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THE OLD UNIVERSITY CHAPEL AT MARQUETTE UNIVERSITY *and the Legacy of its Stained Glass Windows¹*

by Annemarie Sawkins, Ph.D., Marquette University



Students praying in the Johnston Hall Chapel, 1940.

Stained glass has been an important part of church architecture since the early Middle Ages for theological, aesthetic, and educational reasons. This form of pictorial art designed to illustrate Biblical narratives for a largely illiterate populace continues to be used as a didactic tool in churches and schools around the world. Founded in the late 19th century, Marquette College — the first Catholic liberal arts college in Milwaukee, Wisconsin — draws on this centuries-old tradition to reinforce its mission and history.

When it opened in 1881, the school shared a single building with an academy for grades 9 through 12. A priority of the Jesuit institution (now Marquette University) has been, and continues to be, “serving God by serving students and contributing to the advancement of knowledge.” Educating young people,

training leaders, encouraging service to others and promoting a life of faith are all key components of the Jesuit tradition. Places of worship are critical to Marquette’s mission and have, therefore, been a part of the school’s planning since its inception.

The first college chapel — the Chapel of St. Aloysius² — was superseded by new worship spaces as the college grew with the support of donors. In the early 20th century, Mr. and Mrs. Robert Alexander Johnston³ were major patrons whose largess made the construction of a new building possible. Mr. Johnston was the founder and president of the Robert A. Johnston Co. from 1899 until his death in 1907. Before he died, he and his wife gave the university \$110,000 on Christmas Day, 1906. The college, which was renamed Marquette University earlier that year, was poised

for a major expansion with funds from the Johnston family. The gift allowed Marquette to buy the parcel of land adjacent to Church of the Gesu (known more commonly as Gesu Church), to build a new structure and to leave the old building to the Academy. The school effectively moved from its original location at 10th and State Streets to a more prominent location on Grand Avenue (now Wisconsin Avenue) as a result.

Marquette University’s Johnston Hall

Construction of Marquette University’s new liberal arts building began in 1906, and the building, appropriately named Johnston Hall, after the donors, officially opened on May 13, 1907.⁴ At the time, the building, designed by the local architect Charles D. Crane, was highly praised. “The new building occupies one of the finest sites on Grand Avenue and is as beautiful in appearance as it is commodious in its interior arrangements.”⁵

Stylistically, Johnston Hall is eclectic; it combines both Renaissance and Gothic motifs and has been described as “a product of the earlier Victorian manifestations of the Gothic Style.”⁶ With its Gothic accents, the structure complements the adjacent Gesu Church, built by Henry Koch in 1893-94. To serve the college, Marquette’s Johnston Hall was built to house the university’s Liberal Arts College and Colleges of Economics and Journalism, along with a two-story library, classrooms, administrative offices, science laboratories, and a new chapel. It was used for *all* classes, except Medicine and Nursing, which were off campus, and Law, which was taught in the Mackie Mansion, a remodeled residence at the corner of North 11th Street and Grand Avenue (now Wisconsin Avenue).⁷ The west wing of the Johnston building also included a

residence for the Jesuits who worked at Marquette as teachers and administrators.

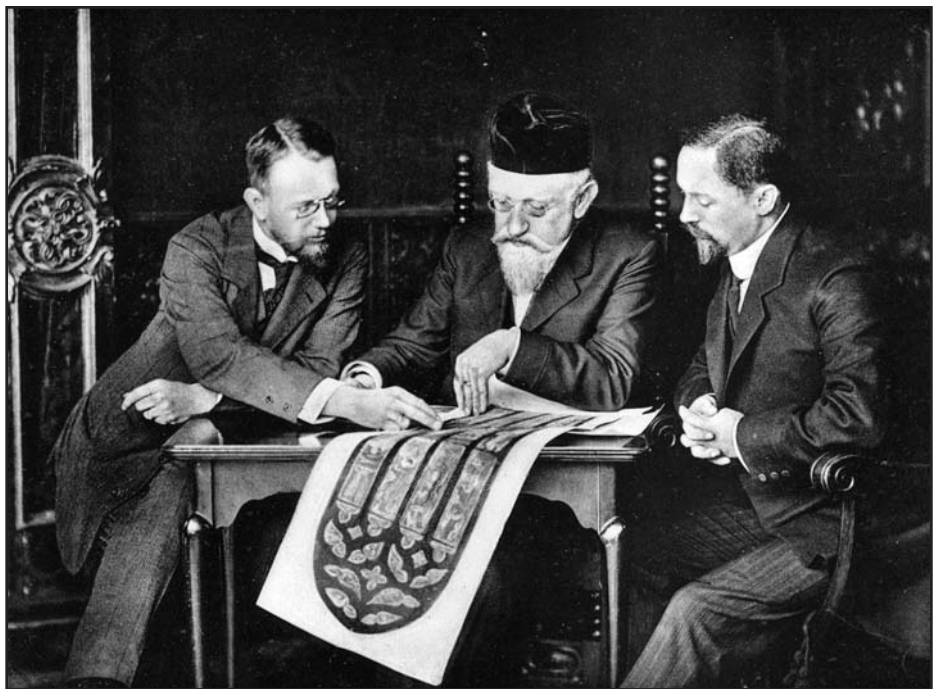
While no longer extant, the chapel in Johnston Hall, known simply as the University (Student) Chapel, was the college's first place of worship conceived as part of new construction, opposed to the renovation of an existing space. Along with its function as a place of worship, it was home to a collection of relics from Jesuit saints. As reported in the *Marquette Tribune* in 1934, "many of these had been at Marquette for years and were recently gathered at the suggestion of Jesuit Superiors of the Society of Jesus."⁸

Within the reliquary, there were 51 relics including those of St. Ignatius of Loyola, St. Francis Xavier, St. Peter Canisius, St. Francis Borgia, St. Aloysius Gonzaga, St. John Berchmans, St. Stanislaus Kostka, and St. Robert Bellarmine. Several of these religious figures — namely SS. Aloysius Gonzaga, John Berchmans and Stanislaus Kostka — are represented in the chapel's stained glass windows because of their importance to the Jesuits and their educational mission. These relics have since been moved into the Community Chapel in the Jesuit Residence along with two of the windows which once graced the Johnston Hall chapel.

Though Gesu Church is used on a regular basis by Marquette faculty, students and staff — and the Jesuits at Marquette had direct access to Gesu Church through a passageway on the southwest side of Johnston Hall when they lived there — the church is not part of Marquette University. It is an archdiocesan parish, sponsored by the Society of Jesus.⁹ The chapel in Johnston Hall, by contrast, became Marquette's newest place of worship after its completion, but its relative small size meant that significant religious days and regular worship for



University Chapel, as published in the 1921 issue of Hilltop, page 322.



The windows of the old University Chapel were the work of F.X. Zettler's company. Zettler, along with Mayer of Munich, were the most successful exporters of stained glass to the United States in the late 1800s and early 1900s.

many in the Jesuit community was still celebrated in Gesu Church. Designed to be conveniently located for the Jesuits in Johnston Hall, University Chapel, as it was known, was near the front of the building on the first floor, in what is now room 104. It was central to the Jesuits at Marquette and to the mission of the university. The Jesuits used the chapel as

their Community Chapel. They would recite the Litany of the Saints daily and conduct regular Masses there on Sundays for the Marquette student community.

Established by Ignatius of Loyola, the Society of Jesus — recognized and approved by Pope Paul III in a papal bull of 1540 — distinguished them-



Parable of the Rich Young Man

selves from other Orders in several distinct ways. They are a modern religious Order dedicated to their motto *Ad Majorem Dei Gloriam*, “For the greater glory of God.” They concentrate their efforts on education, intellectual research, missionary work, social justice and ecumenical dialogue. Ignatius believed strongly in the need for rigorous academic preparation for ministry in response to the relatively poor education of much of the clergy of his time. He and his first companions were, in fact, Masters from the University of Paris,

which differentiated them during an era when diocesan clergy were at times illiterate. Their academic training and education-minded philosophy is one of the main reasons Jesuits are recognized for their support of education, a characteristic that permeates the decisions that they make, including what subjects to have represented in the stained glass of their liturgical spaces. Marquette University is no exception in following this tradition of carefully considering the appropriate iconography for the stained glass windows they commissioned from

established manufacturers of religious windows.

The Jesuits furthermore redefined the nature of their work as an apostolically based religious Order. On the one hand, they believe in the power of religious retreats and directed meditations on the life of Christ. At the same time, rather than following either monastic or mendicant tradition, the Jesuits see their responsibilities as “outside the walls” rather than inside, with the result, again, being a profound dedication to education and, in particular, the education of young people — hence, the importance of places of worship on their educational campuses, which are by design also urban in nature, as in the case of Marquette University.

Undergraduate (and the later graduate) students at Marquette were also frequently in the chapel for Mass. In the early 20th century, the University’s *Catalogue* stated that “Catholic students are required to follow the courses given in religious instruction and to be regular in attendance at religious exercises conducted for their benefit.”¹⁰ According to the *Hilltop* student yearbook “Club and Societies” column, Masses were held at eight and nine o’clock in the morning on Sundays to accommodate students, because 7:30 am was found to be too early.¹¹ After they graduated, some alumni returned to exchange their wedding vows in the chapel. As noted in the *Marquette Tribune*, “Another campus romance was culminated at the University Chapel on Monday, September 18 at 9 am when Miss Margaret M. Filz, daughter of Nicolas Filz, St. Naziana, Wis. was wedded to John W. Meara, Axtell, Kas.”¹²

University Chapel’s Stained Glass Windows

The original 1906 neoclassical chapel was rectangular in shape and had an elaborate carved and painted altar against the west wall. Corinthian

pilasters along the north and south walls divided the architectural space into two bays, yet the defining decorative elements were the chapel's five stained glass windows designed by the firm of Franz Xavier Zettler of Munich. Set into the south and east walls of the chapel, these windows, imported from Germany during the late 19th century, can still be found on the Marquette University campus, though the chapel is no longer extant.

The head of the studio which manufactured these windows was most commonly known as F.X. Zettler. Born in 1841, F.X. was the son-in-law of Joseph Gabriel Mayer, who, in 1847, founded the Institute for Christian Art Works. In 1862, Mayer added stained glass production to his business and opened an office in New York City in 1888. After graduating from the Munich Art Academy, Zettler started working for Mayer as the firm's art director around 1863 and shortly thereafter married Mayer's daughter Therese.

In 1865, Zettler began supervising the newly established stained glass department. In 1870, Zettler started his own studio, the Institute of Ecclesiastical Stained Glass Windows, which had 150 employees by the end of the decade. In 1882, the company was named the Royal Bavarian Art Institute for Stained Glass by King Ludwig II. During the 1800s and the first few years of the 20th century, Zettler sold his windows to American clients through the Swiss firm Benziger Brothers. After 1906, the Daprato Statuary Company of Chicago and New York City marketed Zettler's production in the United States.¹³ The Zettler Company thrived for decades in large part because of the superior reputation of European glass manufacturers, coupled with the high demand for stained glass in the United States.

The Mayer and Zettler Studios were the most successful exporters of stained



Detail of Mary and Joseph in The Holy Family.

glass to the United States from the late 19th through the early 20th century. They sold thousands of windows to communities across the country, with the majority sold to Catholic institutions. While this might suggest that there were stock windows available, this is not the case, and there are also no real or exact duplicates found among the extant windows from this period. Each window was commissioned and then designed for a specific opening and pro-

gram. Studios had many designs that were re-circulated, rearranged, enlarged, added to, reduced, or modified in some way. An example is the *Finding of Christ in the Temple* which can be found in the east aisle of Gesu Church and on the Marquette campus, albeit in a smaller-sized window.

It was not uncommon for studios to work in similar styles. Mayer and Zettler were two studios among others that became known for their "Munich Style"



Charity

of stained glass. As noted earlier, these studios were “related”; the founder of the Mayer Studio was Zettler’s mentor and later his father-in-law, so it is not surprising that they shared a common aesthetic, which, in fact, also had the greatest popular appeal at the time — hence, their success. Much of the imagery seen in their Munich-style windows is derived from the work of the Nazarenes, a group of early 19th-century German and Austrian Romantic painters, who rejected Neoclassicism in favor of a revival of spirituality in

Christian art. Inspired by the Italian Renaissance masters, the Nazarenes turned to classical Biblical scenes to convey moral truths in their paintings.

Like the Nazarenes, Munich-style artists chose Biblical stories designed to encourage an emotional connection or teach a sacred lesson. Munich-style windows feature skillfully painted figures in conventional settings, often derived from specific works of art. A favored artist was the pre-eminent German painter Heinrich Hoffmann (1824-1911), who was best known for his clas-

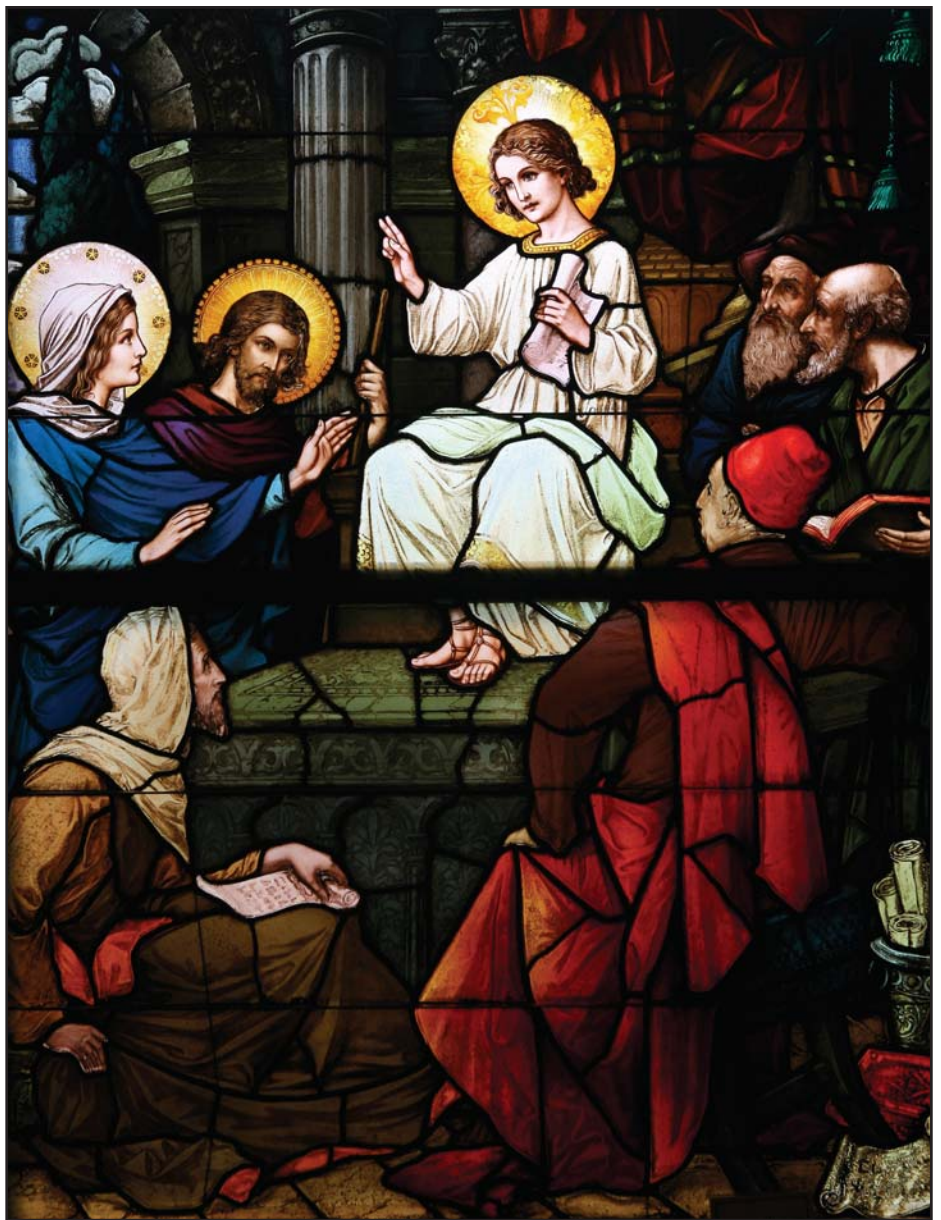
sical religious paintings. Three of his major paintings — *Christ in the Temple*, 1871; *Christ and the Young Rich Man*, 1889; and *Christ in Gethsemane*, 1890 — were purchased by John D. Rockefeller, Jr. and became universally known in the United States.¹⁴ Both the Mayer and Zettler studios, as well as other makers of windows, used these images in part or in their entirety, a fact that would have impacted the Jesuits’ choice of subject matter when purchasing windows for their University Chapel. The popularity of the Munich style led to it being promulgated by rival studios, including the Tiroler Glasmalereianstalt (Innsbruck, Austria), van Treeck (Munich), Fred Müller (Quinlinberg), Gassen & Blaschke (Düsseldorf), and George Boos (Munich), along with a number of non-German studios as well.

The F.X. Zettler stained glass studios, in particular, specialized in painting religious scenes on large sheets of glass, which made them the natural choice of Catholic institutions like Marquette. In their manufacturing, the Zettler studio judiciously subordinated the structural elements of a stained glass window — the armature and lead came that divide individual pieces of glass — into the design so that they do not interrupt the painted surface, the overall composition, or the all important narrative. As was common at a number of large stained glass studios, the work was collaborative. In the stained glass shop, there are designers who drew cartoons, glass cutters, color selectors, painters, and those who worked with metal, preparing lead comes and fitting panels into the iron armature used to support a window. To create a brand and market share, everything that was created by the artisans was signed, in this case, by F.X. Zettler, meaning that it was created by the studio and not one specific individual. Zettler and others did publish the

names of their employees to give them some recognition for their contributions.

Stylistically, the work of the F.X. Zettler studios is characteristically 19th century. It shows the influence of both Romanticism and the German Baroque in large part because these were the prevalent European styles in glass. In terms of the manufacturing, it was a multi-stage process. In addition to the designers and technicians, painters were highly involved. Every individual piece of glass is painted to some extent. Skillfully, artists used a neutral-to-dark vitreous paint to define the faces and hands of the figures represented and to add pattern and texture. At times repeated and broken to create the illusion of flowing drapery, these accents provide depth and volume. Zettler artists often applied the law of thirds and divided their compositions both horizontally and vertically into areas of equal size. They also mastered three-point perspective, which gave Zettler windows a greater sense of depth and realism. A Munich-based operation, Zettler aggressively targeted English-speaking countries and profited from the bias toward European-made glass before World War I. The quality of its production earned the Zettler Company the top award at the 1893 Columbian World's Fair in Chicago. Along with the craftsmanship came a pool of specific religious subjects that would have been recognizable to Catholic communities across the country, given the thousands of windows executed by German and Austrian firms for their American patrons.

Each window designed for the University Chapel is composed of two parts — a religious picture or scene and a lower glass panel embellished with round arches framing either decorative flora or a series of flowers, which opened to let in air. The windows in the chapel found at Marquette University represent themes central to the Catholic Church, the Society of Jesus, and to

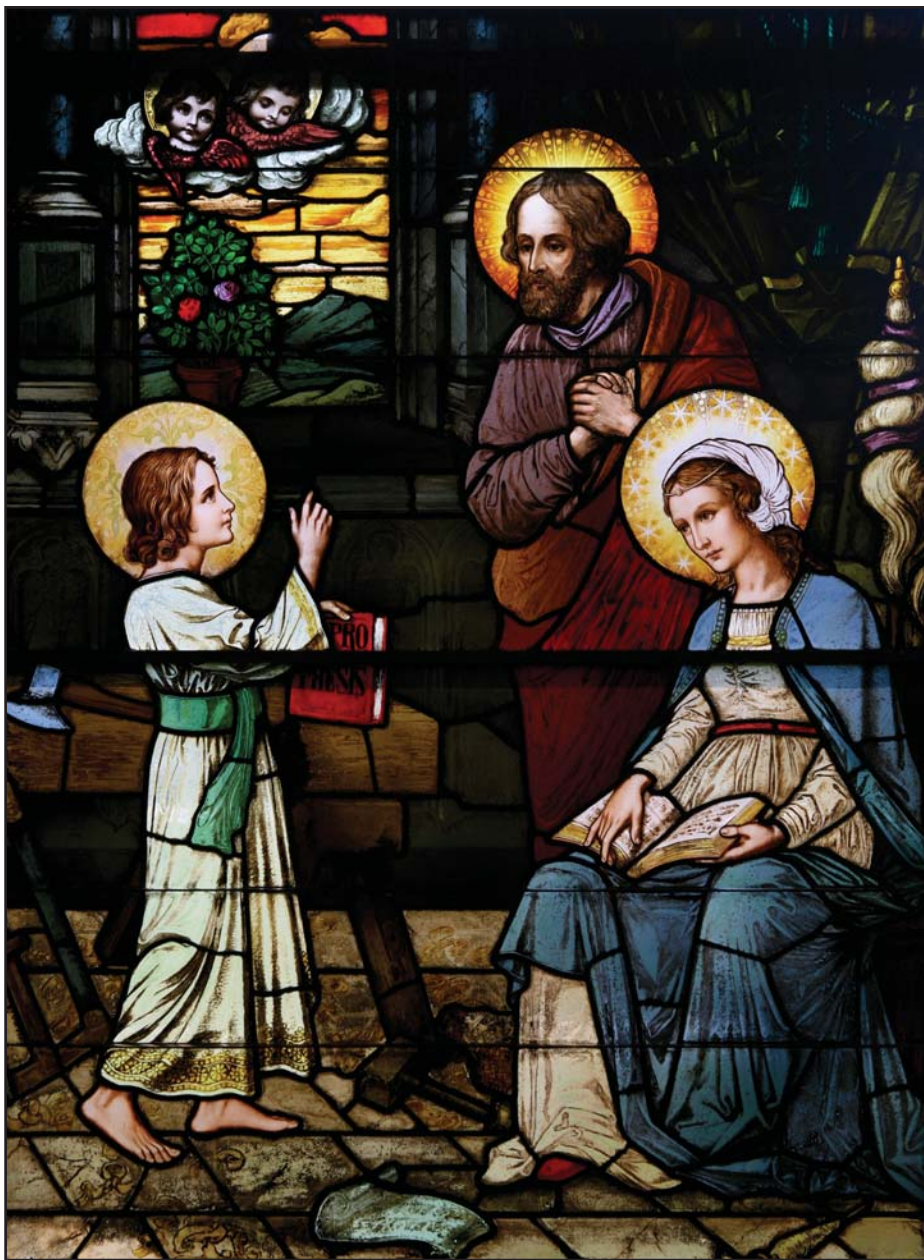


Finding of Christ in the Temple

Marquette, namely education, benevolence, charity, and faith. The windows — the *Parable of the Rich Young Man*; *Finding of Christ in the Temple*; *The Holy Family*; *Virgin and Child with Saint Stanislaus*, *Saint Aloysius Gonzaga*, and *Saint John Berchmans*, and *The Three Virtues (Faith, Hope, and Charity)* — are thematically very coherent in presenting models to the student. The religious windows produced by Zettler studios are not all, in fact, based on specific passages in the Bible. Some present new or composite ideas for viewers to contemplate, like the scene of

the Christ child with a book in *The Holy Family*, which does not correspond to a Biblical text but clearly shows Christ as a young educator. While artisans may have been simply creating variations on a theme, the act of contemplating the life of Christ and discerning the valuable lessons found in this are key components of the *Spiritual Exercises of St. Ignatius* and thus a viable thematic idea.

As we have seen, the values of the Jesuits are clearly expressed in this collection of windows for the University's first major, newly built chapel. The window closest to the altar, not surprisingly,



The Holy Family

featured the *Virgin and Child with Saints*. This was paired with the *Parable of the Rich Young Man* and followed by *The Three Virtues* and *Finding of Christ in the Temple*. The fifth window was at the back of the chapel. This window, depicting *The Holy Family*, was placed in the south half of the east wall farthest from the door.

The Three Virtues window features personifications of the three theological virtues — Faith, Hope, and Charity. The figures representing these Christian virtues are young and beautiful women

in long tunics with headdresses and halos. They stand in a garden with flowers at their feet and trees in the distance. The figure on the far right in blue is Faith with her attribute, the cross. In the center is Hope, dressed in green and shown with an anchor. Green is the traditional color used to represent hope. It is also associated with the Epiphany and the period after Pentecost. Green furthermore represents a Christian life and growth in the faith, which has been a Jesuit tenet since the society's founding. Hebrews 6:19, says, "We have this hope

as an anchor for the soul, firm and secure." Anchors are symbolic of this theme.

On the far left is Charity. She has a red shawl and holds a flaming heart in her hand. Here red — the color of fire and blood associated with Pentecost — represents the work of Christ and the power of the Holy Spirit. The two virtues on the right — Faith and Hope — hold an inscribed banner. Hope points with her left hand at the banner, which reads, "These windows are erected in grateful remembrance of Mr. & Mrs. R. A. Johnston by Marquette University." The University chose this composition to honor the Johnstons, who were Marquette's major donor couple at the time.

In the window featuring the *Virgin and Child with Saints*, the Virgin, wearing a closed crown, is seated on a throne atop a dais, with the Christ Child on her lap. In addition to a halo, the Virgin is encircled by pink roses, symbols of her charity, and framed by the center arch of a tripartite colonnade. The two figures in cassocks on the right side are the young Stanislaus and John Berchmans. A Jesuit seminarian and Roman Catholic patron saint of altar servers, John Berchmans (1599-1621), shown kneeling, was often represented with a rosary hanging from his cincture, as seen here.

The Saint Stanislaus represented here is Stanislaus Kostka (1550-1568), a Polish nobleman and later novice of the Society of Jesus. Having died at the age of only 17, he is often invoked by religious institutions as the protector of their novitiates. The saint on the left is Saint Aloysius Gonzaga (1568–1591), an Italian Jesuit, who gave up his noble family status and wealth to become a Jesuit. This is symbolized by the open crown on the ground next to him. In addition to the crown, he holds his attribute — a white lily, symbolic of purity and innocence — in his left hand while his right hand rests on his chest.

He and Stanislaus Kostka were both canonized by Pope Benedict XIII on December 31, 1726. Three years later, Gonzaga, who vowed to live a life of poverty, was named the patron saint of young students by the same pope.¹⁵ The three saints were all members of the Society of Jesus, and like their parent institution, were devoted to education.

In the lower center part of the composition is an open book. While a reference to the Bible, it is here that the studio's name appears. The text is not legible, with the exception of the last two lines, which read, "FX ZETTLER MUNICH." It was not uncommon for the firm to include its name on the stained glass windows it produced. While it is most common to find names in the lower-right hand corners of the windows, signatures were also cleverly incorporated into various compositions as seen here.

The windows depicting *Parable of the Rich Young Man* and *Finding of Christ in the Temple* chronicle aspects of Christ's life. The scene chosen for *Finding of Christ in the Temple* comes from Luke 2:41-47. It shows a young Jesus seated on a raised platform, surrounded by Mary and Joseph along with four student-scholars. The saints are readily identified by their halos. Framed by a column and flowing drapery overhead, the Christ Child holds a text in his left hand, while blessing the people around him with his right hand. The image is appropriate, given that Marquette is a Catholic institution whose mission is both education and the teachings of the Catholic Church.

The *Parable of the Rich Young Man* from Mark 10:17-31 is the story of a search for salvation. The young man who addresses Jesus as a "good teacher" ultimately rejects what is proffered as the solution, namely follow the commandments and give your material wealth to the poor. Upon seeing his reaction to this counsel, Jesus remarks, "It is



The Virgin and Child with Jesuit Saints

easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God" (Mark 10:25). In this stained glass version, Christ can be seen just left of center standing between two young men.¹⁶ The figure behind him is presumably St. John, who, unlike the rich young man, follows Christ wholeheartedly. On the right, dressed in a tunic with a cape, the rich young man sports a diadem and a red purse at his waist. He also looks down and away from Christ, after having essentially

been told to renounce his wealth for eternal treasure in heaven. Illuminating the background are the walls and towers of the City of Jerusalem. These architectural elements set the stage for the scene. The palm tree on the right is a sign of victory, often associated with the *Parable of the Rich Young Man* and a reference to Palm Sunday. In the context of Marquette University, it is the students who are being asked to learn the significance of the Parable and to make the right choice.



The Three Virtues

The Dismantling of the Chapel and Dispersion of the Zettler Windows

The most striking aspect of the chapel that remained steady through the various renovations and remodeling was the set of stained glass windows that filled the south, and part of the east, walls of the chapel. In 1973, the Jesuits who lived in Johnston Hall and its annex, Regis Hall, moved into Heraty Hall, the former women's dormitory that was originally the Stratford Arms Hotel

at 1404 West Wisconsin Avenue. After Jesuits moved out, Johnston Hall underwent the first of several major renovations.¹⁷ As part of the initial refurbishing, air-conditioning equipment was installed behind the south wall of the chapel. The construction workers wanted to leave the windows in place and board them over, but Father Raphael N. Hamilton and Dr. John Pick, who was in charge of the art on campus, fought to have the windows removed so that they could be saved. They succeeded, and all

of the windows were placed in storage in the basement of Memorial Library for the time being.

Alumni Memorial Union

In accordance with the university's master plan, a new student union was constructed on the north side of Wisconsin Avenue on part of the land where the famous Elizabeth Plankinton Mansion once stood.¹⁸ The sprawling campus center, known as the Alumni Memorial Union, completed in 1990, has a chapel dedicated to the Holy Family. This chapel has several components, including a small prayer room where the Blessed Sacrament is reserved. When the Union was nearing completion, the two windows — *Parable of the Rich Young Man* and *Finding of Christ in the Temple* — without their lower panels, were taken from the library and restored by Oakbrook-Esser Studios in Oconomowoc, Wisconsin, and then installed in the Blessed Sacrament chapel.

Later, *The Holy Family* window, which had been left in Johnston Hall, was repaired and then installed in the narthex of the Chapel of the Holy Family in the Union. At the same time, the two remaining windows in library storage were moved into the Jesuit Residence, where the Minister, Rev. Jonathan Haschka, S.J., tried to find some use for them. Before Father Haschka found a place for the windows, he left the Marquette University Jesuit community. According to Rev. Francis Paul Prucha, S.J., he is the one who probably put the panels in the closet of the first floor guestroom and neglected to inform anyone.

In early 1993, Father Prucha, a retired history professor, who was the sacristan for the community, wanted to use the two windows in the Community Chapel dedicated to Saint Peter Canisius, which is a windowless space on the main floor of the Jesuit Residence



Zettler Signature

on Wisconsin Avenue. When he finally located the stained glass windows in the guestroom closet hidden behind some mattresses, he made arrangements with Josef Klotz, the National Sales Manager of Oakbrook-Esser, to rehabilitate the stained glass. Klotz was a German immigrant who had actually worked for Franz X. Zettler (Royal Bavarian Art Institute), in Munich. The two scenes — *The Three Virtues* and *Virgin and Child with Saints* — were then enclosed in free-standing light boxes approximately 6 by 4½ feet, and seven inches deep.

These wooden boxes, built by the lay workmen at the Jesuit residence, included a piece of milky translucent plastic backing each window to diffuse the light from the fluorescent bulbs used to illuminate each window. They were installed in the chapel and illuminated for the first time in July 1993. An undated photograph from Marquette University Special Collection and University Archives provides a view of the Community Chapel in the Jesuit Residence. In this, one can clearly see the second altar from the University Chapel in Johnston Hall along with Zettler's *Virgin and Child with Saints* window against the west wall.



Fourth Floor Windows



Community Chapel

After the large pictorial windows were given prominent locations in chapels across campus, the lower panels were rescued from the basement of Memorial Library and sent to Oakbrook-Esser for repair and stabilization. In 1996, three of these windows were restored, and then stacked to form one large window. This composite window is now situated in the fourth-floor chapel of the Jesuit Residence, where part of another single panel can also be found. These stained glass windows were also set into light boxes so that they could be illuminated. This marked the final stage in the recovery, repair, and reinstallation of the F.X. Zettler windows that first graced University Chapel in Johnston Hall in the early 1900s.

The original set of windows, now located across the Marquette campus, continue to be a source of inspiration to the Jesuits, students, staff, and visitors, who can admire them on a daily basis. In addition to this, the Zettler windows commissioned by Marquette University are excellent examples of the type of Munich-style glass that was imported to this country around the turn of the last century and are part of important visual records of Marquette's Jesuit history.

Notes

1. This article grew out of an Honors seminar taught at Marquette University in the fall of 2008. I would like especially to thank Rev. Francis Paul Prucha, S.J., Matt Blessing, Head of Special Collections and Archives, Raynor Memorial Libraries, Marquette University, and Virginia C. Raguin, Professor of Art History, College of the

Holy Cross for their suggestions. Michelle Sweetser, Librarian/Archivist at Marquette, helped in locating archival material and historic images, and Rev. Michael Class, S.J., along with Ben Smidt provided photographs of the windows featured.

2. The college chapel of St. Aloysius (inside the original building) is mentioned on pages 25, 39, and 51 of the first campus history. The reference from page 25 related to Sodality meeting in the college chapel in 1882. *Marquette College, a quarter-century, 1881-1906*: stray leaves from the college history; the silver jubilee Marquette University (Milwaukee: Marquette College, 1906).
3. Born in 1846 in Beaufort, SC., Robert A. Johnston moved to Milwaukee, WI with his parents in 1847. He attended the Jesuits' St. Gall's parochial school in Milwaukee, and, then at the age of 18, he began working for his father in the family bakery business. The business was incorporated as Johnston Brothers Co., in 1889, and Johnston was named president. The firm was acquired a year later by the American Biscuit and Manufacturing Co., at which time Johnston was made the local manager. In 1898, the



The Three Virtues (detail)

business was again acquired by a larger firm, this time by the National Biscuit Co., but Johnston chose not to remain with the company. He opened the Robert S. Johnston Co. that same year and served as president until his death in 1907, at which time his sons, Harry S. and Walter V. Johnston took over the business, now known as the Masterson Co. Inc., until 1969.

4. "On the night of May 13, the new university building on Grand Avenue was thrown open to the public. About 500 took advantage of the opportunity to visit the place." *Marquette Journal*, vol. IV, College Notes 4 (June 1907): np.
5. *Marquette University Catalogue*, 1915-6.
6. For a more complete description of Johnston Hall, see the Wisconsin Architecture Database (Wisconsin Historical Society's Preservation Division) <http://www.wisconsinhistory.org/ahi/advancedsearch.asp>.
7. The Mackie Mansion was replaced in 1924 by the Law Building (later renamed Sensenbrenner Hall), built by Milwaukee-based architect Alexander C. Eschweiler (1865–1940), who was responsible for

more than 80 surviving commissions in the Milwaukee area.

8. Marjorie Mitchell, Reliquaries Displayed in University Student Chapel, *Marquette Tribune* (Nov. 22, 1934): 12-3.
9. According to the Church of the Gesu website, "On September 14, 1994, the Provincial prepared the way for the second century of Gesu's parish life. After a two-year process that attempted to "clarify, redefine, and maximize" the collaboration between Gesu, Marquette University, and the Marquette University Jesuit Community, the Provincial [of the Wisconsin Province of the Society of Jesus] decided to separately incorporate Gesu as an archdiocesan parish, sponsored by the Society of Jesus."
10. *Marquette University Catalogue*, 1911, p. 27. This text appears in successive catalogues describing the amenities of the school.
11. University Sodality, "Clubs and Societies" column, 1921 *Hilltop* yearbook, p. 322.
12. "Alumni Weds in Chapel," *Marquette Tribune*, (21 September 1933): 7.
13. In a Daprato Statuary Company catalogue dated 1910, the company describes itself as

the sole representative in the United States and Canada of Zettler.

14. The Riverside Church in New York City is now home to four of Hoffmann's paintings of *Christ and the Rich Young Man*, *Christ in Gethsemane*, *The Boy Jesus in the Temple* and *Picture of Christ*.
15. Aloysius Gonzaga continued to be a popular saint, and, in 1926, Pope Pius XI declared him the patron of Christian youth.
16. When this window was placed in its present location, it was installed back to front, but it is here discussed based on its intended orientation.
17. Today, Johnston Hall houses the J. William and Mary Diederich College of Communications along with the Instructional Media Center and other media-related departments.
18. The Richardsonian Romanesque mansion was razed in 1980, following a battle with preservationists.

