

*Rodee:*

I am Virginia Rodee of Religious of the Sacred Heart and assistant vice president from Mission and Ministry at the university, and I work with Monsignor Dillabough, who's the vice president from Mission and Ministry. You might have met Monsignor at some point or one of the lectures, whatever. I'm delighted that you chose to come to Founder's Chapel this morning, but before we go in I'd like to give a little brief overview of the history and I don't know if you know anything about the university or how it was founded, but I'll just give a few brief strokes of the founding of the university. It was really Bishop Charles Francis Buddy, whose portrait is over there, magnificent portrait, who had the dream of having a Catholic university here in San Diego. He was named in 1937 and when he got here, realized, and his jurisdiction was huge, from Los Angeles down to the border and from the ocean over to the other border. He was very intent upon having a Catholic university. His friends teased him because he called it the Notre Dame of the west. I don't know if that was because of the football team, but in truth, he wanted it to be a real center of learning and academically strong. And so he approached Mother Rosalie Hill, whose photograph is over here.

People ask me, how come he's in this gold frame and she's over there in just a photograph? I think she would've liked that. But she was a great educator, and he approached her and asked if she would collaborate with him in the founding of the university. She said she would love to do that. She had founded the San Francisco College for women. Did you say you were from San Francisco? Yeah, it was Lone Mountain, right, and which is now part of the university of San Francisco. She had also Duchesne College in Omaha and had a lot to do with Berea College in Chicago. She knew buildings and she knew higher learning very well. The plan was to begin right then in 1937, but as you know, World War II intervened there and it was impossible to have any kind of construction. So she didn't come to San Diego until 1946 and took up residence down in Old Town, where the trolley station is today. But if you look at the building very carefully, there are four crosses around on the top and that was the original convent from which she really did the planning.

From the very beginning, she wanted the architecture to reflect something of the history of California. From Spain into Mexico into southern California. So with the help of our sisters in Spain, chose what is called Spanish Renaissance architecture, and in truth, the university is an adaptation of that. It's not the pure form. But it is really a beautiful expression of the Spanish renaissance architecture. She also said it's not more expensive to build

something beautiful than something ugly. I don't know about the logic of that. I don't know if that really holds, but in any case, in 1949, to build what was to be the San Diego College for women that would be founder's hall and Camino Hall. Founders with the chapel and Camino with the big theater, now called Shiley Theater, and the beautiful library, now called Copley library.

She needed in part \$4 million and that was a lot of money in 1949. She needed to get permission of our superiors in Rome to borrow that much money and she approached Mr. Gianini, who was the founder and first president of the Bank of America. Someone nodding there, yeah. And she had borrowed from him before and her credit was good, I guess. She came, the story goes she came with her treasure and he came with the bankers and they met and he said finally, mother, what's your collateral or what are you gonna give me? She said my word, and she got the loan interest-free, \$4 million to begin the college for women. I like to say that because sometimes people think oh, in the beginning, there must've been so much funds and finances behind this, but not so. It began very small. She had – she was very intent upon beauty. She said beauty will attract the mind and heart to God. I think that that's really true. Also, beauty will attract people when they come to the university. I think that's very true.

Students even, and certainly parents all say how beautiful. Not just the sight, but the landscaping, the architecture, everything. Beauty will attract them initially, but then when they come here, they will find a certain goodness in the persons, the faculty, the staff, and that will lead them to the truth. The truth will hold them. Of course, the university is a place where truth is sought in many different ways, so that was really her philosophy of education. Bishop Buddy on his part needed to finance what was then the San Diego College for women and the law school. People say law school? How did he start law school right away? He said unless we have a law school, we will never make our mark in San Diego. Any of you lawyers here? All right. He was very intent on law school there. There's much more to the story. I'm abbreviating. So he asked all of his parishes in his vast diocese to contribute one collection a month to this university.

That didn't go down very well because the pastors at that time, after the war, wanted to improve their churches, they wanted to have community center schools, et cetera, but they did. They thought that this was a pipe dream and it would never come to anything. But look at it today. He insisted upon that. But very importantly, Bishop Buddy wanted the university to be called the

University of San Diego, because he said San Diego is named for a saint, Saint Didacus in Latin, in Spanish, San Diego, and he lived in Alcala Park, hence our name Alcala Park here, and he was known for his outreach and service to those in need. Bishop Buddy said we need to be connected with our community and serve those who lack. It's not just a university on the hill, but an outreach to others on the margins, and so he insisted upon the University of San Diego, which has caused confusion ever since because of now, the University of California at San Diego and San Diego State University. You get a taxi and you land in La Jolla. That's the way it is. But anyway, he wanted it, and that's the well.

The merger took place at those two institutions in 1972, and at that time, the Society of the Sacred Heart and the diocese of San Diego relinquished ownership and the buildings, all assets, to a board of trustees who currently governs the university. Sometimes you hear the phrase independent board of trustees and people ask, what does that mean? It's independent of those two founding bodies. But there is, in the merger agreement proviso for the bishop and the person he designates to sit on the board as well as the provincial superior of the society of the Sacred Heart and a member she names. And the reason for that is to assure the continuity and the mission and the Catholic identity, and we're very intent upon that. Any questions before we go in? There are some photos I want to show you inside. Not that I can answer all the questions, but okay. We're a big group but we'll just stop on this side, excuse me, and then on the other side. Just briefly. It doesn't matter. I'll stand over here. Just gather 'round, I know we'll be crowded, but I'll try to speak loudly. They're fun and you can come back and read the description and get more information, but I'll just point out certain things that might be important.

Here, you can see the architect's plan and how the buildings there, Founders Hall and Camino Hall. Mother Hill wanted all the buildings around patios so that the students would look on beauty always and in fact, when the classes weren't too interesting, we could look outside. I went to USD, so we entertained ourselves in other ways there. But that's the architect's drawing.

Here is the chapel with just the big nave. No benches in it. It took two years to construct the chapel. Just the chapel part itself from 1951 to '53, and it was dedicated February 1954 by Bishop Buddy. Here on the right is the full chapel as it is today, except the communion rail has been removed. The reason for that was at the time of Vatican II, they wanted the congregation to be closer to the altar and be altered down. In truth, if we were doing it again, I

would leave that beautiful – I'll show you the railing. It's a beautiful Botticini marble rail, but that's no longer there. Here are one of the gates, though, the bronze gates, and then Bishop Buddy, pictured here right outside this door, with the architect, Mr. Hope. Mr. Frank Hope and his wife. Then just a ceremony here. You can come back. On this side, there's some interesting pictures of Bishop Buddy and Mother Hill in the early days.

Here is Bishop Buddy in the center. He was a big, tall man. Very gregarious. When he laughed, I was here as a student. You could hear him all over the place. We couldn't say a word because he was the bishop. There was Mother Hill to his side there. Mother Hill is a young religious and Bishop Buddy over here. Interestingly though, there's a picture, Mother Hill on the left with her other two blood sisters and her mother. And so there were three religious of the Sacred Heart in the Society and we used to call them the Hills that God loves because three, that's a lot. Then just a picture of her first graduation here and the dedication of the chapel. I'm sorry, this light is out here, but it's the full chronological story of the chapel there. This is interesting here, is the mace. When your sons and daughters graduate in four years, you will see the most senior member of the faculty carrying the mace as the sign of the authority of the faculty, and its designed with the university seal there. In fact, the one who designed it was the first graduate to the left of the bishop there, Terry Whitcomb. All right. We'll move into the chapel and you can take the back seats there and just rest a little bit while I explain a few things.

Any place here is fine. Any place in here. That's great. I can put many places up here. Right in here. No quizzes, no. Only for their sons and daughters. This is the nave of the chapel, the big part of it, and I would like to direct your attention first to the reredos. It's a picture of beauty there at the very front of the chapel, and you will see at the top, the very top, three interwinding circles, and Mother Hill chose that the Trinity be the patron, so to speak, of this college for women. So she put that symbol at the top, three persons and one God, and you see that splendor at the very top. And below, two angels carrying a seal, and that's the seal of the Society of the Sacred Heart. And fortunately, nothing's been changed. Even with the merger, the chapel stayed exactly as it was, no changes.

The reredos itself, the gold part is cedar wood painted with gold leaf. We haven't done any renovation of that, either. It's exactly as it was. It was made in Mexico of cedar wood, and it is very beautiful. But something to note is everything else in the chapel is rather plain. That's the center. That's the focus point in the chapel

and deliberately so. In connection with the seal or the symbol of the trinity, I would like to direct your attention to the stalls, the choir stalls, as we call them, the sisters prayed the office in these places, so their choir stalls or prayer stalls. The back ones back there, over them are ten – I think ten, yeah. Ten different symbols of the trinity. I'm not going to go into that now on your way out or sometimes, you can look.

But very interestingly, each one of them is different. It took an artisan two years to carve just the stalls which are made of Philippine mahogany and people say, how did Philippine mahogany get into the picture here? Mother Hill was a builder and she knew a construction person who had a big load of Philippine mahogany and he wanted to get rid of it and she said I'll take it all and save it for the chapel, so she used it. It's good for carving. The other symbols all around would take us probably another hour to do, so I'm not going to go into them. But there are of course scenes of the gospel and of Mary and Christ Passion in general, but they're really very beautiful and they match on either side. There are 58 stalls and they match on each side. The marble that you see here, the rose marble is from Tennessee and the green marble throughout is from Italy, from Verona. So you'll see up on the sanctuary. That's a very precious marble. The Stations of the Cross all around are rather interesting. They're very unique, I think. They are painted on an oil painting on gold leaf. It gives the effect of a mosaic. They're very subdued. There's nothing outstanding, but you just, they're there. Then in the hand-wrought railing all around there and the torchiere lamps in front of each of the windows. If you look at the ceiling, that is a very beautiful ceiling. You see something of the Spanish renaissance architecture, the use of blue and pink and the coffered effect there.

And actually, that's a copy of a ceiling in the Flood mansion in San Francisco. Mr. Flood was very successful silver miner in Nevada and built a beautiful home in San Francisco. The ceiling of his dining room was his home and Mother Hill had an eye for beauty and for good things for architecture and she said ah, I'll incorporate that in our chapel ceiling. The one in the sanctuary is the same, but more ornate. Very, very beautiful. The benches have just been refurbished. They have a beautiful rose of Sharon here, which is also in the ceiling, and they're made of oak. Very difficult to move, and that's good because the students can't move them very easily. They're there. They're set. Now is there any question that you have before? Yes.

*Question:* Can you tell us about the pipe organ?

*Rodee:* Yes. That was a later installation. It's a very nice organ used for weddings and big celebrations here, big masses. Now, we use an organ though up in the sanctuary or the students do for their masses on Sunday, 7 and 9:00, and on Wednesday night they have a 9:00. Don't ask me why they want evening masses, but that's the way it is. The later the better, you know, so yes.

*Question:* Could you repeat the significant of the seats on the side? Was that something new or was that something?

*Rodee:* The religious used them. We didn't sit in the body but was sat in the choir stalls as we call them, the choir places, and recited the office each day. Not the divine office, but the office of our lady, which would be morning, noon, and night. So another interesting thing, we sat in age order, not chronological age. But age of entrance. The officers of the university and Mother Hill was in your place right there. The first seat. The other, the vice president and the registrar, et cetera, then here on the side, in age of entrance. The young ones had to go to the front, which no one likes to do. Still in church, no one likes to go to the front.

*Question:* Were there designated seats then?

*Rodee:* Yeah.

*Question:* No one else was able to sit there.

*Rodee:* Well, sometimes nuns got mixed up, but you had your seat, tell them to move over, you know? But you had your designated seat. Or if somebody left, you advanced or went back. Or someone new came, you had to find out what their age and religion was and you moved. Any other questions?

*Question:* The nuns lived down in old town or in the campus area?

*Rodee:* In the very beginning, they lived in old town, but they moved up on campus just before the first classes in December of '51 and classes began in February of '52. There's a story to that, too. The buildings were completed by February '52 and with the intention of beginning the first classes in September of '52. But the internal revenue came to Mother Hill and said you can't have empty buildings like this, or they will be taxed. So – well, think of her loan of 4 million. She had to take action. What she did was invite alumnae of the Sacred Heart who lived here in San Diego to come and have classes. Teach anything. Astronomy, French, music,

English, whatever you want but these classrooms have to be occupied, and they did it. Everyone rallied around, so didn't pay the income taxes. That's the secret. But it was legal. Totally, yeah. We'll edit later. Any other questions? Yes.

*Question:* When did the school become co-ed?

*Rodee:* That was in 1972, at the time of the merger. It made sense because they were already registering for classes, and I didn't mention with finances, two colleges on the same campus with two faculties, two administrations and three libraries with the law library, it just made sense to go together educationally. So that's what happened. Yes.

*Question:* How many sisters are here?

*Rodee:* We are four. Many fewer than before. I didn't answer your question completely. They began in Old Town and the sisters did live on campus. We had a community until two years ago. But now we're very close to campus in individual houses. But we're four on campus. Yes.

*Question:* So students worship here or in The Immaculata?

*Rodee:* Here. Students, they still like that for Sunday night. They're jammed in, and I usually take one of those back choir stalls and I say to myself, no one's urging them to come here. No parents are around, no one. They're invited, you know, and it's a wonderful, vibrant energy, but on Sunday night, it's 7 to 9 and Wednesday night, a mass for peace at nine. But many choose to go to The Immaculata. They want a morning mass, that's there, too. They have a lot of choices for that on campus. Yes.

*Question:* Sorry, what was the religious denomination of the nuns again?

*Question:* The official name is Society of the Sacred Heart, and we are called religious of the Sacred Heart. Our charism is education, that's the main thrust, for many years. Founded in France, 1800. Came to the United States in 1818, so we're going to be celebrating 200 years.

*Question:* Goes under the moniker of sacred heart?

*Rodee:* Religious of the Sacred Heart, or Society of the Sacred Heart. Like Jesuits are the Society of Jesus, and you call them Jesuits. Yeah. Yes, oh, lots.

*Question:* Can you expand on the relationship between the chapel and The Immaculata?

*Rodee:* That's a good question. The Immaculata is a parish church, in fact. It was built to be the university chapel, but there was such need in San Diego, that was 1957, '58, San Diego, just the influx of people coming in and they needed it as a parish. It is a parish church still and people don't know the parking behind and next to it belongs to the diocese. It's a church. But they readily allow us to use it. But we do have big functions. The mass of the Holy Spirit on September 8<sup>th</sup> will be there. It holds 1400. It's a big church. There was one more and then we'll go up. I want to be very careful of your time. There was another question there, though.

*Question:* Yeah, it was the exact same question.

*Rodee:* Yeah, it was really built for the diocese. All right. I would like – it's just the opposite but I'd like to point out the windows, and so going up, I'll do them on this side and then you can just stay seated. I think you can see them pretty well. These windows – excuse me? All right.

Maybe if I'd gone on this side, now better. Okay. These windows are very special windows. Particularly not only for the colors and the hues of colors, but often you will find flora and animals in the windows. But the beautiful cast-iron arch, that's a Spanish renaissance feature, beautiful, each one is framed, but each window is framed in the same blue, gold and red. They almost look like a shell and the first one back here, you see Peter kneeling and Christ in all of the windows is red. Pictured in red, a royal red, and he is handing Peter the keys of the kingdom. You remember from scripture? Stained glass windows in tradition, when there weren't books to teach, people learned about the gospel or the scenes from the windows. This is designating Peter as the head of the church and you just – if we have the sun today, it's just gorgeous in the afternoon. Brilliant. And on this in the morning. But you can still see very well the purple, the brown, the brilliant red, and the apostles behind noticing what is happening there. The second one here is the feeding of the 5,000, excluding women and children. But I am very happy that Mother Hill included a woman and her children in this picture. She was very keen. She wouldn't – that wouldn't go by her.

But it's very dear of the woman seated, but notice her robes. The shades of the blue, the maroon, and then Christ does not – he's in the back there, but the apostles in that olive green and purple



passing the fish that you know from scripture multiplied as they fed the multitudes – and then the tree up at the back, look at the shades in that tree. There was an artisan, we hadn't done anything to the windows or didn't until two years ago and we invited someone, because the bars on the outside were buckling a little bit with the sun. They had to take out each panel and carefully get that bar back so that it was flat. I thought oh, this is my opportunity to ask this man about these windows and I said, what would you say about the windows here in the Founder's Chapel? And he was – did windows around the United States. He said, in truth, they are the most beautiful windows on the west coast, excluding none. On the east coast, there's some older chapels that have very rare and beautiful windows, but he said, these are really fine windows. We haven't had any damage.

The only trouble is they only open from the bottom and we need air conditioning in here for some of those crowded masses and marriages on the weekends and all. It's very close. Here on the third one, we have Jesus or Christ healing the child of Jairus. She's there on a palette. You can see a little bit of the green and the blue with the gold and his tenderness and inviting her to stand up, and the mother and the father in the back, pleading with him, heal my daughter. But so much is communicated in the windows and you can see the drape of the house there. We'll move up and do the others quickly, and then we'll go into the sanctuary and if you don't feel comfortable going into the sanctuary, you could just stay in the benches, the first benches there. But we'll go all the way in if you would like. All right, up we go a little bit.

Okay, we can stop here. Those of you over there probably can't see very well, you'll have to be on this side to see this, but it's okay. Whatever. Interestingly, there are several windows here with water in the lake in the gospel, but being in San Diego, I always wondered, did Mother Hill incorporate water deliberately, we're living in San Diego with the ocean right in front of us. This is Christ walking on the water with the apostles in a storm, and you can see the boat and the mass going off, the sails are blowing, the rope is blowing. He's right in the center, and they're kind of stunned. All of a sudden, he appears. They don't know what to make of this. But the waves, I love the waves. The green and the silver, and the churning. You can see movement there. It's very dynamic. Here you can see better the frame all around you. See the shell? And I'll explain the shell when we get up to the altar. It's really very striking. Here, the Roman centurion asking Christ to heal his servant. Not his child or family, but his servant, and there

he is very prominent in his Roman soldier's uniform, and the gesture, go home, he's already cured. Sending him off.

We'll just advance for the last two and then we'll move into the sanctuary. Another boat window here. After the resurrection, Christ saw the disciples fishing and he inquired, what have you caught? And they said nothing. We fished all night and it's nothing. He said drop your nets on the other side of the boat and very incredulously, you know, we worked all night and nothing's happened. They did, and brought in the hall of fish. That too can see the boat so well, and the fish, the purple and the silver, and then Christ there, but I love the two in the background looking at each other, saying, what do you think's going on here? This is odd. This doesn't add up here. Then the first one, of course we started backwards, as I said.

The first one is the call of the first disciples: Peter and Andrew, his brother, and they asked, they don't want to say we want to know more about you, they just wanted to give an indirect question asking where do you live and the response was come and see so the gesture, if you want to know about me, come and spend some time with me. There Christ very prominent and the beautiful palm, but look at the blue and the gold and the red and the shades there. They're really lovely. All right, we will go into the sanctuary and I would caution you with these steps. They're all this beautiful green marble, Italian marble, but you can also trip easily, so there are railings on either side, if you feel more comfortable. But I would point out, this here, you can see the place where the communion rail was. We removed that, but the two pieces are on the back walls there, of the beautiful Botticino marble altarpiece. We saved all of the pieces. I don't know what we will do, but we still have all of them here. I invite you to go up into the sanctuary and we'll be quick. I know you need to go by 11:45, so move along here. I guess I'll stand here.

*Question:*

The sacred heart symbol? You were saying the sacred heart symbol?

*Rodee:*

There with the two angels. The two hearts. The pierced heart and the [inaudible] Mary and Jesus. All right, here we are and when you get close, in fact, almost looks like too much. It's a little overpowering. You need a little distance, but just for the information, so that you know about the chapel. This is the reredos that I spoke of, and you can see clearly the gold leaf on it. And in the center, the central depiction here is the crucifixion. Christ, Mary standing, John standing, and Mary Magdalene kneeling. All

of the figures were made in Italy, carved and brought here, and assembled here. On the left, we have King Melchizedek who was king of Salem, and noteworthy – oh, he’s got Lot and Abraham there with him, but noteworthy because he offered the first unbloody sacrifice. They always had bloody sacrifices of animals, but he was the first one, so it’s prefiguring the Eucharist of the bread and the wine to come. On the right, we have Moses with horns on his head, and the students are always asking me, who is that and why does he have horns? Does anyone know? Why Moses has horns on his head?

*Question:* It’s a misinterpretation.

*Rodee:* Misinterpretation you know, yeah. That could be. There are two reasons given, and that’s one of them, that Moses was described when he came down from Mount Sinai with his encounter with God that he had rays of light around his head, and they think someone mistranslated rays and put horns. But it’s not just here in Founders. You will find it in art in Europe and all over, in truth. But other researchers say no, it’s a sign of wisdom or holiness. So take your pick. In any case, he’s there. Also, a prefiguring of the Eucharist. If you remember gathering manna in the desert when they were crossing the desert into the Promised Land. They were fed with a bread-like substance, and that’s what they’re doing. It’s prefiguring the Eucharist. On the reredos, you will see, I’m not going to explain all of them, but of other figures. But rather noteworthy, they’re all of the disciples. The apostles, except one. And I don’t know, I never read this about Mother Hill, but she took Judas out and substituted St. Joseph, who is right there, the first one on the left, next to Mary. I smile at that. She took great freedom in doing such, and all the others. John is next, writing one of the book of the gospels.

Over here on the right, the first one is Matthew. Remember, he was a tax collector and kept track of all of his collections, and then here, interestingly, is Andrew. Andrew’s always depicted or usually depicted with a cross, because he was crucified not as Christ. He said I’m not worthy to be crucified in the same manner as my master. He was crucified upside down. He always carries the cross. I won’t go into all the others, but you see Peter there with the keys right above St. Joseph. The others all carry something that indicates their trade, so you can identify them. But I want to get to the altar, which is right here. This is probably the most precious item in the chapel, made of Italian Botticini marble. And it is really very beautiful. The central panel there is two peacocks. Peacocks are always the symbol of immortality, drinking from the cup and

its wine with the grapes around it, so also prefiguring the Eucharist to come.

Then interestingly on the columns there, you see shells. And you will see those shells on the reredos as well. Every place you look. You see shells over those two pink curtains. Even on the top of the tabernacle, there's a shell designed, and the shell represents the many, many of you know, the pilgrimage in Spain of St. James de Compostela, that traveling and that's a flavor of southern California. The shells you will find on the buildings outside, the façade. If you look carefully. So there they are. The cast-iron arch all around, with the blue behind it, and I mention it as a feature of the Spanish renaissance.

Very quickly, I'll just point out the windows in the sanctuary are even more precious than those of the body. They're all of Mary. It's interesting, all are from Mary, the first one, the enunciation and the sun is coming out for us. But she's magnificent in the blues. Three, four, five colors of blues, but the beautiful angel with the purple and gold wings and then you see the shaft of light coming down from the spirit, the bird up at the top on her. And the flora. I love the second window. That is the visitation. When she went to her cousin Elizabeth, it's just two women meeting each other and Elizabeth on the doorstep of her home. In scripture, it says, how is it that the mother of my Lord should come to see me? And she's at this doorstep of her home with Mary kneeling there, and the third, the nativity. Which is curious with the ox. You see the ox peering over Mary's left shoulder there. Very prominent.

On this side, the other side it continues. The first one is the presentation and the temple with the dove, offering the dove as an offering with [inaudible] receiving the child. The child looks like he's three years old or so there, but the two presenting their first child. The second on the flight to Egypt. The palm trees look just like San Diego, in truth. But I love the whole donkey is in the window there, and kind of solicitously, looking for Mary. What's going on there behind her? And St. Joseph meeting her. The third is an amazing one, too. It shows Jesus in the temple. If you recall from scripture, he was lost for three days, and they searched everywhere. If you lost your son or daughter or your child, you'd be very desperate after three days. They finally found him in the temple with the wise doctors there questioning him. But there, Mary up there, I think is very prominent. She's like, mothers might be like, just wait until I get you home. Wait 'til we're gonna have a talk about this. But Joseph is consoling. He's, you know, let's

forget it. It's past. It's over. Let's not make a scene. Whatever he said, you know, but comforting her.

Those it's just too brief to say, but you will see there, I mentioned the shell in that frame all the way around. You see the same, the red shell. It's really very beautiful. Don't get dizzy, but you can look at the ceiling here. It's like the one in the chapel, but more ornate, with the carving and the pink. The reason for that is this was the holy place, the sanctuary. Usually in churches, they have a Bladacchino even over in the Immaculata or St. Peter's, the big columns, and build something over the altar. But that would be so inappropriate here, I mean, in this small chapel. So Mother Hill incorporated that in the ceiling. All right, any questions before we leave? Yes.

*Question:* Where the host is, what's the design of that?

*Rodee:* Yes, oh thank you. Yes, that's very important. Right here on the tabernacle, a beautiful tabernacle, you see a bird, the phoenix. And the phoenix in literature or art, the phoenix is the bird that dies and resurrects in its ashes, and so it's a symbol of Christ dying and coming to life, his resurrection. But very interesting, look at the nest that has the birds in it. Sitting on feeding and the feeding is very important for the Eucharist or the feeding, the sacrament. Then you see those medallions there. They're the four evangelists; in liturgical art, the lion always represents Mark, St. Mark's cathedral in Milan, and Matthew. They all have – the eagle is always John. He's down in the corner. Very interestingly, that tabernacle originally had a beautiful gold veil that was hand-woven by an artisan in India. And when the person who had commissioned it went to get it, she asked what do I owe you or what would you like, and he said, oh, that is a gift from my God to your god. He was Hindu and offered it.

We still have it, it's under repair. But I like that, because it's something, Mother Hill was very broad in her view of things, and if you look on those back symbols at the back of the church, you will see something that looks like the star of David. So I think oh, we have Hindu here and we have Star of David, so the altar that you see in front, after Vatican II, this wooden altar we use for mass daily, that's the one. But it has a beautiful, a hand-carved by the Benedictines in Oceanside, close by us, and it's recent, 1993. And it has the beautiful grapes and all on it. Okay. We will start down and we'll just quickly as we're going down, we have about two minutes to go and then we'll conclude.

*Question:* Who made the windows?

*Rodee:* A Chicago firm, and I should know more, they're out of business now, the Chicago firm.

*Question:* Do the students have an opportunity to do a tour similar to this? Thank you.

*Rodee:* Yes. The ones who want to do.

*Question:* Did you know Mother Hill?

*Rodee:* Yes, I did.

*Question:* I was wondering. The priest here says mass with his back turned.

*Rodee:* Yeah, that was this – 'cause everything is [*crosstalk*]

*Question:* When did Mother Hill pass away?

*Rodee:* 1964. December 12. Feast of our Lady at Guadalupe. 1964. We'll just mention these going down. The coronation – they're all of Mary, and this is the ending, really. This was the beginning all the way around to the end. The coronation of Mary, but interestingly, you see the bird or the hand is always symbolic of the Father. And the bird, the spirit, and Christ in the center, the belief that she was crowned in heaven. And this one's special, because it has – this is the assumption, and it has four angels, but they all have different instruments. The harp, the thurible, the censer, the trumpet, and the tambourine. But look at the colors. Now you're seeing the purple and the red, every color is in it. They're just beautiful. We made Christmas cards from them because they're so beautiful. Then the descent of the spirit upon the apostles after the resurrection. You see the tongues of fire there and interestingly, Mary was with them, but in this window, she's seated like an empress right in the center. Very prominent place, and she was there with the apostles, but seated and receiving the spirit.

This one, the next is the resurrection, of course. I mean, sorry, the assumption. The assumption of Christ into heaven with the clouds there and the apostles below, leading his apostles. And here, the resurrection. You always know the resurrection by that flag that has – it's white with the red through and it's the sign of victory. But the angels again, angels are very prominent. The beautiful purple and the two Roman soldiers there. Yes, one is asleep and

one is talking. In scripture, they were both asleep. So I don't know. That's [inaudible] there.

Then the last two here, very easy to recognize. The last supper with Christ in the center there, the institution of the Eucharist, but interestingly, only 11. Judas isn't there. Only 11, and the last one here on this side is Jesus or Christ visiting his friends. Martha who is seated, sorry. Mary, who is seated, and Martha behind her, and if you remember, and especially the women here, maybe not – men cook too, so you know, busy in the kitchen and she's complaining. Tell her to come and help me because it's – I have too much to do out there and then you remember the words, Mary has chosen the better part to stay here with me. We can take it from there.

In concluding, I can tell you one final story. Mother Hill used to come every day during the construction to see the progress and what was happening and one day, when she was here, she stopped at the front door, because the workman was hanging the bronze doors, the beautiful doors. They're very symbolic in the sense they're the entrance to the first building on campus. So she just was observing him and he said, I think he was annoyed, this woman is inspecting my work or what is she doing? And he said ma'am, it seems that you think these doors are going to last 100 years, she said oh, my good man, for 300. And so, we're well started. We're only at 67 and you've brought your sons and daughters here to be a part of that continuation. It's going to be more than 300, I am sure.

But in really concluding, Mother Hill was so intent upon beauty that was very important in their philosophy of education, and this chapel is really called the jewel of the university, and it incorporates a lot of her beauty. Students come here freely, just to be, to sit. Some of them bring their physics or whatever, calculus, you know? Before a test they're boning up as they say, thinking that they'll get more help if they come here, maybe. I don't know. But anyway, no matter what their reason is, that they come and then come freely. It's a place of beauty and also holiness or sanctity and that is very important for us. Thank you all for staying. Here's a little brochure for you. Are we on time?

*Question:* Oh, yes.

*Rodee:* Yes, thank you. Thank you for coming.

*[End of Audio – 00:50:55]*