

*The Museum of Western Jesuit Missions*

# St. Stanislaus Historical Museum



**William Barnaby Faherty, S.J.**



Father Claude Heithaus, S. J.,  
founder of the Museum

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When archeologist Father Claude Heithaus returned to St. Louis after years of study among the ancient ruins of the Near East, he found that the Missouri Jesuit Province was slowly withdrawing Jesuits serving at many of its historic places. The Province had given over to the Archdiocese of St. Louis its early parishes: St. Ferdinand's in Florissant, St. Charles Borromeo in St. Charles, St. Francis Borgia in Washington, St. Joseph in St. Louis, and Sacred Heart in Florissant. In the late 1960s the Province decided to move the novitiate from the historic Rock Building in Florissant to Rockhurst College in Kansas City, Missouri. And to sell the property, the place where De Smet and the other pioneers had made their novitiate, the

area hallowed by their memories, and where they were buried. It had been the first mission of the restored Society of Jesus.

Father Heithaus had long looked toward opening a museum of Jesuit history of the area. He had been collecting memorabilia, chalices, monstrances, and other relics of the pioneers for that purpose. The historic Rock Building of Federal style seemed the ideal location to display such a treasure trove.

He made the proposal to Father Provincial Gerald Sheahan and Father Joseph Gough, Assistant for the Educational Apostolate. The Provincial who had appointed Father William Barnaby Faherty as head of a Committee on Historic Preservation asked Faherty what he thought of Father Heithaus's request. Father Faherty spoke strongly in favor of the proposal. Father Joseph Gough then asked who would keep the Museum open should Father

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Heithaus be unable to continue the work at some time in the near future. Father Faherty said he would be happy to carry it on.

In the settlement with the Gateway College of Evangelism, the Province decided to keep the Rock Building, the cemetery, and four acres. Unfortunately, this arrangement did not sit well with the St. Louis County Planning Commission. The Rock Building lacked public access and was joined by bridges to buildings on the north and south. As a result, in the settlement the Province sold the entire plant to the Bible college, but retained an easement for the Rock Building, the cemetery, and the four acres as long as the Museum remained open.

The Rock Building had many assets as a museum. In the 1950s an expert from Washington, D.C., appraising the architecture of the area, rated the

Rock Building, the central edifice of St. Stanislaus Jesuit Seminary, the most beautiful 19th century building in St. Louis County. It pre-dated the Civil War.

Designed by architect-engineer Robert Mitchell, the three-story structure was built of limestone quarried by Jesuit brothers on the bluffs along the Missouri River a few miles away. It faced southeast on the ridge that over looked Florissant Valley, the richest upland farm area in the state of Missouri.

The pioneer bishop of the area, Louis W. V. Du Bourg, had given the estate to Belgian Jesuits in 1823. They agreed to open a combined Jesuit seminary and Indian school on the property. The original novitiate was made of logs. A replica of it stood on the campus. Over the years, a chapel, classrooms, and dormitory went up, connected by bridges with the Rock Building. St. Stanislaus was

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the oldest Jesuit novitiate in continuous existence at its close in 1971. Over almost a century and a half the seminary had trained missionaries, writers, preachers, editors, publishers, administrators, college professors, high school teachers, pastors, sodality promoters, and retreat directors. Graduates of St. Stanislaus Seminary had begun colleges and high schools in almost every major city in the Midwest.

The Rock Building symbolized the greatest contribution of Belgian immigrants to the United States: the Missouri Jesuit Province. That memory would continue as a museum of midwestern Jesuit history.

## Revealing Treasures

Father Heithaus immediately brought out the treasures he had collected over the years and began to gather more. At that time, with concelebration of Mass being permitted, each Jesuit community needed fewer church vessels. The whole community could celebrate Mass with one or two chalices, rather than one for every side altar in an institution like the College Church at Saint Louis University, where priests had offered Mass on thirty side altars.





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With the new liturgy, Benediction played a less significant role. As a result, monstrances were readily available. Father Heithaus was especially happy to get a number of older monstrances from what had once been Jesuit, but were then, diocesan parishes. The diocesan priests had little need of these treasures and were happy to make them available to the Jesuit Museum. Father Heithaus secured a monstrance used by Father Marquette, a missionary in the 1670s. Only one such silver work of Louis XIV's time survived in France.

Before they left Florissant, the Jesuits held an auction. When someone bid on anything Father Heithaus could use, Mrs. Christine Love, a friendly neighbor of the Museum, outbid the other and gave the treasure to Father Heithaus. Other items from old St. Stanislaus were discards, such as the globes that predated 1700, the cassock of Father De Smet and his Indian jacket, the gift of a Salish woman artist.

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A list of treasures included paintings by European artists, ancient books by Christian authors, antique furniture by American craftsmen, an early organ, and tools from colonial and federal days.

John Flerlage of Florissant, who had worked for the Jesuits for half a century, assisted Father Heithaus. Many of the neighbors offered items. One said, "John, Brother Breidenbach lent a plow to my grandfather. We still have it here in the barn. I'd like to bring it over." Other Florissant residents donated tools that were used at the Museum: in the kitchen, the bakery, the winery, the carpenter shop, the laundry, the infirmary, the barn, the mechanic shop, and the furnace room - about a thousand in all.

Father Heithaus set up two distinct types of displays. One left rooms as they were in the Jesuit days: the quarters of a priest, the office of Father

Rector, and the recreation room where the Fathers gathered after dinner in the evening. An entire room of treasures came from St. Joseph's Church downtown, including an altar, needlework from school girls, and photographs of scenes at St. Joseph and throughout Catholic St. Louis, taken by Robert Arteaga.

The two parlors adjacent to the entrance, adorned with exquisite furniture, were left as they had been. A display case in the parlor to the right featured the Marquette monstrance and the one to the left held the oldest book, Venerable Bede's Commentary on the Gospel of St. Matthew, written before 700 and printed 800 years later. The dining hall at the south end on the first floor housed a pulpit that had been used in the larger dining hall. While out of proportion in the small room, it evoked great interest. The cutlery and the dishes came from the early novitiate days.

### Metz Organ, North End of the Chapel

In the chapel at the north end of the first floor stood an organ, obviously old, but unidentified. An organ specialist, Robert Thomas, of Covenant Cottage, recognized it as a Metz organ. He got in touch with the various Metz relatives. One grandson was a lawyer in Bel-Nor and another a doctor in St. Louis Hills. They assisted in providing funds to hire Mr. James Warner, an expert in the field of organ restoration. After his work was complete, the Museum arranged a special concert with music written for an instrument of that size. Members of





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organ history societies who visited the city came to see and hear this historic organ. The first one built in St. Louis, and the first one by Mr. Wilhelm Johann Metz, it had won prizes at the 1904 World's Fair.

The organ was made for St. Joseph's Church, but when the church was enlarged, a Pfeifer organ took its place. The pastor relocated the organ to the lower church. The Museum was able to borrow it, as well as other items, including paintings and the already mentioned needlework by girls of St. Joseph grade school, quite surprisingly highly valued by an appraiser. They were included on various occasions in displays on German immigrant art at the Gateway Arch.

### **Tool Room, South End Basement**

The tool room was located at the south end of the basement, and at the north end of the basement stood a large room for talks and lectures. At the far end of that room stood the wooden altar from old St. Francis Xavier Church on Ninth Street, which had been in a warehouse on Laclede. On one occasion the Museum board was asked if it wanted it. John Flerlage said, "By all means." The Director did not know if it would fit through the door, but John Flerlage managed. This altar brought to mind the early days of Saint Louis University when St. Francis Xavier Church on Ninth Street served its faculty and students, as well as parishioners.

The basement of the Museum also included a men's washroom, a kitchenette, and quarters for a night watchman. Except for an occasional broken window, the Museum never suffered any damage

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from the outside. Security had never been a problem. For one thing, the Bible College protected it in many ways, and the presence of students there precluded any invasion by would-be burglars.

### Classroom, South End

On the south end of the top floor, a classroom stood as it was in the years the Rock Building housed the entire seminary. It featured desks, early inkwells, ancient typewriters, and a replica of the Globe Theatre for Shakespeare class, a gift of John F. Harris, who had crafted it.

St. Stanislaus had long boasted of its vineyards. Jesuit brothers produced wine on the premises, even during Prohibition. At different times in the





ensuing years, Boy Scouts, working on projects for their Eagle badges, catalogued the tools in the room, identifying them in time and place, with the help of experts. Another Scout mapped the trees on the premises. Several others photographed and transcribed the inscriptions on all the gravestones in the cemetery. When the Belgian ambassador, Dr. Hermann Denhennen, visited Florissant, these Scouts placed lighted candles on the graves of every Belgian buried there. On other occasions, members of the De Smet family and relatives of Father Peter Verhaegen came from Belgium to visit the graves.

The Minister at Saint Louis University Community, Father Victor Blum, told Father Heithaus to clear out a room on the third floor. This he did. The treasures there were amazing. One of them was the oldest painting of the Immaculate Conception in the country. It dated back to the 1700s and had been

at the Church of the Immaculate Conception in Kaskaskia, once the capital of Illinois. This painting was one of the five items loaned by the Diocese of Belleville to Father William Banks Rogers of Saint Louis University for display at the World's Fair.

The diocese of Belleville failed to ask for the return of the painting until Father Charles Duesing became pastor and arranged for its replacement over the high altar of the church in Kaskaskia. Bishop William Cosgrove presided at the replacement, with Father Joseph Donnelly, historian, telling the amazing background of Father Marquette and the mission that had housed the painting for centuries.

At the time Father Heithaus started the Museum, his brother, William Heithaus, set up the St. Stanislaus Historic Museum Society. Attorney



Thad Niemira, later a judge, applied for its non-profit status. The original Board members were William Heithaus, Father Claude Heithaus, Father Joseph McCallin, Father William Barnaby Faherty, and Thad Niemira. Father Louis Barth joined the Board after Father Heithaus died in 1976. Historian Bernie Lewandowski, secretary Mary Dahm, librarian Louise Harris, Dorothy Mattingly, Director of Special Project at Saint Louis University, historian William Miller and his wife, classicist Dr. Irene Miller, were members over the years. William Heithaus left his estate of \$150,000 for the promotion of the Museum. By wise investment, it doubled over the years. The Missouri Province also set aside a certain amount of money every year that was legally considered Father Heithaus's salary. Father Heithaus never used it for anything personal, but only for the purposes of the Museum.

### The Passing of Father Heithaus May 12, 1976

Father Heithaus died suddenly and quietly on May 12, 1976, and Father Faherty became the new Director of the Museum. He was still teaching a full schedule at St. Louis University and writing history. The Provincial, Father David Fleming, assigned him, soon after, to be the archivist of the Missouri Province. St. Louis historian NiNi Harris handled public relations for the Museum. After the death of John Flerlage, Francis Novak became curator. Father Barney Barry, Tom Gannon, and



Connie Ciarimitaro led tours and, later on, Jeanne Frett, Dr. Edwin Benton, Ed Kline, and others joined them.

### **New Acquisitions**

The Museum granted the Polish Falcon Society's request to use a room on the top floor for a Polish library. It also assisted the Lewis & Clark Museum at St. Charles, under Mimi and Darrell Jackson, with a loan of about twelve items of historic significance from the tool room.

The Queen's Work publishing house on Grand Avenue was closing out at that time, and Bessie Kull offered the Museum Father Daniel A. Lord's memorabilia. The collection included the versatile Jesuit's 43 published books, 220 religious tracts, pageants, songs and records of his radio show. The Museum was able to dedicate an entire room on the second floor south to Father Lord. It displayed his 224 pamphlets, 42 books, several pageants, records of his radio shows, and photographs. Fifty of Father Lord's former co-workers attended the dedication of the room.

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Father Faherty also decided to gather books written by alumni authors. Shortly he found that a hundred graduates of St. Stanislaus had published books. Prolific among them were Fathers John Scott, Walter Ong, and Joseph McGloin. The best selling of all was the *Mother's Manual* by Father Albert Coomes. Perhaps the most influential was Father John F. Bannon's *History of Latin America* that was used as a textbook in all the great universities of the country from Berkeley to Chapel Hill.

Father Dan Flaherty, editor of Loyola Press, sent copies of every Loyola Press book written by an alumnus of St. Stanislaus. Two books by early alumni still in print were Florentine Boudreau's *Happiness of Heaven*, and Peter Arnoudt's *The Imitation of the Sacred Heart of Jesus*, that went into nine languages over the years.

After a visit to the Museum, journalist Jim Kulp of Alton, Illinois, wrote an article for *The Catholic Digest* on the collection of Father Francis Finn's novels. The Museum had gathered twenty of his twenty-four stories. Within a month the Museum received three of the other four from former owners. A Xerox of the fourth came from the Library of Congress.





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## The Museum's Expanded Work

Parishioners from the first parish outside of the St. Louis area founded by Missouri Province Jesuits, St. Francis Xavier in Cincinnati, Ohio, came on a pilgrimage to the Museum. Every year Jesuits returning to St. Louis for jubilees paid a visit to their first Jesuit residence, as did members of St. Gabriel's Parish in Prairie du Chien, Wisconsin.

The Museum began to publish: first Jeff Smith's life of Father John Markoe, *From Corps to CORE*, and then *Jesuits Roots and Pioneer Heroes of the Middle West*. This multi-authored book had chapters by NiNi Harris, Father Jack Killoren, Nancy Merz, Thomas Nickolai, Father David Suwalsky, and Father Faherty. It presented tributes to the early Jesuits, as well as a concise history of St. Stanislaus Seminary.

A hundred "Friends of the Museum" attended programs regularly and helped the Museum financially. In turn, the Director sent out a two-page message four times a year. It listed programs for the coming months, a short biography of a distinguished alumnus of St. Stanislaus, and news of visiting groups.

The Museum Message for Easter, 1995, for instance, had this account of recent tours:

*The Questors came for an evening tour, a group dedicated to learning about and working to preserve our landmarks.*

*Monsignors John and Joseph Holland, former pastors in Florissant, accompanied the Harvesters, a group of senior citizens from Ste. Genevieve du Bois Parish, for a tour followed by a concelebrated Mass. At the conclusion, Maria Zucchero played "Amazing Grace" on the Metz organ.*

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A memorable letter came from Associate Pastor William M. Smuts of the Trinity Presbyterian Church at 6800 Washington Avenue in University City, who led a retiree's group to the Museum. He wrote:

*"On behalf of the group, I want to thank you for the warm and informative tour of the museum that you provided. The artifacts, and the history they represented are outstanding. You are to be commended for your efforts at collecting and preserving such an important historical record. Everyone in our group felt that they had learned something from the tour. We are grateful for your hospitality."*

A teacher at De Smet Jesuit High, Father William Finucane, sponsored regular days of recollection and tours of the Museum for freshmen. This program continued through the time that he was assigned there. Other students of De Smet, led

by Father Michael Marchlewski ("Father Marco") volunteered to dust the Museum before tours. Many other groups made their days of recollection at the Museum, combining them with a tour of the Museum. Other organizations had meetings there in the same situation. We welcomed them all.

The Museum sponsored a writer's institute, and gave special encouragement to those willing to write about the Museum, offering a subsidy to anyone who had a successful publication that mentioned the Museum or any of its graduates,





as long as reference was made to their years at St. Stanislaus.

### Other Notable People and Events

Early in the history of the Board, Father Joseph McCallin suggested that the Museum offer a thousand dollar grant to anyone writing a dissertation at Saint Louis University that would make great use of the materials at the Museum. No one has taken up this challenge. Likewise, the Museum offered a stipend of \$250 for the publication of an article about the Museum or any of its graduates, as long as proper recognition to the years at St. Stanislaus was given.

The Notables Chorus, under the direction of Lorraine Schnettgoecke, sang often at the Museum, both on the St. Patrick's Day celebrations early in March that opened the Museum season, and also at Christmastime. Other groups that sang were high school chorales, such as the one from De Smet High School. On one occasion, Officer Tom

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Jackson of the County Police, husband of board member Pat Jackson, sang Danny Boy and Christmas carols, to the delight of all.

The annual St. Patrick's Day party in 1995 featured the Irish Arts troop of Helen Gannon. The beauty of the costumes, modeled on art from the Book of Kells, matched the artistry of music and dance.

Anna May Flerlage, a daughter of John, served as business manager for the Museum for many years. Her brother, Ed Flerlage, kept the grass cut and the hedges trimmed. After Frank Novak, Al Tersteeg and Joe Amann were curators. Joe was especially effective in working with the personnel at the Bible college. Frank Neely, a student at the Bible college, led tours of the former Jesuit chapel. Always courteous and helpful, on one occasion Frank invited the Director to dine with the faculty of the Bible college. In general, over the years, the Bible

college personnel were most cooperative.

At that time, the museum was blessed with the presence of a fine night resident, Mark Fischer, a veteran of the first Iraq War. He won the Navy Medal for knocking out several enemy tanks. Once he was present every night at the Museum, a feeling of double security prevailed.

For several years, the Museum hosted all the Jesuits of the area on the day before Thanksgiving. The invitation was well-received. Unfortunately, later, scheduling conflicts allowed no time satisfactory to the high schools, college, and parishes.



The Museum thereafter discontinued that program, but continued to welcome the Jesuits and their guests to the Museum.

Regular tours began with a short lecture and proceeded throughout the entire building. The top floor remained as in the early Jesuit days. There was a small ascetery, a room where the novices prayed, and a typical dormitory, with the old-fashioned beds common at that time, and a pot belly stove.

The Museum boasted a number of fine paintings of the Blessed Mother, and paintings of St. Ignatius and St. Francis Xavier that adorned the dining hall in the days of the flourishing novitiate. Betty Blagborough, an art critic, appraised the artwork and rated the top painting that of St. Nicholas.

### Historical Society Programs

The Museum co-sponsored programs with other historical societies in the area. Often these societies would meet at the Museum. Besides the already mentioned museum of Lewis & Clark in St. Charles, St. Stanislaus also assisted the Museum of Southern Missions in Lafayette, Louisiana with fourteen displays. It loaned material to Marquette University for its display of Jesuit art, and loaned materials to a Jesuit museum in FrenchCanada. It offered chalices, monstrances, and paintings to the Saint Louis University Museum of Art.

The most extensive cooperative venture was with Dr. Jackie Peterson, architect of the Sacred Encounters exhibit and faculty member at Washington State University in Pullman, Washington. During a visit to the Archives in the early 1990s, Nancy Merz, Associate Archivist of the Midwest Jesuit Archives, showed

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Dr. Peterson the maps and letters of Father De Smet and the sketches and paintings of Father Nicolas Point. This French-born missionary accompanied Father De Smet on his journey to visit the tribes of the high Rockies. He spent years with the "Blackfeet." His art had anthropological as well as artistic value.

Mrs. Merz also suggested that Dr. Peterson visit the Rock Building, then called the Museum of the Western Jesuit Missions. Among other fascinations, the historic globes intrigued her.

On her return to Pullman, Dr. Peterson found that her own school had letters of Father De Smet in its archives. These had come through the kindness of Father William Davis, a De Smet scholar who had died a few years before.

Dr. Peterson planned a traveling display of the early Jesuit missions in the Northwest. She called it "Sacred Encounters: Father De Smet and the

Indians of the Rocky Mountain West." She won a large grant to proceed. The president of her university, himself a humanities scholar, was pleased with this first sizeable grant to his institution for a humanities project. Washington State was a "land grant" college, an agricultural and mechanical school.

Many musea in America and elsewhere cooperated with loans of historical artifacts. Dr. Peterson wanted to display the Florissant globes. She investigated on her own and discovered that Father



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De Smet had brought those globes from Europe, and that a Dutch cartographer named Willem Blaeu had made them. She knew that they dated before 1700, because at that time Father Kino, the missionary, found that Lower California was a peninsula, not an island, as previously presumed. On the globes, Lower California was still an island, and the area now Alaska did not appear.

When she began to think of a traveling display, Dr. Peterson knew something had to be done about those tarnished globes. She investigated the possibilities. Two experts could handle the work. The artist at the Chicago Museum of Art was so backlogged with work that he could not schedule it for four or five years. A woman expert in London could do the work, but she wanted to look the globes over before she made any contract. This she did. Thereupon, Dr. Peterson and the Museum arranged to pack the globes and send them to

London for a thorough cleaning. Patricia Rice, Religion Editor of the Post-Dispatch, interviewed the packers so that she could feature this unusual event in a Sunday edition. When the globes were returned, all stood in awe of their beauty. At the same time, the Museum kept one small globe with the grime of three or four centuries on it to show what the Blaeu globes looked like before they had been cleaned.

Dr. Peterson had presumed to open Sacred Encounters in St. Louis. The Belgian ambassador had come to encourage a St. Louis opening. The Missouri Historical Society in St. Louis, however, turned down her offer, as did Saint Louis University.

She succeeded in arranging to display Sacred Encounters in several venues. The program opened in Bozeman, Montana, sponsored by the State

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University of Montana. Three thousand people attended the opening, one thousand of them Native Americans of the area. The display traveled to Vancouver, B.C., Los Angeles, Indianapolis, Kansas City, Portland, and Tacoma. In every instance it was well received. At the opening in Bozeman, the ambassador of Belgium, in the name of King Baudoin, conferred on Dr. Peterson the same medal, "The Crown of Leopold," that the King's grandfather had given to Father De Smet. The Jesuits of the Oregon Province strangely did not seem to approve the program. They did not take Father General Kolvenbach to visit Sacred Encounters, even though it was on display at the time he visited the Oregon Province. In fact, his speech on the missionaries took an entirely different view from the positive one of Dr. Peterson. Our Director spoke at the display in Los Angeles and Indianapolis.

## Blaeu Globes Returned

When the Blaeu globes were returned to the Museum, the Director had them placed in a room totally dedicated to the work of Father De Smet. It also featured his cassock, his Indian jacket, his chalice, crucifix, and his rosary. The magical name of Father De Smet made it one of the most popular rooms in the building.

A few years later, a developer planned a subdivision near St. Stanislaus that did not respect the



Museum. The Museum offered various alternate plans, but the developer rejected them all. Thanks to attorney Ed Cody, NiNi Harris, Roman Kordell, and Christy Love, the Museum won a reprieve. The County Planning Board rejected the proposed subdivision.

In 1996 a fortuitous circumstance brought Dr. Edwin Benton, retired Superintendent of Schools in Riverview Gardens, to St. Stanislaus. John O'Connell of South Bend, Indiana, a friend of Benton's from days at Saint Louis University, asked him to tour St. Stanislaus Museum with him. O'Connell's brother, psychologist Father Daniel O'Connell, had taken his basic seminary training there and John had great memories of visiting his brother there. Father O'Connell later became President of Saint Louis University.

Even though Dr. Benton had recently moved only two blocks from the Museum, he had not visited the Rock Building. Greatly impressed, he offered to assist with tours. The Museum became his second career. He was consumed with St. Stanislaus history. He became Curator and later Director.

The Museum Board was enlarged to include at least eight members. Lyn Cocks was elected President and Bob Gronemeyer Vice President. New members were Dr. Edwin Benton, Father "Marco" Marchlewski, Bill Caine, Geri Debo, of the Florissant Council, Ed Kline, Brenda Zweifel, Ted Pepple, and Pat Jackson of the Hazelwood Council. Louise Harris, Father Faherty and Thad Niemira, now a judge, remained.



## Special Exhibits

At regular intervals the Museum presented special exhibits, such as one on chalices that included the chalice of Bishop Van de Velde, the chalice of Father Sebastian Meurin, the last French colonial Jesuit in the area, and the monstrance that the Holy Father Pope John Paul II used at his public Mass in the Dome. The Marquette monstrance was displayed for a while at Cupples House at Saint Louis University, and in a large store window of one of the prominent mercantile stores in St. Louis. Friends of Father Faherty from Regis days, Wallace and Marie Hoffman, had been collecting Native American art of the Southwest from the time in the 1960s they left Regis to work at Los Alamos, right in the heart of New Mexico's Indian villages. While there, they became close friends with Maria Popavida, the greatest of all Pueblo potters. As a gift, she presented one of her finest pieces to the

Hoffmans. They were also able to obtain rugs and baskets crafted by various tribes of the Southwest, paintings by the great Navajo and Pueblo artists, especially paintings of animals by Quincy Tacoma, who ranks as one of the great painters of animals. The Hoffmans had purchased five copies of his great work. Among the rugs were several Gray Hills rugs, among the best of the Navajo patterns. Mrs. Hoffman had considered giving their treasures to the Denver Museum. But when she visited the St. Stanislaus Historic Museum, she said that she wanted to give the collection to the Museum.



The grateful Museum Society set aside an entire room called the Wallace and Marie Hoffman Gallery of Native American Art of the Southwest. Historian Dr. Harry Kelsey sent a stole donated by a Mexican Indian, and Mary Colleen Gibbons Vandever gave several lovely blankets woven by her Navajo mother-in-law, Bessie Vandever. Bessie's husband, Joe Vandever, a Navajo code-talker in World War II, and winner of the Congressional Medal of Honor, came for the placement of his wife's weavings. His daughter-in-law Mary Colleen spoke on the legacy and lore of the Navajo to a packed audience at one of the annual Van Quickenborne lectures.

### Special Lecturers

Speaking of the Van Quickenborne lecture program, every year, for the past ten years, the Museum sponsored lectures of historic significance. The first one, by Professor William Foley from Central Missouri University at Warrensburg, whose books on the region reveal his extensive knowledge of early Missouri, gave us a picture of St. Louis as the Jesuits found it in 1818. Later on, Dr. Foley spoke about William Clark, whose biography he had just written. Other speakers were Father Charles Polzer, who talked on the northern expansion of the Spanish Empire in the light of the western expansion in the English-speaking people. Dr. Harry Kelsey, historian at the Los Angeles Museum and a graduate of Regis College, talked about maps of early missions.



Classes from the schools of the neighborhood toured the Museum; the sophomore history students of Rosary High, under the direction of Nora Ross; eighth graders from St. Ferdinand's School, led by teacher Agnes Rygelski, and students from local public schools.

### Special Honors

The Museum was honored to welcome Cardinal Jan B. Schotte from Belgium, head of the Synod of Bishops, early in the third millennium. He wanted to see the Museum and stand at the grave of Father De Smet. Archbishop Justin Rigali and Chancellor Monsignor Richard Stika of the Archdiocese of St. Louis accompanied him. Cardinal Schotte acknowledged that the Belgian Jesuits at St. Stanislaus began what became the greatest achievement of his countrymen in the New World, the Missouri Jesuit Province.



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He wanted to see everything. When he went to the room of Native American art and saw the photograph of Navajo code-talker Joe Vandever, he asked, "How did this Indian chief get a Belgian name?" Later we found the answer and sent it to him - namely, the captain who escorted the Navajo back to their ancient lands at the end of the Civil War was named Vandever. When any of that group had any dealings in an American situation, they took the name Vandever. So that was one sidelight of the Cardinal's visit.

At the grave of Father De Smet, Cardinal Schotte declared, "I owe my vocation as a missionary to this great man."

With this tribute, the story concludes.

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