

OUR LADY OF THE WOODS CHAPEL



TO THE READER

YOU HAVE IN YOUR HANDS the story of a remarkable building – Our Lady of the Woods Chapel at Bellarmine University in Louisville, Kentucky. It is told in thoughtful words and inspiring pictures by people who worked for years to make it a reality. In this printed form, the story itself has been given life as long lasting as the chapel site and the campus that embraces it. But what makes it worth remembering? An answer is found in learning something of the people who built this special place – and you can know them still.

In the pages that follow, read and reflect on the vision required to create and sustain an institution of learning like Bellarmine. Consider that two generations passed before the time came to give this institution its own space dedicated to inclusive spirituality as well as community worship. Then assign as you might the virtues of faith, work, perseverance, loyalty, and courage that were continuously revealed by many whose efforts are here memorialized. Some are still alive and remain active in the community; others have passed away, but are still present through their good works and the inspiration of those they affected.

Once introduced to the chapel by Bellarmine's current president, Dr. Joseph McGowan, you will find that much of its written history is attributed to Msgr. Alfred Horrigan – himself a key character in this story.

He lived long enough to see the chapel dedicated in 2001, but considered it an unfinished work until this booklet was published. So in failing health, he dictated this labor of love and left it to others to bring these words and pictures together. Many at Bellarmine University have given generously of their time and talents to complete this project. Together, we give you this gift – a story you can find uplifting in spirit now and again.

FROM PAPERS WILLED TO BELLARMINE

BY MSGR. HORRIGAN

finished as he wished by:

*Alma Schuler, Margaret Horrigan, and
nephew, Michael Horrigan '75*



4	FOREWORD	<i>Dr. Joseph J. McGowan, President, Bellarmine University</i>
6	THE BEGINNINGS	<i>Rev. Msgr. Alfred F. Horrigan, President Emeritus, Bellarmine University</i>
8	IN HONOR OF ARCHBISHOP JOHN A. FLOERSH	<i>Rev. Msgr. Alfred F. Horrigan</i>
10	MARY, MOTHER OF GOD, PATRONESS	<i>Rev. Msgr. Alfred F. Horrigan</i>
12	ST. ROBERT BELLARMINE, PATRON	<i>Rev. Msgr. Alfred F. Horrigan</i>
14	DESIGN CONCEPTS: THE DESIGN OF THE CHAPEL	
16	ARCHITECTURE	<i>Alan Gray Burcope, EMBA '03, HBE Vice President of Development, St Louis, Missouri, formerly of Nolan and Nolan Architects, Louisville, Kentucky</i>
18	ART GLASS	<i>Guy Kemper, Kemper Studios, Versailles, Kentucky</i>
20	THE HOLY FAMILY CHAPEL SCULPTURE	<i>Robert Lockhart, Professor, Bellarmine University</i>
22	THE ORGAN	<i>Pete Webber, Webber and Borne Organ Builders, Louisville, Kentucky</i>
23	THE ALTAR AND AMBO	<i>Thomas Fisher, Assistant Vice President for Facilities Management, Bellarmine University</i>
24	THE STATUES AND THE STATIONS OF THE CROSS	<i>Thomas Fisher</i>
26	THE BELL TOWER AND CARILLON	<i>Melanie-Prejean Sullivan, Director of Campus Ministry, Bellarmine University</i>
27	THE GROTTO	<i>Rev. Msgr. Alfred F. Horrigan</i>
28	THE BELLARMINE MERTON	<i>Rev. Msgr. Alfred F. Horrigan David Kocka, Sculptor and Painter, Bottega Sculptural Design and Foundry, Laconia, Indiana</i>
30	THE LANDSCAPE	<i>Joan Riggert, Director of Planned Giving and Stewardship, Bellarmine University</i>
31	NOW AND AGAIN	<i>Michael Horrigan '75</i>
32	DONOR PLAQUE	

FOREWORD

by *Dr. Joseph J. McGowan, Jr.*, President, Bellarmine University

FACES AT THE DOOR: As you enter Our Lady of the Woods, Bellarmine University's striking free-standing chapel dedicated in 2001, two bronze visages frame your path of entry. One is that of a man who began his life in Nashville, Tennessee as the son of a cigar maker. The other belongs to the nephew of Marcellus II, a sixteenth-century pope who reigned as pontiff for less than a month in the spring of 1555. It is fitting that Robert Lockhart's representation of John Alexander Floersh, Archbishop of Louisville 1924-1967, and St. Robert Bellarmine (1542-1621), scholarly patron saint of the university, greet the visitor coming into the central worship space of this hilly, widespread, Highlands campus.

The founder and the patron of the university represent different centuries as well as different social classes. They were united in their fierce dedication to faith, hope, charity, justice, and the crucial significance of excellence in higher education. They were as one in



*Msgr. Horrigan with Bellarmine University
President Joseph J. McGowan.*

their perception of the way in which university studies could be transformative not only of all members of the scholarly community and alumni/ae but for the wider community and world as well. They would also be united in their reverence for Mary, Mother of the Lord, to whom the chapel is dedicated.

The pages that follow will aid visitors in appreciating even more what they will see and experience when they pass within the entry portal with its two faces of greeting. Bellarmine's first president, Msgr. Alfred Horrigan (1914-2005), provides wonderful vignettes of his own early aspiration of building a Marian shrine; he also reminisces about a certain 1946 auto trip in rural Kentucky when Archbishop Floersh first began to discuss with him his own longing to build a new college that was to become Bellarmine.

Msgr. Horrigan reflects poignantly on Mary, on Floersh, and finally on Robert Bellarmine himself. The Cardinal had no 'equal for learning in the Church,' he reports, and 'watched the pageant of creation with wonder and praise in his heart.' He also wryly notes that Cardinal Bellarmine was an administrator who never left a letter unanswered!

This text also presents wonderful insights from many of the artists who made Our Lady of the Woods a reality. Alan Gray Burcope describes a building that in the drafting and drawing stage almost drew itself. Glass artist Guy Kemper presents a narrative that takes us inside the design process, including his meeting with two helpful advisors, his seven-year-old daughter, Laurel, and me. Robert Lockhart discusses the distinctive sculptures of the chapel, and makes us aware of the college-age Jesus in The Holy Family bas relief. Pete Webber, organ builder, details something of the world of sound in this sacred space, while several other voices



Archbishop Thomas C. Kelly at the Chapel dedication ceremony – May 2001



Msgr. Horrigan saying mass in Chapel – June 2001

describe additional components that add so significantly to the ambience of Our Lady of the Woods.

Bellarmino University is busy realizing Vision 2020, our bold plan to become the premier independent Catholic university in the South, and thereby the leading private university in this state and region. Realizing this vision will be historic and transformational for Bellarmine. As the university achieves this richer and fuller expression of its missions, Our Lady of the Woods projects a beautiful truth: The same powerful forces, voices, and souls of previous times that inspired and created a small Catholic college on these hills in 1950 and that have helped us become the strong university we are today, also propel us forward to future excellence.

Bellarmino is honored to have as one of its unique structures this singular chapel. And it is fortunate now to have this small book, through the wonderful generosity of the Horrigan family, to help visitors know something of the chapel's origin, architecture, artwork, and grounds. All of these elements evoke what a true Catholic institution of higher learning might be – a blend of academic excellence and vocational expertise, peace and justice, compassion and social service, faith and reason, and finally beauty and hope.

THE BEGINNINGS

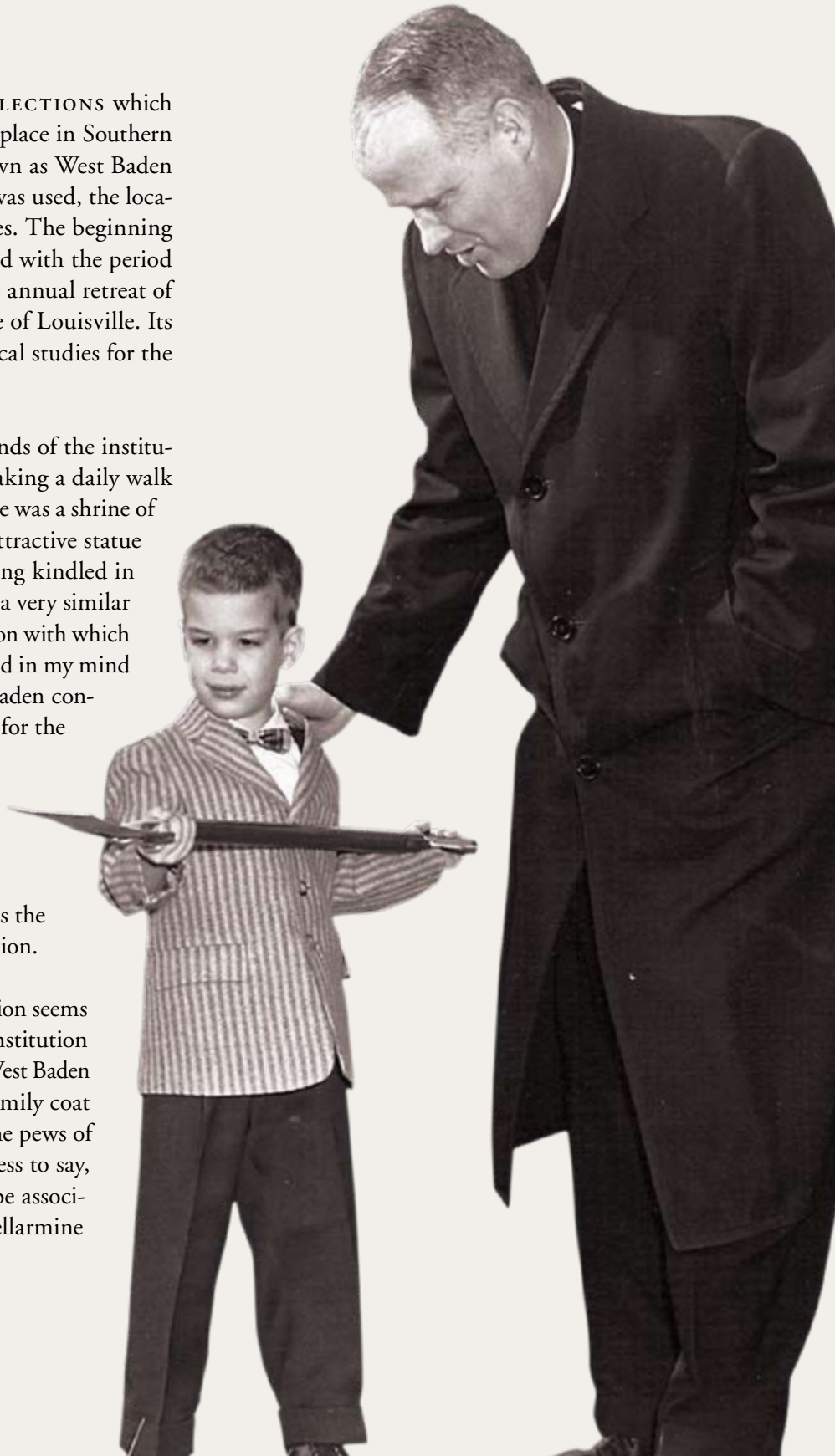
Monsignor Alfred F. Horrigan was the founding president of Bellarmine College, and served in that position from 1949-1973.

I HAVE A WHOLE SERIES OF RECOLLECTIONS which have their beginnings associated with a place in Southern Indiana which for many years was known as West Baden College. Since the time that this name was used, the location has changed its identity many times. The beginning of my personal recollections is associated with the period in its history when it was the site of the annual retreat of a group of priests from the Archdiocese of Louisville. Its full-time use was as a house of theological studies for the Jesuits of the Chicago Province.

There was a particular area on the grounds of the institution which was used by many of us in taking a daily walk on the beautiful front lawn. A favorite site was a shrine of the Blessed Virgin Mary, with a most attractive statue of her. Somehow the statue and its setting kindled in my mind the ambition to have someday a very similar monument on the grounds of an institution with which I would be associated. This hope remained in my mind over many of the years in which West Baden continued to serve as the annual retreat site for the Louisville priests.

On the basis of this long introduction, I suspect that none of you will be surprised to hear that I associate this beautiful chapel, named for Our Lady, as the fulfillment of this long-cherished aspiration.

There is another reason why this association seems very memorable. The full name of the institution which was the site of our retreats was the West Baden College of St. Robert Bellarmine. His family coat of arms was the decoration on each of the pews of the institution's chapel. This fact, needless to say, very much sharpened my aspiration to be associated some day with a chapel related to Bellarmine University here in Louisville.



Another seemingly unrelated event sharpened the ties of this association. Father Raymond Treece, Father William McKune, and I, in the early years of our priesthood, were appointed editors of our diocesan newspaper, *The Record*. One afternoon in the fall of 1946, we accompanied Archbishop Floersh on a subscription-raising trip for *The Record* to Lebanon, Kentucky. During the drive Archbishop Floersh, who was the official sponsor of the trip, began to discuss his hopes of sometime founding in the diocese a college for men. His words, as best I can remember them at such a great distance, went something like this:

Wouldn't it be wonderful indeed to have someday a college under the sponsorship of the Archdiocese for the education of our young men? What a source of satisfaction it would be to have large numbers of young men attending such a college where they could prepare themselves for leadership positions in the world of business, community life, law, medicine, and the other professions!

I frequently recalled these words as the years stretched out, and the thought of a Catholic college, with an accompanying chapel on its grounds, often passed through my mind. Those of you who know the background story realize that it took half a century to transform this aspiration into a reality.

During the first fifty years of Bellarmine's existence, a real chapel had no place on campus. Over this period, four different improvised arrangements were used: one in the first building on campus, which in the course of development became Pasteur Hall, the science building; two different areas in the administration building, now designated Horrigan Hall; and the fourth in Wyatt Hall, which was called St. Robert's Chapel. These four areas of the campus that served as a chapel were simply spaces in buildings improvised to meet the purposes of a chapel. The whole notion of a "real" chapel was not seriously considered until the mid-nineties, when Bishop

Maloney and I met with Dr. McGowan to discuss the proposal of providing a fitting memorial somewhere on our expanding campus to honor Archbishop Floersh as the founder of the university.

On the day of the dedication of the chapel, May 11, 2001, the three-fold combination of devotion to the Blessed Mother and to St. Robert Bellarmine together with the cherished memory of the Archbishop, were finally united into one beautiful memorial. There were many people who joined in bringing our new university chapel into reality: patrons and donors, both known and unidentified. I think there are plenty of recollections to go around for everyone who has been associated with the thought of a genuine university chapel over a long period of years.



The institution became known as *Bellarmino University* in 2000.

ARCHBISHOP JOHN A. FLOERSH

Archbishop *John A. Floersh* was born on October 5, 1886, in Nashville, Tennessee. He was the fourth of six children. His father, John Floersh, was a cigar manufacturer.

THE ARCHBISHOP COMPLETED HIS STUDIES in preparation for ordination in 1911 at the College of the Propaganda, in Rome. He returned to Nashville immediately, leaving shortly afterward to occupy the position of secretary to the Apostolic Delegate, Archbishop Giovanni Bonzano, in Washington, D.C. He was elevated to the bishopric in 1924 at the age of 33, and came to Louisville as coadjutor bishop to Bishop Denis O'Donoghue. Bishop O'Donoghue retired officially later that same year, and Bishop Floersh became bishop of Louisville. When he was elevated to the rank of archbishop in 1938, he became leader of the province made up of the Louisville Archdiocese and the dioceses of Covington, Nashville, and Owensboro.

Many church agencies and schools were founded during the 42 years Archbishop Floersh served Louisville as both bishop and archbishop. He made few public announcements, however, and those he did make were on church matters. He kept apart from the political and economic controversies of his day. Leaders in the business life of the local community knew him as an alert and careful supervisor of archdiocesan financial and real estate interests. A fellow prelate once said the archbishop had the clearest mind in the American hierarchy.

One of the senior priests of the Archdiocese recalled that the archbishop led a very abstemious life and, to set an example for his priests, set a very frugal table. Even his own home had all the marks of poverty. He was a charitable man, and was always interested in the welfare of his priests, especially the sick, the infirm, and the aged. He was a good prelate, strict with himself and self-sacrificing for the benefit of his clergy.





When Archbishop Floersch went to Rome to attend the opening session of the Second Vatican Council in 1962, he took me with him as his traveling companion. I have an interesting story to relate illustrating the archbishop's style of living. During the course of his stay in Rome, the archbishop's health again betrayed him, and he was confined to the hospital for several days. I was startled to learn that he did not have in his personal baggage the standard items of bedroom slippers and dressing gown. Only with great difficulty could he be prevailed upon to use these items from my own baggage during the days of his hospitalization.

In the previous section I had recalled an occasion on which, during the course of a subscription-raising effort on behalf of *The Record*, Archbishop Floersch had mused aloud about his dream of someday establishing a college for young men. Two of the three priests who shared that occasion with the archbishop became very much involved in what he was saying. Three years later, they would find themselves delegated by the archbishop to take the lead in creating such a college in Louisville.

This occurred early in October in the year 1949. At that time the archbishop called Msgr. Treece and me into his office and appointed us vice-president and president of a Catholic college for men to be established in Louisville within the coming year.

This was a very unexpected development. Despite the archbishop's long-held anticipation of such a college, no real planning of any kind had been done in preparation. There was no one associated with the leadership of the archdiocese who had ever had a day's experience in college administration. As the plan was formulated on that day in 1949, the new college was to be opened in slightly less than a year's time, and the first building was to be designed and built within that time frame. Ground for the first building was broken on New Year's Eve of 1949, and the building was used to hold the college's first classes in October of 1950. Despite the extremely unusual speed with which the college was launched, it progressed with a surprising degree of satisfaction during the following years.

MARY, MOTHER OF GOD

The new university chapel is a beautiful reminder of the central role which *Mary, the Mother of God*, has played in our national history from its very beginning.

WE SHOULD REMEMBER THAT THE FLAGSHIP which brought Columbus on the first journey of discovery to America was named Santa Maria, "Holy Mary." He used to call his sailors in their small ships around his flagship every evening and lead them in the recitation of the Salve Regina, the Hail Holy Queen.

Early French and Spanish explorers spread the name of Mary throughout the territory destined to become the United States of America. The original name of Los Angeles, our country's second-largest city, was St. Mary, Queen of Angels. The famous French explorers, Jacques Marquette and Louis Joliet, when they first explored what is now known as the Mississippi River, named it River of the Immaculate Conception.

When the first band of Catholic pioneers landed in America they named their first settlement St. Mary's City, and the first name of Chesapeake Bay for them was St. Mary's Bay. When the flood of Catholic immigrants reached its peak in the nineteenth century, the name "Mary" was found on every side. Cathedrals, parishes, and schools were named in her honor.

A very important event in the love story between our country and the Blessed Virgin Mary occurred in 1846. The bishops of our country, meeting in the Sixth Provincial Council of Baltimore, asked the pope for his permission to choose the Mother of God as the patroness of our country under the title of the Immaculate Conception.

The American devotion to Mary has been thoroughly upheld in our own Archdiocese of Louisville. A glance at our current Catholic Directory reveals 22 separate churches dedicated to Mary under one of her various titles or mysteries. Our archdiocesan cathedral since its establishment in 1852 has borne the proud title of Cathedral of the Assumption, the same designation enjoyed by the country's first cathedral in Baltimore.

These series of references to Marian history in the Catholic Church in the United States make completely evident the depth of devotion that has always been cherished for the Mother of God. The proud title of Our Lady of the Woods for our university chapel continues to proclaim this devotion to Mary.







ST. ROBERT BELLARMINE, PATRON OF BELLARMINE UNIVERSITY

Robert Bellarmine was born October 4, 1542, in the little town of Montepulciano, located in the Umbrian Hills of Italy. He was admitted into the Society of Jesus, the Jesuits, on September 20, 1560. He was ordained to the priesthood on Holy Saturday in 1570.

IN 1576 FATHER BELLARMINE WAS ASSIGNED by his superiors to the position of Professor of Controversial Theology at the Roman College. He occupied this position for 11 years, and in it became one of the most celebrated and influential teachers in the church. His lectures on controversial theology won such acclaim that he was directed by his superiors to put them into print. *The Controversies* was one of Bellarmine's best known and most influential writings. It passed through 40 editions and for generations served as the chief point of reference for Catholic and Protestant theological disputes.

In October of 1589 he was sent by Pope Sixtus V to Paris as advisor to Cardinal Cajetan. In 1592 he was named rector of the Roman College, and in 1594 he went to Naples as Jesuit provincial. In 1597 Pope Clement VIII recalled him to Rome to serve as his private theologian, consultant to the Holy Office, and examiner of future bishops.

In the consistory of March 3, 1599, Bellarmine was nominated cardinal by Pope Clement VIII, who commented: "We elect this man because there is not his equal for learning in the Church of God." In 1602 he was named Archbishop of Capua, and served in that office until 1605.

Pope Paul V insisted upon Bellarmine's return to Rome, where he remained for the next 15 years. Pope Gregory XV allowed him to retire to the Jesuit monastery, where he died on September 17, 1621. He was canonized a saint of the church on June 29, 1931, and was the twenty-seventh saint to be given the title of Doctor of the Church.

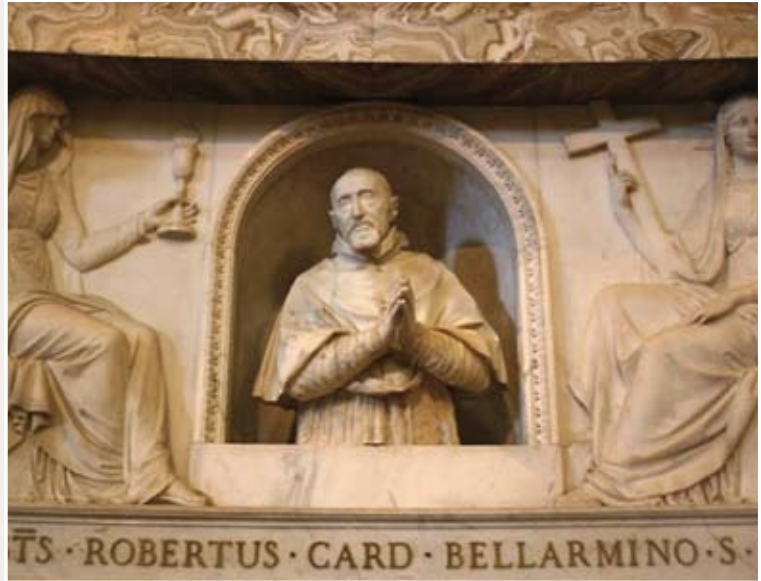
Evaluating Bellarmine's stature as a theologian and scholar, Alban Goodier, S.J., Archbishop of Bombay, writes:

...what Albertus Magnus was to Aquinas, that was Bellarmine to the schools of theology and philosophy of later generations. He was the meeting point of most theological reasoning that went before him; he was also the starting-point from which most of our modern systems have come. On that account, if on no other, he is probably the most representative man in the Catholic Church of his generation.

Father James Brodrick, S.J., writes concerning Bellarmine that "he always kept his sense of proportion in beautiful repair. He composed and played songs, he wrote and read poetry, he watched the pageant of creation with wonder and praise in his heart." He was a great patron as well

as a great scholar, a great amateur as well as a great professional. His life remains an eloquent appeal for intellectual breadth as a primary goal of higher education.

Robert Bellarmine was a saint in whose life the virtue of charity showed forth in the most exquisite and appealing fashion. He once addressed his Jesuit brethren in these words: “Love is a marvelous and heavenly thing. It never tires and it never thinks that it has done enough. It tackles work no matter how arduous, and in its lexicon is nowhere to be found the word ‘impossible.’” His biographer surmises that Bellarmine never in his life left a letter unanswered, no matter how unimportant – surely by itself a powerful claim to canonization.



*Pietro Bernini's St. Robert Bellarmine
located in Chiesa del Gesu di Roma*

Controversy in the sixteenth century was unembarrassed by anti-libel laws. In this setting the inspired mildness and charity of St. Robert were an occasion of wonder to both friends and opponents. An Oxford don of Elizabethan times, Dr. Andrew Willet, read through all two million words of Bellarmine's *Controversies* in search of evidence of “intemperate rayling.” At the end he acknowledged that he had found only 12 words which bore even the semblance of abuse, and that Bellarmine, among Catholic writers, was “the mildest and most modest of all that crue.”

To perpetuate respect for these particular virtues, Bellarmine College in 1955 established The Bellarmine Medal Award. It was intended to honor the characteristic qualities of Bellarmine, and was granted to a person “who, on the national or international scene, has

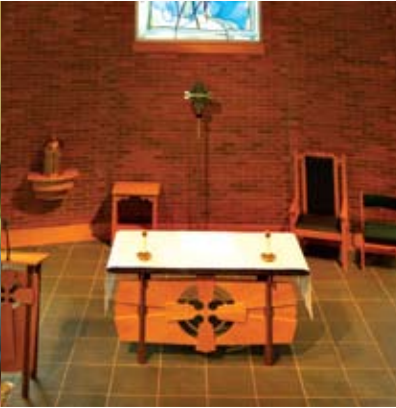
exemplified in a notable manner the virtues of justice, charity, and temperateness in dealing with difficult and controversial problems.”

It is most appropriate that a chapel dedicated to the honor of the Blessed Virgin Mary is located on a campus which honors the name of Robert Bellarmine. Year by year Bellarmine University, in Louisville, finds an added measure of satisfaction that it operates under the patronage of St. Robert. His interests and charity knew no institutional nor geographic limitations. It does not seem presumptuous in any way to cherish the thought that St. Robert considers the task of caring for a university thousands of miles away from the scene of his own labors, and conducted by organizations having no connections with his own beloved Society, as exactly the kind of thing he does best.



DESIGN CONCEPTS: THE DESIGN OF THE CHAPEL





ARCHITECTURE

The architect was *Alan Gray Burcope EMBA '03*, HBE Vice President of Development, St Louis, Missouri, formerly of Nolan and Nolan Architects, Louisville, Kentucky.

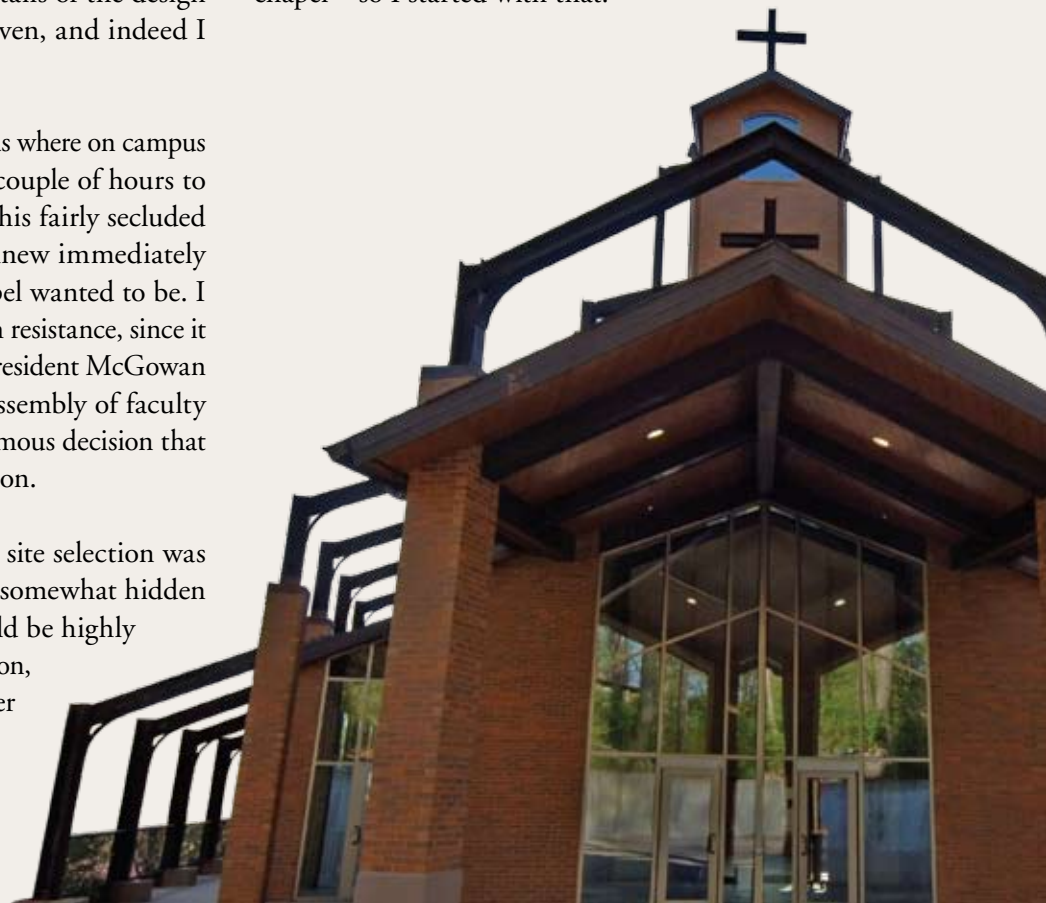
WHEN I FIRST BECAME INVOLVED in the chapel planning, I was instantly drawn into the wave of enthusiasm, and recognized the project immediately as something great just waiting to happen. I like to tell people that designing the chapel was like holding the pencil while the building drew itself, and that is really not too far from the truth. Since the groundwork for success was already laid before I became involved, my main job was to come up with an appropriate design, and then to protect the integrity of that design concept through the rest of the process. My early approach to the design was to allow the circumstances surrounding the project to dictate the direction it would take, like a sculptor releasing the form already present within the stone. The chapel spoke and told us what it wanted to be. This is what I mean when I say that it drew itself. It seemed as if at each decisive point in the process there was a clear best choice – from the site selection, to the material choices, to the form of the building. The lack of deliberation over the details of the design made the process seem divinely driven, and indeed I believe it was.

The first major decision to be made was where on campus to site the building. After taking a couple of hours to walk the campus, I wandered into this fairly secluded location here in the woods, and I knew immediately that this was the place that the chapel wanted to be. I thought that the idea might meet with resistance, since it wasn't on the original list, but after President McGowan and I proposed the idea before an assembly of faculty and students, it was an almost unanimous decision that the wooded area was the ideal location.

The only bothersome aspect of this site selection was the fact that the building would be somewhat hidden in the woods. Such a building should be highly visible. But, giving it more consideration, I concluded that the view of the tower

above the canopy of trees, and the glimpses of light sparkling through them, would be an alluring and provocative experience. Perhaps it might allow visitors the opportunity of discovering the chapel for themselves. Perhaps, after finding their way through campus, parking at the top of the hill, and taking a short but pleasurable walk through the woods, they would find this site and a view of the valley from which they had just come. The journey to the chapel would be a major part of the design concept.

So, with a beautiful site and the idea of discovery to add to the inspiration, I set out to find the appropriate form for the building. There was some discussion about what functions should be included in the building, but again the chapel spoke and said what it wanted. It wanted to focus on doing only one thing, and doing it well. It wanted to be a chapel; not a classroom building, not an office building, just a chapel – a beautiful chapel – so I started with that.





I reflected on other examples of religious architecture, including the great cathedrals, the Air Force Academy chapel, chapels by architects Frank Lloyd Wright and E. Fay Jones – Jones was a student of Wright for whom Dr. McGowan and others had expressed an affinity. And also great local buildings influenced the design; buildings such as St. Agnes, the Cathedral of the Assumption, and Church of the Epiphany, among others – and, of course, Lourdes and Notre Dame University were the inspirations for the grotto.

But it was clear that any design concept, no matter how beautiful, would have to be in harmony with the site, both physically and metaphorically. The essence of a chapel was already present here. The shelter and solace of the site communicated on a very intimate and personal level. Everyone who came up here before construction began will attest to that. So the design would first have to preserve what was already here – and then perhaps add something.

The idea for the exposed steel buttresses came from obvious sources, including the flying buttresses of the cathedrals. They lend an organic quality to the building, something similar to the exposed roots at the base of a tree,

growing out of the ground and rooting the structure to the site. They also allow the visitor to understand the whole of the building, creating a frame of reference, always present, and visible both inside and outside. It was also important that the steel continue from the ground all the way to the top of the tower, where it supports the cross.

The spirit that was present through the design phase of the chapel continued through the construction phase as well. It was a long time in completion, but nothing was spared to make sure that the final product was as well done as possible. The craftsmanship is unparalleled in any recent project of my knowledge. I can't say enough about the art glass and sculpture, and the quality of the artistry in all of those pieces as well.

On a personal note, I must say that the opportunity to be involved in a project like Our Lady of the Woods Chapel would be a dream come true for just about any architect, and certainly it was for me. For those of you who don't know much about the practice of architecture, let me assure you that there are not many opportunities like this and, in fact, the vast majority of architects finish their careers never having received such an opportunity.



ART GLASS

The art glass was designed by *Guy Kemper* of Kemper Studios, Versailles, Kentucky.

OUR LADY OF THE WOODS IS NOT an ordinary chapel, and this commission to be responsible for the art glasswork in the chapel was not an ordinary commission. This is entirely due to the fact that the people involved in its planning are extraordinary people, and that Bellarmine is an extraordinary institution. Here we have an assembly of all the right elements. All of my clients want beautiful glass, but it is seldom that I get a client who wants something that is beautiful and different. Most people, and churches in particular, may want something a little different, but generally they want more conservative and recognizable images. I often feel like a horse being tightly reined, with a rider afraid to gallop.

Well, there's no question who the winning jockey was in this race, and that was Dr. Joseph J. McGowan, president of Bellarmine University. From the start he spoke of the project in very spiritual terms. He wanted the building to engender a spiritual potentiality, a freshness, joy and love found in the Catholic Church. He spoke with great eloquence of how he wanted people to feel when they entered the chapel, and he wanted the architecture and art to nudge people in this direction. This was very refreshing, as I believe that religious symbolism should not continually be recycled, but something that addresses the present and the future. I believe in new iconography for a new millennium.

What I did after receiving this commission was, first, to listen to Dr. McGowan and the architect, Alan Burcope, about what they felt would be good. Then I constructed the sanctuary in my mind from the architectural drawings and sat quietly in the imagined space and listened to what the room was asking. I feel this quiet listening is a critical element of my work. What is the color climate of the room? What is the orientation of the building, and how will light move through the space? What is outside the windows – do I want to see it, or is it best not to?

These and many other questions must be asked of the room, with a quiet mind to hear the correct answers. In today's world, we are so bombarded with noise and distractions that the slow, quiet work of learning and working with God is lost in the rush. I feel it is my responsibility as a religious artist not to add to this cacophony, but to provide a respite from it. I want my windows to be peaceful and strong.

I decided that the altar window called for a movement of resurrection, a thrusting heavenward, with a good deal of tension and release. The leadlines respond to the branches of the trees outside – a living manifestation of God's presence here. Dr. McGowan asked me about the possibility of doing the entire front wall, but I said that would be almost sacrilegious, as nothing can improve upon what the architect has so thoughtfully put front and center – God's creation.

The choir window is meant to be the attainment of heaven itself – like a beautiful spring morning, fresh with potential. It was more problematic graphically, due to the visual interruptions of the steel beams, the opposite hinging of the walls, and the fact that the upper panels are exterior, while the lower panels are interior. You may notice a faint yellow question mark in the lower right panel. Sometimes the questions we ask are more important than the answers.

Both windows were drawn first, copies made, and then watercolor sketches were done on the copies. In a highly unusual occurrence, I think both of my first watercolor sketches turned out to be the final versions. But this almost was not the case. Perhaps because the first watercolor sketch of the choir window went so easily – or, more likely, because I felt it was too abstract and loose – I put it aside and worked about another two full weeks modifying the design and colors into a more



recognizable and, I thought, more acceptable image. I worked right up until the time to leave for Louisville to give the presentation to the board.

I had about 15 color studies on my drawing table when I called Laurel, my seven-year-old daughter, to come in. She is my closest advisor and most fierce critic. Usually she can look at a table full of paintings or a window full of glass samples and reach the very same conclusion as I already have about what is best. Again, she chose my favorite painting, then added, “But you know, Daddy, I think this one over here really is the prettiest.” It was the original sketch, shunted off to the side. I said yes, that I liked that one, too, but it was a little too wild – but maybe I should take it just to show the progression I went through.

When I began to make my presentation, I naturally pulled this painting out first. Dr. McGowan exclaimed, “That’s it!” I told him to hold on a minute, this was to show where I started, and where I was going was even better. He said, “What I’m telling you is that you can show me the others, but that is what I want.” So, that was our final choice.

How these windows were made is also interesting. I do not have the expertise to fabricate them, as the techniques employed are highly sophisticated. The paintings were sent to Derix Glass studios in Germany, who in my opinion make the finest art glass in the world. The glass, made by Lamberts Glassworks in Germany, is “double-flashed” glass. This is glass blown with three layers, two very thin layers on a thicker base. In this case, the thin outer layer is either blue or gray, the middle is white, and the base is clear.

The outer blue or gray “flash” is etched off in varying degrees with hydrofluoric acid to give various shades all the way to white. The glass is then painted with green, black, or violet vitreous paint of yellow silver satin to achieve a painterly effect, and fired in a kiln to permanently fuse the paints and stain to the glass. I personally oversaw a major portion of the fabrication at Derix to ensure a proper translation of my vision into the windows.

I have had several people try to tell me what these windows mean, and all I can say is that they are right. I hesitate to explain these works any further, as I feel they contain a joy and mystery that resonate manifestations of the Creator.

THE HOLY FAMILY CHAPEL SCULPTURE

Bellarmino professor and noted local sculptor *Robert Lockhart* was commissioned to design the bronze bas relief sculpture of the Holy Family located behind the altar, as well as the bas relief sculptures of Archbishop John A. Floersch and of St. Robert Bellarmine in the vestibule of the chapel.

I WANTED TO PORTRAY THE HOLY FAMILY in a way that is not customary. I thought of the kind of imagery we could use, and the first image that came up was the triad, or triangle form, representing deity. What I worked out was a relationship between the three human beings, Mary, Joseph, and Jesus.

I controlled the triangle by using the form of an embrace to create that triangulation. I wanted Joseph to be singularly different from the usual in that I wanted him to be a working class man, and, therefore, a person who was muscular – a man who worked with his hands. I also wanted him to be portrayed as a loving father and a lover of his wife. And again, the use of his hands and arms became my methodology.

Each of those figures is embracing the others – some physical contact among all of them. Jesus is portrayed as about 20 years old, because I felt that was important for this university’s imagery. It is the age of the person we are letting go into the world. It is the idea of Joseph and Mary letting go of Jesus about the time he was preaching in the synagogue.

I have a personal thing that is a bit of a mystery in everything I do. In this sculpture I put my silver ring into the piece, and my arms are Joseph’s arms.

The process is an age-old one called lost wax. The piece is done in Placticine clay – a non-drying clay. Once the image is determined, a mold is made in rubber. From that mold a positive in wax is made, and from the positive in wax is made a mold that now covers the inside and outside surfaces of the wax pieces. The wax is then melted out; the hot bronze is melted in. The mold is taken off (cut or chiseled away). Then the pieces are welded together into the final bronze.

The bronze bas relief sculptures of Archbishop John A. Floersch (*pictured on page 9*) and of St. Robert Bellarmine (*below*) in the vestibule of the chapel were made by this same process.



INSCRIPTION BELOW THE SCULPTURE READS:

***“AND JESUS ADVANCED IN WISDOM, AND AGE,
AND GRACE WITH GOD AND MEN.”***

– LUKE 2:52



THE ORGAN

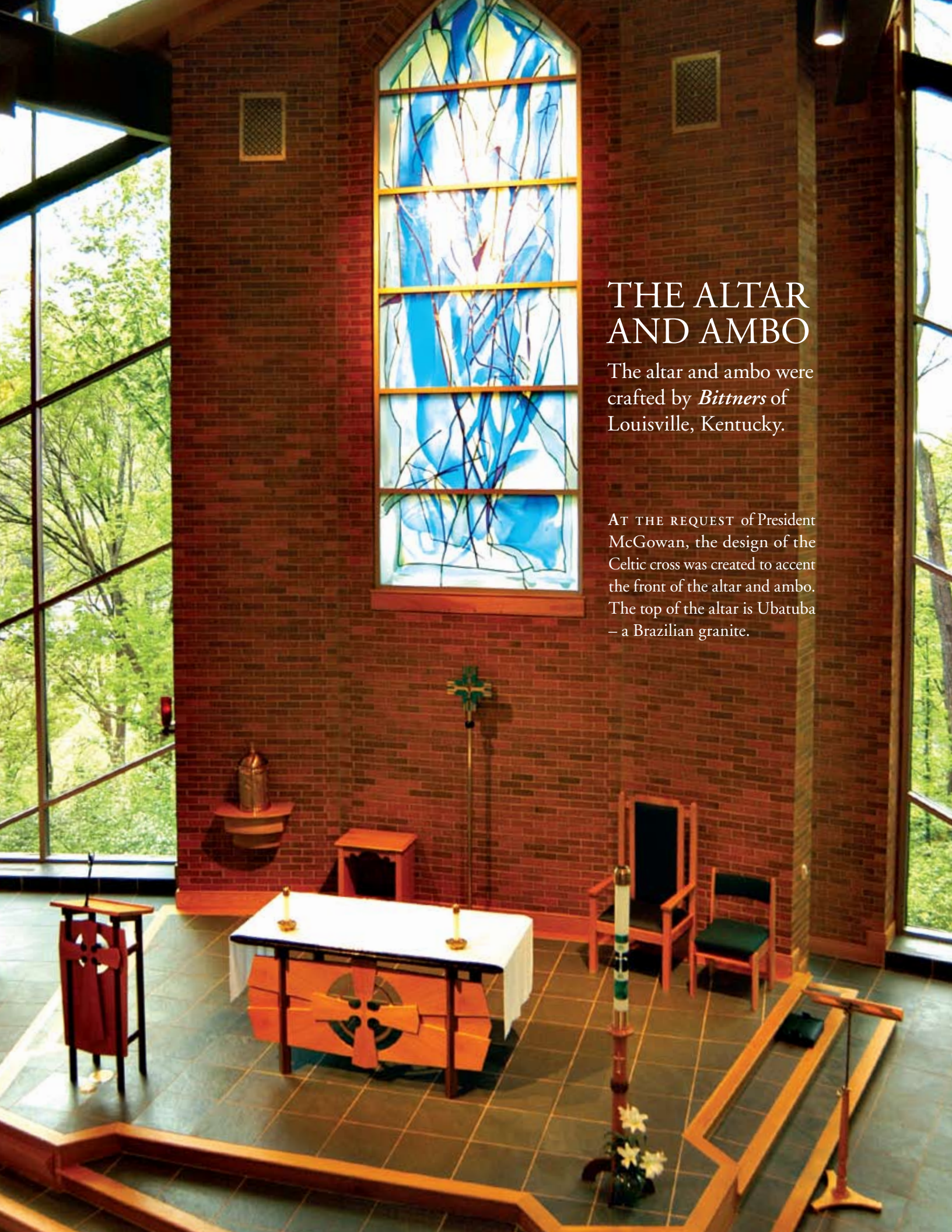
Pete Webber was contracted to provide the organ for the chapel.

EARLY IN THE DESIGN STAGES of the chapel, the architect and electrician were working on connections in the choir loft with the music department faculty. Pete Webber was present at the meeting and suggested that, if budget permitted, the chapel be made acoustically perfect. That would include a number of changes that would not dampen the sound, the largest item being flooring. The original plan called for carpet, but was replaced with slate at Mr. Webber's suggestion. The choir loft railing was changed to open metal bars. The combination of wood ceiling, slate floor, and multiple glass windows greatly enhanced the aesthetics as well as the acoustics.

It had originally been thought that an organ might be obtained from a church which had closed, which might be retrofitted and brought into the new chapel. After several searches in Louisville parishes, Mr. Webber made a proposal to Bellarmine that he would build an organ specifically for the chapel. His work, and that of co-worker Diane Jenkins, included matching the wood of the pews, crafted by Bittner's, and designing the organ to fit under the arch of the glass art provided by Guy Kemper.

The university accepted the proposal and agreed that Mr. Webber would be allowed to build and voice a "jewel box" for Our Lady of the Woods Chapel.





THE ALTAR AND AMBO

The altar and ambo were crafted by *Bittners* of Louisville, Kentucky.

AT THE REQUEST of President McGowan, the design of the Celtic cross was created to accent the front of the altar and ambo. The top of the altar is Ubatuba – a Brazilian granite.

THE STATUES AND THE STATIONS OF THE CROSS

The statues and stations of the cross were manufactured by *VDF Demetz Studio*, located in Val Gardena in the northern region of Italy. The statues of St. Joseph and Our Lady of Grace are five feet tall. The stations are eighteen inches in height and carved from ash wood.





I. JESUS IS CONDEMNED TO DEATH



II. JESUS RECEIVES THE CROSS



III. JESUS FALLS THE FIRST TIME



IV. JESUS MEETS HIS BLESSED MOTHER



V. SIMON OF CYRENE HELPS JESUS WITH THE CROSS



VI. JESUS' FACE IS WIPED BY VERONICA



VII. JESUS FALLS THE SECOND TIME



VIII. JESUS MEETS THE WOMEN OF JERUSALEM



IX. JESUS FALLS THE THIRD TIME



X. JESUS IS STRIPPED OF HIS GARMENTS



XI. JESUS IS NAILED TO THE CROSS



XII. JESUS IS CRUCIFIED



XIII. JESUS IS TAKEN DOWN FROM THE CROSS



XIV. JESUS IS LAID IN THE TOMB

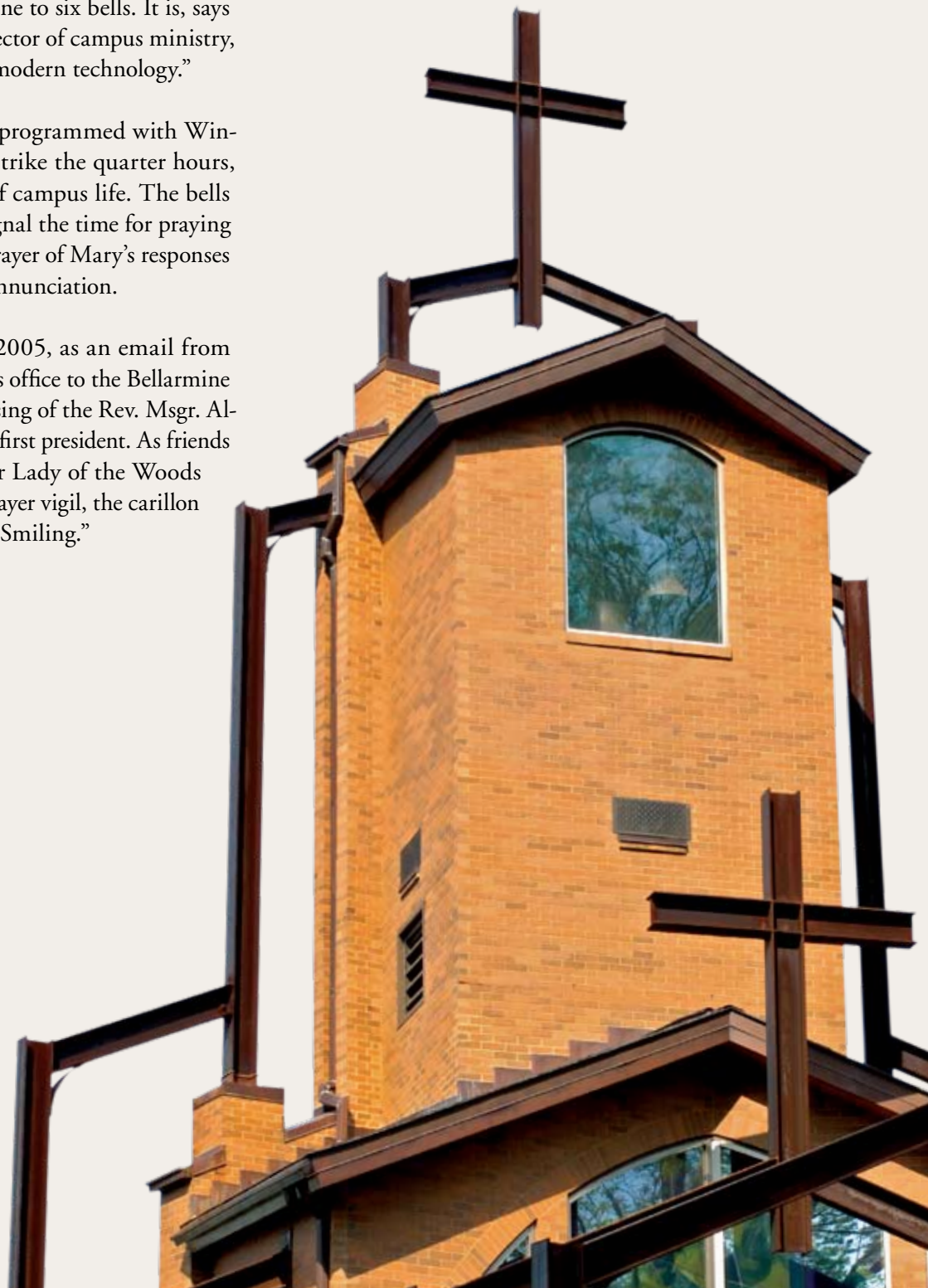
THE BELL TOWER AND CARILLON

The carillon was manufactured by the *Verdin Company* of Cincinnati, Ohio, which was founded in 1842.

THE ELECTRONIC CARILLON has a 49-note keyboard, 150 pre-programmed chips (plus programmable chips) and a peal selection of from one to six bells. It is, says Melanie-Prejean Sullivan, director of campus ministry, “a traditional bell tower with modern technology.”

The carillon currently is pre-programmed with Winchester chimes and used to strike the quarter hours, making it a familiar sound of campus life. The bells also ring just after noon to signal the time for praying the Angelus, the traditional prayer of Mary’s responses to the Angel Gabriel at the Annunciation.

The bells rang on Aug. 23, 2005, as an email from President Joseph J. McGowan’s office to the Bellarmine community conveyed the passing of the Rev. Msgr. Alfred F. Horrigan, Bellarmine’s first president. As friends and relatives gathered in Our Lady of the Woods Chapel later that week for a prayer vigil, the carillon played “When Irish Eyes Are Smiling.”



THE GROTTA

The grotto was the first physical structure of the chapel, serving as *the cornerstone* and base.

THE GROTTA HOLDS A STATUE of Our Lady of Lourdes, carved in Italy and purchased locally through Tonini Church Goods, and trays upon which to place candles lighted in Mary's honor. There also is a marble altar, bearing the crest of Bellarmine, and concrete seating for 15-20 people.

The grotto is a memorial to all the priests, sisters, and brothers who contributed their services to Bellarmine from its beginning. It was funded through a gift from the Schuhmann family in memory of Father Henry Schuhmann and his dedicated service to Bellarmine. It was blessed by Father Ron Knott on April 28, 2002.



THE BELLARMINE MERTON

David Kocka, sculptor and painter of Botegga Sculptural Design and Foundry, Laconia, Indiana, created a statue of the Trappist monk for Bellarmine's campus.

THOMAS MERTON WAS BORN in Prades, France, in 1915, the son of a New Zealand watercolor painter and an artist-designer American mother. He converted to Catholicism in 1938. In 1941 he joined the Order of Cistercians of the Strict Observance (Trappists) and entered the Abbey of Our Lady of Gethsemani, south of Bardstown, Kentucky. He was ordained a priest in 1949, and was known as Father Louis.



The Merton Statue in the Loftus Circle.

Merton's writings were many and show his concerns for social justice as well as his spiritual journey. They include: *The Seven Storey Mountain* (1948), *Seeds of Contemplation* (1949), *The Ascent to Truth* (1951), *The Sign of Jonas* (1953), *No Man Is an Island* (1955), *Thoughts in Solitude* (1958), *Disputed Questions* (1960), *Seeds of Destruction* (1964), *Seasons of Celebration* (1965), *Conjectures of a Guilty Bystander* (1966), and *Faith and Violence* (1968). Since his death, more of his writings have been collected and edited, including *Thomas Merton on Peace* (1971),

The Asian Journal (1973), *The Collected Poems* (1977), *The Literary Essays* (1981), *The Hidden Ground of Love: Letters on Religious Experience and Social Concerns* (1985), *The Alaskan Journal* (1988), and *The Road to Joy: Letters to New and Old Friends* (1989).

In 1968 Merton left on a pilgrimage to the Far East. He met the Dalai Lama in exile in India, and visited Sri Lanka and Singapore. Death came to him in a tragic accident which occurred during the course of his attendance at a Buddhist-Christian conference on monasticism outside of Bangkok, Thailand. On December 10, 1968, he died of an electrical wiring accident after giving the opening speech at the conference. He is buried at the Abbey of Gethsemani.

Bellarmino's relationship with Merton goes back to the mid-'50s, when he was retreat master for the Bellarmine faculty at Gethsemani. Early in 1960, Father John Loftus, dean of Bellarmine College and a close friend of Merton, asked me to approach Thomas Merton and request that he make Bellarmine College the legal depository of his books and papers. Merton agreed, and the Thomas Merton Studies Center was established. It was formally dedicated on November 8, 1964. It now has an international reputation for its unrivaled collection of Merton's works.

In 1999, Jonathan Montaldo, acting director of the Merton Center, encouraged the idea of creating a large Merton sculpture for the Bellarmine campus. Around the same time, Lisa Scherer, wife of alumnus Robert Scherer '63, approached Connie Jaquith and Joan Riggert with the idea of funding a sculpture, the "Bellarmino Merton," as a memorial for Bob. A well-known Indiana sculptor, David Kocka, was commissioned to create a statue of Merton to be placed near the new chapel.

President Joseph McGowan, Ms. Scherer, and David Kocka walked the area of Our Lady of the Woods Chapel and found a location for a “Bellarmine Merton” that could emerge from the woods. They worked collaboratively to create an image of Merton that would reflect the man, his work, his life, and the importance of Merton and the Merton Center to Bellarmine students and the Bellarmine community. Mr. Kocka offered the following insights into the way in which he set about his task of constructing this statue:

I was introduced to the work and person of Thomas Merton in 1970. I first came to Bellarmine in order to visit the then-modest Merton library in 1971.

In the 1980s, as a friar I was stationed at Mount St. Francis in Indiana, from where I could maintain my relationship with the Merton Center and its activities. It was during this period that I had a studio and foundry at Mount St. Francis. There was an image of Merton on the cover of one of his books showing him wearing a baseball cap and in his habit, with sleeves rolled up.

In a sense, it was holy/profane; his contradictions were embodied in the image. I took that photographic image and created from it a 24-inch bronze sculpture. When it was complete, I gave the study to the Merton Center on a permanent loan basis. Using this small study as a point of reference, I created an image of Merton that would introduce a presence of him and his work to the Bellarmine campus.

In this sculpture, Merton emerges from the wooded landscape, sleeves rolled up, and with working boots on. As a monk he did manual labor and in a sense was a blue-collar worker, monk, priest, and poet. For me, he is an earthy mystic emerging out from the edge of the 20th century and setting his face to the prophetic future. His stance is grounded, facing the winds of change and uncertainty, for himself and for his Church.



The Merton Statue at a former location.

On December 9, 2001, Bellarmine formally dedicated the “Bellarmine Merton.” Most appropriately, the Abbot and Schola of the Abbey of Gethsemani were involved in the dedication of the sculpture, performing *Salve, Regina* at the end of the dedication ceremony.

The original location for the Bellarmine Merton, on the steps above Our Lady of the Woods Chapel, placed Merton in a perfect landscape in relation to his life as a monk and spiritual thinker and writer. As the university developed plans for Vision 2020, the Bellarmine Merton was moved to a prominent location on campus, thus becoming a more welcoming figure in the university landscape. The statue is located on a small, hilly rise on the Norris Place side of campus, emerging between two trees, as a prominent welcoming figure for the entrance to that side of the university. This move was accomplished in 2007 and is a reflection of Merton’s significance to Bellarmine University, his relationship to the university, and his presence as icon for Bellarmine’s distinctive charism of “hospitality.” Merton’s roots in Benedictine hospitality further enhance the meaning of Merton in relationship to the work of the university in the world beyond Bellarmine.

“THIS IS THE LAND WHERE YOU HAVE GIVEN ME ROOTS IN ETERNITY.”

– THOMAS MERTON, *The Sign of Jonas*

THE LANDSCAPE

IN 2002, MSGR. HERRIGAN met with Dr. McGowan and Joan Riggert to discuss his interest in developing the landscape surrounding the new chapel. He made a substantial personal gift to the landscaping project in the memory of Kenneth A. Barker, Jr., first chairman of the Board of Trustees of the university. Mrs. Barker made a major gift as well. Other friends of Bellarmine also contributed to this project including an annual gift from the Bellarmine Women's Council. And so the first landscaping of the area around the chapel came to life.

By 2006, Our Lady of the Woods Chapel had already become more than a special place of worship and contemplation – it was in the heart of the future development of Bellarmine's beautiful 135-acre campus. The university's Vision 2020 calls for new and renovated facilities to double in number as the campus takes on the architectural tone and style of the Italian hill towns and monasteries of Tuscany, the home of namesake St. Robert Bellarmine. The campus and its many new buildings will incorporate arches, cloisters, towers, gardens, water fountains, accessible artworks, and finally the landscape once more.

The university consulted with the Olmsted Conservancy and with other landscaping experts to develop a plan to restore natural, native trees and vegetation in the area around the chapel and the beautiful new Tuscan-style residence hall built nearby.

Windows in the Gate House and in many student rooms in Siena, the new residence hall, were designed to frame a view (*below*) of Our Lady of the Woods Chapel that is visually and then spiritually inspiring – so that Bellarmine students today and for generations to come will live and learn under its graceful, steady, and protective influence.





NOW AND AGAIN

2008: THIS BOOKLET comes to its conclusion with the sense that the “work” of Our Lady of the Woods Chapel is done for now. Those with the original vision for Bellarmine College would surely be pleased to see it transformed to include the education of young men and women drawn from worlds far more diverse and complex than foreseen over sixty years ago. A chapel now rises at its center and the leadership of Bellarmine University, knowing it stands on the shoulders of its founders, sees the time is right for another dramatic transformation. Already well begun is an ambitious renovation of the university’s missions, as well as the places to bring them

to life. So its campus will continue to grow with Our Lady of the Woods Chapel at its heart. Those who contribute to making such aspirations a reality share some sense of greater purpose. This one is fulfilled and some to thank are memorialized in the chapel and on the pages that follow. When you next open the doors of Bellarmine’s chapel or the pages of this booklet, see what beauty mankind can create, then feel the faith and hope of spiritual forces given a home in such holy places. As you leave the chapel or set down this booklet, go in peace – knowing you are welcome again.



The Family of
Damian and Marie Alagia

Deanna and Molly Badgett

In loving memory of

Peyton Robert Badgett
Altar Seating

In loving tribute to

Kenneth A. Barker, Jr.
From Mrs. Kenneth A. Barker, Jr.
and Msgr. Alfred F. Horrigan

Our Lady of the Woods Chapel Landscaping

Bellarmino Women's Council
Exterior Crosses

Bittners

Jenifer and Lou Conkling

In memory of the

Payne Conkling Families
St. Robert Bellarmine Relief

Fr. John Dickman
Vestments

Dr. and Mrs. Robert O'Connor
Mary and John Ford
Holy Family Memorial Sculpture

Ms. Mary Anne Fueglein

Mr. and Mrs. George Goetz

In memory of

Helen L. and Robert L. Harrison

Father William E. Hogan
Tabernacle

Msgr. Alfred F. Horrigan
In memory of

William James and Anna Kienle Horrigan
Altar and Ambo

William J. Hufnagel Family

Mary Agnes Lenihan
Bell Tower and Altar Art Glass

Jack and Jane Lynch
Narthex Art Glass and Stations

In memory of

D. J. & Imelda Shea Maloney



Our of Woods

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Archb
John A.

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Lady the Chapel

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faithful friends
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ommunity will
r grateful.



In loving memory of her parents,
Marie Fitzgerald McCarthy and
Justin Roche McCarthy
From Marie Joyce Alagia
Organ and Pipes

The family and friends of
Joseph J., Sr. and Mary Joan Doud McGowan
Blessed Mother and St. Joseph Altars

Mary and Robert Means, Sr.
In memory of
Robert Simpson Means
Carillon

Mr. Thomas Musselman

Mrs. Helen Petrik and Family
In memory of
Dr. Eugene V. Petrik
Tower Rosette Window and Side Panels

The grandchildren of
Dr. Eugene V. Petrik
In his memory
Tower Bell

Mrs. June L. Raque
In memory of her husband,
Richard A. Raque
Chapel Pews

In memory of
Ed and Jane Kallay and Bill and Edna Rybak
By their children and friends
Choir Loft

Al and Thelma Schneider

Mr. and Mrs. Robert Schumacher
In memory of
Paul and Berdein Holsing
Stations 1 & 2
James and Sophia Haney
Stations 3 & 4
William and Anna Schumacher
Stations 5 & 6

Mr. and Mrs. Len Spalding
In memory of
Mary Anne Spalding
Holy Family Chapel

In honor of
Jerry and Mary E. (Floersh) Tenbrunsel
May 11, 2001



SPECIAL GRATITUDE

Brad Craig '01
Director of Creative Services, Bellarmine University

Father Clyde Crews '66
University Historian and Archival Coordinator

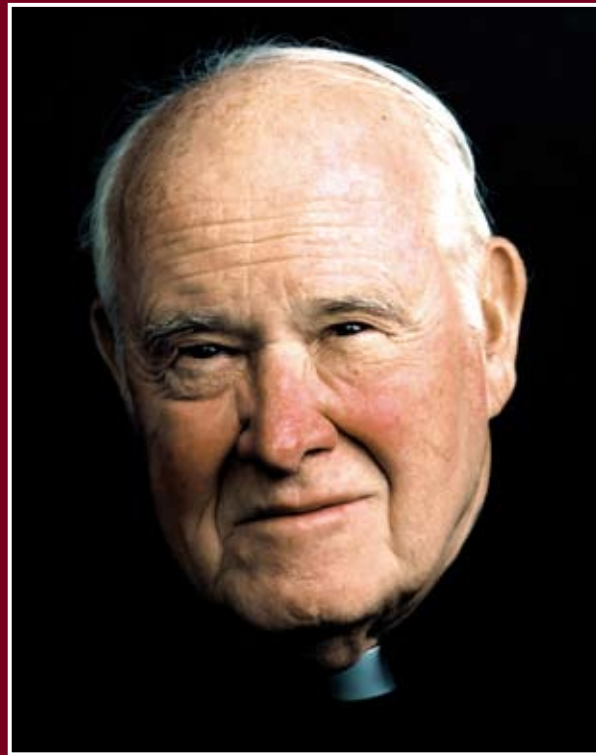
Dr. Margaret Mahoney
Professor of History, Bellarmine University

Joan Riggert
Director of Planned Giving and Stewardship, Bellarmine University

Nick Simon
Publishers Printing Company



IN MEMORY OF MSGR. ALFRED F. HERRIGAN
FOUNDING PRESIDENT, 1949–1972.



Not gold, but only man can make
A people great and strong;
Men who, for truth and honor's sake,
Stand fast and suffer long.

Brave men who work while others sleep,
Who dare while others fly –
They build a nation's pillar deep
And lift them to the sky.

RALPH WALDO EMERSON