy and for promoting peace and understanding can be seen as an extension of Mary’s mission. “Love for the Church cannot exist without love for Mary since the one cannot exist without the other.”

*Marialis Cultus* developed aspects of Mary’s mission within the Church. The first is her concern and intercession for all the members of the Church: she is “a preeminent member, a shining example and the loving mother; . . . her prayerful intercession draws her close to those who ask her help, including those who do not realize that they are her children.” A second aspect of Mary’s mission is the example she gives to all the members of the Church. She is the teacher of spirituality (*Magister pietatis*) who teaches by her example (*Exemplarità*). In her, the Church finds the “spiritual attitudes” to celebrate and to live the divine mysteries. Following Mary’s example, the Church attentively listens to and ponders God’s word (*audiens*); prays (*orans*); offers (*offerens*); brings forth and nourishes the faith of its members (*pariens*); and awaits Christ’s coming (*vigilans*).

Finally, a part of Mary’s mission within the Church is to provide the example of holiness for men and women of our times. Hers is not a holiness of another world: “Mary is a daughter of Adam and our sister too.” She is “the perfect model of the disciple who builds up the earthly city, works for justice, assists the needy . . . the disciple who gives witness of
that love which strengthens faith in people’s hearts” (MC37). She is the model for Christian life “because she accepted the will of God, ... and acted on it in her life and because charity and a spirit of service were the driving force of her life” (MC35).

Mary is the model and exemplar for the church both for celebrating the liturgy and for living out Christ’s mysteries in our daily lives. There must be an identity between worship and life. Proposing Mary as the one model for both worship and conduct dispels the notion that Marian devotion is in some way separate or exempt from the ordinary demands of Christian living. As Paul VI wrote, Christians imitate Mary “by making their lives an act of worship ... and making their worship a commitment of their lives. ... Mary is above all an example of that worship that consists in making of one’s life an offering to God” (MC 21).

FROM THE DIRECTOR’S DESK

SARAH BURKE CAHALAN
Director of the Marian Library

FROM THE DIRECTOR’S DESK

In October, the Italian newspaper Corriere della Sera published an article about the new smartphone app “Follow JC Go,” a clever play on the “Pokemon Go” app, that encourages users to learn about Catholic saints instead of colorful monsters. However, the University of Dayton was ahead of the curve on this trend! UD undergraduates developed the “Mary of the Americas” app in spring 2018, making use of content and images from the Marian Library collections to teach the community about different devotions to Our Lady. The project showcases much of what is great about UD: creative students from across the disciplines (religious studies and engineering, in this case); innovative teaching faculty willing to take a risk on something new; distinctive collections on the history of Marian devotion; and librarians who are passionate about connecting researchers with resources.

The Marian Library is recognized as an international destination for the study and appreciation of Mary, mother of Christ. This anniversary year has been a highly visible — and sometimes highly audible — celebration. Banners announced it in Kennedy Union Plaza. Exhibits proclaimed the Marian Library’s milestones, highlights, treasured acquisitions, and points of pride. Two concerts filled the pews (and the choir loft) in the Chapel of the Immaculate Conception. An important nativity set received professional conservation work, and all 2018 financial gifts, unless otherwise specified, were allocated for conservation and preservation of high-need collection items. Less apparent, however, is the meticulous and cerebral work the librarians, staff and volunteers do in the Marian Library every day of the year. Librarians analyze the course catalog to identify classes where Marian Library materials could help demonstrate a point, or they answer emails from members of the public that require hours of research across collections. Volunteer docents give tours throughout the year, especially during Advent and Christmas when we open for weekend hours. Staff facilitate operations, from opening and closing the Library’s doors to editing and mailing this newsletter. I want to thank this whole cohort of individuals, past and present, who have given so much of their time and talents to the Marian Library. Let your praises be sung!
Melanie Zebrowski
Library specialist in the Marian Library

THE MARIAN CONSORT:
Music through the Centuries

Have you ever wondered what kind of music was sung in cathedrals during the Renaissance? A concert on October 18 by the Marian Consort, an internationally renowned early-music vocal ensemble, gave attendees the answer. The performance — the second of two celebrating the Marian Library’s 75th anniversary in 2018 — took the capacity crowd in UD’s Chapel of the Immaculate Conception back in time with a multitude of hymns sung in Latin, English, and French, all honoring Blessed Virgin Mary.

Specializing in liturgical music from the fifteenth through the eighteenth centuries and taking its name from the Blessed Mother, the group creates music using only voices — no instruments. The evening was transformed into something of wonder with the harmonious voices resounding throughout the chapel. Mesmerized, the audience listened to versions of Ave Maria and the Magnificat as well as works by composers such as William Byrd and Thomas Tallis. Their voices blended together so purely and effortlessly that it was a calming, almost meditative experience for those who were present. Students in attendance gave wonderful feedback:

“I have never heard such beautiful singing before. This was an extraordinary experience and definitely brought me into the presence of the sacred.”

“It was a surreal performance. Truly one of the best experiences involving faith and music I have had in my life thus far.”

“The Marianist tradition is alive in this place.”

For the Marian Library, comments like these make the work we are doing worthwhile. We recognize the value and importance of connecting the past with the present, and during such a pivotal year, we have strived to find meaningful ways to bring Marian art to life.

Before the concert, the Marian Consort toured the library and saw some of the oldest books and sheet music in our collection. They discussed the long history of Marian music, as well as its future. Although so much music from centuries past has been lost or forgotten, libraries play an important role in preserving what remains and ensuring its accessibility for generations to come. Singers who specialize in early music have an equally important job of sharing these pieces through the medium they were originally intended for. The performance of these pieces brought them to life again.

Music and religion classes also benefited from the Marian Consort’s visit to UD. Rory McCleery, the
group's director, led a masterclass for the University Chorale, giving expert advice on reading deeper into the musical works and the importance of group synchronization during vocal performances. In a combined session of courses in music history and religious studies, McCleery gave a lecture on the evolution of Marian music, explaining how changes in culture and religion can influence musical styles; with the help of the rest of the ensemble, he demonstrated these distinct differences from throughout the centuries.

From medieval times to the Renaissance, through the English Reformation and to the present day, every piece of Marian music is a representation of history and the time period in which it was created. We are grateful to the Marian Consort for performing such incredible music that may otherwise have been lost to time and would like to extend our thanks to all those who helped make this event possible.

The medieval Marian antiphons begin recalling the angel Gabriel's greeting to the Virgin Mary at the Annunciation: “Rejoice, Mary, the Lord is with you” (Lk. 1:29). The words reflected the joy of the Old Testament prophets announcing to Israel the coming of the salvation: “Rejoice heartily, O daughter Zion, shout for joy, O daughter Zion” (Zeph. 3:14).

In Luke’s Gospel, the Greek word Xaire was translated into Latin as Ave. However, Xaire retained its original meaning in the Eastern Church. The hymn Akathistos calls upon the whole universe to be joyful because of the birth of Christ, son of God and of the Virgin Mary: “Rejoice, for through you the creation is made anew. … Rejoice, heavenly ladder by which God came down. … Rejoice, dawn that enlightens the mind of God’s faithful.”

In the ninth century, the Ave Maris Stella appeared in the West. Beginning with a greeting to Mary, Star of the Sea, the hymn had a strong rhythmic character. A popular hymn, it was paraphrased in hymns down to the present.

The eleventh and twelfth centuries witnessed “the golden age” of Marian devotion in the West. The Hail Mary and the great Marian antiphons (Salve Regina, Regina Caeli, Ave Regina Caelorum, Alma Redemptoris Mater) are from this period. The most influential of the Marian antiphons, the Salve Regina, expresses the medieval attitude of complete confidence in Mary and her intercession, to whom the exiled children of Eve recommend themselves, whose life, sweetness and hope she is.
Bro. Andrew Kosmowski, S.M.
Librarian

“Ora pro me,” Latin for, “Pray for me.”

GUADALCANAL ROSARY

The Marian Library has many items longing to tell their stories. One such item is a rosary we received some time ago. It was made of cowrie shells in 1943, given by a Chaplain F. A. Evans to a Sister Jeanne D’Arc. We knew this was one of many shell and paper clip rosaries made at Guadalcanal during World War II to give the American soldiers something to do to occupy their minds. We know that Chaplain Evans asks her to pray for him as on the cross is the phrase, “Ora pro me,” Latin for, “Pray for me.” The joining medal and cross are of mother-of-pearl from an undetermined mollusk. Still, we want to know more of the story. Who are these people? How do they know each other?

The Englewood (FL) Sun gives a lengthy obituary of Msgr. Evans on November 10, 1998. He lived a long life, completing nearly 91 years. He was born in Fayetteville, Ohio, and completed primary school at St. Patrick’s School there. After attending the local public high school, he entered Mount St. Mary Seminary and was ordained on May 26, 1934, by Archbishop John Timothy McNicholas, O.P. He became a military chaplain in 1940 for the Northern Division of the Ohio National Guard. This division then became the 148th Infantry Regiment of the 37th Division. Originally slated for the European theater, these troops were sent to the Pacific. In 1945, they liberated the Philippines. Father Evans stayed to assist Archbishop Michael O’Doherty of Manila, who gave him the title Monsignor. He returned to Asia with the 37th Division as part of the Korean War in 1953. After the war, he served the military ordinariate until he retired with the rank of colonel in 1966. He returned to the Archdiocese of Cincinnati, where he was named pastor at the Church of St. Matthew in Norwood. As pastor, he inspired the vocation of at least one priest for the Archdiocese of Cincinnati. He retired to Englewood, Florida, in 1978, where his sister Julia Dolph lived, and he remained there until his death in 1998.

Veronica Buchanan, the archivist of the Sisters of Charity in Cincinnati, was able to provide information on Sister Jeanne D’Arc (nee Josephine) Evans, S.C. She was born in 1901 in Fayetteville, Ohio. This is where she first met the Sisters of Charity, as this congregation taught at St. Patrick’s School. She entered the Sisters of Charity formation program and in 1928 professed her first vows. In 1934, she professed her final vows. Her education career took her to many places, including her alma mater and St. Mary’s in Marion, Ohio, where she received this rosary from her brother. She completed her bachelor’s degree in English from the College of Mount St. Joseph in 1938 (which she received from Archbishop John Timothy McNicholas, O.P., of Cincinnati) and her master’s in education from the University of Cincinnati in 1950. In 1974, at the age of 73, she retired from teaching and moved to Mother Margaret Hall, the infirmary of the Sisters of Charity of Cincinnati, on the grounds of the College of Mount St. Joseph, which is where she died in 1991.

In an interview about the Marian Library’s 75th anniversary, I mentioned this rosary on Morning Glory, a radio show on EWTN. A niece of the Evanses happened to be listening and was thrilled to hear about this piece of their family. We hope our readers can help us find any rosaries from this time and, if the owners would be willing, share images and their family stories about them to us.
In the Spring 2018 newsletter, a conservation project for a wax nativity set was featured. 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 Marian Library worked with professional conservator, Elizabeth Allaire of Allaire Fine Art Conservation. The fifteen-piece set by Mexican artist Angelita Gutierrez had suffered some damage over the years due to the fragile nature of wax — hence the piece’s title, *Of Fragile Beauty*. Eight of the figures had been on permanent display in the Marian Library Crèche Museum to minimize movement in an effort to prevent any further damage. The remaining pieces of the set had been in storage at the Marian Library Workshop in Fitz Hall.

Allaire started her repair work by taking two figures to the Objects Conservation Lab of the Cincinnati Art Museum to be x-radiographed, in order to have a better understanding of their internal structure. These images revealed a hollow internal structure in the head and torso, a solid structure to the legs and arms, and the outer layer of wax being denser than the interior layer. A metal support armature extends nearly the entire length of the standing figures, but the seated figures do not include an internal metal support. This type of research helped Allaire understand the weight distribution of the pieces so that she could provide proper handling and exhibition recommendations.

When the set was sent to Allaire’s studio in the fall, it also included several bags of unidentified parts. These fragments had broken off over time, and it was not a simple task to identify or reattach the fragments in their original positions. Wax can change color due to exposure to light, so color was not a viable option for identification, as the pieces had different levels of exposure depending on whether they were in storage or on display. In some instances, Allaire was able to use clues left by the pieces in this difficult matching game.

An ear of a lamb was discovered beneath the clothing of “Seated Elderly Woman in a Blue Flowered Dress.” This was important because there was no other evidence to associate that woman with the reclining lamb figure. In the end, after various methods of identification, all of the significant fragments were successfully reattached and components reunited.

While the two grants covered the total cost of the conservation work, more work remains for *Of Fragile Beauty*. Currently the materials lack adequate storage. As mentioned previously, half of the set was kept in a vitrine in the Crèche Museum to minimize movement, but continual exposure to light and the lack of air circulation accelerated the shedding of fibers from the clothing and faded the coloring of the wax. All of the figures, including those that are seated, are quite tall and in need of individualized custom boxes that protect and support the figures when they are not on display. The x-ray images revealed that the standing figures are particularly prone to damage near the feet due to the weight distribution, but properly designed containers could minimize this risk.

*Donations during 2018, the Marian Library’s 75th-anniversary year, are being dedicated to preservation and conservation projects such as this one so that the Marian Library’s special collections will be available for future generations to enjoy.*
Your generous donation to the Marian Library during our anniversary year can buy:

$75
A scholarly book on a Marian topic to be used by patrons of the Marian Library
Supplies for proper handling and display of fragile items such as photographs

$750
Supplies for instruction sessions on topics such as historical techniques of book production
Professional conservation work to repair the binding of a rare book from the 16th or 17th century

$7,500
Professional conservation work for a historical artifact, such as a multi-piece Nativity set made out of wax in 1850s Mexico
Equipment to measure and record the temperature and humidity of multiple collection areas to ensure we are providing the best possible conditions for the collections

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