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THE ILLINOIS PATRONS OF THE ARTS IN THE VATICAN MUSEUMS IS A 501(C)(3) NON-PROFIT ORGANIZATION THAT RAISES FUNDS FOR THE PRESERVATION, CARE, EXHIBITION, AND RESTORATION OF ART IN THE VATICAN MUSEUMS.

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**THE ILLINOIS PATRONS OF THE ARTS  
IN THE VATICAN MUSEUMS**

– proudly present –

**6th Annual Art & Faith Lecture**

*Biblical Paintings:  
The Art of Carlo Maratta*

**TUESDAY, JULY 16, 2019**

**THE ARCHDIOCESE OF CHICAGO**

835 NORTH RUSH STREET  
CHICAGO, IL 60611

Dear Patrons and Friends of the Patrons,

Thank you for your presence this evening.

This year's Art and Faith Lecture Series focuses on five biblical paintings of Carlo Maratta. These paintings hang in the Loggia and Sala Benedictione in the Apostolic Palace in the Vatican. Over the past five years through the generosity of members of the Illinois Patrons, we have restored three of these paintings and are in the process of restoring the last two.

Tonight we will learn about the restoration process and significance of these paintings.

I deeply appreciate your support of the Patrons.

As always,



Anne Shea

*We would like to thank our sponsors  
for helping make this program possible!*

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*\*This list includes sponsors' gifts through July 1, 2019.  
We apologize for any omissions.*

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*This Evening's Program*

**5:00 - 6:00 P.M.**

- Lecture -

Presented by Heather Becker & Pauline Viviano

**6:00 - 8:00 P.M.**

- Reception -

Quigley Center Courtyard

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*Save the Date*

**November 4, 2019**

Holiday Gathering

**April 19-24, 2020**

Rome Trip

## *Tonight's Speakers*

### **Heather Becker**

Heather Becker is CEO of The Conservation Center. The Center provides conservation services in paintings, works of art on paper, murals, textiles, antiques and fine furniture, rare books, frames and gilding, objects, sculpture, and heirlooms and memorabilia.

### **Pauline Viviano**

Pauline Viviano is Professor Emerita of Theology, Loyola University of Chicago. She holds a doctorate in Biblical Languages and Literature from St. Louis University and is the recipient of the "Living Tradition Award" for lifelong commitment and service to the Catholic intellectual life through teaching and scholarship in the Hebrew Bible.

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## *Restoration of Artwork*

The works of Carlo Maratta were in precarious condition. Their surfaces were dirty and showed areas of oxidation of the substrate. Several tears were present and some swelling and deformation was apparent.

The restoration process has tried to safeguard the important original characteristics, avoiding invasive interventions, as often happened in the past. The restoration process included the following:

- GRS research
- Proper Cleaning
- Fixing of the tears
- Fixing of the gaps with Japanese paper
- Reinforcement of borders
- Final touch-up painting
- Photographic documentation

### **Restoration for the canvases by Carlo Maratta based on the preliminary drawings for the chapel of the Presentation of the Virgin in Saint Peters**

The chapel of the Presentation of the Virgin occupies the second bay of the left aisle of the Basilica of San Pietro. The sacellum was built following work done for the extension of its nave by Carlo Maderno at the beginning of the 17th century and commissioned by Pope Paul V. Consisting of two distinct spaces, that of the actual chapel and of the access vestibule or anticappella, the upper area (composed of lunettes, pendentives and an elliptical dome) is decorated with mosaics created between 1683 and 1717 following a design by Carlo Maratta and Giuseppe Bartolomeo Chiari.

In 1675, the painter Carlo Maratta (Camerano 1625 - Rome 1713) was entrusted with the drawings for the mosaics. But the actual commission began only years later, in 1683, with the cartoons (since lost) for the pendentives; the project was completed in 1727.

Author of an impressive series of altarpieces, paintings and frescoes of sacred, mythological and allegorical subjects made for seven pontiffs and their families. In 1704 Maratta was awarded the Cross of the Knights of Christ by Clement XI who was "the sixth Pontiff by whom Carlo treated as family" (L. Pascoli); this took place in a sumptuous ceremony held in the Campidoglio, to which was added the reasonable compensation of an annual pension of three hundred scudi.

Between the end of the 17th and the beginning of the 18th century, he was in charge of conserving diverse works of Italian painting such as Raphael's frescoes in the Farnesina villa and in the Raphael Rooms of the Apostolic Palace.

Between 1686 and 1688, Maratta supplied the cartoons for the lunettes of the vestibule of the Chapel of the Presentation of the Virgin. In 1689, they were composed into mosaic by Fabio Cristofani, who worked there shortly before his death.

These 5 large-scale works in tempera, depicting Judith and Holofernes, Jael and Sisara, Isaiah, Miriam and Joshua, are currently exhibited in the Loggia delle Benedizioni.



## *Miriam Dances to the Sound of the Tambourine*

**Restored by Cynthia & Robert Piech**

Dimensions: 485 x 260 cm

Materials: Tempera on canvas

Inventory Number: 41640

This painting is the cartoon designed as a model for the mosaic of one of the figures in the semilunetta, east of the vestibule of the chapel. Miriam the prophetess, sister of Moses and Aaron, dances to thank the Lord for allowing the Israelites to cross the Red Sea. Miriam, together with all the other women in the choir, dances to the sound of the drum accompanying the song of triumph of her brother Moses (Exodus 15:1-18), who has been called the Magnificat of the Exodus. Seized by joy, the prophetess moves her body to the rhythm of the music.

In the upper apex of the representation, Maratta paints the figure of the woman with her body bent backwards, forming an oval closed by the harpsichord. The movement is illustrated and emphasized by the interplay of swirling draperies, which raise the figure upwards. In the background, at her feet, display the contents of the chorus that Miriam and the other women sing in praise of God: "Let us sing to the Lord, as he showed himself greatly glorious; he hurled the horse and his rider into the sea."



## *Isaiah and the Cloud*

**Restored by Donna Nelson Stride**

Dimensions: 515 x 290 cm

Materials: Tempera on canvas

Inventory Number: 41639

This painting is the cartoon designed for the lunette west of the vestibule of the chapel. Maratta depicts Isaiah in the act of turning to the cloud in front of which he kneels, holding a book in his hand. Isaiah, the biblical prophet, looks up toward the cloud, disperser of justice, and according to the words of the sacred text implores: "Shower, O heavens, from above and let the clouds rain down righteousness"; at his feet the other books serve as a reminder of his roles as a politician and writer.



## *Joshua Stops the Sun*

**Restored by Dorothy O'Reilly**

Dimensions: 515 x 260 cm

Materials: Tempera on canvas

Inventory Number: 41652

The painting is the cartoon designed for the bezel west of the vestibule of the chapel. Joshua, the ancient Hebrew commander, son of Nun and Moses' successor as leader of Israel, is shown stopping the sun with one arm and the moon with the other. This moment is described in the Bible: "It was then, on that day, when Amorites fled before the children of Israel and Joshua spoke to the Lord, and in the sight of all the people said: 'Sun, do not move from Gabon and thou, Moon, from the valley of Aijalon. And the sun and the moon halted until the nation was avenged of her enemies'" (Joshua 10:12-13).

These cartoons depict the two moments during which the promise of salvation is manifested through celestial phenomena: the sun stopped by Joshua (10, 12-14) and the cloud invoked by Isaiah to rain down righteousness (Isaiah 45:8). The two characters are set symmetrically as they turn heavenwards: Joshua towards the sun which, as though in a dance, he connects to the moon with his diagonally-outstretched arms, while Isaiah turns to the cloud in front of which he kneels holding the book in hand.

## *Jael Who Kills the Nomad Sisera*

**Adopted by Amy Mazzolin**

Dimensions: 500 x 315 cm

Materials: Tempera on canvas

Inventory Number: 41643

Jael, whose story is told in the book of the Judges, is one of the most important female figures of the Old Testament together with Judith. Symbolizing the victory of humility over pride, Jael, wife of Eber, welcomed into her home the young Sisera, a commander fleeing the Canaanite army, beaten in Cazor by the Israelite warriors led by Barac. After having offered the guest a drink and a bed, in the night the woman, faithful to her king, killed Sisera by planting a tent peg in his head with a hammer, contravening the rules of reception and the Mosaic law that forbade the use of a weapon against the host.

The most important visual representations of Jael belonging to the Baroque period were done by Artemisia Gentileschi from 1620 (today located in Budapest) and Andrea Pozzo in the vault of the church of Saint'Ignazio in Rome 1685.

Maratta's cartoon represents the moment in which Jael, still with hammer in hand, indicates the fallen enemy to the commander Barac. The patriotic impetus of her character is accomplished with this gesture. The prophetess Deborah praises the work of Jael in the canticle that follows the biblical episode: Most blessed of women be Jael ... so may all your enemies perish, Lord (Judges 5, 24, 31). Differing from Maratta's cartoon of Judith, in which the figures are extremely vibrant and invigorated by their swirling garments; the body of Sisera, positioned sideways, suggests the profundity of the scene and invades the realm of the spectator with his protruding foot.



## *Judith Beheading Holofernes*

**Adopted by Amy Mazzolin**

Dimensions: 500 x 315 cm

Materials: Tempera on canvas

Inventory Number: 41644

The cartoon in this painting refers to the story of the courageous, Godfearing widow Judith of the Old Testament, who rebelled against the oppressive Holofernes in order to defend the Jewish city of Betulia. During the siege of the city by the Assyrian army led by General Holofernes, the beautiful and wealthy Judith of Manasseh, invoking divine protection, approached the Assyrian general with her servant, bringing gifts and dissembling herself with a desire to betray her own people. After Judith received the trust of Holofernes and induced him into a drunken stupor, she beheaded him: Then she went to the bedpost near Holofernes' head and took down his sword. When she came closer to the bed, she grabbed the hair on his head and said, "Give me strength today, Lord God of Israel." She struck him in the neck twice with all her might and cut off his head" (Judith 13, 6-8).

Judith, a true biblical heroine, is one of the most represented female figures in Western art. Visual representations of Judith were especially prolific in the 17th century, during which she was often represented as Justice, armed with a sword, and an emblem of the power of the Lord in the victory of the weak against the strong, analogous to the biblical episode of David and Goliath. The painter stages the moment after the beheading, when the woman comes out of the tent with the scimitar at her side and raises the head of Holofernes to the sky. She stands erect and proud in a dress reminiscent of ancient statuary. At her side slouches the disarticulated body of the general. The night scene shows an exceptional luminism in the contrast between the tones of Judith's dress and the sky.

