

A Tour of the Stained Glass Windows in the O'Shaughnessy-Frey Library

INTRODUCTION

The stained glass medallions adorning the windows in the O'Shaughnessy-Frey Library are some of the most distinctive features of the building. They were designed and executed by two artists from the Conrad Pickel Studio of Waukesha, Wisconsin in 1958-59. The content of the medallions include several series including Great Authors, Great Literary Characters, Minnesota Catholic Pioneers, Doctors and Defenders of the Church, Women Saints, Religious Orders, Sons of St. Thomas, Suffragan Bishops, Celtic Collection, Fields of Intellectual Study and Roman Catholic symbols.

FIRST FLOOR

Circulation Desk:

Behind the Circulation Desk and in the Lower Level's after-hours study area are twenty medallions depicting the coats of arms of certain bishops.

Included among them are the heraldic symbols of the following St. Thomas affiliated priests who had been named bishops prior to the construction of the library in 1959:

1. *Archbishop Edwin O'Hara* of Kansas City (MO) - relocated to the LL late-night study area
2. *Bishop Francis Schenk* of Crookston (MN)
3. *Bishop William Mulloy* of Covington (KY) - relocated to the LL late-night study area
4. *Bishop Thomas Welch* of Duluth (MN) - relocated to the LL late-night study area
5. *Bishop Francis Kelly* of Winona (MN)
6. *Archbishop James Keane* of Dubuque (IA)
7. *Bishop Louis Kucera* of Lincoln (NE)
8. *Bishop Thomas O'Gorman* of Sioux Falls (SD)
9. *Bishop James Duffy* of Kearney and Grand Island (NE)
10. *Bishop William Turner* of Buffalo (NY)
11. *Bishop Patrick Heffron* of Winona (MN) - relocated to the LL late-night study area

Also included in this area are the coats of arms of some of the suffragan bishops of the Archdiocese of St. Paul / Minneapolis at the time of the dedication of this library:

1. *Bishop Edward Fitzgerald* of Winona (MN)
2. *Bishop Alphonse Schadweiler* of New Ulm (MN)
3. *Bishop Peter Bartholome* of St. Cloud (MN)
4. *Bishop Lambert Hoch* of Sioux Falls (SD)
5. *Aux. Bishop Laurence Glenn* of Duluth (MN)
6. *Bishop William McCarty* of Rapid City (SD)
7. *Archbishop Aloisius Muensch* of Fargo (ND)
8. *Bishop Leo Dworschak* of Fargo (ND)

9. *Bishop Hilary Hacker* of Bismark (ND)

Reserve Desk:

Behind the reserve desk are located medallions which commemorate the Celtic Collection which is housed in the library's Department of Special Collections:

1. **O'Connor coat of arms:** The library of Peter O'Connor was presented to the College of St. Thomas in 1936 by two of his daughters, nuns of the Visitation Convent of St. Paul. This gift included works of history (particularly local history), church history, religion, antiquities, folklore, arts and music of the Celtic nations, emphasizing Ireland and Scotland.
2. **Cross of Cong:** A large processional cross, the Cross of Cong is one of best examples of Celtic iron and enamelwork. The cross said to have been created in Roscommon to house a piece of the True Cross sent from Rome in 1123 to King Turloch O'Conor.
3. **Book of Kells:** The finest example of Celtic manuscripts, the Book of Kells was created in the late 8th century by monks at the Columbian monastery of Iona. An illustration from this book is recreated in this medallion.
4. **Foxley coat of arms:** Mrs. William J. Foxley of Omaha, Nebraska, gave a 2500 volume collection of books on Celtic languages and literature from the personal library of Eamon O'Toole, (a professor of Irish studies and the University of Dublin) to the college of St. Thomas in 1956.

North Entrance

Papal Crown and keys of St. Peter: This window can be seen from outside the North door of the Library. The most famous symbol of the Papacy is Papal Crown and Keys of St. Peter. The triregnum (a crown with three levels), also called the "tiara" or "triple crown," signifies the three-fold office of Christ, who is Priest, Prophet and King. Christ communicated these offices to the Apostles, and in a particular way to St. Peter, so that they could sanctify, teach and govern in His name and by His authority. The image of two keys, one gold and one silver, in saltire (i.e., crossed over one another so as to form an X), with a red cord tying them together represents the "Keys to the Kingdom of Heaven."

Reference Room

Within the Reference Room can be seen a series of eighteen medallions, twelve in the windows along the east wall and six in the bay area on the north side. On these are represented great writers from the Greek Homer down to the 19th century Cardinal Newman. In all cases the artist has chosen to symbolize the field or the individual work for which the author is most famous.

At the north end of the Reference Room in the bay windows, the medallions depicted the six famous Greek and Roman writers:

1. **Homer** (9th or 8th century B.C.): One of the world's greatest literary artists; acclaimed by the Greeks as the author of the epic poem the *Iliad*. His work is symbolized by the Trojan horse before the opened gate of Troy.
2. **Sophocles** (ca. 496-406 B.C.): One of the three great Greek writers of tragedy (with Aeschylus and Euripedes.) The design refers to his best known drama, *Oedipus the King*, or *Oedipus Rex*, with Oedipus returning home to Thebes (building in background) encountering the Sphinx.
3. **Plato** (ca. 427-347? B.C.): Philosopher and educator of ancient Greece. The symbolic presentation of the Acropolis represents his dialogue *Politica*. The books symbolize the influence of Plato's writings on the philosophical and cultural history of the western world.
4. **Aristotle** (384-322 B.C.): Greek philosopher, educator, and scientist. To represent his philosophy the artist tries to symbolize the idea of the First Unmoved Mover (*Kinoyñ Akinton*); there cannot be an infinite series of movers and things moved. This idea was taken over in later times by Christian philosophers.
5. **Marcus Tullius Cicero** (106-43 B. C.): Roman orator and statesman. He is depicted in the act of writing a speech or letter, recalling the great Orator and his political activity as senator and consul of the Roman Republic. The items in the background (the rostrum, the temple) refer to his public service. The designer tried to symbolize Cicero's concept of the two spheres of life: *Otium et Negotium*, Leisure combined with work.
6. **Virgil** (70-19 B. C.): The greatest poet of ancient Rome. His famous character Aeneas, from his masterpiece *The Aeneid*, is shown returning from the siege of Troy to the shores of Italy.

In the east windows (Cleveland Avenue side) of the Reference Room, the medallions portray twelve famous authors:

1. **Dante Alighieri** (1265-1321): Italian author. Borrowed from Virgil's Aeneas visiting the underworld, Dante's *Inferno* describes the torment of the wicked by flames; in this medallion the entrance to the Inferno is shown. The waves represent the river Acheron which the condemned cross in the boat.
2. **Petrarca or Petrarch** (1304-1374): Italian lyric poet and scholar. This successful follower of Dante is shown writing his famous sonnets collected in the *Canzoniere* (Book of Songs) while Laura, his love, appears as in a vision. The wreath suggests him as the Poet Laureate.
3. **Geoffrey Chaucer** (1340?-1400): Greatest English poet of the Middle Ages. *The Canterbury Tales*, Chaucer's most famous work, is depicted here with the characters of all classes gathered about the Cathedral preparing for the pilgrimage from London to Canterbury.
4. **William Shakespeare** (1564-1616): English playwright and poet, considered the world's greatest dramatist. The gloomy atmosphere

surrounding his play *Macbeth* is depicted here, with the castle, the witches, and a skull with a glass of poison discernable in its features.

5. **St. John Fisher** (1469-1535): Roman Catholic bishop of Rochester, England. A victim of Henry VIII for acting as supporter and counselor for Queen Catherine of Aragon, and for saying that Henry was not the supreme head of the church in England. The scene shows his martyrdom in the Tower of London. The two interwoven rings with a miniature of King Henry VIII suggest that the saint suffered death defending the indissolubility of matrimony.
6. **St. Thomas More** (1478-1535): Great English author, statesman, and scholar. Shown here are the crossed keys and the sword symbolic of Thomas More's loyalty to the Pope throughout his affiliation, conflict, and final break with Henry VIII.
7. **John Milton** (1608-1674): English poet and political writer. *Paradise Lost* is the theme of this medallion with the tree of Knowledge and the snake depicted to recall the temptation of Adam and Eve, the fiery sword symbolizing the expulsion from Paradise.
8. **Blaise Pascal** (1623-1662): French physicist, mathematician, and philosopher. The design refers to Pascal's work, *Les Pensees* (thoughts) published after his death. It was written by way of apology, after his conversion, for being a follower of the heresy of Jansenism.
9. **Moliere** (1622-1673): Stage name of Jean Baptiste Poquelin, greatest French writer of comedy. The theatrical masks symbolize the great comedy writer. The flasks refer to his most famous comedy, *Le Malade Imaginaire* (The Imaginary Invalid.)
10. **Johann Wolfgang von Goethe** (1749-1832): German poet, novelist, and playwright. *Faust* is depicted here making a pact with the devil, and Mephistopheles' first appearance.
11. **John Henry Cardinal Newman** (1801-1890): Scholar and church leader. This great leader to Rome is suggested in the Basilica of St. Peter; design symbolizes Newman's *Apologia pro Vita Sua* in which he answers charges of his enemies and forms a religious autobiography.
12. **Leo Tolstoi** (1828-1910): Russian writer and one of the world's greatest novelists. This scene represents one of Tolstoi's historical novels, *War and Peace*, with a typical Russian church being destroyed by fire and above, the olive branch, the symbol of peace.

East Entrance/Old Lobby/Southwest Entrance:

Through the double doors at the south end of the Reference Room, stained glass medallions may be seen in the transoms over the entrances to the Reference Room, the O'Shaughnessy Room and the old Library entrance.

A series of three windows were originally created for this room representing the theme of knowledge and wisdom:

1. **Descent of the Holy Spirit:** Located over the door to the Reference Room, the Holy Spirit represented by a dove. This image is based on the Scripture, "He saw the Spirit of God descending as a dove," (Matt. 3.16). The seven fiery tongues symbolize the Seven Gifts of the Holy Spirit.
2. **Christ as Teacher:** Located over the entrance to the O'Shaughnessy Room, the book represents the Bible as the Word of God. Christ, symbolized by the monogram Chi Rho, is the Word Incarnate. The eight-pointed star represents the Eight Beatitudes expressed in His teaching at the Sermon on the Mount.
3. **Mary, Seat of Wisdom:** *Now relocated to the LL Tunnel Study/Vending Area.* The design of this medallion shows a throne with the monogram of the Blessed Virgin, symbolizing Mary's high position in Heaven. The book, a symbol of wisdom, shows the fleur-de-lis and a flame, signifying virginity and spiritual zeal.

Another series of medallions represent Coats of Arms important to the University of St. Thomas can also be seen from this area

1. **O'Shaughnessy Coat of Arms:** Located over the door to the old Library entrance, a medallion was created depicting the coat of arms for the O'Shaughnessy family. On the four corners surrounding the medallion are black and white representations of the Papal honors (Knight Commander, Order of St. Gregory, Papal Chamberlain of Sword and Cape, Knight of the Holy Sepulchre and Knight of Malta) received by Mr. I.A. O'Shaughnessy, a 1907 St. Thomas alum and the major donor for the construction of the O'Shaughnessy Library in 1958.
2. **Coat of arms of the College of St. Thomas:** Located over the door of the old east Library entrance. On a background of various jewel-toned shades of blue is a shield with two crosses on each side of a sword; below, a gold cross is emblazoned with a sun rayonnant. Above the shield, on a wreath of purple and gray, the College colors, is an open book bearing the legend, "Non Aliam Nisi Te." This coat of arms has been the inspiration for the beautiful light fixtures throughout the building against a background of black wrought-iron will be found the red cross (symbol of the Redeemer) and rayonnant Sun (symbol of St. Thomas Aquinas) constantly reminding the student that the purpose of the College is "to imbue the spirit and quicken the hearts of her students with the living message of Christ." In some of the chandeliers, too, are imbedded "jewels" of colored glass reminiscent of the stained glass medallions in the windows.
3. **Coat of Arms of Pope Pius XII:** Located over the Southwest Entrance to the Library, this medallion depicts the coat of arms of **Pope Pius XII** (in office at the time of the Library's construction), the white dove of peace with an olive branch in its mouth on a sky-blue background, waves below, and an inscription on a ribbon of rich gold reading, "Opus justitiae pax."

O'Shaughnessy Room

Entering the O'Shaughnessy Room through the doors on the south side of the lobby, literary characters are portrayed in the medallions.

Starting at the left on entry are:

1. **King Arthur:** The legendary king of medieval Britain, with his Knights of the Round Table and sword Excalibur is portrayed in this window. A castle is depicted in the lower right corner.
2. **Don Quixote:** From the work by Miguel de Cervantes (1547-1616.), an old man tilting at a windmill is shown.
3. **Goliath:** Goliath and his ill-disciplined followers, the goliards, appear as characters in a diverse body of Latin poetry composed by numerous individual authors who have come to be called goliards after the fiction they created.
4. **Zuleika Dobson:** The bewitching young character from the popular novel of 1911 by Max Beerbohm (1872-1956.) is depicted in this window. The novel provides a comic description of student life at Oxford University.
5. **Sir John Falstaff** (and his motley crew): In this window is shown Sir John Falstaff, a character in several plays by William Shakespeare (1564-1616), including *The Merry Wives of Windsor*.
6. **Paul Bunyan:** The giant lumberjack of American folklore, with his giant blue ox, Babe is portrayed in this window

In the south bay group are:

1. **Huckleberry Finn:** The character created by Mark Twain (pseudonym of Samuel L. Clemens, 1835-1910.) He appeared in the novels *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*.
2. **Gulliver:** A character from that masterpiece of comic literature, *Gulliver's Travels*, by Jonathan Swift (1667-1745.) Also featured in this window are the small people, the Lilliputians.
3. **Alice in Wonderland:** From the works of Lewis Carroll (pen name of Charles L. Dodgson, 1832-1898.) Alice is shown with the white rabbit and his watch.
4. **Ichabod Crane:** The schoolmaster from the short story, "The Legend of Sleepy Hollow," by Washington Irving (1783-1859.) He is shown with a schoolmaster's switch, apple, and books.
5. **Mr. Pickwick:** The comic character from *The Posthumous Papers of the Pickwick Club*, by Charles Dickens (1812-1870.)
6. **Androcles and the Lion:** From the 1912 play about early Christianity by George Bernard Shaw (1856-1950.).

In the west windows are:

1. ***Sherlock Holmes***: The famous detective created by Sir Arthur Conan Doyle (1859-1930), with his magnifying glass, pipe, and hat.
2. ***Mr. Chips***: British schoolmaster from the novel *Good-bye, Mr. Chips* by James Hilton (1900-1954.) Note his lovely, gentle face; his teacup and inkstand.
3. ***George F. Babbitt***: The businessman from the novel *Babbitt* by Sinclair Lewis (1885-1951); fittingly, a cash register dominates the image.
4. ***Father Brown***: The Roman Catholic priest and detective created by English author G. K. Chesterton (1874-1936.) The legends above his head read "Theft, murder, blackmail."

SECOND FLOOR

On the second floor, there are three rooms richly ornamented with medallions, the Acquisitions/Cataloging Office, the Periodicals Office, and the Periodicals Reading Room.

Acquisitions/Cataloging Office

Here in the south bay area, six medallions depict the founders of religious orders:

1. ***St. Benedict (480-547)***: The father of Christian monasticism in the West and the author of a *rule* (set of guidelines) for monastic living. The design of the broken bell represents the Campagna (Latin for "bell") region of Italy where the order originated.
2. ***St. Francis of Assisi (1181-1226)***: Founder of the Franciscan order. The crown of thorns and the five crosses symbolize the stigmata St. Francis received on Mt. Alvernia. The birds symbolize his love of nature.
3. ***St. Dominic (1170?-1221)***: A Spanish religious leader who founded the order of Friars Preachers, also known as the Dominican order. The dog holding the flaming torch in its mouth refers to a dream his mother is said to have had – predicting the missionary activity of St. Dominic and his order. The star refers to another legend which says that a star appeared on his head when St. Dominic was baptized.
4. ***St. Ignatius of Loyola (1491-1556)***: The Roman Catholic religious leader who founded the Society of Jesus (Jesuits.) The monogram IHS and the three nails represent the emblem of the Society of Jesus. The book stands for his writings; the tiara and keys emphasize the fact that St. Ignatius placed the society at the entire disposal of the Holy See. The cannon balls recall that he was wounded at the siege of Pampeluna. The long convalescence following his injury led to his conversion from the worldly life.

5. ***St. Vincent de Paul (1581-1660)***: The Roman Catholic leader who founded the Congregation of the Mission for men (Lazarists or Vincentians) and with Saint Louise de Marillac, founded the Daughters of Charity (now called the Sisters of Charity.) His missionary work and that of his order is symbolized by the orb and the cross, representing the spread of the gospel throughout the world. The Sisters of Charity are depicted by the depiction of the typical headgear worn by its members.

6. ***Congregation of the Holy Cross***: A body of priests and lay brothers who swear vows of poverty, chastity, and obedience. The order was formed in 1837 by Basil Anthony Moreau by the union of the Brothers of St. Joseph (1820) and the Auxiliary Priests of Le Mans (1835.) The design shows the coat of arms of the order, a map for France where the order had its birth (LeMans), and its most famous branch in America, the University of Notre Dame.

Periodicals Office:

In the Periodicals Office the windows represent six great women saints:

1. ***St. Cecilia (died ca. 230)***: Virgin and Martyr. The origin of her association with music is based on a line from a poem "While the musicians played she sang in her heart only to God." She is often depicted playing a musical instrument; in this design she is symbolized by the harp.

2. ***St. Helena (died ca. 330)***: The wife of Emperor Constantine Chlorus and mother of Constantine the Great, she was said to be the finder of the true cross in Jerusalem. The crown in this window represents her as Empress; the cross, the hammer and nails represent her finding of the true cross.

3. ***St. Monica (332-387)***: Known for her great devotion to Christ, she followed her son Augustine from Africa to Italy and after 20 years supplication achieved Augustine's conversion to Christ. The eye with the tear depicts her pleading to God for mercy to others and for guidance for her son St. Augustine; the monstrance (receptacle in which the host is held) symbolizes her great devotion to Christ and faith in Him; the pilgrim staff is for many journeys following her son.

4. ***St. Brigid (ca. 451 - 525)***: Abbess of Kildare. This window depicts the altar where she worshipped sprouting a living cross. The rising sun symbolizes the miracle of giving sight to a nun and taking it away. The fire represents one which continued to burn unattended in the convent in which she lived after her death.

5. ***St. Catherine of Siena (1347-1380)***: One of the greatest women in history, she acted as peacemaker between the Papal States and Florence, persuading Pope Gregory XI to return to Rome from Avignon. The crown of thorns represents her choice between that and a crown of roses in a vision of the Lord. The interwoven rings and cross symbolize her spiritual betrothal to the Lord. The book is meant to reflect her fine literary style in numerous letters and in her work, *Divine Doctrine*.

6. **St. Theresa of Avila (1515-1582):** Her many writings on mystical theology are symbolized by a book. She was the founder of the Discalced Carmelite order, hence the shield of that order in the medallion. The heart and the flame express that her heart was pierced by divine love. A convent building in the lower part of the panel denotes her experience in establishing new convents as reflected in her *Book of Foundations*.

Periodicals Reading Room

In the Periodicals Reading Room, are the greatest numbers of medallions.

Start by viewing the bay at the north end of the room. The two lower tiers of windows contain richly colored medallions devoted to the great Greek and Latin doctors of the Church. Centered in the upper tier in the most prominent position are the representations of the two Papal awards given to Mr. and Mrs. I. A. O'Shaughnessy.

From left to right, facing the windows, inside the room you will see along the upper tier:

1. **St. Gregory of Nazianzus (329 – 389):** St. Gregory, the bishop of Constantinople and then of his home town of Nazianzus, was an influential figure during the doctrinal turmoil of the time. One of the Eastern doctors of the Church and a close friend of St. Basil (see below), he is known for his theological writings and his religious poetry. The medallion shows an Eastern or Orthodox cross symbolizing his numerous religious poems; a heart, a symbol of his charity to the poor; and an oil lamp, a symbol of his spiritual zeal.
2. **St. John Chrysostom (347 – 407):** St. John was bishop of Constantinople and is another of the Eastern doctors of the Church. His surname "Chrysostom" means "golden mouth," and refers to his eloquent defense of Church doctrine. The medallion shows a chalice on a Bible, representing his numerous homilies on the Old and New Testaments and on the priesthood. The dove refers to the legend of a dove flying into the church during John's ordination and predicting a great and bright future for him.
3. **Pro Ecclesia et Pontifice medal:** Blanche O'Shaughnessy (???? - 1959), wife of I.A. O'Shaughnessy, was given this award in 1958. This honor was originally instituted in 1888 by Pope Leo XIII to recognize clergy and lay people who have given distinguished service to the Church. The medal consists four *fleurs-de-lis* forming an octangular cross with Pope Leo XIII's image in the center.
4. **Commander of the Order of St. Gregory medal:** This award was given to I.A. O'Shaughnessy (1885- 1973) in 1958. The Order of St. Gregory was founded in 1831 by Pope Gregory XVI. It is bestowed on deserving Catholic men in recognition of their meritorious service to the Catholic Church. The medal consists of an image of St. Gregory the Great centered in an eight-pointed cross.
5. **St. Basil the Great (330 –379):** Another doctor of the Eastern church, St. Basil came from a pious family: his grandmother, parents, and two brothers

all were canonized. He was bishop of Caesarea, and his monastic rule still is used today by many Greek Orthodox orders. His spiritual zeal and ascetic life are depicted in the medallion as a surging flame, and a scroll and a dove represent his ascetic writings and the divine source for them.

6. ***St. Athanasius (296 – 373)***: St. Athanasius, bishop of Alexandria, spent much time in exile in the desert during the intense political and doctrinal battles of the time. He and his followers eventually prevailed, and Athanasius became known as the "Champion of Orthodoxy." In the medallion, a triangle depicts his defense of the doctrine of the Holy Trinity against the Arians, and the Bible between two columns represents his strength as a supporter of orthodox doctrine.

Again, left to right, along the lower tier:

1. ***St. Peter Chrysologus (ca.400-c.450)***: Archbishop of Ravenna and doctor of the Church, Peter was given the surname "Chrysologus" or "golden word" because of the eloquence of his sermons. He is best known as a strong defender of the doctrine of the Incarnation. The medallion shows a bishop's crozier; a bird, symbolizing the Holy Spirit; a shield with a *fleur de lis* symbolizing Christ's human nature; and a shield with a *Chi-Rho* in a triangle symbolizing Christ's divine nature.
2. ***St. Cyril of Alexandria (ca.376-444)***: Cyril was Archbishop of Alexandria and was later named a doctor of the Church. He vigorously defended the doctrine of the Incarnation and the title of the Blessed Virgin Mary as the Mother of God. The medallion shows a scroll with the Greek word *Theotokos* (God-bearing); a flaming brazier filled with burning books representing his fight against the Nestorian heresy.
3. ***St. Gregory the Great (540-604)***: One of the most important popes and influential writers of the medieval period, Gregory's many accomplishments include overseeing the conversion of the Anglo-Saxons in Britain and instituting reforms in the liturgy of the Church. He is popularly believed to have codified the body of plainchant known as Gregorian and to have composed chants himself. The medallion shows a papal cross representing his papal authority; a scroll with music on it representing his reform of church music; and a dove representing the inspiration provided by the Holy Spirit for his many writings.
4. ***St. Jerome (ca. 320 – 420)***: Doctor of the Church who translated the Bible (known as the Vulgate translation), is symbolized here as the conqueror of paganism, hence the lion. Legend is that Jerome extracted a thorn from the foot of a lion which showed his gratitude and befriended him.
5. ***St. Augustine (354-430)***: Bishop of Hippo. Rays of light and the legend "Veritas" reflects his search for truth; the heart and flames transfixed by arrows represent his zeal, the arrows signifying remorse for sins of his youth.
6. ***St. Ambrose (340-397)***: Bishop of Milan. The beehive and bees are symbolic of his eloquence. He had requested public penance of his emperor whom he excommunicated for the massacre in Thessalonica, represented

here by the scourge. The crozier recalls he was made bishop against his will when he, as a lawyer, attended a dispute between Catholics and Arians.

The east wall windows (Cleveland Avenue side) depict the doctors, fathers, and defenders of the Church:

1. **St. Leo the Great (d. 461)**: The unicorn, which mythology says can only be caught by a virgin, is the symbol of the Incarnation (the two natures of Christ). St. Leo clearly defined the orthodox doctrine of the Incarnation in letters to Eutyches (the founder of monophysitism) and the patriarchs in Constantinople.
2. **Isidore of Seville (560-636)**: As a symbol of his work, *Etymologiae*, an attempt at the compilation of all existing knowledge, the pen and book are used as symbols. The water dripping on the stone denotes his constant effort to become one of the great scholars.
3. **St. Bede, the Venerable (673-735)**: Best known for his historical work, *Ecclesiastical History of the English People*, as well as works on religion and science, St. Bede is depicted by a pen and inkhorn. The rays of light denote his scholarly mind.
4. **St. John Damascene (676 – 749)**: Involved in dispute over the use of icons and other images in Churches, was sentenced to have his hand cut off for supposedly betraying the Caliph, hence the depiction of the axe and the religious statue. Also depicted is his most famous book, *Fountain of Wisdom*.
5. **St. Peter Damian (1007-1072)**: Cardinal Bishop of Ostia. When church was troubled with schism, St. Peter urged the Antipopes to withdraw their claims to the throne of St. Peter. The snakes wound around the Papal Cross and the Scourge denotes this situation and his life of penance and his efforts to restore the discipline of the clergy.
6. **St. Anselm (1033-1109)**: Archbishop of Canterbury, He is remembered for his many journeys and voyages, hence the sailboat. The papal bulla here recalls the struggle Anselm had with the King of England regarding the investiture of the bishops.
7. **St. Bernard of Clairvaux (1090-1153)**: He refused a bishopric three times when he was offered the position by the Pope; those instances are depicted here by the three miters. The inkhorn and pen reflect his writings on ascetic and monastic life.
8. **St. Bonaventure (1221-1274)**: The Cardinal Bishop of Albano. The cardinal's hat denotes the humble Franciscan friar raised to the highest honor; the rayed crucifix recalls he was called the "Seraphic Doctor."
9. **St. Albert the Great (1206-1280)**: Well known as the teacher of St. Thomas Aquinas, St. Albert was proficient in every branch of the sciences cultivated at his time; this depicted by celestial bodies, rabbit, butterfly and test tubes. Having served as professor in Paris and Cologne and provincial of the Dominican Order, was made Bishop of Regensburg - the mitre symbolizes this office.

10. **St. Thomas Aquinas (ca. 1225 –1274)**: His profound teaching on theological matters is depicted as the sun which dispels the darkness. The Chalice and Host depict the liturgical texts he composed for "*The Feast of Corpus Christi*," among them the hymns "*Pange Lingua*" and "*Laud Sion*."
11. **St. Anthony of Padua (1195-1231)**: His most famous sermon to the fish on the bank of River Brenta near Padua and his love of nature inherited from St. Francis are shown in this medallion, symbolized by the fish. The lilies depict his sincerity and purity which made him worthy of a vision of the Infant Jesus.
12. **St. Peter Canisius (1521-1597)**: He had as his main concern the education of the youth, and the university buildings shown in the medallion reflect his many achievements in opening five colleges. The printing press is symbolic of his famous catechism, *Summa Doctrinae Christianae*, having been printed in some 12 languages and in 200 editions.
13. **St. Robert Bellarmine (1542-1621)**: He wrote many books dealing with heresies, including "*De Controversis*," as well as assisting in the development of the new edition of the *Vulgate*, hence the pen and book depicted here. The cardinal's hat shows his achievements and recognition thereof; the mitre symbolizes his pastoral zeal as archbishop of Capua.
14. **St. John of the Cross (1542-1591)**: The eagle denotes the unknown heights St. John achieved in his writings on mystic theology.
15. **St. Francis de Sales (1567-1622)**: Bishop of Geneva. A Carmelite brother who worked to reform his order by returning them to a life of prayer. He volunteered to preach in areas where the reformed faith had been imposed and brought 200,000 back to the Church. The flaming heart is symbolic of his apostolic zeal combined with patience and mildness. The book *Philothea*, guide to spiritual life for the layman, is his best-known work, is also depicted.
16. **St. Alphonse of Liguori (1696-1787)**: Bishop. The shield of the Redemptorist order founded by St. Alphonse is truly symbolic of his man. The crossed keys truly reflect the forgiveness and experience of one devoted to the Sacrament of Penance, and to his penitents. He is famous for his work *Moral Theology*.

North and South Stairwells

From the landing between the 2nd and 3rd floors on the south side of the building can be seen two medallions. One is inscribed with the *Alpha* symbol and the other with *Omega*. These are some of the oldest symbols in Christian art and are based on Revelations 1:8, "I am the Alpha and the Omega, the beginning and the end."

1. **Alpha**: The chaos in the creation of the universe is depicted in this medallion.
2. **Omega**: The end is symbolized by the scale of judgment, the trumpet and fire.

From the landing between the 2nd and 3rd floors on the north side of the building can be seen two medallions depicting:

1. **Paganism:** Paganism is depicted in this image by symbols from a variety of non-Christian religions and philosophies. Included are images of the Sacred Eye (Egypt), Yang and Yin (Taoism), the Turtle (Shinto), the Great Spirit (Native Americans), the Wheel of Life (Buddhists), the Sanskrit word "Om" (Hinduism), the sign for the planet Jupiter (chief god of the Romans) and Zeus (the chief god of the Greeks)
2. **Christianity:** Christianity is depicted in this image by a simple design showing the Chi-Rho. The wording "In Hoc Signo Vinces" represents the victory of Christ over paganism

THIRD FLOOR

Room 311

In the bay windows are portrayed six Catholic pioneers in America, going from left to right:

1. **Leif Ericson (970? - 1020):** He led what was probably the first European expedition to the mainland of North America. He introduced Christianity to Greenland, which is represented by the orb and the cross. The Viking ship reflects his Scandinavian origin and explorations.
2. **Jean Pierre Aulneau (1705-1736):** Jesuit missionary who traveled and lived with Pierre La Verendrye and was martyred by Sioux Indians near Ft. St. Charles. Aulneau is symbolized by palm branch and Indian hatchet; cross and chalice symbolize priest and missionary.
3. **Louis Hennepin (1640 - 1701):** A Belgian missionary and explorer who discovered and named the Falls of St. Anthony. His explorations of the Illinois and Mississippi Rivers are depicted by a waterfall. The cross and shield represent his missionary work with the Sioux and Mohawk tribes.
4. **Pierre Esprit Radisson (ca. 1636?-1710) French** explorer and fur trader. He and his brother-in-law, Medard Chourt, Sieur des Groseilliers, were probably the first white people to explore the area north and west of the Great Lakes. A canoe, fur hide, cloth, and beads describe this explorer and trader.
5. **Lucien Galtier (1811-1866):** A missionary among the Sioux Indians. He built the log Chapel of St. Paul, naming the future city and diocese. This is depicted by the shield of the Archdiocese of St. Paul. A spear represents the Sioux Indians and the cross his missionary work among them.
6. **Augustin Ravoux (1815-1906):** Roman Catholic missionary to the Sioux who wrote a catechism for the Indians which is illustrated in this medallion. The shell over the tepee symbolizes his missionary work among the Native Americans.

Room 314

In Room 314, are found six medallions symbolizing subjects of study:

1. **Business Administration:** The gear depicts the wheel of industry, the 2 figures, management and labor; the factory, plant management and research; the plane, ship and train depict commerce; and the ledgers and sales charts, business administration.
2. **Education:** Building blocks depict the earliest form of learning; the pallette and lyre, the arts; the eagle, history and politics; the triangle and T-square, mechanical part of education; the globe, geography; the diploma and mortar board, the higher education achievement; and the formula, Einstein's famous equation on energy.
3. **Philosophy:** The owl considered endowed with wisdom symbolizes the reflective mind of the philosopher. Around the owl in half tone are symbols of the retorts, a molecule, a flower and planets.
4. **Theology:** The triangular shield represents the mystery of the Trinity, three persons in the three corners, Father, Son and Holy Ghost, "NON EST" signifies three distinguished persons, and the scroll "EST" connecting the three corners with center signifies the one nature in God. The two books, one Hebrew and the other Greek, contain the opening words of the Hebrew and Greek bibles.
5. **Science:** The bird represents animal life; the tree, botany; the stars, astronomy; the circle, a microscopic view of bacteria; and the interlaced circles, nuclear physics.
6. **Social Science:** The three figures represent the family silhouetted against a form, the home; the four symbols represent their relation to government, church, school and work.