

The wall opposite the Holy Family painting exhibits **The Cardinal at Banquet**, an oil on canvas in a gilt wood and gesso French style 19th century frame. The signature appears on the lower right with date: L. Alvarez/Roma/1882.

Hidden in the southwest corner of the dining room is what appears to be a beautiful painting of the Madonna and Child. Upon closer examination, the piece reveals itself to be a mosaic presented in a carved and gilt wood cavetto frame. It is presumed to be made in Rome in the Studio del Mosaicodell Reverenda Fabbrica di S. Pietro which was established in 1576 under the patronage of Pope Gregory XIII.

This stunning representation was presented as a gift to Cardinal Stritch.

Center Hall

The doors from the North Avenue entrance open to a large foyer and great hallway running the length of the building. The ceilings are wood paneled and oriental rugs cover the quarter-sawn oak floors. An impressive maple staircase, with carved and turned woodwork in the distinctive Eastlake Victorian style, makes a grand presence in the hall. The wall above the first landing of the staircase shows off the oil painting of the **Madonna and Child with Saint John the Baptist**, in a gilt wood Salvator Rosa frame by Giovanni Battista Pittoni (Venetian, 1687—1767).

Across the hall is an oil painting of His Excellency, the Most Reverend William Quarter, first bishop of the diocese of Chicago, 1806—1848, painted by the American artist, Thomas Buchanan.

On the wall opposite the doorway to the Throne Room is a painting of His Excellency, the Most Reverend Patrick A. Feehan, Archbishop of the Archdiocese of Chicago, 1880—1902. This oil on canvas painting was laid on to a masonite panel and presented in a gilt painted wood and gesso American 19th century frame. The artist is the Chicago painter, George Peter Alexander Healy (1813—1894). Directly underneath this painting is a hall table displaying the red silk biretta of the Cardinal. Tradition says that when the biretta is out and on display the Cardinal is in the Residence. Its absence would denote the Cardinal's absence.

To the west of the staircase is a massive ornate iron fireplace. It is presumed that the fireplace was installed during the Mundelein period, probably between 1916—1924, as the fireplace depicts Mundelein's archbishop coat of arms (4 rows of tassels), as opposed to his Cardinal's coat of arms (5 rows of tassels).

Above the fireplace now hangs Innocenzo di Pietro Francucci da Imola's (c. 1490—1550), oil on wood paneled painting, **The Holy Family and Saint Francis**. This lovely piece was a gift to Mundelein Seminary from the Cuneo estate.

At the far end of the hallway are the strikingly beautiful scrolled ironwork doors to what was originally the main entrance to the Residence from State Street.

At the east end of the hall is **The Deliverance of Saint Peter**. A micromosaic piece presented in a simple wood frame. The scene is copied from the fresco by Raphael painted about 1512 in the Vatican's "Stanza d'Elidoro", which is painted with scenes of God's protection of his church. This piece is from the Vatican workshop dated around the 19th/20th century. This mosaic was brought to the Residence by Cardinal Joseph L. Bernardin. It was at the Cathedral of Saint Peter in Chains in Cincinnati, Ohio, where then Archbishop of Cincinnati, Joseph L. Bernardin, welcomed the Cardinal Wojtyla of Krakow, Poland in 1976. Cardinal Wojtyla would become Pope Saint John Paul II.

ILLINOIS PATRONS OF THE ARTS IN THE VATICAN MUSEUMS

— PRESENT —

Home for the Holidays

• A CELEBRATION OF THE CHRISTMAS SEASON •



A Self-Guided Tour of the First Floor of the Archbishop's Residence



Walking tour information prepared by:
Illinois Patrons of the Arts in the Vatican Museums
www.vaticanpatronschicago.org • illinoispatrons@gmail.com
312-534-5351

DECEMBER 18, 2017

As one enters the stately three-story, red bricked home at 1555 North State Parkway, it appears much today as when it was first erected by His Excellency, the Most Reverend Patrick A. Feehan, the city's first Archbishop. Before that time, the bishop's home was at LaSalle Street and North Avenue.

The interior of this residence is dignified and has a subtle sense of elegance. It is tastefully decorated and comfortably furnished; its walls adorned with oil portraits of former residents, as well as beautiful and historic religious paintings.

The information in this brochure offers a brief description of many of the rooms on the first floor, including their usage, as well as the art and some items of interest that can be found within them.

The Chapel

The chapel of the Residence originally occupied the space to the east of the staircase, but was relocated by Cardinal Mundelein about 1917, approximately the same time Quigley Seminary was built. The beautiful stained glass windows in this chapel are much the same as those in the Quigley Chapel of Saint James. These windows were modeled after Sainte-Chapelle in Paris, and were made by Robert Giles of the John J. Kinsella Company of Chicago.

Daily mass is offered in this chapel by the current residents. The chapel is furnished with many of the same elements of a traditional church, from stations of the cross to statues of both Joseph and Mary. Several of the larger chapel chairs were constructed for the 1979 visit of Pope Saint John Paul II.

A distinctive rug lies on the presbyterium, behind the altar, emblazoned with the coat of arms of Cardinal Albert Gregory Meyer, along with the words *Adveniat Regnum Tuum*, (Thy Kingdom Come).

North West Corner Parlor

Adjacent to the chapel is a small parlor or sitting room, which today is often used as a sacristy. The paneled wooden cabinets on the east wall contain vestments, missals, and other items used for daily mass. This room is also frequently used for small business meetings. Among the art in this room is a portrait of Cardinal Francis Eugene George, which hangs over the mantle.

To the right of the mantle is a devotional Triptych depicting the Immaculata praised by the Angels, composed of enamels en grisaille and gold on copper, set in an ebonized tripartite tabernacle frame. It is signed by Soyer on the lower right panel. The French visual artist, Theophile Soyer, worked with enamels in the style of Limoges in 19th century France.

Upon an easel in the northwest corner of the room is the oil on canvas painting, **Rest On the Flight Into Egypt**, a rendering after an original painting by Frederico Barocci (c. 1526—1612). **The Choir Rehearsal**, an oil on canvas by A. Renard, (French, late 19th/early 20th century), hangs on the south wall.

A plexiglass box containing one Denarius, a coin that formed the backbone of ancient Roman currency throughout the Roman Republic, sits on a small side table in this room. This coin was minted in Lugdunum, sometime between 14—37 A.D., and depicts the head of Emperor Tiberius. The denarius has been commonly identified as the tribute coin held by Jesus in the "Render unto Caesar..." passage in Matthew 22:15-22 and Mark 12:13-17. In the New Testament, the gospels refer to the denarius as a day's wage for the common laborer.

Living Room

The large and comfortable living room is dominated by the 70 inch by 46 inch oil on canvas painting, **The Immaculata**, presented in a gilt and gold leafed classical tabernacle frame. This painting is attributed to Don Juan Carreno De Miranda, (Spanish, 1614—1685).

Upon the large oval coffee table sits an enameled ceramic with gilt figure of the Madonna of the Goldfinch, from the Petterino Studios, a renowned ceramic studio in Florence, Italy. The goldfinch is an allusion to redemption. As the story was told by Medieval Christians, the bird had acquired red blood-colored feathers on its cheeks while attempting to remove the thorns from the crown on the head of Christ while he was crucified.

Vintage Audubon prints are on display over the two upholstered chairs in the northwest corner of the room signed by John J. Audubon.

The piano in the adjacent music room is a Chickering baby grand. Chickering & Sons was an American piano manufacturer, founded in 1823, and located in Boston, Massachussets, known for producing award winning instruments of superb quality and design.

Scattered throughout this room, as well as others on this floor, are various beautiful cut crystal pieces from Ireland and Eastern Europe.

The Throne Room

The reception room directly off the North Avenue entrance is known as the Throne Room; as it was once customary for all Cardinals to have a room in their homes with a special Papal chair in the instance of a visit from the Pope. In this case, it was a beautifully carved high-backed gilded chair, the velvet seat of which was protected by a silk cord suspended between the arms and reserved for the Pope. Today that chair has been transferred to Saint Mary of the Lake Seminary in Mundelein, IL.

It is this room where guests from all walks of life, religious, business, and political, are led to sit and wait to be greeted by the archbishop residing in this home at the time of their visit. From Franklin D. Roosevelt, who visited his long time friend Cardinal Mundelein in 1937, to Pope Saint John Paul II, who visited Chicago in 1979, a vast array of dignitaries, prelates, and everyday people have graced this room with their presence.

On the south wall is one of the oldest paintings in the Residence; an oil on cradled panel painting known as **The Adoration of the Child and Announcement to the Shepherds**, presented on a stencil painted and gilt cassetta frame. The painting is by Girolamo da Santa Croce, (documented in Venice 1503, died after July 9th, 1556).

A small side table in the corner of the room displays a glass cloche, under which rests the zucchetto, (skullcap), of Pope Saint Pius X. This zucchetto is now considered a second class relic of a saint, as Pius X was canonized in 1954. It is told that if one presents a new zucchetto to the Pope, he will replace the skullcap on his head with the new one, gifting the one he was wearing to the giver of the new cap.

On the west wall of the room is a carved wooden statue of Saint Eugène de Muzenod, the founder of the OMI, Missionary Oblates of Mary Immaculate that was presented to Cardinal George.

The Mundelein Room

The additional dining area next to the Throne Room is known as the Mundelein Room because it is Cardinal Mundelein's large portrait that hangs over the mantle on the south wall. On this wall is also a door that leads to the L-shaped porch that wraps around the back of the Residence. A stately silver punch bowl set usually sits on a long table in the center of the room. Pocket doors can be found on either end of the room enabling it to be closed off if necessary.

The Dining Room

An expansive table beneath a magnificent crystal chandelier serves as the centerpiece of the formal dining room. Both simple daily meals and elegant dinners and events have taken place here over the years. Archbishops and Cardinals in residence have hosted ordinary working breakfasts, as well as lovely formal dinners at this table.

On the north wall stands a large curio cabinet showcasing ornate china and crystal dating to a more formal past. Some of these plates are decorated with the coat of arms of Cardinal Stritch, who delighted in holding festive annual dinners. A souvenir plate was often given to the attendees.

The oil on canvas painting of the **Holy Family with Saint John the Baptist**, on the east outer wall is set in a giltwood 19th century frame. The painting itself is Florentine, dating from the late 16th/early 17th century.



Thank you for being with us tonight and supporting the works of the Patrons.
Special thanks to those listed below who helped to make this event possible:

Cardinal Blase Cupich for sharing his Residence with us.

Janice Brinati for chairing this event.

Principality Angel Sponsor

Mario Minotti

Angel Sponsors

Janice Brinati
Colleen & Patrick Coleman
Peg Lombardo
Darren Milanowicz
Cynthia & Robert Piech
Anne & Jack Shea
Donna Nelson Stride

**This list includes sponsors' gifts through December 1, 2017.
We apologize for any omissions.*

SAVE THE DATE

The Legacy of Art: Associates' Annual Spring Social

March 21, 2018 • 5:30 – 7:30 p.m.

Gibson's Bar & Steakhouse

The 5th Annual Art & Faith Lecture Series

July 17, 2018

Board of Directors

Chairman

Cardinal Blase Cupich

Cardinal's Representative

Reverend John J. Wall

President

Anne Shea

Vice President

Donna Nelson Stride

Acting Secretary

Paula D'Angelo

Treasurer

Reverend Edward Grace

Directors

Rose Ann Anschuetz

Janice Brinati

Richard Guzior

John David Mooney

Dorothy O'Reilly

Peggy O'Brien Schulze

Chrissie Walker

Dr. Bruce Waller

Liz West

Len Wiatr

Contact Information:

www.vaticanpatronschicago.org

illinoispatrons@gmail.com

312-534-5351