

de Roelas (1558-1625). No more investigation was made at that time and the painting was hung in St. Gregory Seminary. A full size copy of the painting by the restorer, Mr. Gothard of the Cincinnati Art Museum, now hangs in the undercroft of St. Peter in Chains Cathedral outside the cathedral offices.

In 1952, Archbishop Alter commissioned Mr. William Perry of Pittsburgh, an authority on Spanish architecture, to add a new wing and chapel to St. Gregory's Seminary. In the course of this work, he became interested in the painting and did considerable research. Mr. Perry found an altar-piece entitled the *Liberation of St. Peter* done by Juan de Roelas in 1612 for the Church of San Pedro in Seville. That painting appears to be identical to the restored painting at Mt. St. Mary's Seminary. It is probable that Roelas followed the custom of producing one painting for the church and a second for the cathedral sacristy or museum where he was attached as canon.

Juan de Roelas was born in 1558 probably at Valladolid, Spain (or perhaps Seville). He was ordained a priest and from 1598 to 1602 lived in Valladolid where he painted at the side of Bartolome Carducho and Orazio Borgianni, then the two most progressive Spanish painters. From 1603 until 1606 and from 1621 until his death in 1625, the artist served as a priest in Seville.

Throughout the first quarter of the 17th century, Juan de Roelas was the only really great painter in Seville, though he remained virtually unknown beyond that city. Fewer than six of his paintings can be viewed outside Ansalusia which boasts at least fifty. Mt. St. Mary's Seminary houses the only one in the Western Hemisphere.

Deep, bright colors carefully blend in Roelas' high altar pieces to achieve an *estilo vaporoso*, two generations before Murillo, Ribera, Zurbaran, and Herrera. Many elements characteristic of 17th century painting can be found in the paintings of Roelas. Our painting was last restored in the 1960's by William Albers, conservator of the Cincinnati Art Museum.

~ CHRIST'S ENTRY INTO JERUSALEM ~

Benjamin Robert Haydon (1786-1846) was born in England and from an early age showed promise as a painter. He preferred to paint on large canvasses and, imitating the practice of early painters, introduced into his work the portraits of real people.

Haydon worked tirelessly on this particular painting. He began this piece in 1814 and repainted the face of Christ six times before completing the work in 1820. We see Christ surrounded by a crowd as he enters Jerusalem. The three men on the far right are well-known

historical characters: the poet Wordsworth bows his head in profound reverence; Sir Isaac Newton, the astronomer, regards Christ with a calm, unimpassioned serenity; while Voltaire's sneering expression is the opposite of the other two. The poet John Keats stands behind Wordsworth. Haydon painted Jarius' daughter kneeling with her arms crossed from the memory of a gypsy girl whom he met only once. It is said that her eyes so enthralled him, that he immortalized her in this painting.

The figure of St. John on Christ's left is a portrait of John Howard Payne, the American actor and poet, slightly disguised by long hair and enlarged eyes. The man with the earnest face standing behind St. John is Hazlitt, the essayist.

When it was first exhibited at the Egyptian Hall in Picadilly on March 27, 1820, the painting was considered a huge success. Enthusiasm marked its reception in Edinburgh and in Glasgow. It was praised and admired everywhere. Haydon's critics openly acknowledged his extraordinary ability.

More than fifty-thousand people paid admission to see the painting. They came because of its high repute as a work of art. It was considered a "masterpiece", the greatest historical painting England had produced. Charles Lamb wrote a poem in its praise; Wordsworth, referring to the six years Haydon had spent on it, said it was worth

waiting fifty years to get so perfect a picture.

It is not now, however, considered a masterpiece or the greatest historical work ever produced in England. The portraits of Keats, Wordsworth, and Hazlitt, are said to be excellent likenesses, though Haydon is regarded by no one as a portrait painter, and he himself looked down upon that class of artists.

Cephas Childs, a Philadelphia engraver, purchased the painting and brought it to the United States in 1831. Later Archbishop Wood of Philadelphia presented it to Archbishop Purcell of Cincinnati. After receiving needed repairs, it was placed in the cathedral. Later, Archbishop Elder loaned it to the Cincinnati Art Museum until the completion of the seminary in Norwood. In 1962, Archbishop Alter had the painting placed in the atrium of the Athenaeum where it now resides.

THE MOSAICS

The Athenaeum owns seven mosaics, six of which were produced by the studios at the Vatican. Acquired in the early 1960's, Archbishop Alter decided to display the mosaics in the newly completed wing and chapel of the seminary. The mosaic of the Pieta is displayed over the inside of the main entrance of the building. The Crucifixion graces the space above the doors of the chapel while its twin is mounted in the vesting sacristy. Of particular note in the crucifixion mosaics is the intense, yet subtle, rose colored sunset

that falls behind the dying Christ. The mosaic of St. Patrick is located just inside the chapel doors to the right.

Over their respective side altars flanking the sanctuary hang the mosaics of Mary and Joseph. The oranges and olive branches arranged at the feet of the Blessed Virgin are of interest. In pictures of the Virgin and Child oranges signify the redeeming purpose of the Incarnation. Olive branches are the symbol of peace.

Lillies surrounding Joseph serve as a symbol of purity. This mosaic is not a Vatican mosaic but was commissioned to be done in a style similar to the Marian mosaic. The artisan is no longer known.

The sixth Vatican mosaic is titled *Ecce Homo*. It is mounted in a suite on the third-floor of the seminary.

The Visual Arts Committee is grateful to Rev. Donald Tenover for gathering the original information on the two atrium paintings and Mr. Joseph Shadle for gathering the original information on the mosaics.

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11/2002

THE ATHENAEUM ATRIUM AND MOSAICS

*Welcome to the
Athenaeum of Ohio!*

This pamphlet is one of a series of self-guided tours produced by the Visual Arts Committee. This pamphlet highlights the two large paintings found in the atrium of the building's main entrance and the seven mosaics owned by the Athenaeum. We hope that you will enjoy touring the campus while you spend time learning, reflecting, and praying.

LIBERATION OF ST. PETER

In 1824, Bishop Edward Fenwick toured France and Italy in hopes of raising funds for his missionary diocese, Cincinnati. During a visit to Rome, Joseph Cardinal Fesch gave him the *Liberation of St. Peter*. Upon return to Cincinnati, Bishop Fenwick placed the painting in the cathedral on Sycamore Street. It remained there until 1845 when Bishop Purcell moved it to the high altar of St. Peter in Chains.

Archbishop McNicholas had the painting restored in 1941. During the restoration process, it was discovered that the work, previously attributed to Murillo, was probably produced by Juan