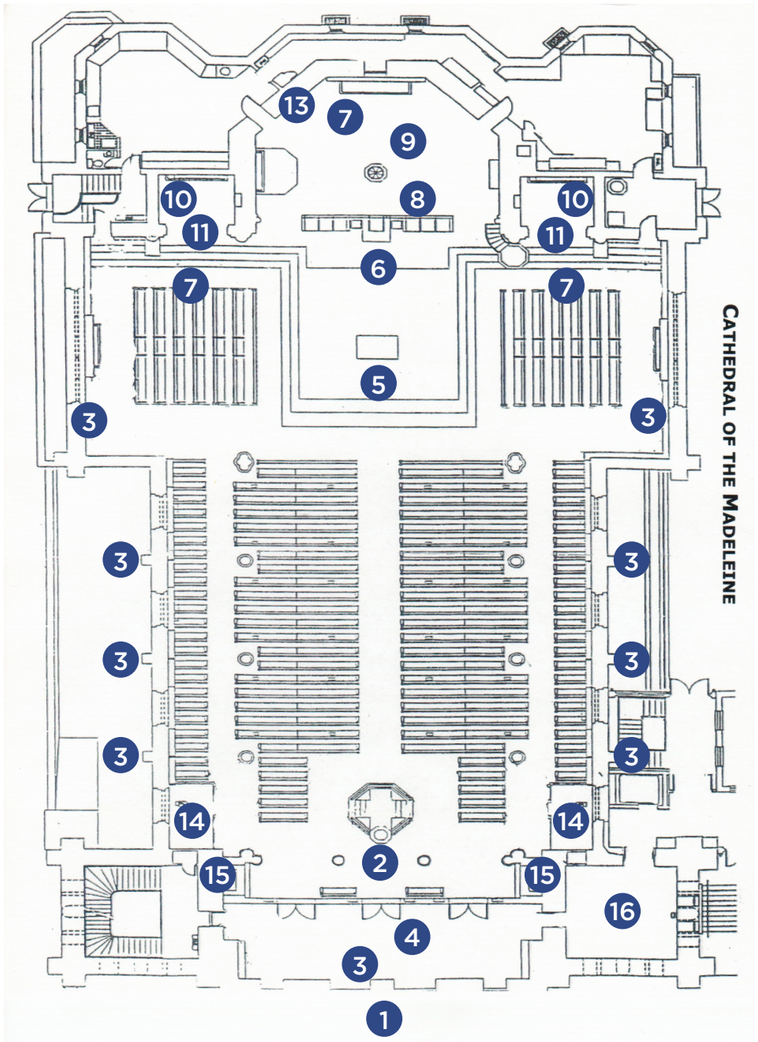


1. CATHEDRAL EXTERIOR
2. BAPTISMAL FONT
3. STAINED GLASS WINDOWS
4. GALLERY ORGAN
5. ALTAR
6. BISHOP'S CHAIR
7. MURALS
8. CHANCEL SCREEN
9. BLESSED SACRAMENT CHAPEL & TABERNACLE
10. WOOD CARVINGS
11. CHAPELS AND SHRINES
12. STATIONS OF THE CROSS*
13. THE DEDICATION CROSSES*
14. CONFESSIONALS
15. SHRINES OF CHARITY
16. CHAPEL OF OUR LADY OF ZION

**Found throughout the Cathedral*

11. CHAPELS AND SHRINES. On either side of the main sanctuary are two shrines: the Lady Chapel on the west and the Chapel of Saint Joseph on the east. They represent some of the most valuable and high quality elements in the Cathedral and have a notably Spanish Gothic character. The Lady Chapel has three carved scenes representing the flight into Egypt, the Holy Family, and the finding of the Child Jesus in the Temple. The statues on the right are Saints Elizabeth of Hungary (top), Dorothy (center), and Bonaventure (bottom); on the left Bernadette (top), John Vianny (center), and Anselm (bottom).

The St. Joseph Chapel has three carved nativity scenes depicting the annunciation to the Shepherds, the birth of Jesus and the Adoration of the Magi. The statues on the left are Saints Agnes (top), Isaac Jogues (center), Ambrose (bottom); on the right Elizabeth, mother of John the Baptist (top), Catherine of Sienna (center), and Patrick (bottom). Atop large columns over the Lady and Saint Joseph Chapels stand prominent statues of Saint Peter and Saint Paul, respectively; both carved by Franz Aretz of Pittsburgh.

The Shrine to Our Lady of Guadalupe is located beneath the west transept window. This image, which was created by Patrick Fiore of Florida, was installed in 1993 to recognize the growing population of Catholics moving to Utah from Latin America. The shrine beneath the east transept window presents an image of Christ the Good Shepherd in iconographic style. Created by Br. Claude Lane of Mount Angel Abbey, Oregon, the shrine was dedicated in 1994. The inclusion of an image of Arches National Monument conveys the message that it is up to us Catholics to practice our faith here and now.

12. STATIONS OF THE CROSS. The fourteen Stations of the Cross, painted by Utah artist Roger "Sam" Wilson in 1992 and 1993, replaced the original set which had deteriorated badly. They generally follow a revised (and more biblical) version of the stations produced by the Vatican in 1975. The stations combine elements of traditional iconography and American Southwestern coloration within a postmodern style. In developing each scene, the artist used flowers, animals and various symbolic elements to draw out its meaning and significance. The Stations were placed in the frames carved and installed in 1918 by William F. Ross and Company of East Cambridge, MA.

13. THE DEDICATION CROSSES. Ten crosses appearing at regular intervals on the nave walls between the Stations of the Cross and two appearing in the apse mark the places on which the walls of the Cathedral were anointed with Oil of Chrism at its dedication on February 21, 1993. The candles are lighted each year on the anniversary of this dedication. They originate from the Cathedral's earlier consecration in 1936.

14. CONFESSIONALS. The two confessionals, originally carved by William F. Ross and installed in 1918, were reconstructed in 1993 to more ample proportions to facilitate both face-to-face confession and confession behind a screen. Significantly, the confessionals flank the baptismal font to symbolize the nature of sacramental confession as a renewal of baptismal commitment.

15. SHRINES OF CHARITY. The shrines contain statues of two saints well known for their charitable work. On the east side is the statue of Saint Anthony of Padua, carved by Henry Schmitt of Buffalo in 1918. On the west is a statue of Saint Vincent de Paul, carved in 1993 by Ian Agrell. These shrines symbolize the Cathedral's commitment to charity and service to the poor.

16. CHAPEL OF OUR LADY OF ZION. Formerly the baptistery, the chapel houses the statue acquired in 1993, Madonna and Child, by Utah artist Avard Fairbanks. It also contains eight original stained glass windows and two new windows that were installed in 1993. The new windows celebrate two of the most important achievements of the Second Vatican Council: the ecumenical movement, symbolized by the standard ecumenical emblem, and the church's commitment to dialogue with the modern world.

CATHEDRAL OF THE MADELEINE
331 East South Temple, Salt Lake City, Utah 84111-1226 • (801) 328-8941 • utcotm.org

WALKING TOUR

Welcome to the Cathedral of the Madeleine, the only cathedral in the United States dedicated to Saint Mary Magdalene. Initial construction began in 1899 on property purchased by Lawrence J. Scanlan, the first Bishop of Salt Lake City. Saint Mary's Cathedral, the original name, was dedicated on August 15, 1909.

In the original construction, the stained glass windows (3 on map insert) were the dominant visual element of the Cathedral. Bishop Scanlan designed the windows to tell the story of Christ's life through the Mysteries of the Rosary. After his death, the second Bishop of Salt Lake City, Joseph Glass, inspired by the Gothic art of the Middle Ages, reconstructed the art and furnishings of the interior, replacing the stained glass windows in the sanctuary with colorful murals and adding dramatic coloration and ornate wood carvings (10) throughout the building. Exterior changes included reconstruction of the tympanum (1), repositioning the front steps and adding decorative gargoyles. Bishop Glass also renamed the Cathedral: The Cathedral of the Madeleine.

Between 1991 – 1993, the Cathedral was completely restored under the leadership of William K. Weigand, seventh Bishop of Salt Lake City. In addition, the altar and baptismal font were re-positioned to conform to the norms of the Second Vatican Council. The original Stations of the Cross (12) and organ (4) were replaced.

1. THE EXTERIOR OF THE CATHEDRAL.
The exterior of the Cathedral, originally constructed of Kyune sandstone, is primarily Romanesque in style. The sandstone blocks were replaced with blocks made of precast stone during an exterior renovation between 1975 – 1980. At the same time, the slate roof was replaced with a copper one.



Tympanum
Designed and constructed by Francis Aretz of Pittsburgh PA, the tympanum features the figure of Christ the Great High Priest, flanked by an angel and the twelve apostles on each side (standing, left to right): Thomas, Andrew, Peter, Paul, Phillip, Bartholomew, (kneeling, left to right): James, Jude, John, Mathias, Matthew, and Simon. Also appearing in the upper half of the work are the four great Latin Doctors of the Church (left to right): Saints Gregory the Great, Jerome, Augustine, and Ambrose. The symbols of the four evangelists, Matthew (winged man), Mark (lion), Luke (ox), and John (eagle).

Gargoyles. The eight original sandstone gargoyles that were placed on the Cathedral in 1917 deteriorated due to weather and were removed in the 1930's. In the 1975 exterior restoration, new, steel-reinforced gargoyles, weighing 1,200 pounds each, were placed on the towers. Each represents a petrified combination of a bird, a cat and a dog. They serve decorative purposes only.

Cathedral Bells. The two original bells, Joseph and Mary, were cast by the Maryland Brass Foundry in 1917 and weigh 2,650 and 1,300 pounds respectively. Two new bells, installed by the Verdin Company of Cincinnati Ohio in 1993, are named Cecelia and Michael. The bells are rung and peeled to announce liturgical services and celebrate joyous occasions, or are tolled to call the faithful to prayer.

THE INTERIOR

2. BAPTISMAL FONT. The baptismal font, made of Carrara onyx inlaid with glass mosaic, combines a traditional style upper font with a lower font. Dedicated in 1993, the font combines the symbolism of the octagon (signifying the "eighth day" of eternity), the cross (signifying Jesus' death and resurrection) and, at the center of the lower font, an ornate pattern that can read as paradise, a crown, the sun, the tree of life, or the *axis mundi,* the center of the world. The lower font responds to the efforts of Vatican II to restore early Christian baptismal practices and accommodates both the pouring of water and immersion.

3. STAINED GLASS WINDOWS. Originally designed by F.X. Zettler of the House of Littler, Royal Bavarian Institute, Munich, Germany, and installed in 1908, the windows were completely rebuilt in 1992 by Rohlf Studios of New York. The great Rose Window, above the organ, depicts Saint Cecelia, patroness of music, surrounded by angels with musical instruments.

The windows on the west side (from back to front) portray the Joyful Mysteries of the Rosary. The last of these is portrayed in the large west transept window at the top of which is a scene of Mary Magdalene washing the feet of Jesus. Represented around this scene are (clockwise from the top), Saints Gregory, Matthew, Jerome, Mark, Augustine, Luke, Ambrose and John. The windows on the east side (from front to back), beginning with the east transept window, depict the Glorious Mysteries of the Rosary. The Resurrection window also contains a medallion of Christ appearing to Saint Mary Magdalene. Around this window are (clockwise from the top) Saints Francis de Sales, Agnes, Stephen, Ignatius, Francis of Assisi, Bernard, Vincent de Paul and Monica.

The two windows in the Blessed Sacrament chapel (east and west walls) were designed by George W. Sotter of Pittsburgh in 1918 and display symbols of the twelve Apostles. On the west side (from top to bottom) Saints Peter (keys), Andrew (fish), James (shells), John (chalice with serpent), Thomas (square), and Bartholomew (knife and book). On the east side, Saints Phillip (cross), James (saw), Jude (hook), Matthew (ax), Simon (fish on hook) and Matthias (halberd on book).

4. GALLERY ORGAN. In 1992, a new mechanical action English-style organ built by Kenneth Jones & Associates of Bray, Ireland was installed. A notable element of the organ is the Fanfare Trumpet that extends from the front of the choir gallery. The organ serves both liturgical and concert purposes.

5. ALTAR. The altar, the central element of the Cathedral, stands on a chancel (marble floor) at the crossing of the transept and nave, marking it as the center and heart of the Cathedral. The construction material, Carrara onyx inlaid with mosaic glass, creates a visual and sacramental connection with the baptismal font. The altar contains relics of Saint Gratus, Bishop of Aosta, Piedmont, Italy who died in 457 and Saint Fenusta, an early Christian martyr. These relics signify the call to holiness of all who approach Christ's table and link across space and time.

6. BISHOP'S CHAIR. At the back of the chancel in front of the screen is the bishop's chair or cathedra. It symbolizes his office of presiding over the Diocese of Salt Lake City. Images of the Franciscan Friars Atanazio Dominguez and Silvestre de Escalante, the first Catholics to enter the territory that is now the State of Utah, are carved into the cathedra. Above the chair is the bishop's coat of arms. The presider's chair which stands as the symbol of the priest celebrant is located third to the left of the cathedra.

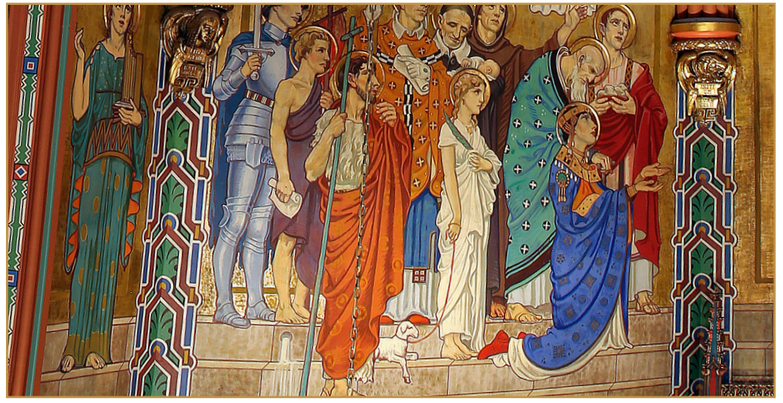
7. MURALS. The murals were designed and painted by Felix Lieftuchter in 1918. They represent a combination of Byzantine, Spanish Gothic, and modern styles. The mural in the west transept is of the woman traditionally identified as Mary Magdalene washing the feet of Jesus. The east transept portrays the appearance of Jesus to Mary Magdalene following the Resurrection. The crossing over the altar contains panels of angels as do the upper regions of the vaulting throughout the Cathedral. The striking blue and starred ceiling over the Blessed Sacrament chapel signifies the vault of heaven.



At the center of the back wall of the Blessed Sacrament Chapel is the figure of Christ on the Cross, with God the Father and the Holy Spirit above. At the bottom of the Cross are a pelican and her children, symbolizing Christ's sacrifice based on a belief in the Middle Ages that the pelican feeds its young with its own blood.



The mural to the right of the Holy Trinity depicts Old Testament figures (from left to right): Adam and Eve, Isaiah, Esther, Ruth, Melchizedek, Moses, David, Anne, and Judith (not pictured: Rebecca).



The mural to the left of the Holy Trinity depicts Catholic saints (from left to right): (not pictured: Saint Charles Borromeo) Joan of Arc, Venantius, John the Baptist, Gregory the Great, Vincent de Paul, Agnes, Pascal Baylon, Jerome, Helena, and Stephen.

8. CHANCEL SCREEN. The chancel is divided from the Blessed Sacrament chapel by a chancel screen which was installed in 1993. Inspired by the medieval rood screen, it was made of hand carved North American white oak by British master carver Ian Agrell of Agrell and Thorpe Ltd., Sausalito, CA. It reflects the general character of the 1918 woodwork in the Cathedral.

9. BLESSED SACRAMENT CHAPEL AND TABERNACLE. The tabernacle tower, in which the Blessed Sacrament is reserved for the sick and for private veneration, stands in the middle of the Blessed Sacrament chapel. Designed by Norma Barbacci and carved by Ian Agrell, it is the focal point of the chapel. The brass tabernacle proper is inspired by the design of the tower on the north end of the Cathedral exterior. At the north end of the chapel is the tomb of the Bishop Scanlan. The tomb was adapted from the high altar used in the Cathedral from 1918 – 1965.

10. WOOD CARVINGS. Wood carvings in the reredos were completed by Johannes Kirchmayer who was considered the best wood carver in the United States. Above the main altar on each side of the picture of Mary Magdalene, founders of religious orders are represented. On the east: Benedict, Clare, and Dominic. On the west: Ignatius of Loyola, Terese of Avila, and Francis of Assisi.