

A SOUVENIR  
OF THE  
CONSECRATION  
OF  
ST. PETER'S  
ROMAN CATHOLIC CATHEDRAL  
BELLEVILLE, ILLINOIS



SUNDAY, APRIL 16, 1939

**162533**

LAUS DEO AETERNO

VENERATIO SANCTO PETRO, PATRONO NOSTRO

REVERENTIA PIO DUODECIMO, SUMMO PONTIFICI

CONGRATULATIO HENRICO ALTHOFF, EPISCOPO BELLEVILLENSIS

PER VIGINTOS QUINTOS ANNOS

GLORY TO THE ETERNAL GOD

VENERATION UNTO ST. PETER, OUR PATRON

LOVING ESTEEM TO THE HOLY FATHER, PIUS THE TWELFTH

CONGRATULATIONS TO THE MOST REVEREND HENRY ALTHOFF,

THE SILVER JUBILARIAN BISHOP OF BELLEVILLE



HIS HOLINESS, POPE PIUS XII

# INTRODUCTORY



The Consecration of St. Peter's Cathedral Church  
is such a credit to those noble and courageous

---

souls of the past; such a gratifying event in the  
lives of its Most Rev. Bishop, its clergy and  
parishioners; such a surety of freedom of worship  
to those who are to come, that it is fitting to have  
some lasting testimony of this important occasion.

This newly decorated edifice is itself so beautiful  
and contains so many objects of real value and  
lasting beauty, that we present primarily a picture  
story of the Cathedral Church as it is today.

## THE PRIESTS OF THE CATHEDRAL



HIS EXCELLENCY, THE MOST REV. BISHOP HENRY J. ALTHOFF, D. D.



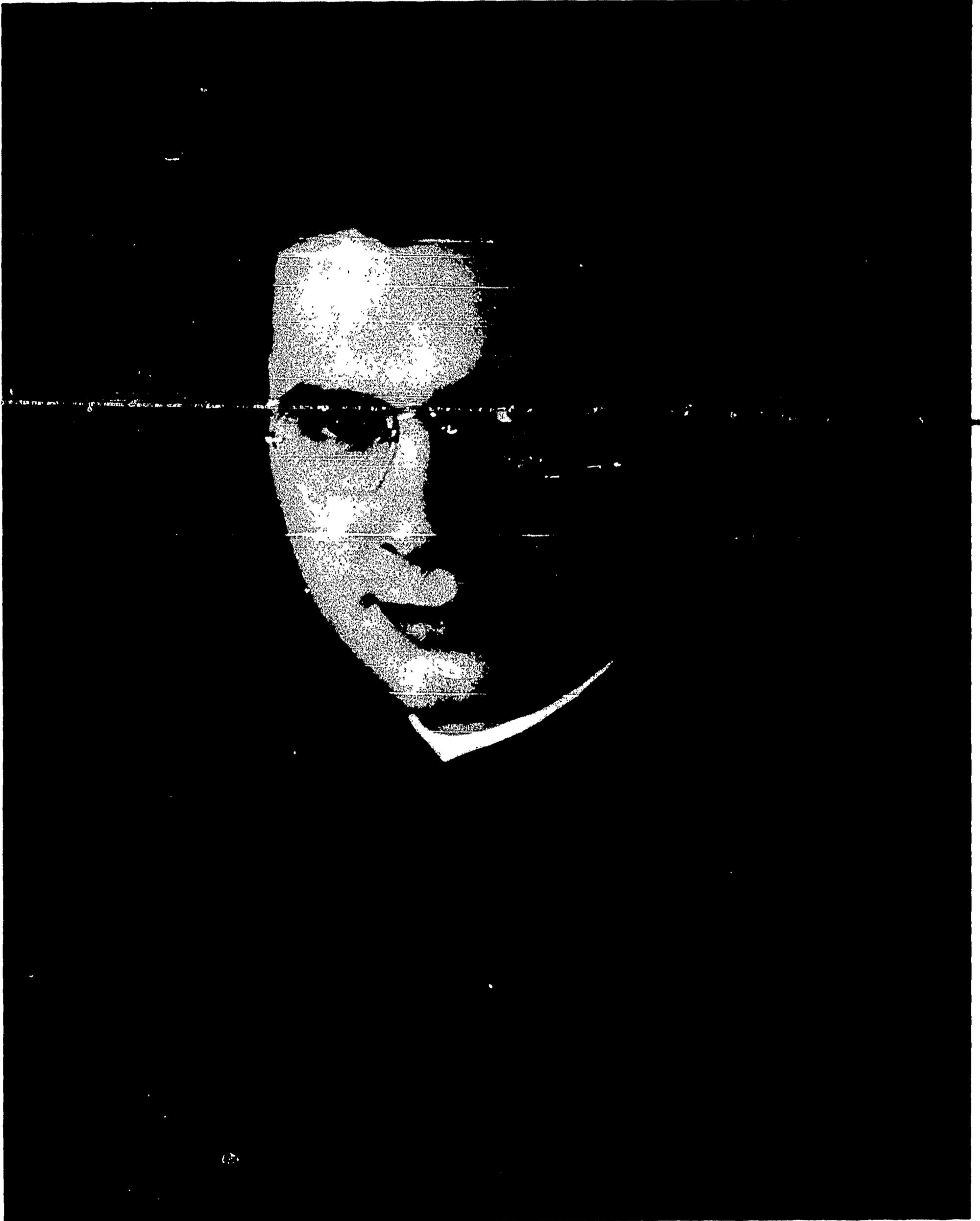
ST. PETER'S CATHEDRAL



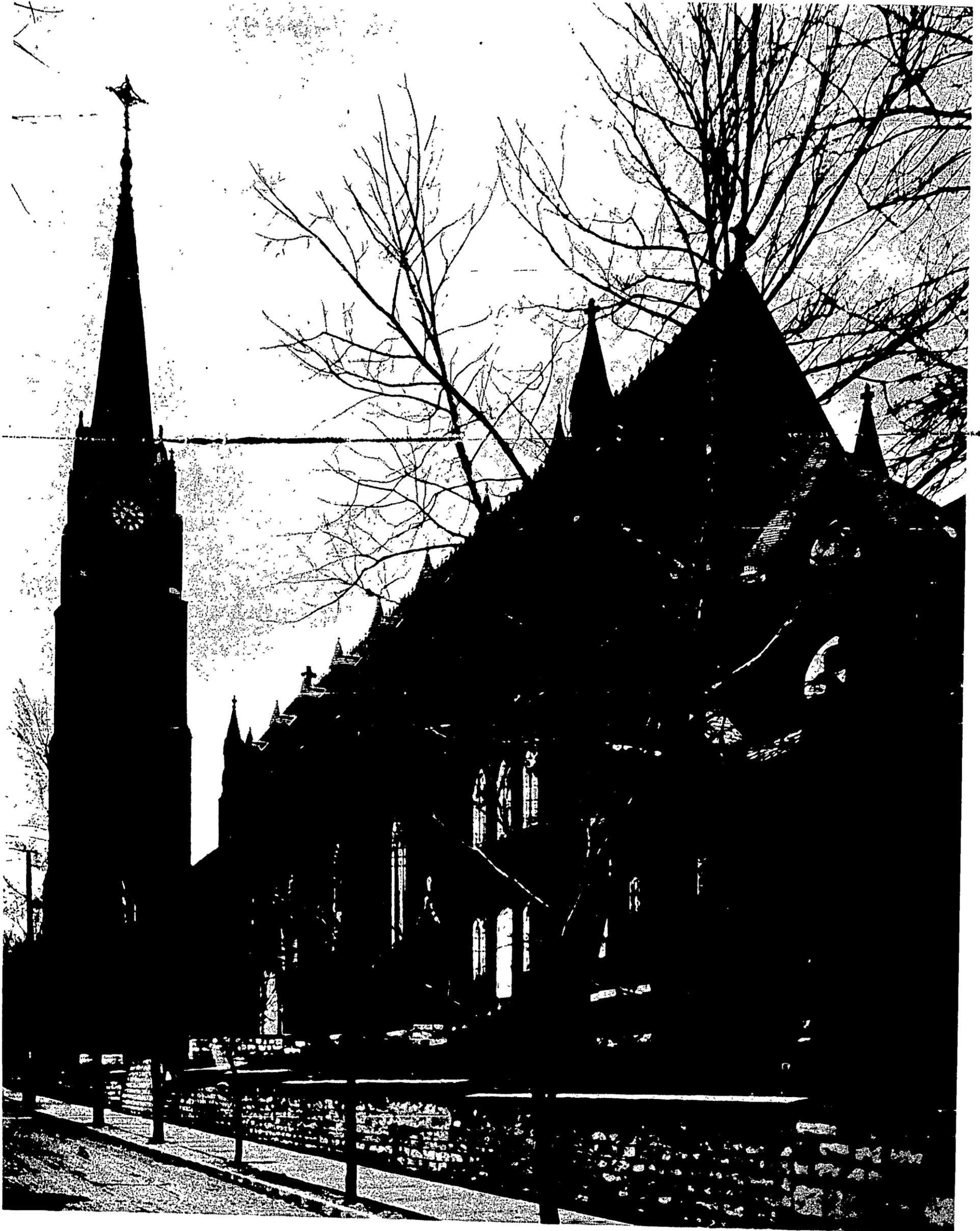
REV. JOSEPH M. MUELLER, PASTOR



INTERIOR FROM CHILDREN'S BALCONY



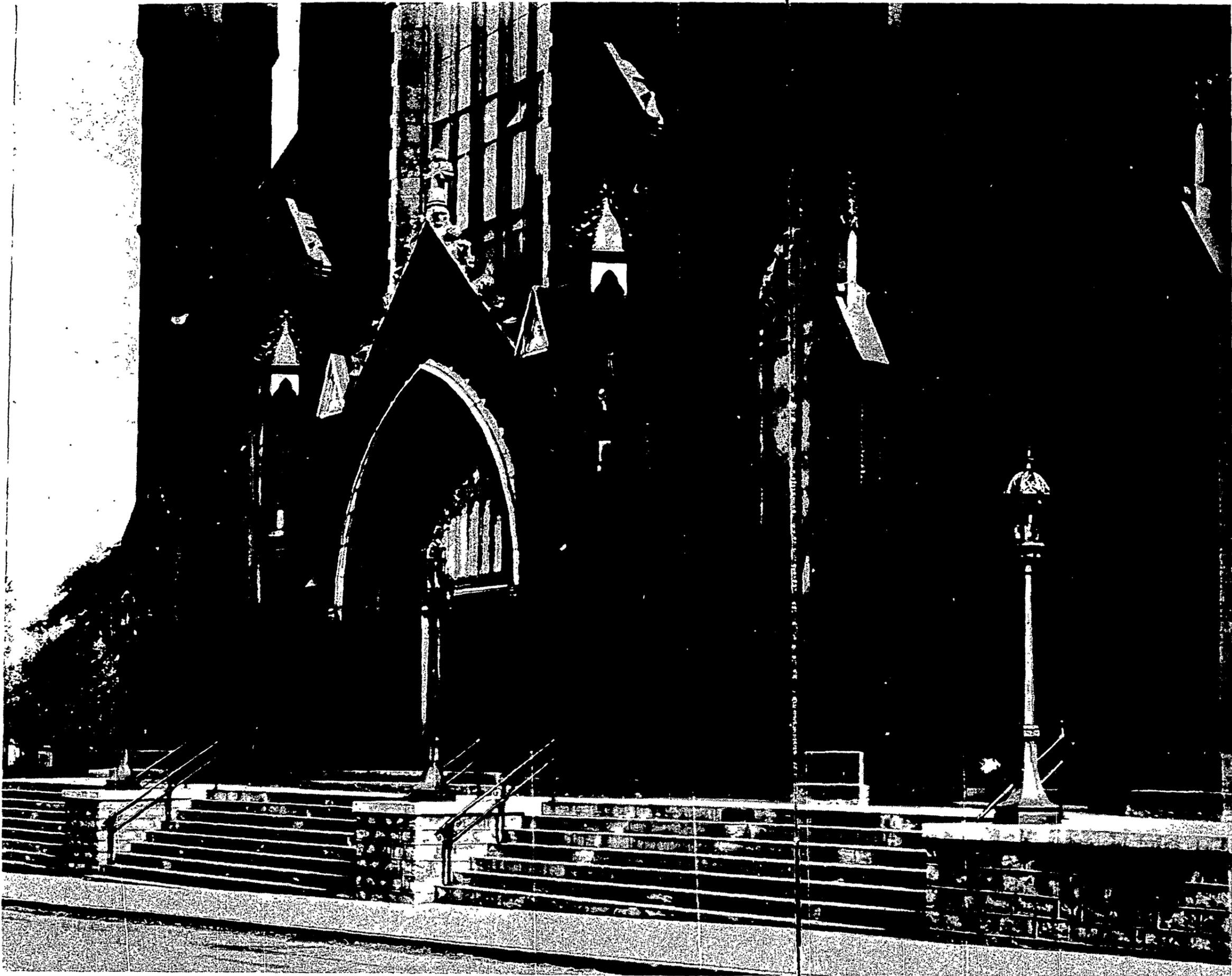
REV. JOSEPH B. STENGER, ASSISTANT



TOWER AND WEST SIDE



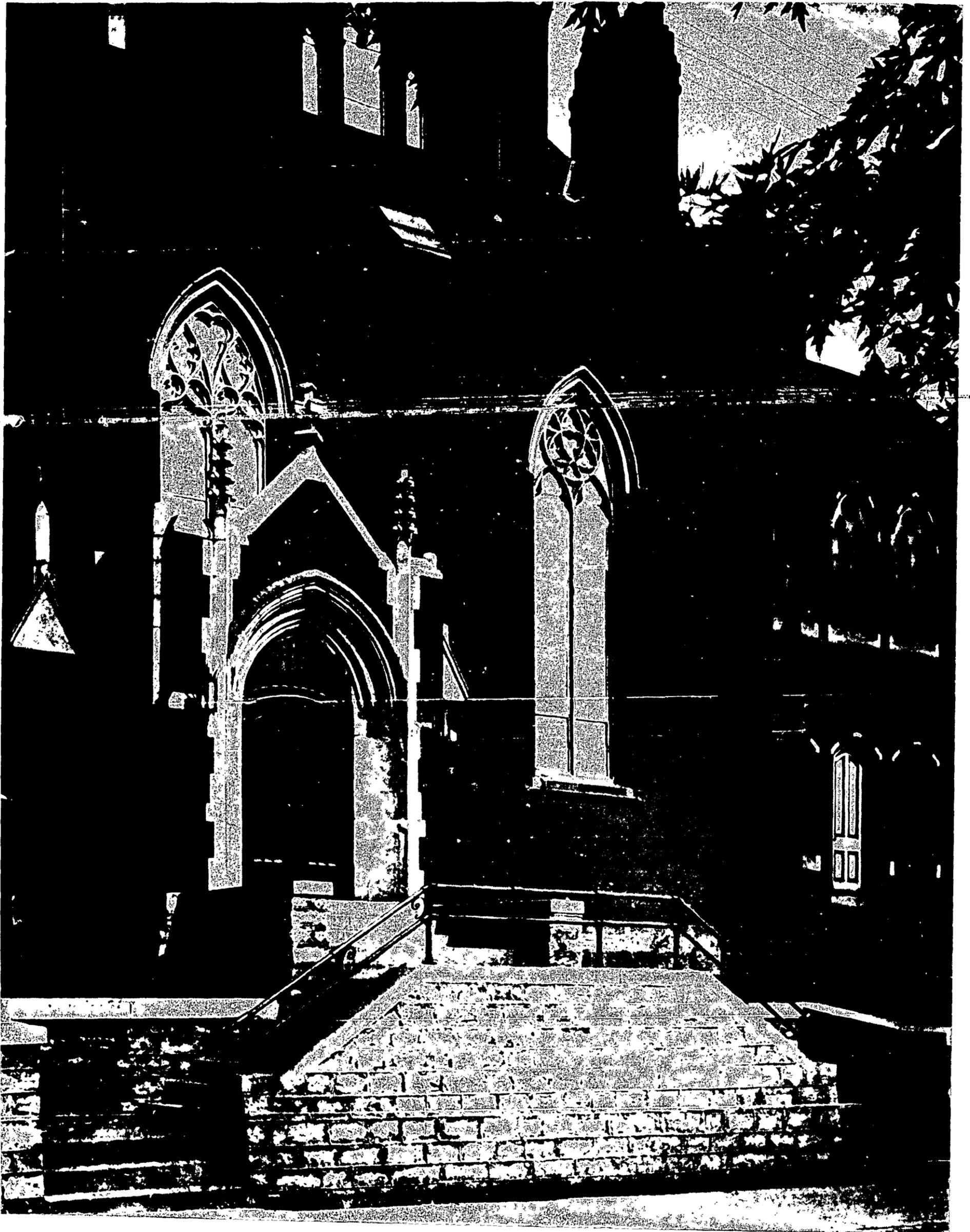
REV. ELMER J. HOLTGRAVE, ASSISTANT



MAIN ENTRANCE



REV. EDMUND H. SCHUMACHER, ASSISTANT



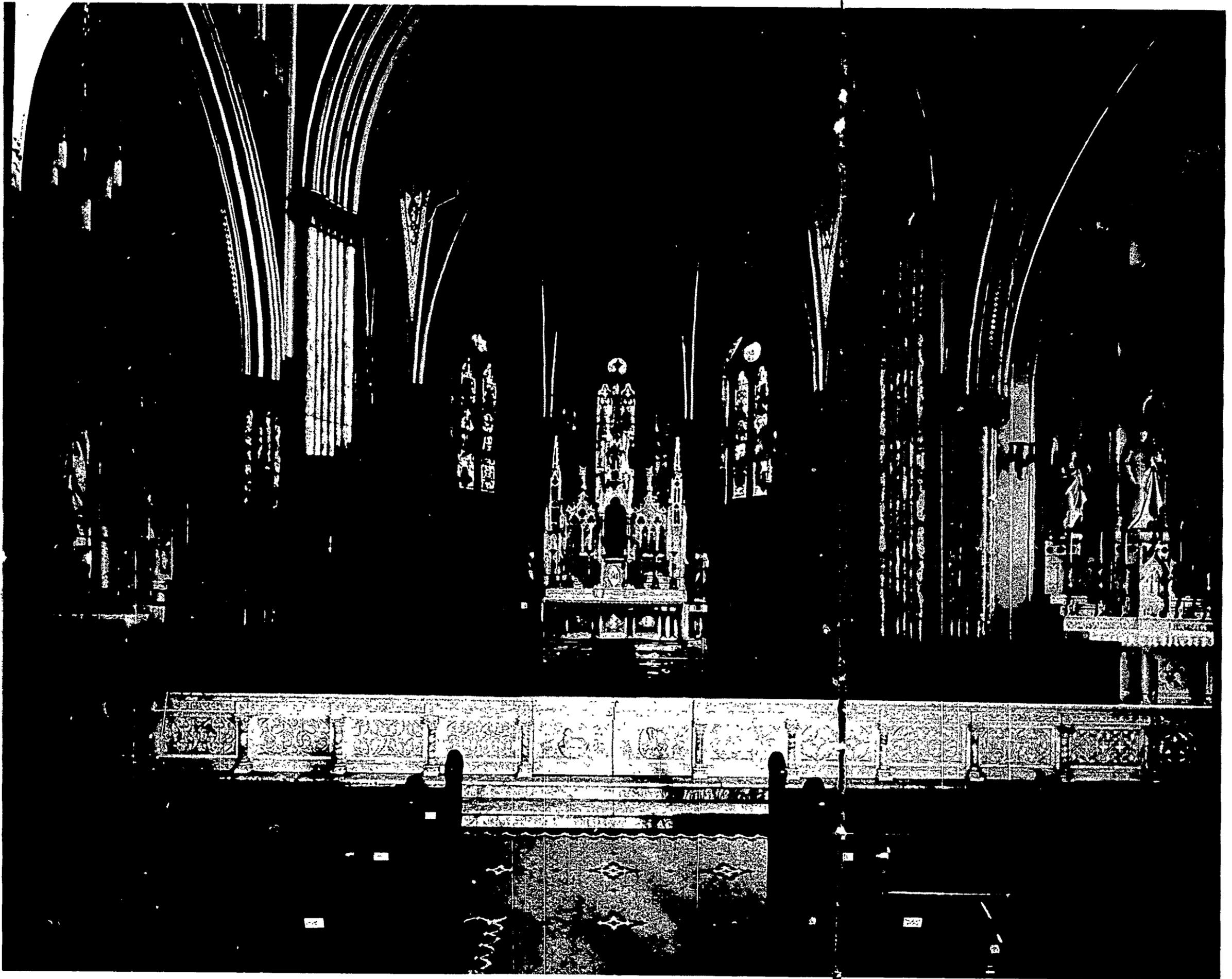
WEST ENTRANCE



EAST ENTRANCE



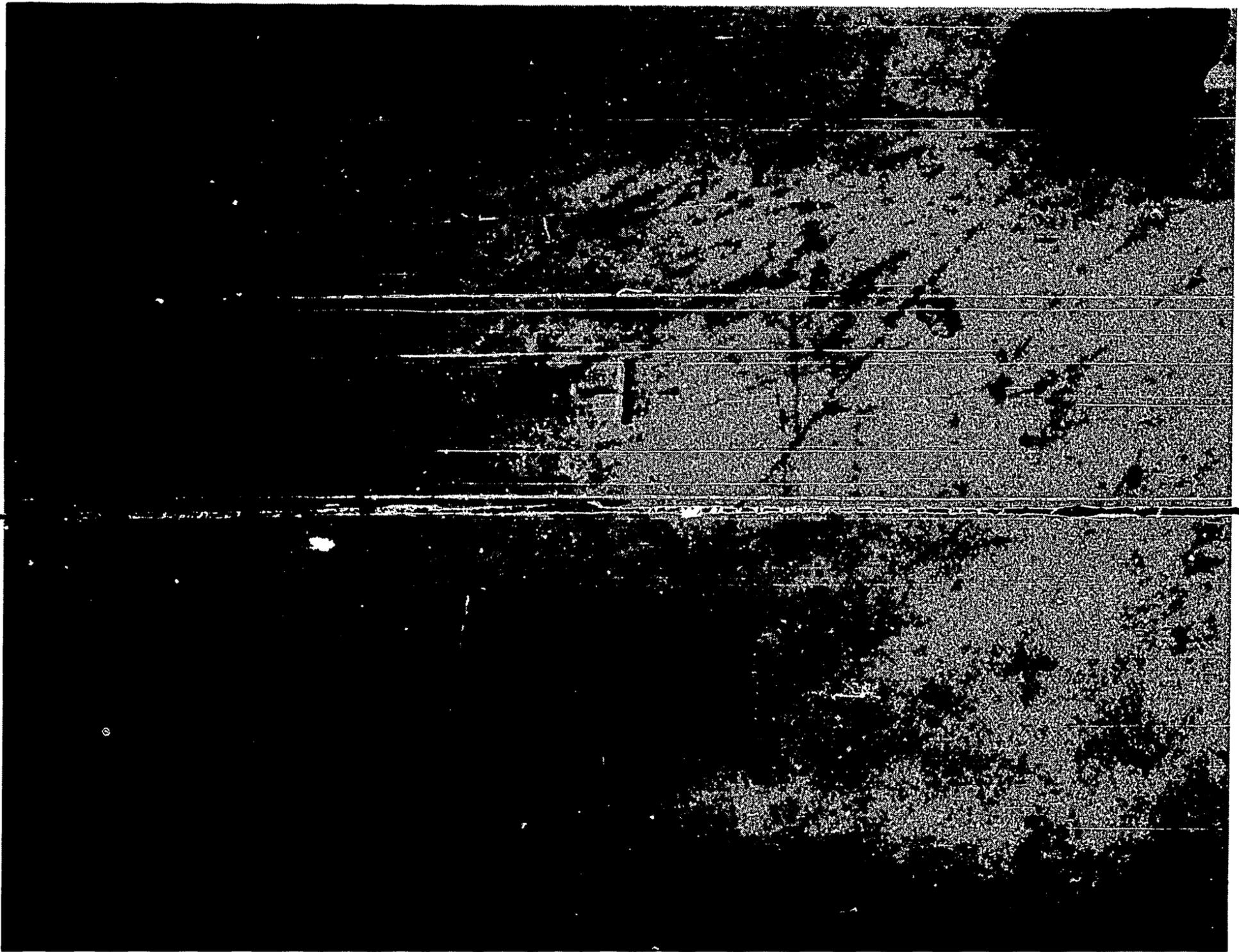
MOSAIC FRESCOES ON EAST WALL



SANCTUARY



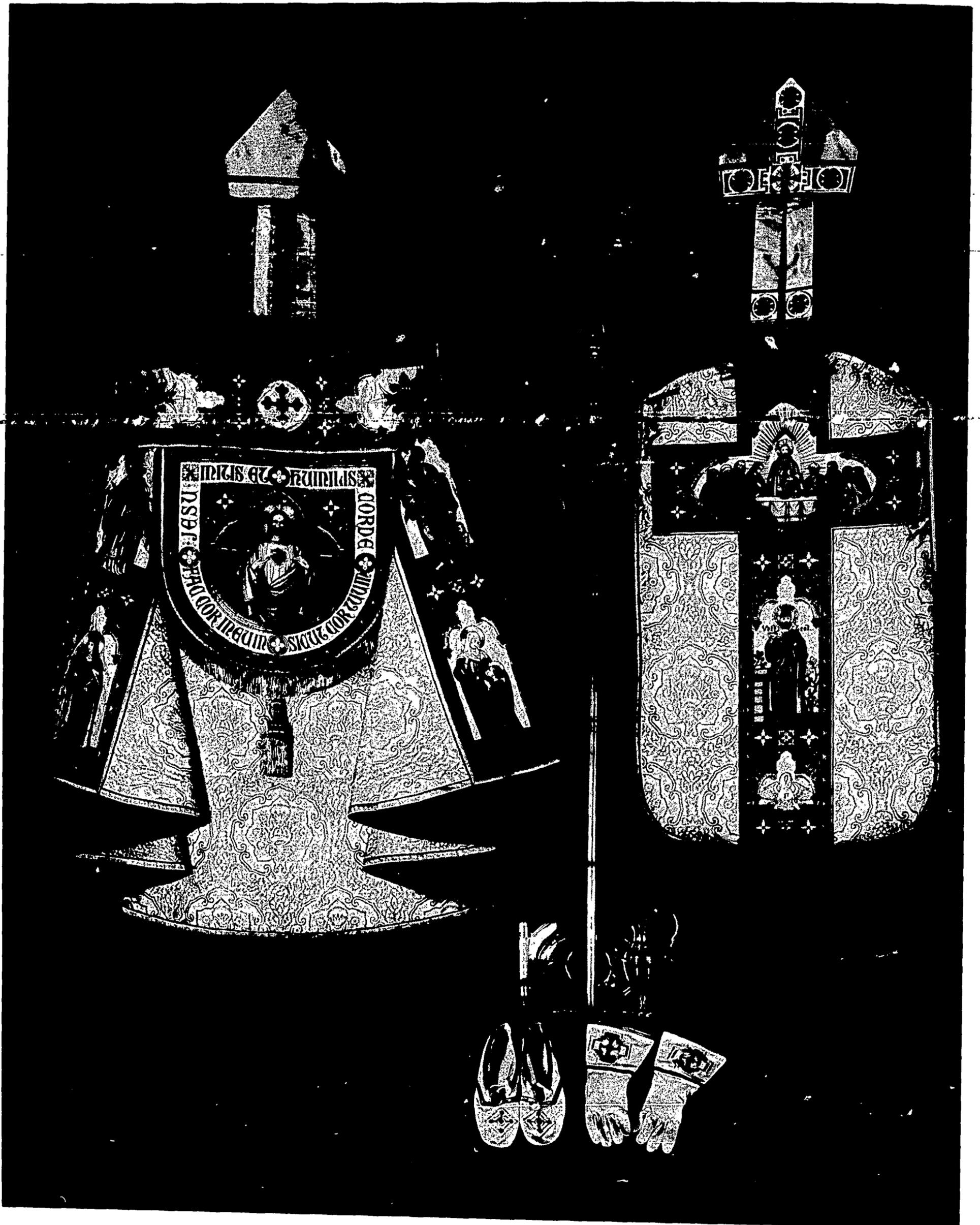
MAIN ALTAR



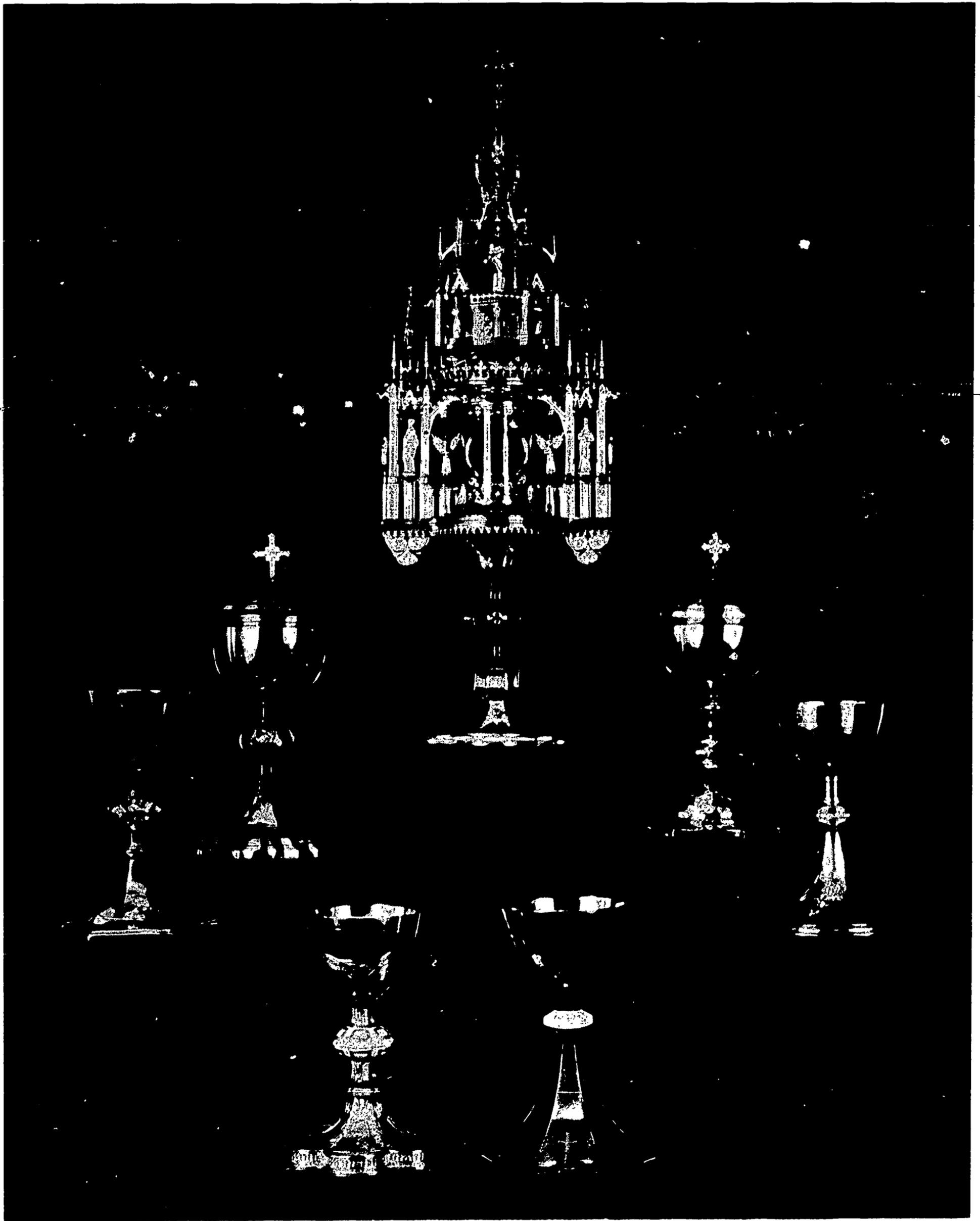
### THE CENTER OF THE ALTAR STONE

Into every altar stone are carved five crosses, one at each corner and one in the center.

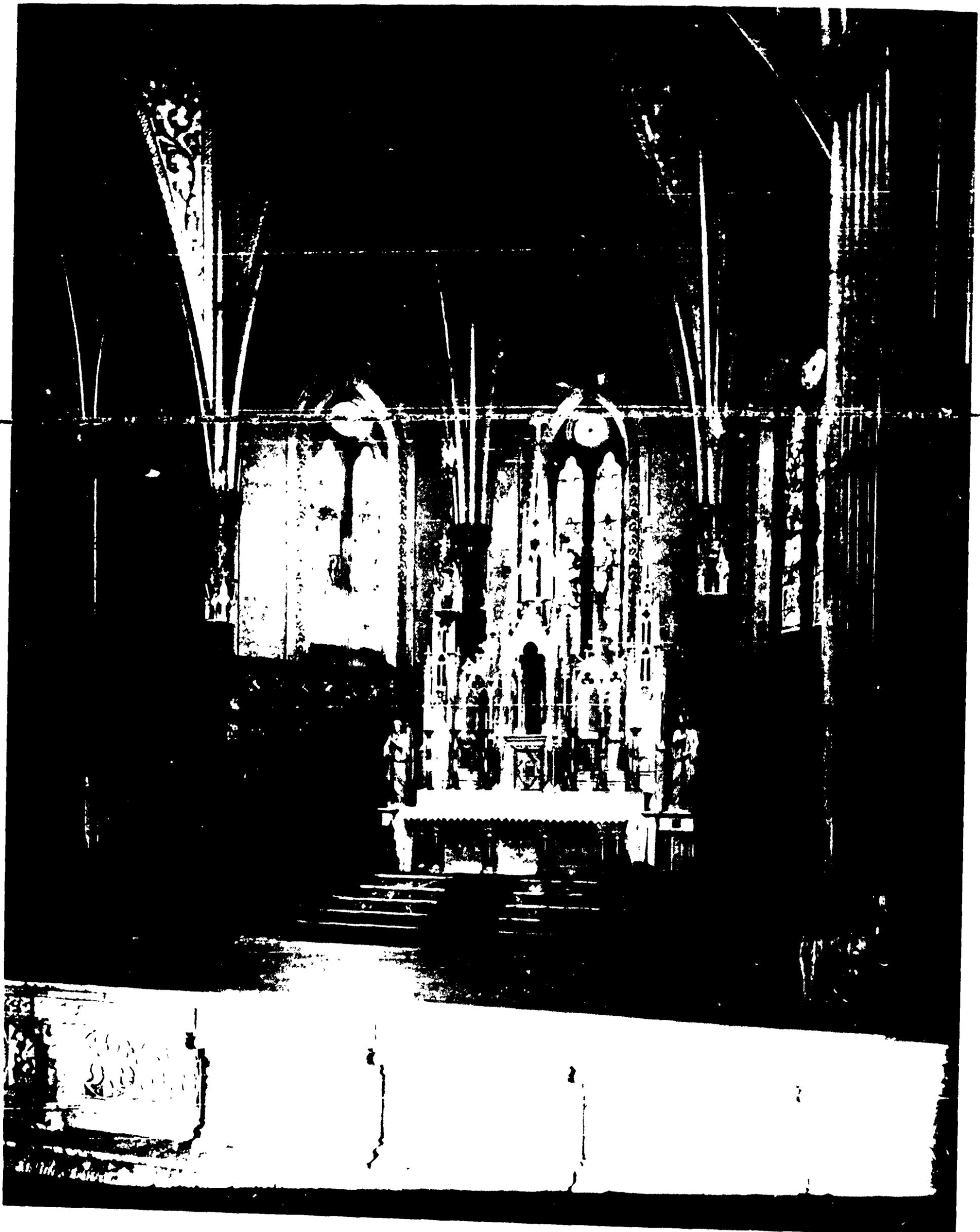
The opening—called the sepulchre of the altar—will contain the silver case, into which have been sealed the relics of the holy Martyrs: St. Laurentinus, St. Redemptus, St. Vincentius.



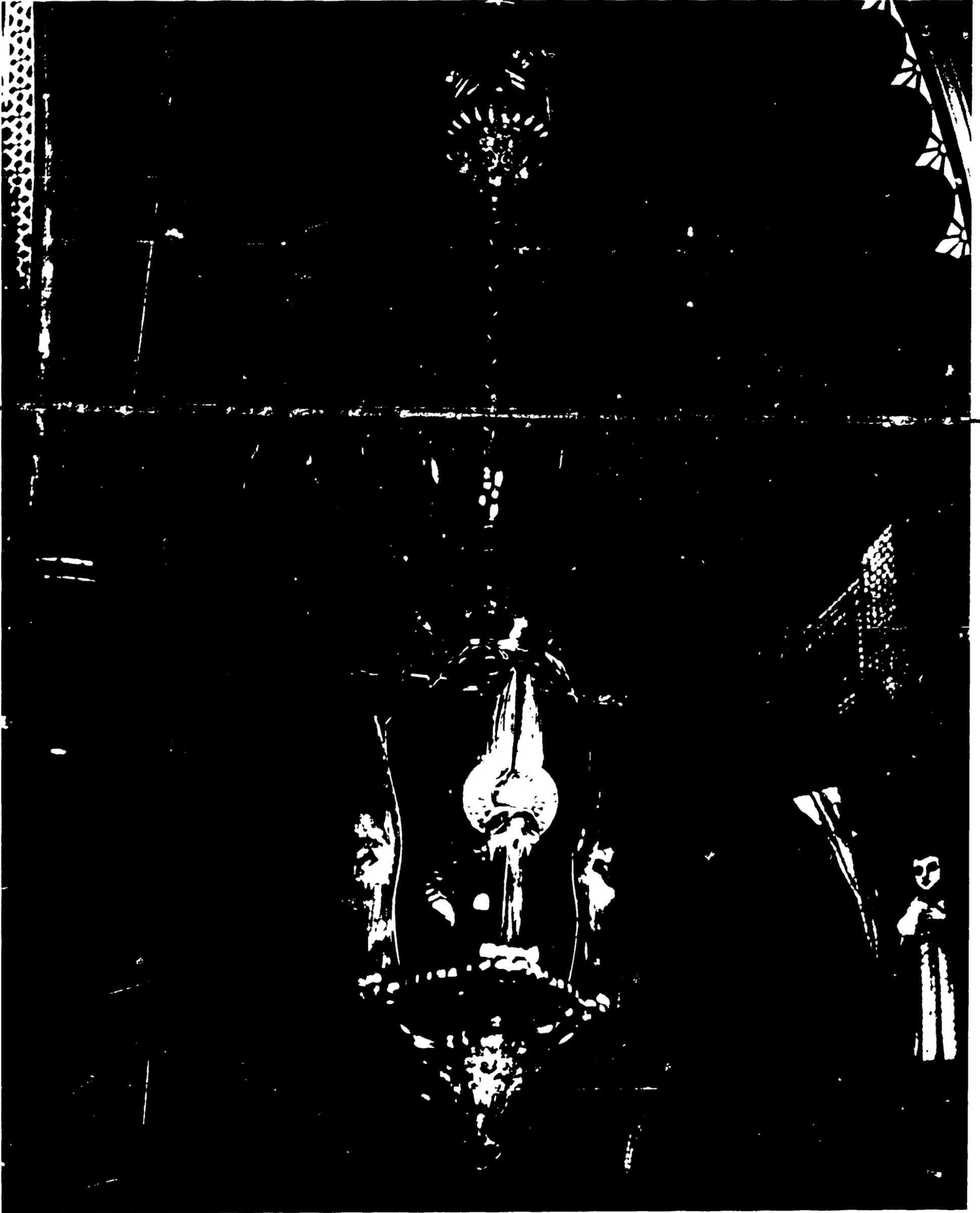
EPISCOPAL MITRES, COPE, STAFF, CHASUBLE, CANDLE, BASIN, EWER, SHOES AND GLOVES



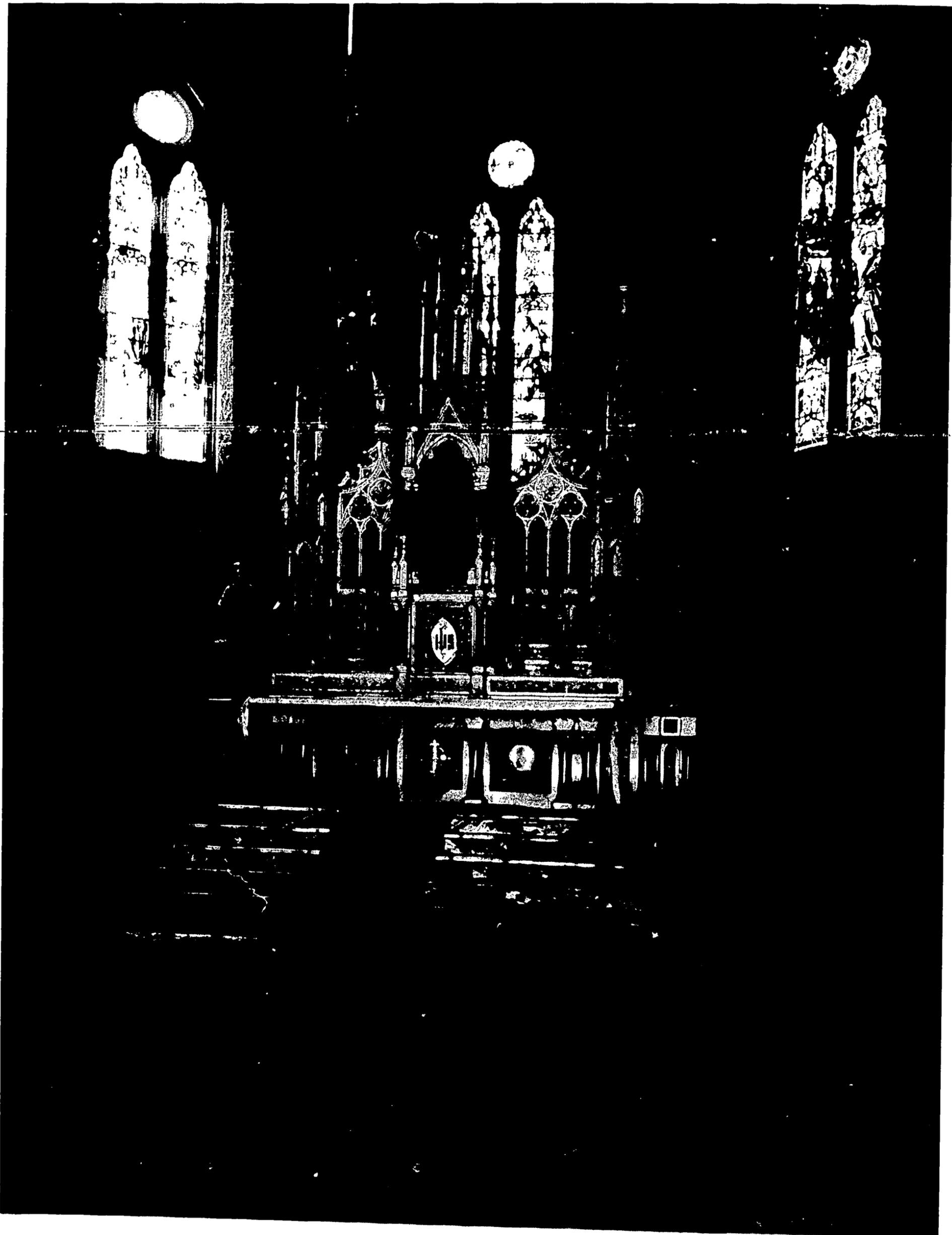
OSTENSORIUM, CIBORIA, AND CHALICES



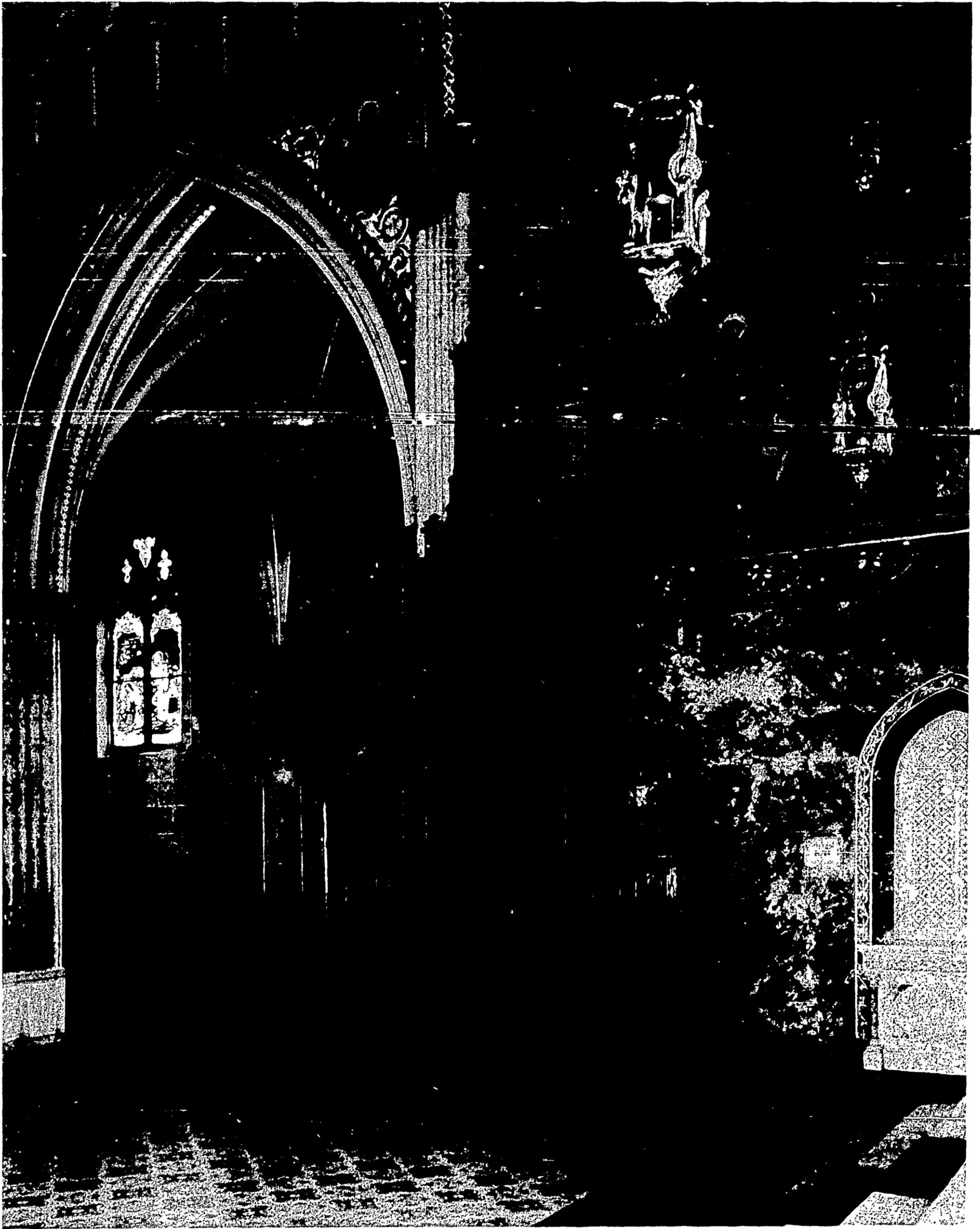
MAIN ALTAR AND THREE SANCTUARY LAMPS



SANCTUARY LAMP



ANOTHER VIEW OF MAIN ALTAR



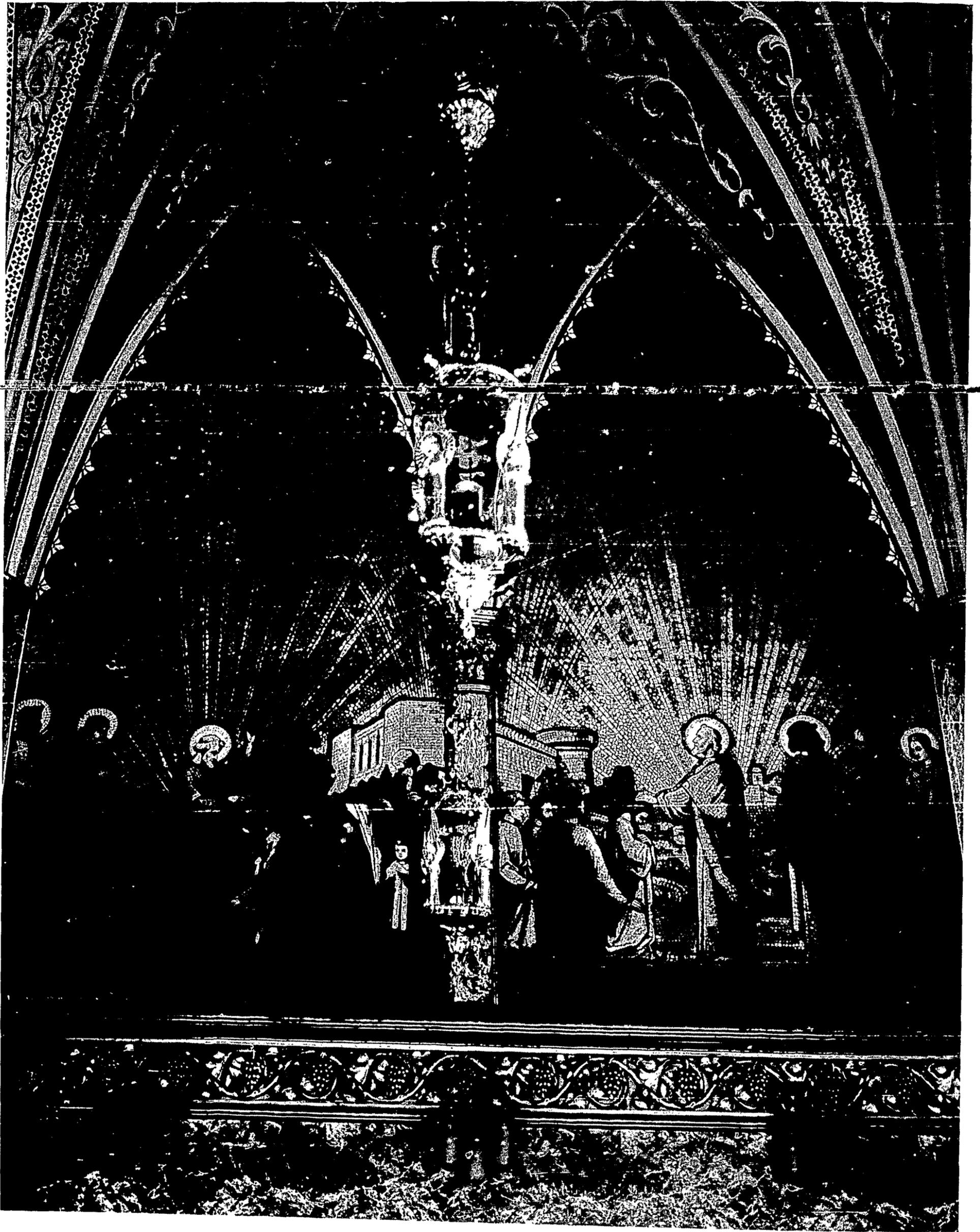
EPISCOPAL THRONELLA AND THRONE



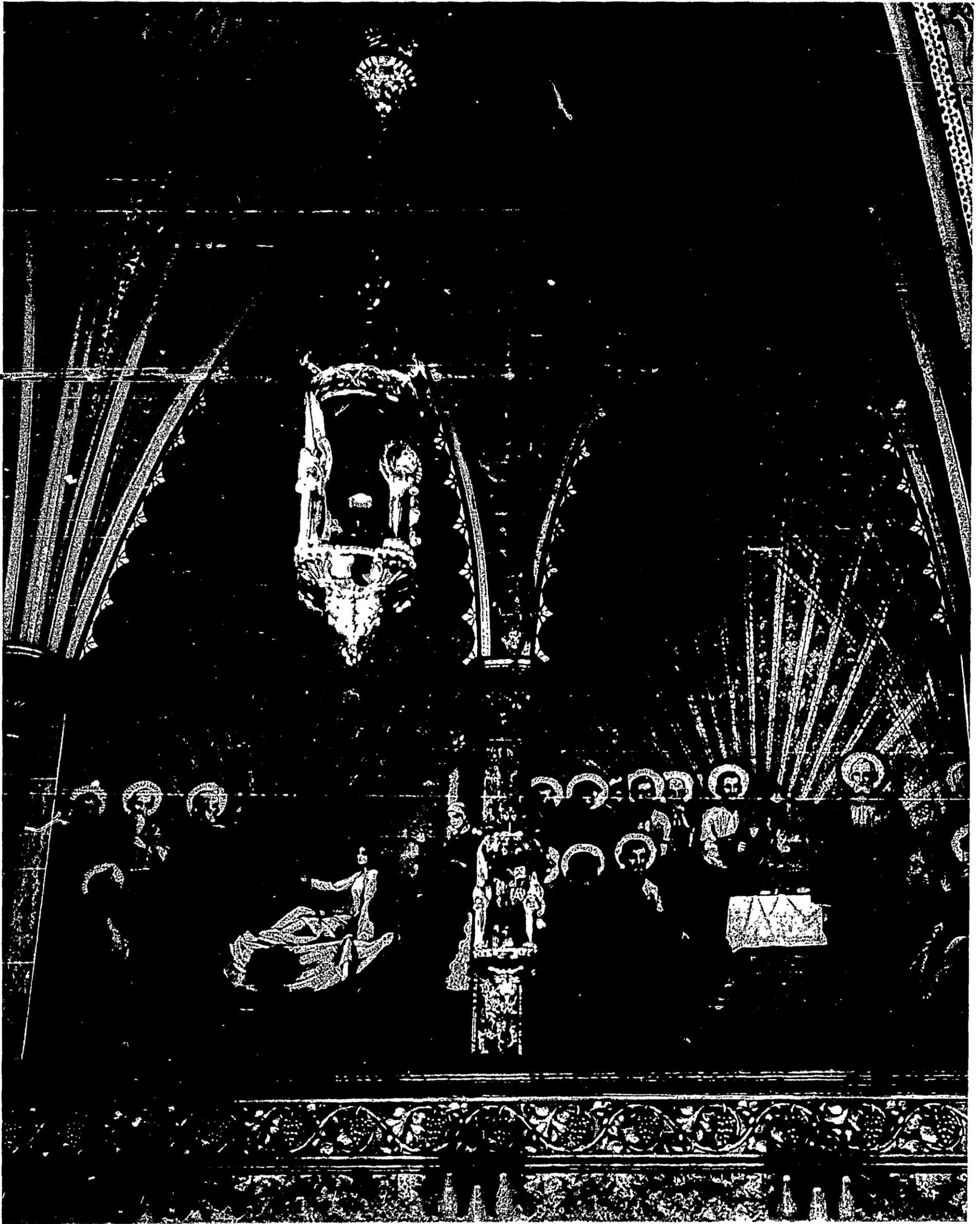
SCAMNUM



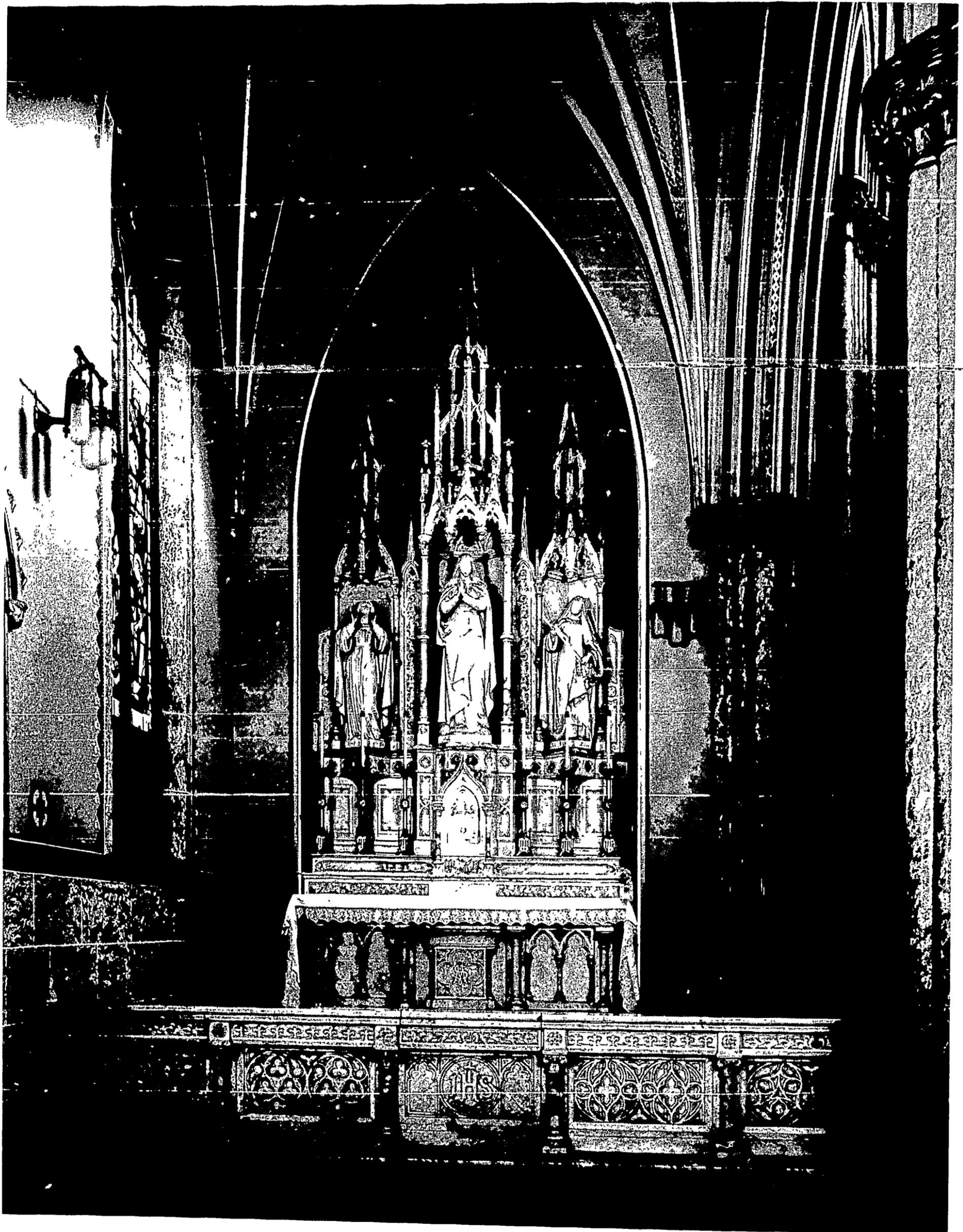
DETAIL OF MARBELITE ON SANCTUARY WALL



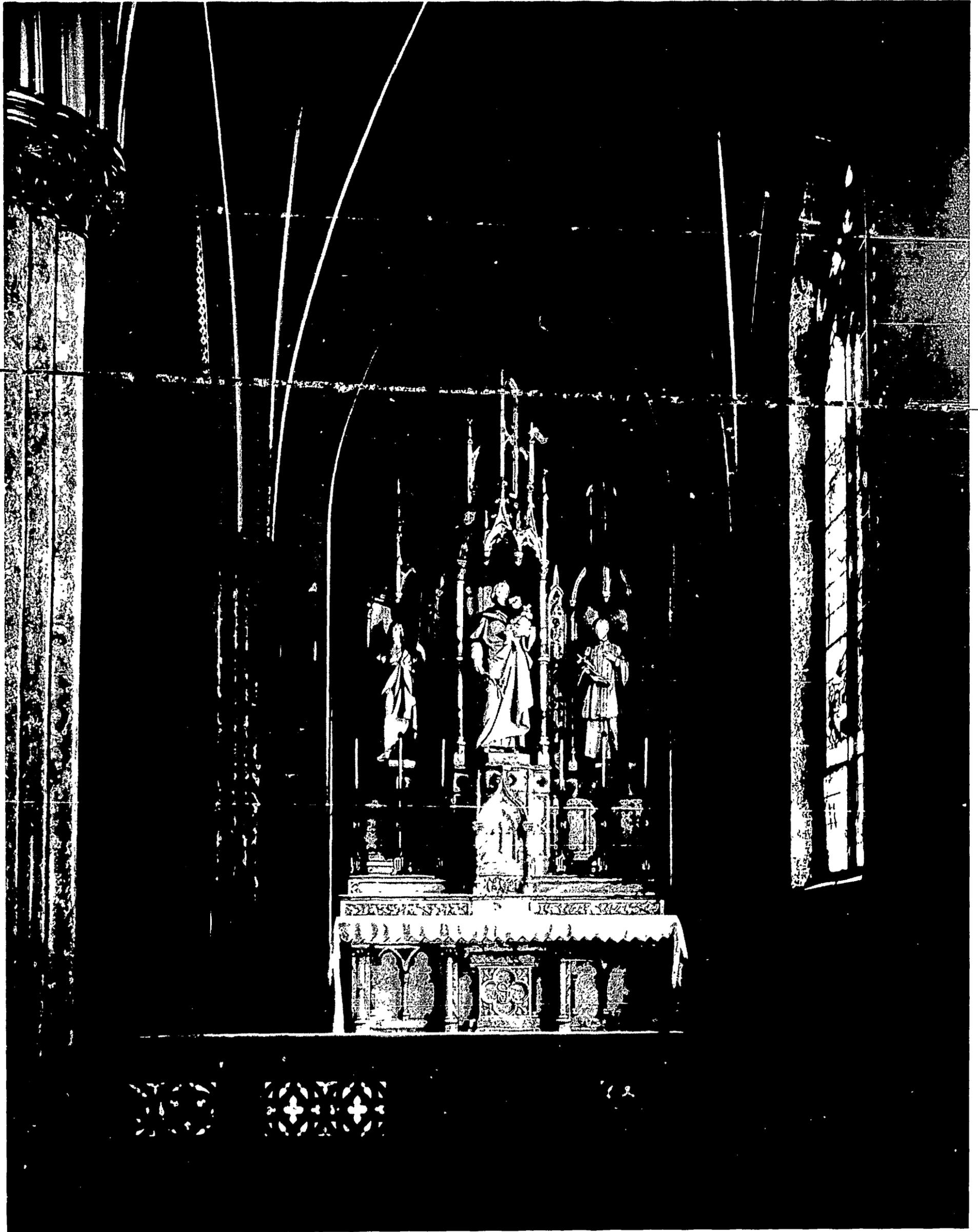
MOSAIC FRESCOES ON EAST WALL OF SANCTUARY



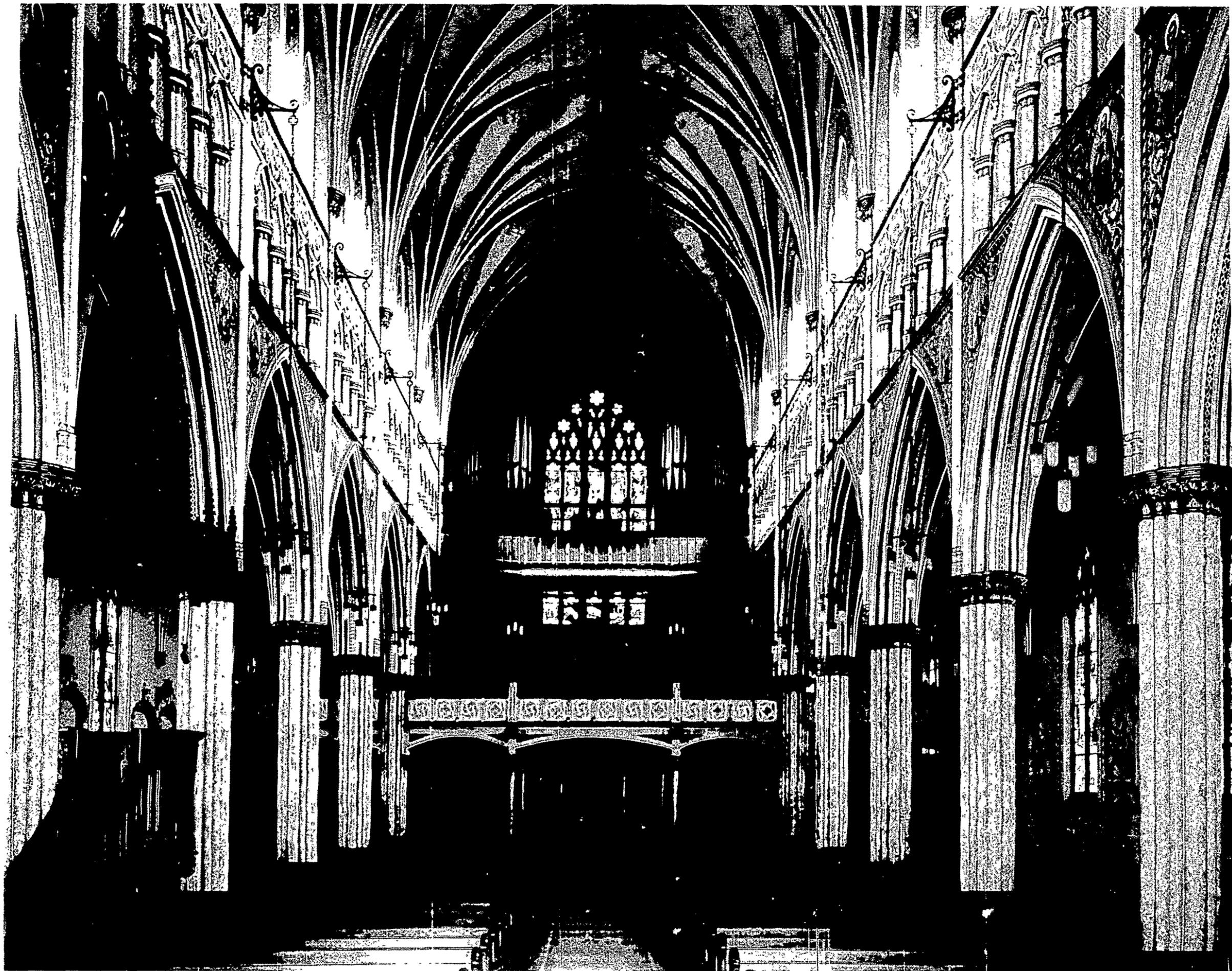
MOSAIC FRESCOES ON WEST WALL OF SANCTUARY



ALTAR OF BLESSED VIRGIN



ALTAR OF ST. JOSEPH



VIEW FROM SANCTUARY



PULPIT AND CANOPY

# CONSECRATION SOUVENIR

The following is the Pastoral letter of His Excellency, the Most Rev. Bishop Henry J. Althoff, D.D., on the Consecration of the Cathedral:



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**BISHOP'S HOUSE**  
222 South Third St.  
BELLEVILLE, ILLINOIS

To our Beloved Clergy, Religious and Faithful, Greeting:

The Christian church is a sacred edifice removed from all profane purposes and devoted exclusively to the honor of God. The Jewish temple of old was held in high esteem. For God said to Solomon: "I have heard thy prayer and I have chosen this place for a house of sacrifice . . . My eyes shall be open and my ears attentive to the prayer of him who shall pray in this place" (2 Par. 7, 12-15). But incomparably holier is the church of the New Law, in which the Christian people, truly a chosen race, assemble to hear the saving message of salvation, to be made partakers of the living waters flowing from the Savior's fountains and to assist at the Holy Sacrifice, the true, living and perpetual renewal of the Sacrifice of the Cross. And the most sacred and precious object in the church is the altar, which represents Christ, Who is the Head of the Church and with Whom the faithful, regenerated in Baptism, are united in one Mystical Body and from Whom they draw all spiritual life, grace and salvation.

Since the church is erected by the faith and generosity of the people, there is universal joy when it is solemnly dedicated to the worship of God. In the primitive ages of the Church, when the faithful worshipped in the catacombs, the tombs of the holy martyrs were considered the most sacred place on which to offer the Holy Sacrifice of the Mass. When Constantine the Great, in the year 313, granted freedom of worship, magnificent churches, chiefly in the basilica style, arose



PIPE ORGAN

## CONSECRATION SOUVENIR

and were dedicated by the Supreme Pontiff with inspired rites, prayer and holy unctions.

Many churches owing to the missionary character of our country are merely solemnly blessed. It is, however, the wish of the Church that cathedrals and parish churches, whenever possible, should be consecrated. Since St. Peter's Cathedral in the City of Belleville has until now not been consecrated, the joint celebration of the golden jubilee of the Diocese and my silver jubilee as its second Bishop, celebrated this year, affords a favorable occasion to bestow the honor of consecration upon this, the first and foremost church of the Diocese. This solemn event will take place on Sunday, April 16.

The consecration of a church is performed by the Bishop. When a church is consecrated, an altar, generally the high altar, is always consecrated with it. The church to be consecrated must be a permanent structure, solidly built and destined to be used always as a house of God. Consecration is not permitted until the building is free of debt.

On the Sunday preceding the consecration, announcement is made of the day of fast and abstinence to be observed on the day before consecration by the consecrating Bishop, the clergy and people of the parish. The people are also informed of the indulgence of one year gained by those who visit the church and altar on the day of consecration. And on the vigil of the consecration, in the evening, the clergy of the parish and others present recite the office of the holy martyrs in presence of the Sacred Relics which will be deposited in the altar to be consecrated.

The Sacred Relics are placed in a case together with three grains of incense and a piece of parchment bearing the following attestation: A.D. MCMXXXIX, die 16 mensis Aprilis, Ego Henricus, Episcopus Bellevillensis, consecravi Ecclesiam et altare hoc, in honorem Sancti Petri, Apostoli, et Reliquias Sanctorum Martyrum Laurentini, Redempti et Vincentii, in eo inclusi, et singulis Christi fidelibus hodie unum annum, et in die anniversario Consecrationis hujusmodi ipsam visitantibus quinquaginta dies de vera Indulgentia, in forma Ecclesiae consueta concessi. Anniversarium vero Consecrationis in diem 12 mensis Octobris, transfero et hanc diem tamquam fixam pro anniversario consecrationis hujus Ecclesiae Cathedralis seligo et designo in perpetuum. (S. R. C. die 4 Feb. 1896). This document translated is as follows: In the year of Our Lord, 1939, on the 16th day of the month of April, I, Henry Althoff, Bishop of Belleville, have consecrated this church and altar in honor of St. Peter, Apostle, and enclosed therein the Relics of the holy Martyrs Laurentinus, Redemptus and Vincentius, and have granted to all the faithful of Christ on this day one year of true indulgence, and on the anniversary of this consecration, to them that shall



BERNARD MILLER, ORGANIST AND CHOIR MASTER

## CONSECRATION SOUVENIR

visit it, fifty days in the usual form of the Church. However, I transfer the anniversary of consecration to the twelfth day of October, and select and designate this day as fixed forever for the anniversary of the consecration of the Cathedral Church.

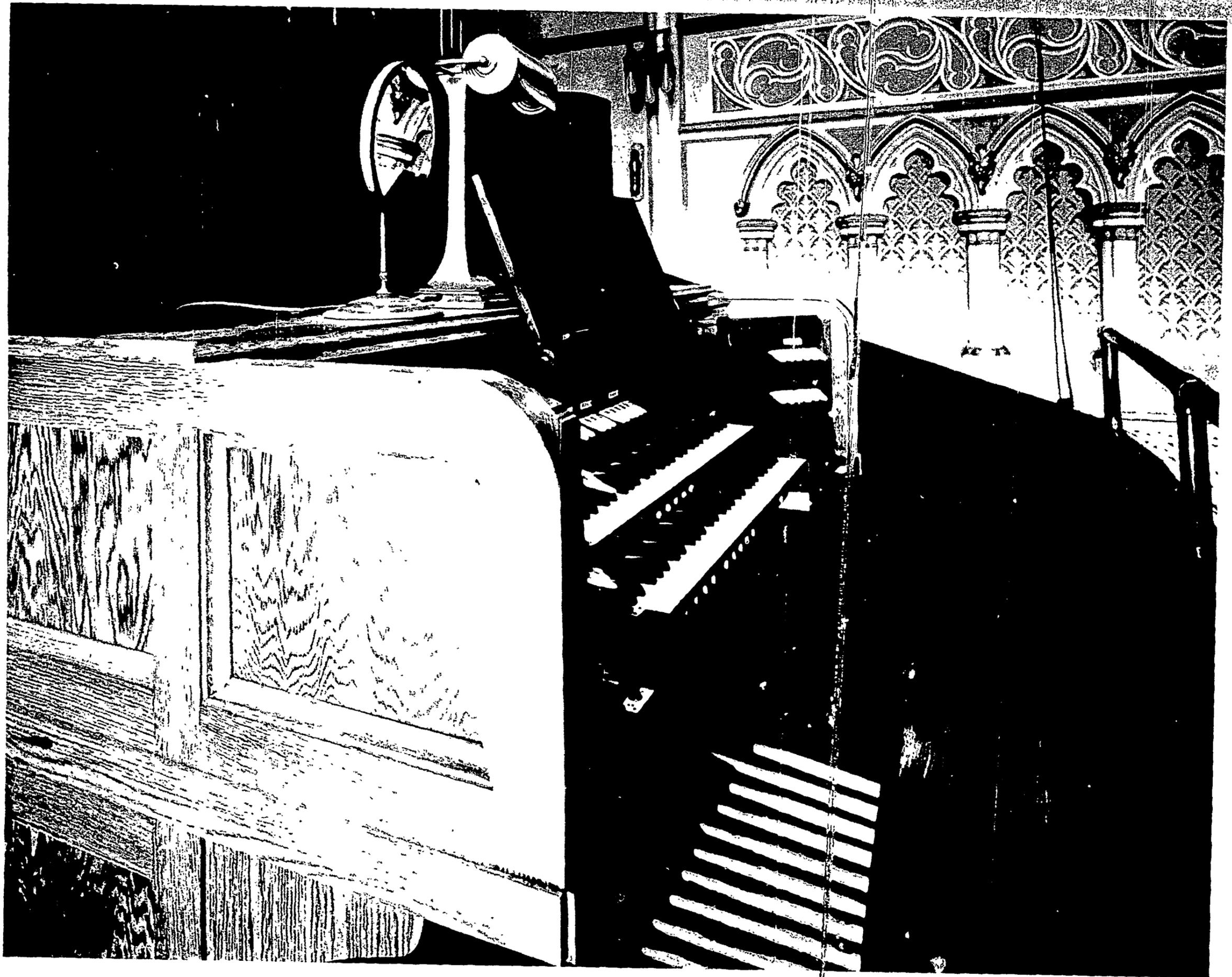
When on the arrival of the Bishop the rite of consecration is to begin, the twelve candles are lighted before the twelve crosses. The Bishop and clergy then go to the place where the Sacred Relics are kept, to recite the Seven Penitential Psalms. Thereupon the procession is formed to the front door of the church where the Bishop kneels at the faldstool while the Litany of All Saints is chanted.

After blessing the water, the Bishop accompanied by the clergy and people sprinkles the exterior walls of the church, going around it twice from the right side and once from the left. After the prayers and ceremonies at the door of the church, with the triple striking of the door, are finished, the Bishop traces a cross on the threshold with his crosier and thereupon accompanied by the clergy and choir enters the church saying "Peace be to this house"; the people meanwhile remain outside the church.

When the Bishop arrives at the faldstool in the middle of the church, the "Veni Creator" is chanted and also the Litany of All Saints, at the end of which the Bishop imparts to the church and the altar the three-fold blessing. During the singing of the canticle "Benedictus," the Bishop with his crosier traces the letters of the Greek and Latin alphabet on the ashes strewn on the floor of the church in two lines crossing each other to indicate that he takes possession of the church for Christ, and that the people of all nations, instructed in the simple truths of faith and disposed by humility and penance are called to be members of the Church.

After proceeding to the altar and imploring three times the divine assistance, the Bishop blesses the Gregorian water, a mixture of water, salt, wine and ashes; whereupon he goes to the front door of the church and traces a cross upon its upper and lower part with the end of his crosier. Returning to the altar the Bishop intones the antiphon "Introibo," and forms a cross with the water just blessed on the middle and four corners of the altar table, saying: "May this altar be hallowed in honor of Almighty God, of the glorious Virgin Mary, and of all the saints, and to the name and in memory of St. Peter. In the Name of the Father, and of the Son, and of the Holy Ghost. Peace be to thee."

The Bishop then goes around the altar seven times, sprinkling the altar and its base with the blessed water while the Psalm "Miserere" is chanted. Beginning at the altar, he sprinkles the interior walls of the church three times and after that the floor of the church, first in the



CONSOLE OF PIPE ORGAN

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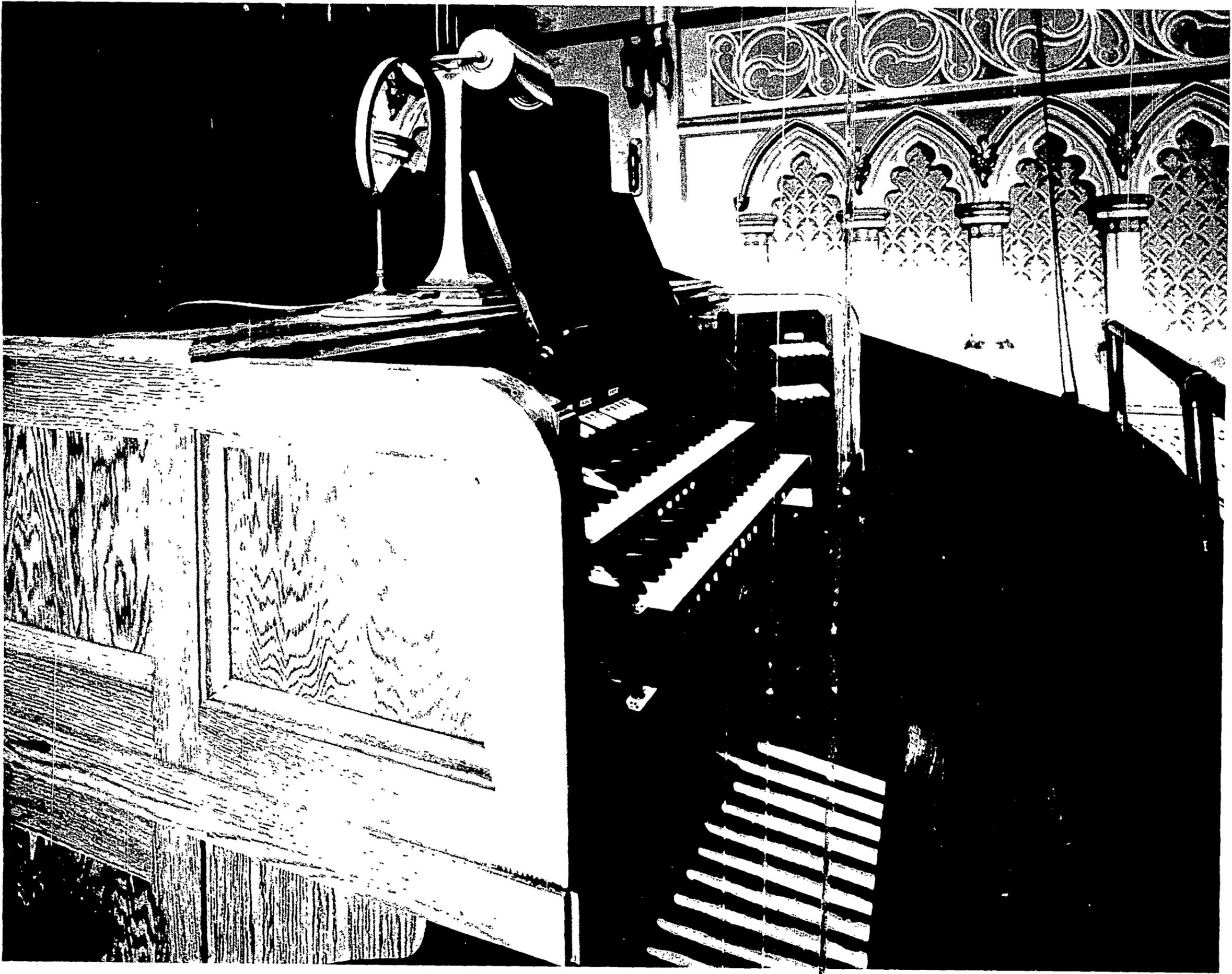
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CONSOLE OF PIPE ORGAN

## CONSECRATION SOUVENIR

form of a cross and again to the east, west, north and south. Facing the main entrance he concludes this ceremony by chanting the Preface. After this the Bishop returns to the altar and blesses the mortar to be used to seal the slab on the sepulchre.

Thereupon the Bishop and the clergy in solemn procession, with lighted candles and the fragrant odor of incense, bring the Sacred Relics to the front door of the church, where joined by the people all go around the church chanting continuously "Kyrie eleison". After addressing the people, the Bishop forms with holy Chrism a cross on either side of the church door, whereupon the Sacred Relics are carried into the church.

Arriving at the altar, the Bishop anoints the sepulchre and reverently places the Relics into it; whereupon he incenses the sepulchre and after that the altar on all sides, going around it three times. The Bishop then twice anoints the five crosses on the altar table with Holy Oil of Catechumens and once with Holy Chrism and incenses the altar after each unction, going around it twice from the right and once from the left. During the anointing the Bishop says at each cross: "May this stone be hallowed and consecrated. In the Name of the Father, and of the Son, and of the Holy Ghost, in honor of God, of the glorious Virgin Mary, and of all the saints, to the name and memory of St. Peter. Peace be to thee." He also pours and spreads the Holy Oil of Catechumens and Holy Chrism together on the altar, rubbing the Holy Oils over the entire surface.

The Bishop then, beginning at the altar, anoints with Holy Chrism the twelve crosses on the walls of the church, saying at each unction: "May this temple be hallowed and consecrated. In the Name of the Father and of the Son, and of the Holy Ghost, in honor of God, and the glorious Virgin Mary, and all the saints, to the name and memory of St. Peter. Peace be to thee." He incenses the crosses after each unction three times. These crosses are a permanent testimony of the consecration of the church, and the candles before them are lighted on each anniversary of the consecration.

After blessing the incense, the Bishop places five grains of incense in the form of a cross on the middle cross and on the four crosses at each corner of the altar, and also places upon each, a cross formed of tapers. The tapers are lighted and with them the incense on the altar is burnt. After a prayer to the Holy Ghost and the chanting of the Preface, the Bishop anoints with Holy Chrism the front of the altar and also forms a cross on the juncture of the altar table and the base, at the four corners. After performing thus the sacred rite of consecration, the Bishop having blessed the altar cloths and ornaments for the consecrated church and altar, and again incensed the altar three times,



EAST AISLE

# CONSECRATION SOUVENIR

celebrates Pontifical Mass at the newly consecrated altar, at the end of which he gives the blessing and the indulgences are announced.

I have given this brief explanation that the faithful of our Diocese may be united in spirit with the clergy and people of the Cathedral parish on Sunday, April 16, and together with them offer to God their tribute of praise and thanksgiving for all His favors. The newly consecrated church should remind us that the Christian, sanctified by Baptism, is a temple of God and that it is his duty to offer to God the sacrifice of prayer, good works and the exercises of virtue and self-denial. May all who enter the Cathedral in the spirit of faith, piety and reverence receive the richest blessings of God.

Wishing you the joy and peace of the Risen Savior, and granting my episcopal blessing, I remain,

Your truly in Christ,

HENRY ALTHOFF,  
Bishop of Belleville.

March 28, 1939.



Members of Cathedral Parish Please Note:

Consecration of the Cathedral by His Excellency will begin at 7 A. M., Sunday, April 16.

His Excellency will be assisted by the Rev. Fathers of the Cathedral.

The Very Rev. Msgr. M. J. Gruenewald, Chancellor of the Belleville Diocese, will be Master of Ceremonies, and will be assisted by the Rev. A. R. Zuroweste, editor of the Messenger.

The singing for the occasion will be provided by the students of St. Henry's College and the Cathedral male choir under the joint direction of Prof. B. L. Miller and Rev. Emil Metzger, O.M.I.

For the accommodation of those, who cannot attend the Pontifical High Mass at the close of the Consecration Ceremonies, holy Masses will be said in the Cathedral High School Hall at 5:30, 7:00, 8:30 and 10 A. M.

JOS. M. MUELLER, Pastor of the Cathedral.



**ALL PHOTOS IN THIS BOOK BY  
REIME STUDIO  
26 W. MAIN ST.  
BELLEVILLE, ILLINOIS**



WEST AISLE

## GREETINGS

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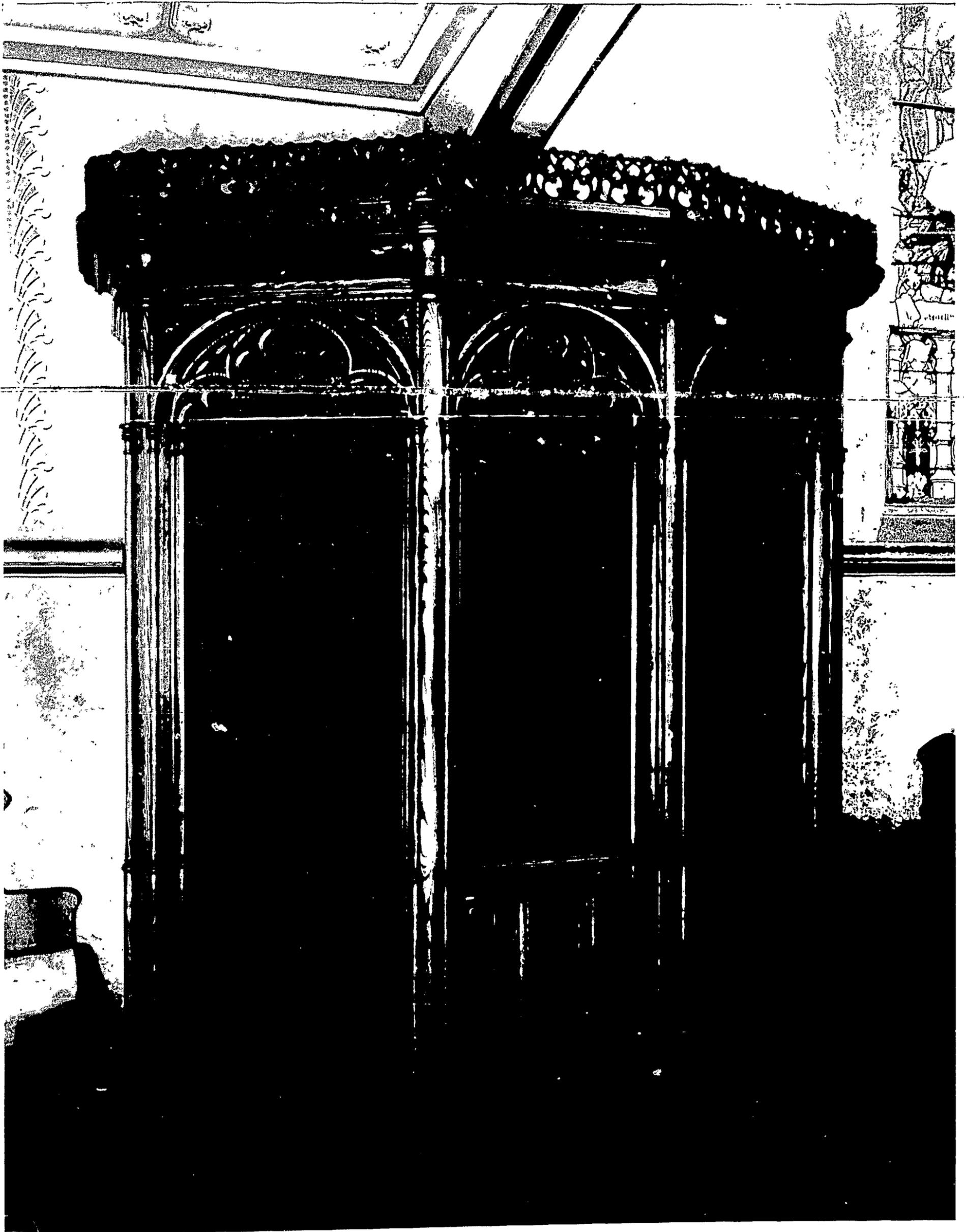
~~Any city is proud of its institutions. We are indeed fortunate in~~  
having had the Cathedral these many years, growing in and  
with our community. With civic pride and appreciation we share  
with His Excellency, the Most Rev. Bishop Henry J. Althoff, D.D.,  
the clergy and parishioners of St. Peter's Cathedral the joy of this  
occasion.

George Remnsnider, Mayor

Carl Siegel, City Clerk

John W. Courar, City Treasurer

Joseph F. Minor, Chief Supervisor



CONFESSIONAL

## BEAUTY AND SYMBOLISM OF ART IN THE CATHEDRAL



St. Peter's Cathedral is an outstanding work of art in all its magnificence and splendor, and fittingly so, for it is the House of God, the Creator, Redeemer, and Sanctifier of the human race. The beauty of His dwelling place is an outward manifestation of the Faith in the hearts of those who made its erection possible. Furthermore, it is a genuine proof of their sincere love for God.

As a result of the fire on Ascension Day, May 6, 1937, which damaged the west nave, it was necessary to redecorate the entire interior of the church. The general theme carried out during the process of redecoration was to brighten the appearance of the Cathedral and to accentuate the existing architectural beauty.

~~Special care was taken in selecting the colors so that they be~~ liturgically correct and that the structure maintain a light and cheerful atmosphere. Every detail in the decorative scheme is contributive to some symbolic representation in the Catholic religion. A closer observation will reveal many interesting things.

Beginning with the apse, one beholds the wonderfully realistic Crucifixion group above the triumphal arch. The figures, double life-size, and finished in two-tone ivory, rest against a smoked marble finish which lends depth to the whole. The open reredos, in a flat tint with gold borders, accentuate the high relief outlines. The group is composed of the crucified Savior, His blessed Mother, St. John, and two angels, one holding the instruments of torture in the Crucifixion, and the other, the veil upon which Jesus impressed His Sacred Image when Veronica offered her veil to Him while He was on the way to Calvary. The keynote of our Faith is here portrayed. Christ, the God-Man, sacrificed His Life for us on the Cross that we might enjoy eternal happiness in heaven.

The entire nave is decorated in Tempera-casein colors. The clerestory provided a fine chance for an exquisite color scheme, embracing liturgical colors of green, red, gold, and white. Each of these has a symbolic meaning. Green signifies earth and hope; red denotes sacrifice and love; gold symbolizes Divinity, and white, chastity and resurrection.

Around the upper windows in the clerestory a pomegranate frieze, symbolic of the power of our Lord bursting the tomb in His Resurrection, connects the three lone sectors into one unit, signifying three in one, the symbol of Trinity. The inside of these windows carries a palmate design in red, as symbol of Christ's Death in sacrificial love, thus connecting death and resurrection. The background, stars in two shades of olive green, register the fact that Heaven and Earth were united by the Death and Resurrection of our Lord. Crowning the tip of the unit is a sculptured radiant cross, the symbol of the triumphant Church. This section is separated from the gallery of arches beneath it by a rose-



SECTION OF EAST WALL

This picture has several points of special interest. It shows the second and third of the 14 Stations of the Way of the Cross, all beautiful works of art.

The small cross in the circle between the Stations is one of 12 marble crosses imbedded in the wall, and called a Consecration cross. On the day of Consecration, these crosses are anointed by the Bishop and may never be removed. Failing documents, they serve to prove that the Cathedral has been consecrated.

The large cross in the circle is a decorative cover of one of the 14 loud speakers of the public address system.

The vigil light which is fastened to the loud speaker cover is one of the 12 Consecration candles lighted on the day of consecration and every anniversary.

The twelve crosses with their lighted candles recall the walls of the heavenly Jerusalem, on whose foundations were inscribed "the names of the twelve Apostles of the Lamb" (Apoc. XXI, 14), who were sent forth to enlighten the world.

# CONSECRATION SOUVENIR

flower border. Both the border and the arches are done in several tones of ivory, light buff, and gold. The background in the collonade is worked in five-pointed palmate design, to indicate the five wounds of our Savior.

The triangular sections between the arches below the clerestory are carried out in rich mosaic fresco, worked on gold and silver leaf, the ornamentation depicting the Passion flower with five-pointed stars and five leaves, symbolizing the Five Wounds. The three stamens in the form of nails represent the nails which caused the Five Wounds. The endless interwoven border denotes continuation of Christianity, which is endless and united.

This border in each triangle encloses a mosaic bust picture of more important Fathers of the Church. On the Gospel side from the Sanctuary toward the narthex the pictures in order are: St. Andrew, St. John, St. Bartholomew, St. Thomas, St. Jude Thaddeus, St. Gregory VII, St. Charles Borromeo, St. Boniface, St. Alphonse Liguori, St. John Nepomucene, St. Stephen, St. Ambrose, St. Jerome, St. John Chrysostom. On the Epistle side, from narthex to the Sanctuary, the following pictures appear: St. Athanasius, St. Gregory, St. Augustine, St. Lawrence, St. Philip Neri, St. Nicholas, St. Patrick, St. Bonaventure, St. Leo the Great, St. Simon, St. James, St. Matthew, St. Philip, and St. James the Great.

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# CONSECRATION SOUVENIR

Each arch rests on ornamental capital in gold finish. Gold represents God. The doctrines of the Church Fathers portrayed here, as well as of all the Church Fathers, rest on the revelations of God. The massive pillars of tan scagliola marble are each twelve-ribbed. They represent the twelve Apostles, again coming from God, as pillars of the Church.

Above and on line with the pillars, double cross-shaped pendants are hung from brackets. From each one five electric globes, incased in frosted capsule-shaped shades, diffuse their light.

The ceiling of the side aisles is held in identical colors as those of the main nave. The side walls are of stone taupe in harmonizing shade. A travertine limestone border, growing out of the same travertine wainscoting in original limestone color, encloses the windows. The ~~outer border around the windows has three leaves, representing the~~ Trinity, and one white offspring, representing Christ.

The colorful windows are in themselves works of art. They depict the Life of Christ and of His Blessed Mother. The windows show the following: Adam and Eve driven from Paradise, the Presentation of Mary in the Temple, the Marriage of the Blessed Virgin Mary, the Annunciation, the Visitation, the Nativity, Christ and the Doctors, the Miracle of Cana, the Risen Lord appearing to Mary, the Coronation of the Blessed Virgin in Heaven. The window above the door of the west



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BAPTISMAL FONT

side-entrance shows the Angel Raphael leading Tobias. Above the east side-entrance is the window of the Guardian Angel. A huge stained-glass window on the north wall, showing St. Cecelia, St. Gregory, and David, extends from the ceiling of the organ-loft into the children's gallery.

An innovation on the walls is the loud speaker covers for the public address system. These covers show the so-called square Jerusalem Cross in polychrome finish. The design represents the equal spread in all directions of Christ's Church. The square in the center symbolizes Christ.

Twelve consecration crosses of marble have been placed into the outside walls. These are in the form of the so-called Crusader's Cross with a background in gold relief. They represent the twelve Apostles.

Twelve consecration lights, some of them extending from the center of the loud speaker covers, represent the light going out of the twelve Apostles.

The fourteen Stations of the Cross, seven along each of the two side walls, are in smoked marble finish. The bas-relief work gives an impressive and realistic touch to them. Each is designed to depict an incident in the Sufferings of Christ.

Two extra bas-relief sculptures, one on each side, beautify the walls between the Stations and the Sanctuary. These, like the Stations of

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PERPETUAL HELP SHRINE IN BAPTISTRY

the Cross, are carved out of smoked marble. The one on the Epistle side depicts the Death of St. Joseph with Jesus and Mary at his side and an angel above holding a lily in one hand and a crown in the other. Small angel heads appear in the clouds in the background. The sculpture on the opposite wall is known as *Mary, Help of Christians*.

Between the windows of the side walls triple-pendent, capsuled globes are hung from simple arm brackets which are placed so that the beautiful Stations of the Cross appear to full advantage.

The Sanctuary is resplendent in its gold motif, gold because gold signifies God and in the Sanctuary, Christ, our God, dwells within the Tabernacle. The Sanctuary is divided into three sections symbolizing the Trinity. The ceiling is gold leaf with the poppy leaf symbolizing propagation of the Faith. From one seed of the poppy leaf a multitude of new seeds develop. Surrounding each section of poppy leaves in each arch is an endless border of crosses representing the endless number of martyrs of the Church who were connected with the propagation of the Faith.

The side walls are again divided into three parts, again symbolizing the Trinity. In the top center on each side wall is a powerful figure of a liturgical, adoring angel on olive background. Olive symbolizes the Earth and this background is olive because it joins the two lower sections of mosaic frescoes of earthly events in St. Peter's life. The

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CRUCIFIX IN BAPTISTRY

background of the mosaic frescoes is in gold mosaic sunray effect to signify the far-reaching and enlightening power vested in St. Peter. The cream-colored border of these mosaics shows the sun and its rays and represents Christ, the Light of the World. Using the old figural setting as much as possible, the artist, Prof. Autenrieb, created new pictures in an open-to-wall fresco style, omitting a limited background.

The back wall of the Sanctuary is also in three sections and has three windows, again signifying Trinity. A pomegranate plastic frieze embedded in stone background, as explained in the description of the clerestory, surrounds the artistic windows. The center window shows Christ giving the keys to St. Peter. The other two show the four Evangelists, Matthew, Mark, Luke, and John.

The lower wall is topped with a plastic grape frieze in red and gold, red signifying Sacrifice, and gold, Divinity. Around the openings and niches is a plastic oak leaf frieze in hammered old gold representing God's strength and the power of the Church. These friezes connect the new Jouné Benou marbleite.

A new system of electric lights was installed in the Sanctuary to evenly light the art work and to provide more visibility for the Celebrant at the Altar.

The main altar, side altars, and Communion railing of white Carrara marble were chemically cleaned and restored to original beauty.

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SACRED HEART SHRINE IN BAPTISTRY

The angels at the sides of the main altar now hold liturgical candle lanterns in place of the electric bunch lights of old.

The vigil lamps are the finest new addition to the rich Sanctuary. They were selected after careful deliberations, considering all liturgical facts and regulations. The original idea was jointly created by the Pastor, Rev. Joseph M. Mueller, and Prof. Autenrieb. The latter worked a number of drawings. Then the selected setting was created in an actual size model of cardboard, tin, plaster, etc. This was hung in position and changed until satisfactory. Then wood carvings of all the parts were made as models for the castings.

Each lamp consists of eighty-four parts without chains and pulleys. The weight drum is hand carved and bears the emblems of the four Evangelists. The lower part consists of four guarding and adoring angels, executed in silver. With upraised wings and standing on a silver cloud, they surround the light. The main rod is in cross form. The gold-plated base acts as the carrier of the light itself. The upper half of the base is scalloped to match the cloud. The lower half consists in four styled oak leaves representing strength and power of God. From the base hangs a circle cross.

Another change in the Sanctuary is the position of the Bishop's throne and its canopy. These were moved from the side wall towards the nave and are now in line with the apse-pillar, thus giving open view

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IMMACULATE CONCEPTION SHRINE IN BAPTISTRY

of the mosaic frescos in the Sanctuary. The throne and canopy are now directly connected with the thronella, or little throne, which is used by the Most Reverend Bishop at all but Pontifical functions.

The throne, as well as the scamnum, pulpit and choir stalls, are master works of dark stained oak carvings. They are of the same high Gothic style employed throughout the Cathedral. The angel figures on the back of the throne represent the angelic choir, known as the Powers, who direct those entrusted to their care. These figures appear also on the scamnum and on the railing of the steps leading to the pulpit.

Two new hand-carved choir stalls, matching the two former ones, have been added in the Sanctuary. These new choir stalls necessitated the removal of the statues of the Sacred Heart and of St. Anthony to the vestibule. Two brilliant mosaic fresco backgrounds, on silver and gold-leaf, form a shrine-like setting for these statues.

Opposite these statues are two large pictures, one depicting the first Mission at Kaskaskia, the other, the first Mass at Cahokia. In the east vestibule is another picture. This one shows the landing of Columbus in America. In the tower vestibule we see the picture of Bishop Janssen and Father Hagen at Glenn Addie.

The color of the walls in the vestibule and the stone frieze around the door openings are the same as those in the nave.

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HOLY FAMILY SHRINE IN BAPTISTRY

## CONSECRATION SOUVENIR

The west section of the vestibule was converted into a semi-shrine. It contains the repainted statue of the Sorrowful Mother holding the body of Christ after the Crucifixion. The group is known as the Pieta. Near this statue, is the Crucifix, placed in such a position that the natural light from the window gives a most striking and devotional effect to the suspended body of Christ.

Near this section is the Baptistry. A new hand-wrought grill gate, carrying out the idea of the lily which symbolizes the purification in Baptism, is at the entrance to the Baptistry.

The artistic masterpiece is the new Sacred Heart painting executed by Prof. Autenrieb in Byzantine manner to match the traditional Mother of Perpetual Help painting which is a Byzantine work. This new Sacred Heart picture is a departure from the traditional style. It gives the idea of the outstretched hands in a half blessing, half inviting poise. Special weight is given to the wounds. The heart is without the usual flame, but the rays are emphasized in cross form behind the exposed heart. The face and hair are strongly symmetrical. The expression of suffering is made milder by a faint, merciful smile.

Other works of art in the Baptistry include the hand-carved shrine of the Holy Family with the picture painted on copper; also a statue of the Immaculate Conception which was added to balance the statue of St. Therese, the Little Flower of Jesus. For the Immaculate Conception

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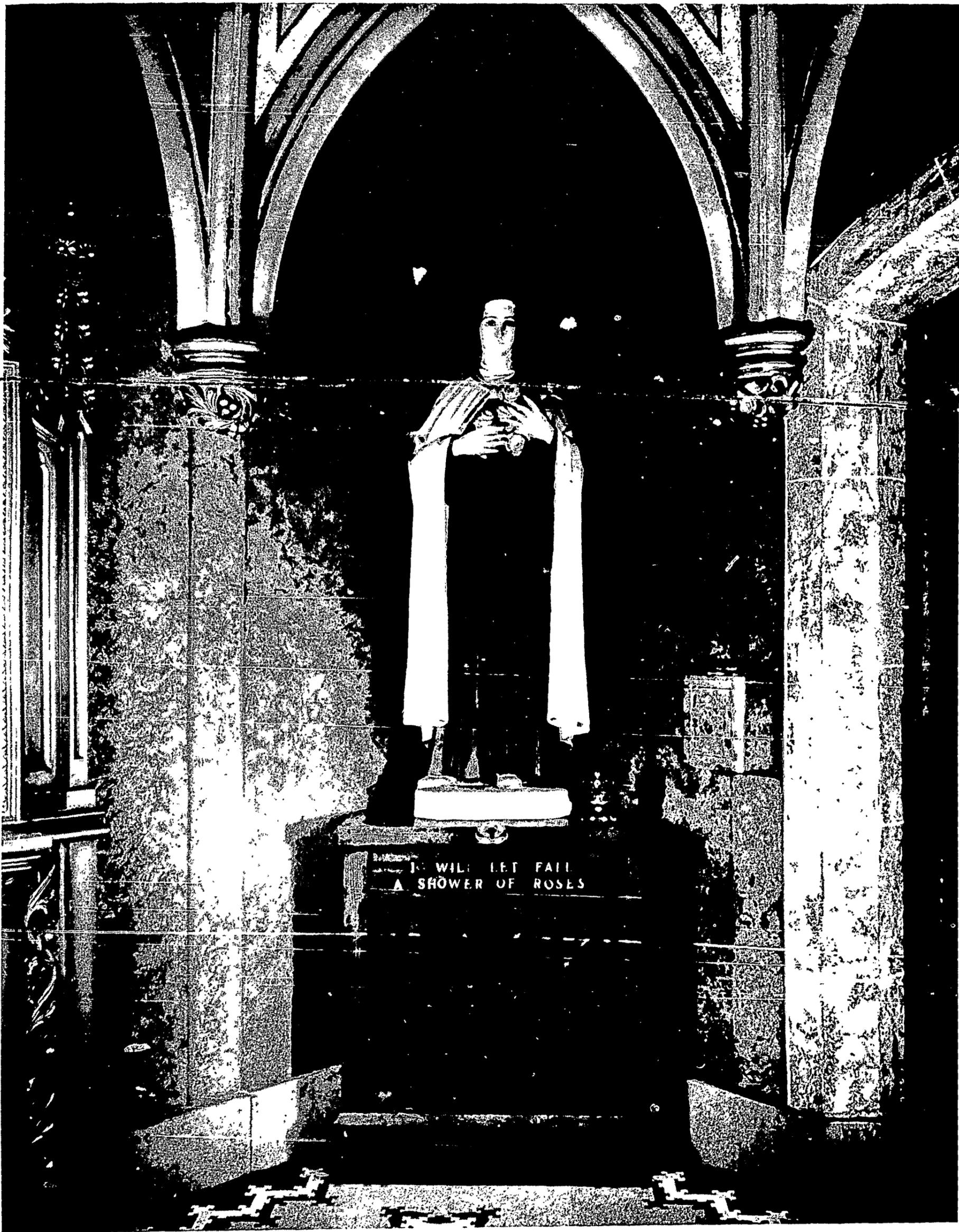
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ST. THERESE SHRINE IN BAPTISTRY

statue, as well as for the new Sacred Heart pictures, new hand-carved wooden settings were provided.

Another piece of exceptional artistry in this chapel is the suspended Crucifix highly portraying the agony of Christ in twisted contortions. This Crucifix is done in strict Gothic manner, dating to medieval times.

The most important of all in the Baptistry is the Baptismal Font, where the saving waters of Baptism flowing over individuals brings to them the sanctifying grace of the Redeemer.

The organ with its new console in the center and the numerous pipes divided into two sections rising upward to the lofty ceiling lends its charm to the artistic design. The cases of the organ are carved in the same style as the other wood carvings in the church. In these two cases are enclosed 36 sets of pipes whose quality of tone has been admired for many years. ~~The reeds are of such a particularly beautiful nature~~ that organ builders and organists are united in classifying them as "as fine as can be found in America." On a beam joining the two sections of pipes near the top, two huge bronze angels stand pointing their trumpets towards Heaven. This signifies that the music of the choir and of the organ is united with that of the celestial choirs in worshipping God, particularly at Mass when His Divine Son sacrifices Himself upon the Altar for the Redemption of mankind.

Truly, the Cathedral is a work of art!

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entrusted with the entire Redecoration and changes, points with pride to his Studio's original creations, mentioned in the foregoing description of the Cathedral, especially:

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**Plastics in the Sanctuary.**

**Wrought Iron Grille Gate of the Baptistry.**

**New Holy Family Shrine in Composition and wood-carving with gold finish.**

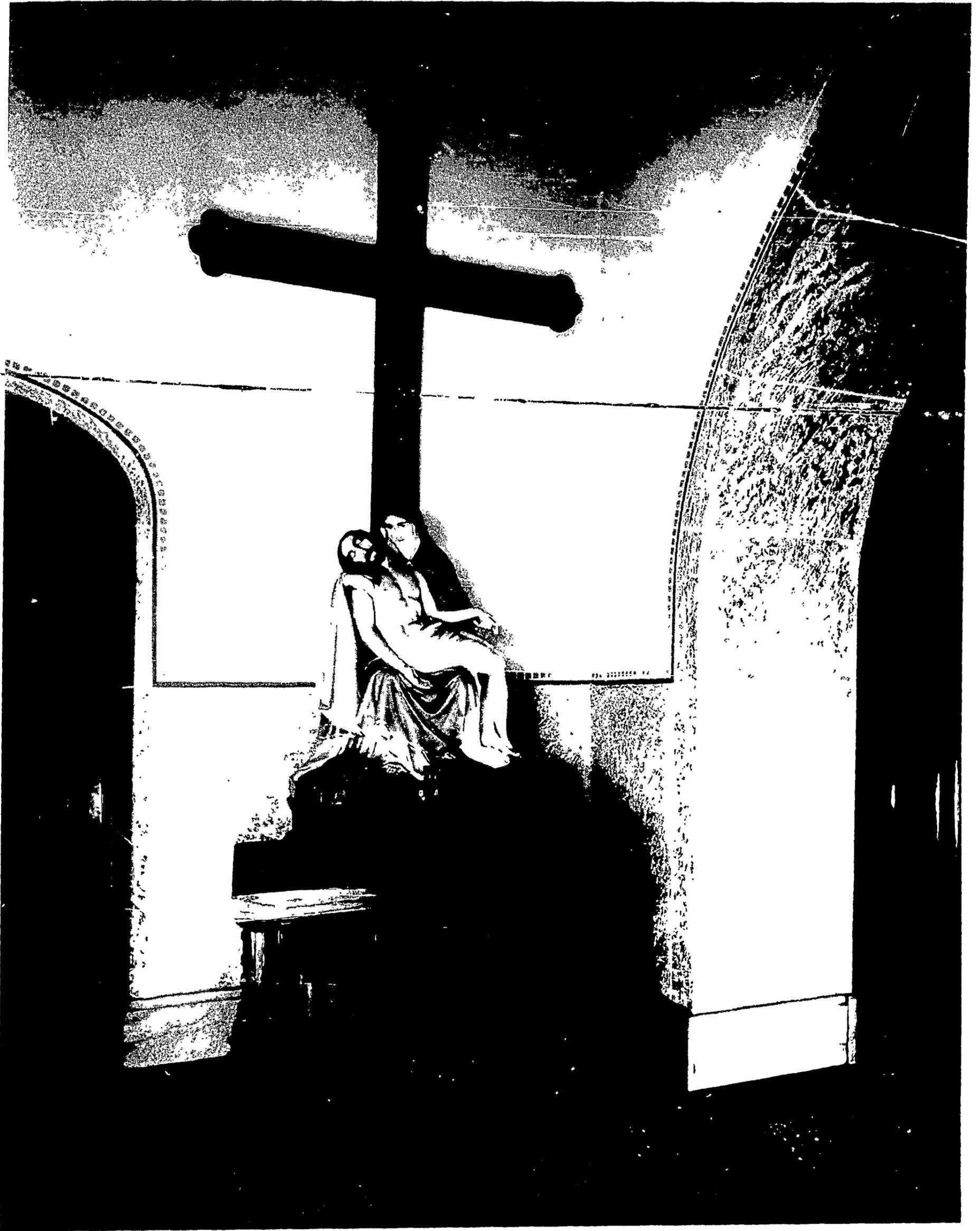


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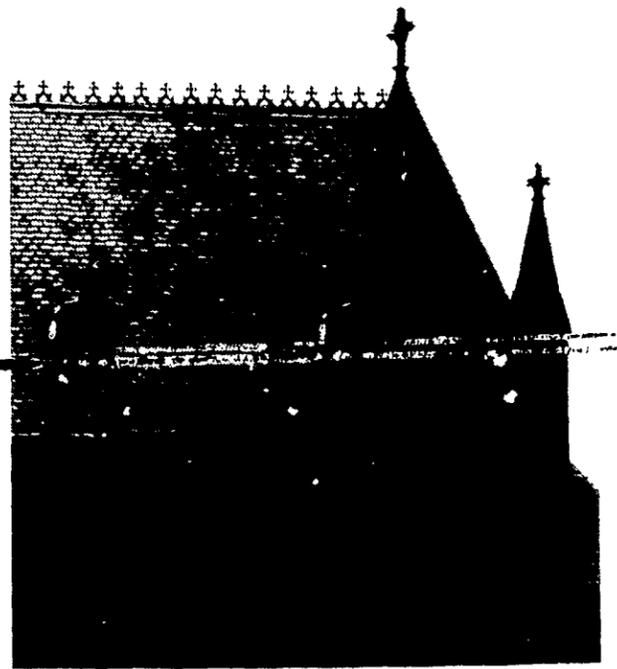


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to mention that we furnished and installed all copper work on the Cathedral, some of which is shown on these two pictures.

The entire tower is covered with copper, including the bell louvers, cornice, and all ornaments and cresting on the roof.

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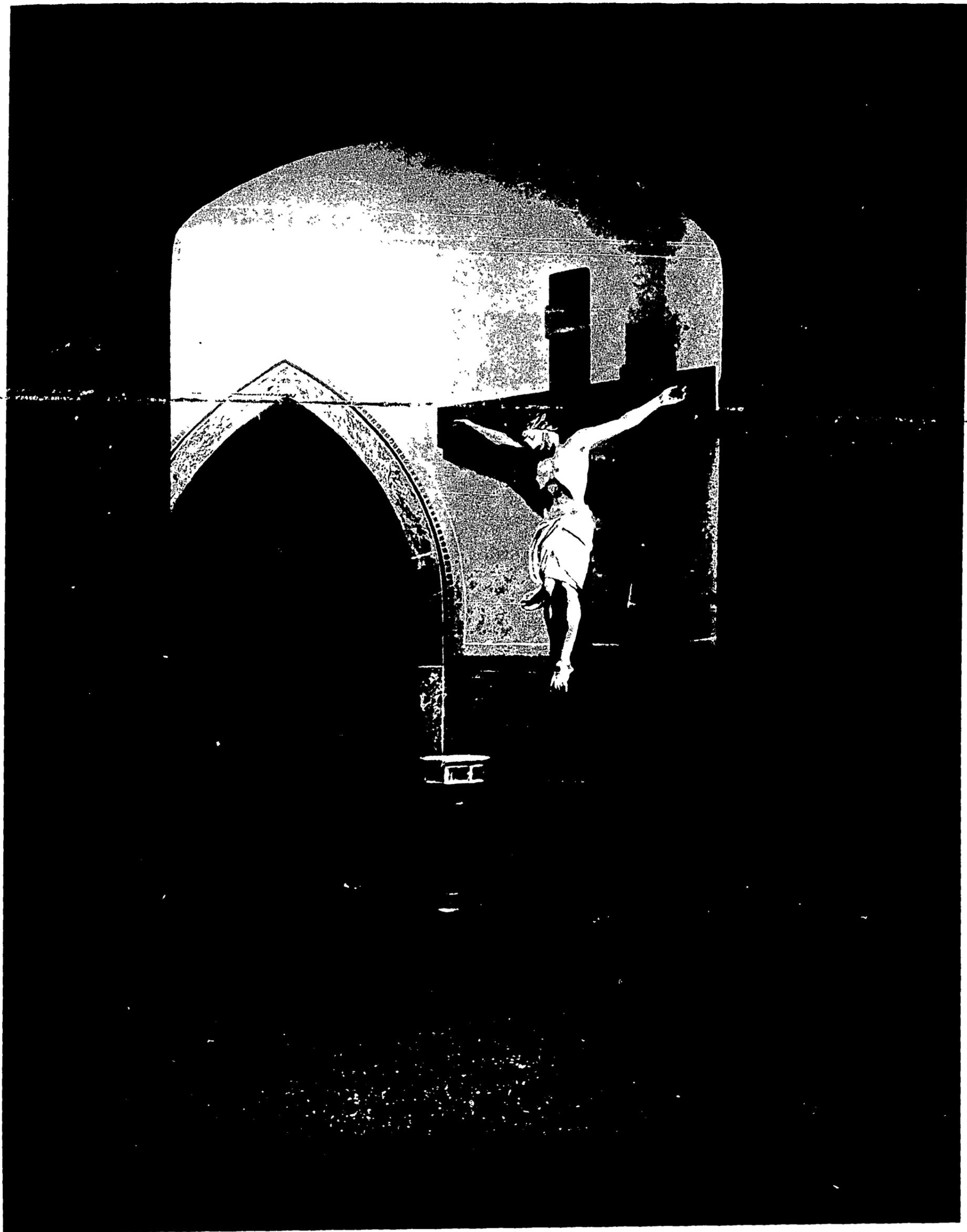


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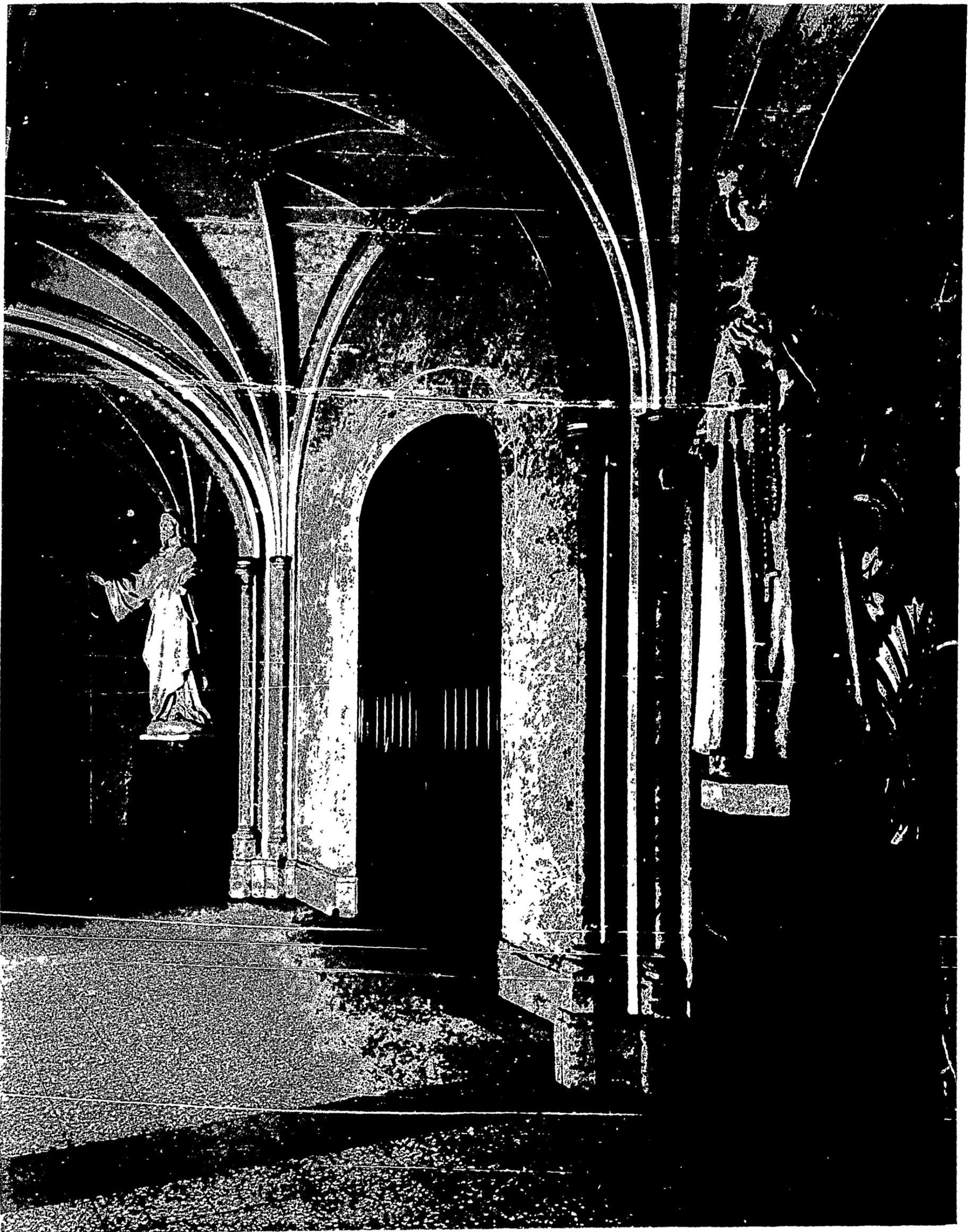
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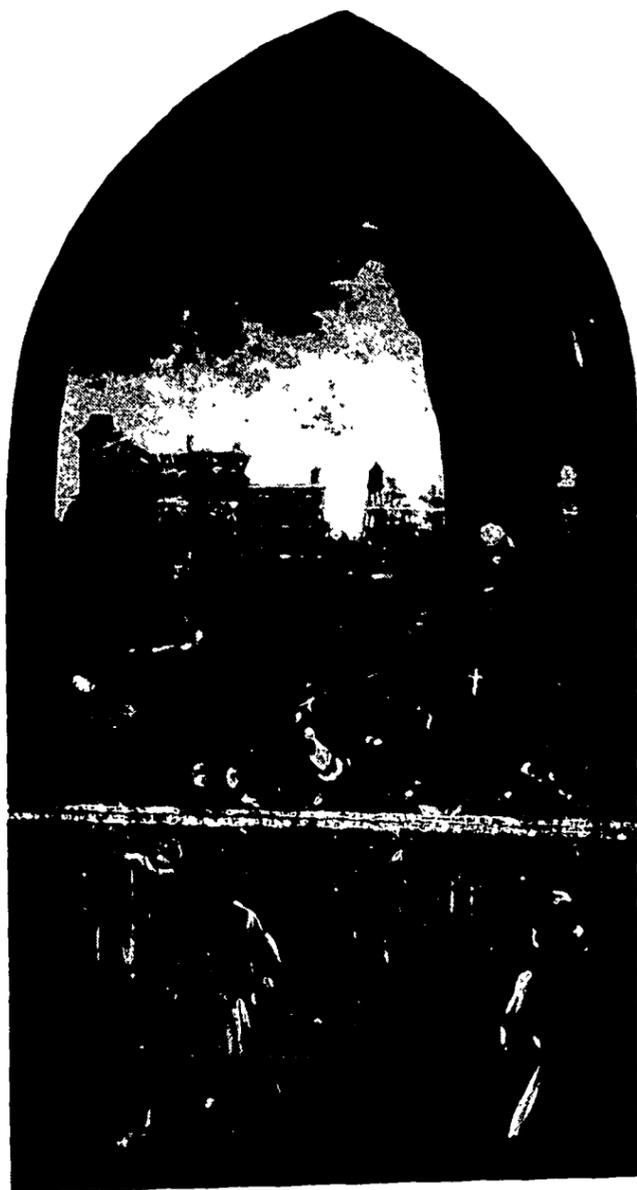
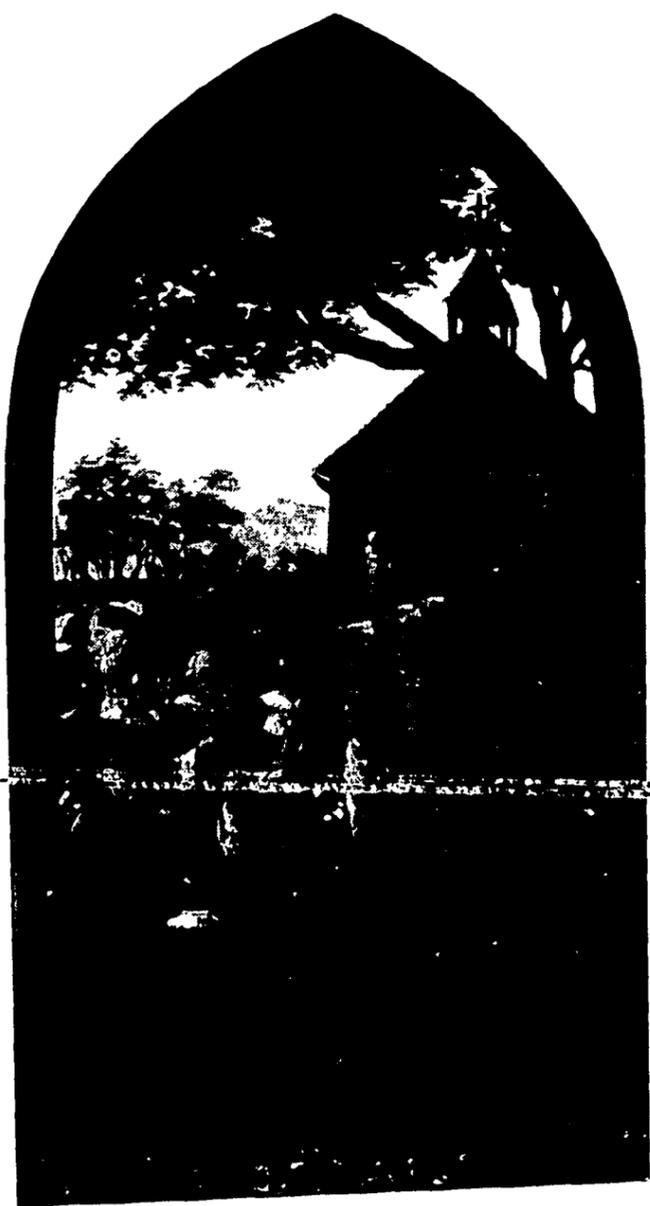


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Left, sculptured stone tomb of Bishop Janssen.

Right, altar at which mass is said on All Souls Day.

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## HISTORY SUMMARY OF ST. PETER'S CATHEDRAL



A century is but a short time in the life of a parish when one considers that its foundation was laid almost two thousand years ago. Christ established His Church when He appointed Peter its head, and with the passing of the centuries, Christ's teachings were carried by the successors of Peter to all parts of the world.

However, not until the seventeenth century did missionaries touch Illinois soil. In 1673 Father Marquette, on his journey of exploration down the "Great Father of Waters", stopped off en route to his home at the village of the Peoria Indians, tarrying for three days with the savages on the shores of Lake Michigan, visiting them in their cabins, preaching to them, and teaching them the "truths of the Gospel". Just as he was about to take leave, he baptized a dying infant which was brought to him. This marked the first Christian Sacrament administered in the territory now known as Illinois.

The following year he again ventured into the Illinois country. Records show that on December 15, 1674, he celebrated "Mass of the Conception" on the banks of Lake Michigan near the mouth of what is now known as the Chicago River. This is believed to be the first Mass celebrated in Illinois. Later he, with the help of lay companions, constructed a rude hut which served as both chapel and dwelling-place, the first of such buildings to be erected in the Illinois territory.

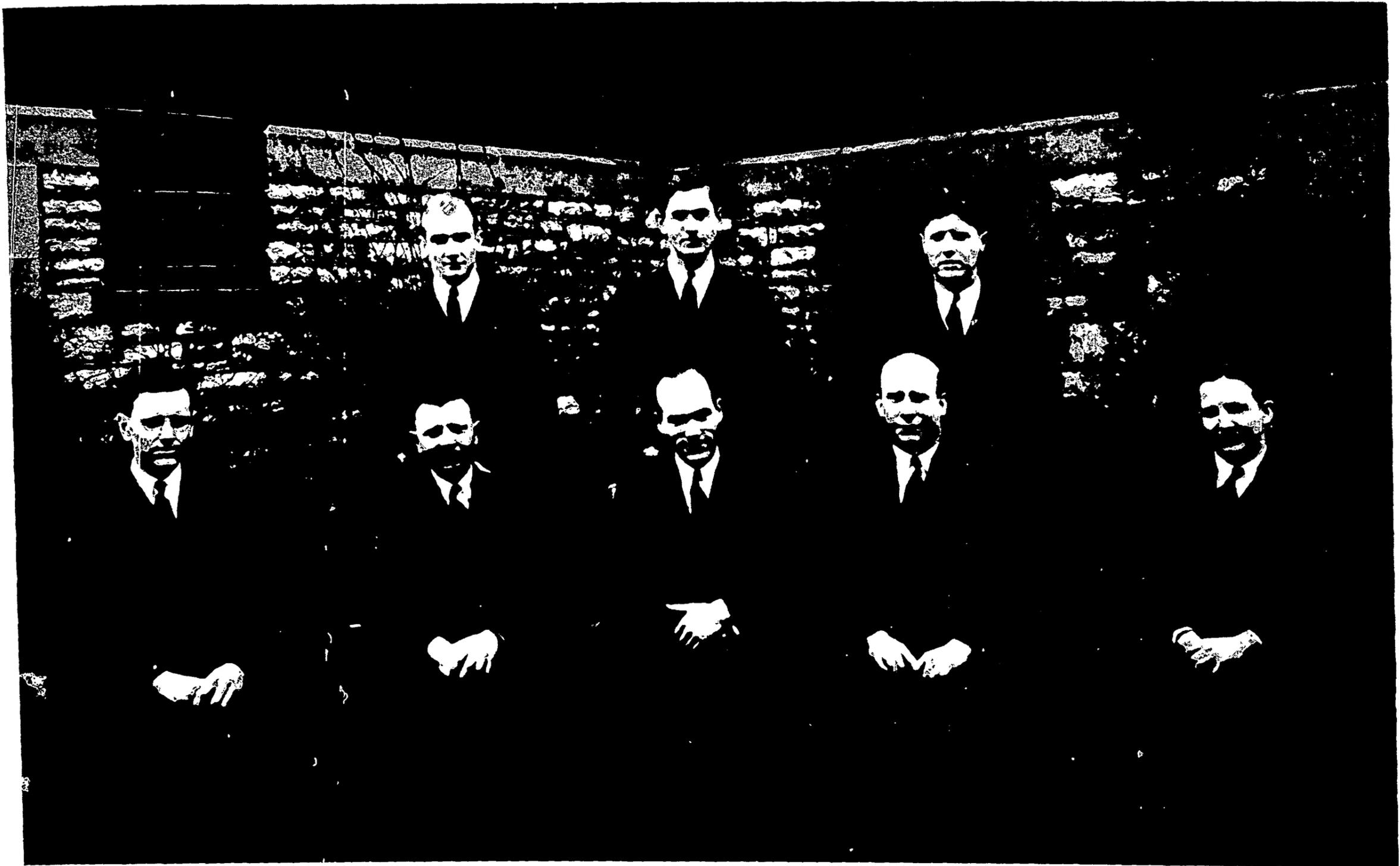
During the last decade of the seventeenth century, missionaries came to Cahokia in southwestern Illinois near the Mississippi River where, it is recorded, Father F. Pinet, S.J., built the first church in 1700. This, then, was the first church in what is now the Diocese of Belleville.

The progress of expansion was slow. Not until 1814, when the county seat of St. Clair County was transferred from Cahokia to Belleville, did the seed of faith become imbedded in the fertile soil of this vicinity. Missionaries from Cahokia visited here and offered the Holy Sacrifice of the Mass in private homes.

The first resident pastor, the Rev. Joseph Kuenster, arrived in 1842. Soon after his arrival it was decided that a church be built in this vicinity. Accordingly, a two-acre tract of land, the present site of the Cathedral, was purchased for two hundred dollars. The corner-stone was laid in the spring of 1843 by the Rt. Rev. Bishop Peter Richard Kenrick, of St. Louis. The following Christmas morning Father Kuenster celebrated the first Mass in this Church and great was the rejoicing of the parishioners.

Rev. J. H. Oslangenberger succeeded Father Kuenster in 1845 and labored zealously in this field for ten years. During his pastorate here, he completed the church built by his predecessor, erected the first Catholic school in this vicinity, purchased the Walnut Hill Cemetery for the parish, and organized two parish societies. In May, 1847, Bishop William Quarter of Chicago visited the parish and dedicated the church to St. Peter.





FACULTY OF CATHEDRAL HIGH SCHOOL

Standing, Brother Alfred Baumgartner, S. M., Brother John Gahala, S. M., Brother Leo Rothermich, S. M.

Seated, Brother Francis Dames, S. M., Brother Francis Heidemann, S. M., Brother Wilfrid Moran, S. M., Ph. D., Principal, Brother William Siemer, S. M., Brother Edward Dunne, S. M.

Rev. P. J. Baltus took charge of St. Peter's parish in 1855. In May, 1857, he began the erection of a convent for the education of girls. Upon its completion, it was turned over to the Sisters of Notre Dame. Two societies, namely, the Rosary Confraternity and the St. Vincent's Orphan Society were organized in 1857 and 1860 respectively. The steady increase of membership in the parish necessitated the erection of a new church. Father Baltus assumed this task, and on June 29, 1863, the corner-stone was laid by Bishop H. D. Juncker of Alton. The stately edifice, the present St. Peter's Cathedral, was dedicated November 6, 1866. Upon the death of Bishop Juncker in 1868, Father Baltus was selected by the Holy See as his successor. He was consecrated in his own church on January 23, 1870.

Rev. Louis Hinssen was appointed to succeed Father Baltus. Shortly after his arrival, a successful mission was conducted by three Jesuit Fathers. At the close of the mission the Young Men's and the Young Ladies' Sodalties and the Altar Society of the women were established. In the same year a parish library was begun. The erection of the two towers on the north end of the church was begun in the fall of 1871 and in August, 1872, the work was completed by the placing of a thirteen-foot gilded cross on the spire, which attained a height of two hundred and thirteen feet. The stone wall along Race Street, the present South Third Street, was erected in 1872. In 1874 the St. Aloysius

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CATHEDRAL HIGH SCHOOL

ST. PETER'S CATHEDRAL

and St. Rose Societies were organized by Father Hinssen for the purpose of preserving the grace of First Holy Communion in the hearts of the boys and girls. The following year an attempt to set fire to the magnificent St. Peter's Church was discovered before considerable damage had been done. As a result of the fire, the wooden stairs in the tower were replaced by iron ones. That same year marked the purchase of Green Mount Cemetery, which was consecrated by Bishop P. J. Baltus two years later, in June, 1877. Three Franciscan Sisters arrived in November, 1875, and conducted a provisional hospital until the erection of the present St. Elizabeth's Hospital, which was dedicated May 22, 1881. In 1878 the St. Agnes Orphanage was erected. It was later converted into the St. Vincent Home for the Aged conducted by the Sisters of the Poor Handmaids of Christ.

The Benedictine Fathers of St. Meinrad's Abbey succeeded Father Hinssen in 1883. Among the Benedictine Fathers who worked here with untiring zeal for the spiritual welfare of the parish were Fathers Lucas, Alphonse, Chrysostomus, and Beno as pastors, and Father Stephen, uncle of Rev. Joseph B. Stenger now stationed at the Cathedral, as assistant. The disastrous convent fire occurred January 6, 1884. The beautiful convent and academy of the Immaculate Conception, conducted by the Sisters of Notre Dame, was burned to the ground and a number of Sisters and students lost their lives.

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CATHEDRAL HIGH SCHOOL FACULTY RESIDENCE

ST. PETER'S BECOMES A CATHEDRAL

The death of Bishop Baltes, Bishop of Alton, occurred February 15, 1886. On January 7, 1887, the Holy See divided the Alton diocese, thus forming the Diocese of Belleville, and selected the Very Reverend John Janssen, who had been acting administrator of the diocese of Alton, to be the first Bishop of Belleville. The St. Peter's Church thereby acquired the dignity of a Cathedral. Bishop Janssen was consecrated in the Cathedral on April 25, 1888, in the presence of eight or ten bishops, one hundred twenty-six priests, and the happy parishioners and residents of the city.

Father C. J. Zwiesler, who had been Rector of the Cathedral of Alton, became the first Rector of the new Cathedral of Belleville. During his brief stay, the present rectory and Cathedral sacristy were built. On account of ill-health he resigned his position at the close of 1889.

He was succeeded by the Rev. F. H. Budde. Extensive improvements, including exterior and interior renovation, frescoing, and installation of a new heating plant, were made by him. At the end of 1892 this work was completed and during the Christmas week the parish celebrated its golden jubilee. Father Budde also founded a high school for boys known as St. Peter's Institute.

In 1896, Rev. Henry J. Hagen, who was Chancellor of the Diocese and assistant at the Cathedral at that time, was appointed Rector to

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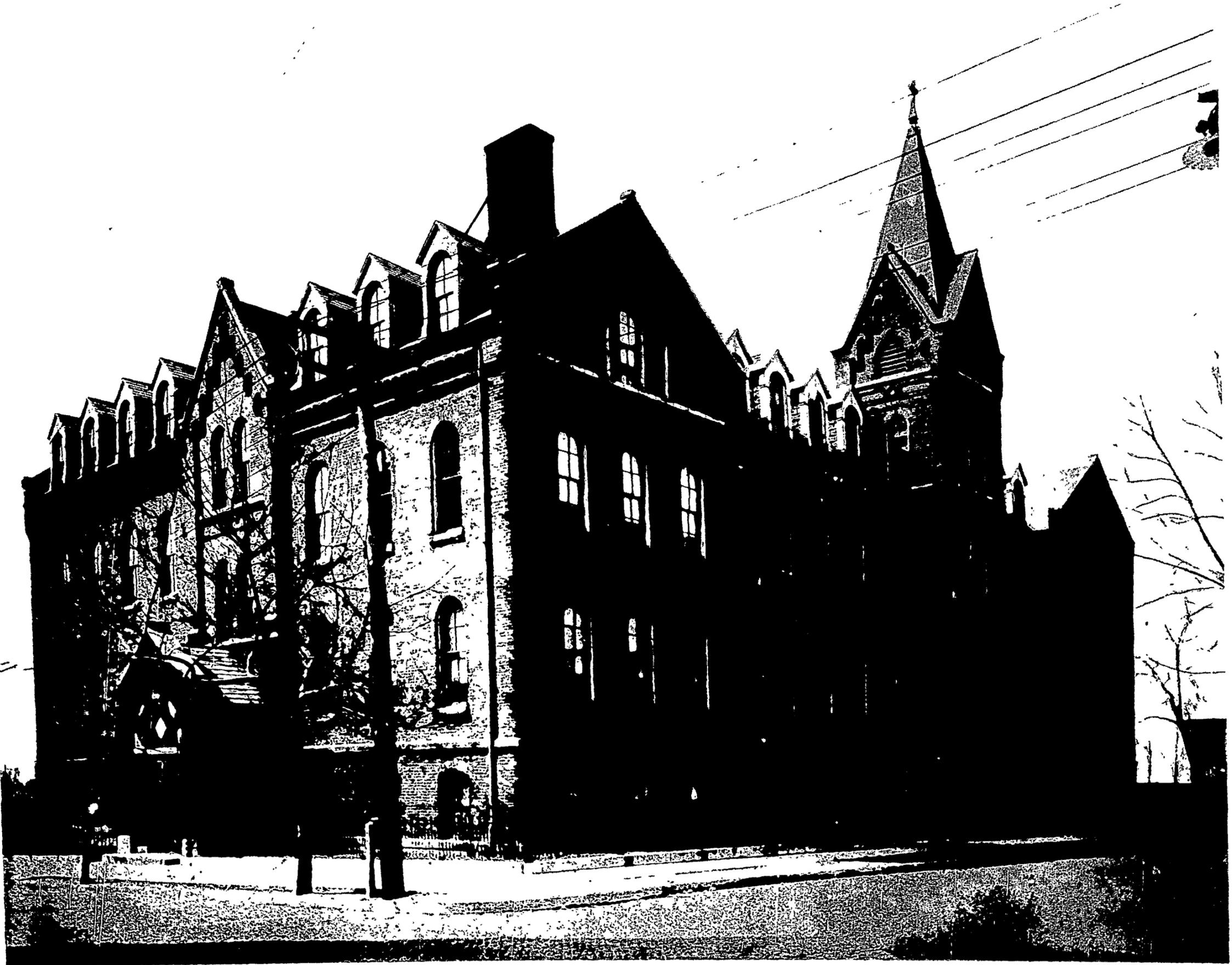
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ST. PETER'S CATHEDRAL

CATHEDRAL CONVENT AND GRADE SCHOOL

succeed Father Budde who was assigned to Mount Carmel, Illinois. Father Hagen realized the necessity of improving the school, and soon the present large brick school and hall was erected. It was blessed by Rt. Rev. Bishop Janssen on January 17, 1899. A few years later, in 1905, the Cathedral High School was founded. The Brothers of Mary were entrusted with the direction of the school. Their present residence was erected for them in 1905. Father Hagen died March 14, 1908, after a lingering illness.

Upon the death of Father Hagen the Rev. Joseph H. Schlarman, who had been assistant at the Cathedral, was appointed administrator of the parish. In January, 1909, he became Chancellor of the Diocese and Rector of the Cathedral.

Numerous events marked the period of Father Schlarman's administration. On November 19, 1908, the venerable Bishop Janssen observed his sacerdotal jubilee, which was fittingly celebrated. In 1911 the exterior of the Cathedral was renovated, and a new cross was placed on the steeple.

On January 4, 1912, the beautiful Cathedral was destroyed by fire. The great task of rebuilding the edifice was courageously undertaken by Father Schlarman.

Before the building was completed, the Rt. Rev. Bishop Janssen died, July 2, 1913. In spite of the fact that the Cathedral was still under construction, it was rapidly changed, under the direction of Father Schlarman, into a suitable temporary setting for Bishop Janssen's funeral services. He was buried in the crypt, July 3, 1913. The construction of the building was resumed, and by Christmas the mem-

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THE MOST REV. BISHOP HENRY ALTHOFF  
on the occasion of His Silver Anniversary  
and to  
The Clergy and Members of the Cathedral Parish  
on the Consecration of their Great Cathedral**



ST. PETER'S CATHEDRAL



VERY REV. MSGR. M. J. GRUENEWALD, CHANCELLOR OF THE DIOCESE OF BELLEVILLE,  
Chaplain of St. Elizabeth's Hospital, Master of Ceremonies for Episcopal Functions  
at the Cathedral.

bers of the parish were again worshipping God in their beloved Cathedral.

The first great event celebrated in the new Cathedral was of diocesan importance, namely, the consecration of Most Rev. Henry Althoff, the second Bishop of Belleville, who, on December 4, 1913, was chosen by the Apostolic See to succeed Bishop Janssen. The consecration took place February 24, 1914.

During the years that followed, Father Schlarman established the Cathedral High School for Boys and, after the high school for girls was moved to Notre Dame Academy, he remodeled the Immaculate Conception Academy and converted it into the present Cathedral Grade School.

On January 25, 1921, Rome singularly honored him with the title of Right Reverend Monsignor. The investiture took place in the Cathedral, Bishop Althoff conferring the honor.

On June 17, 1930, the Cathedral was again the scene of extraordinary services, when His Eminence, George Cardinal Muendelein consecrated Bishop-elect Schlarman as Bishop of Peoria. Bishop Schlarman was the fourth bishop to be consecrated in this church.

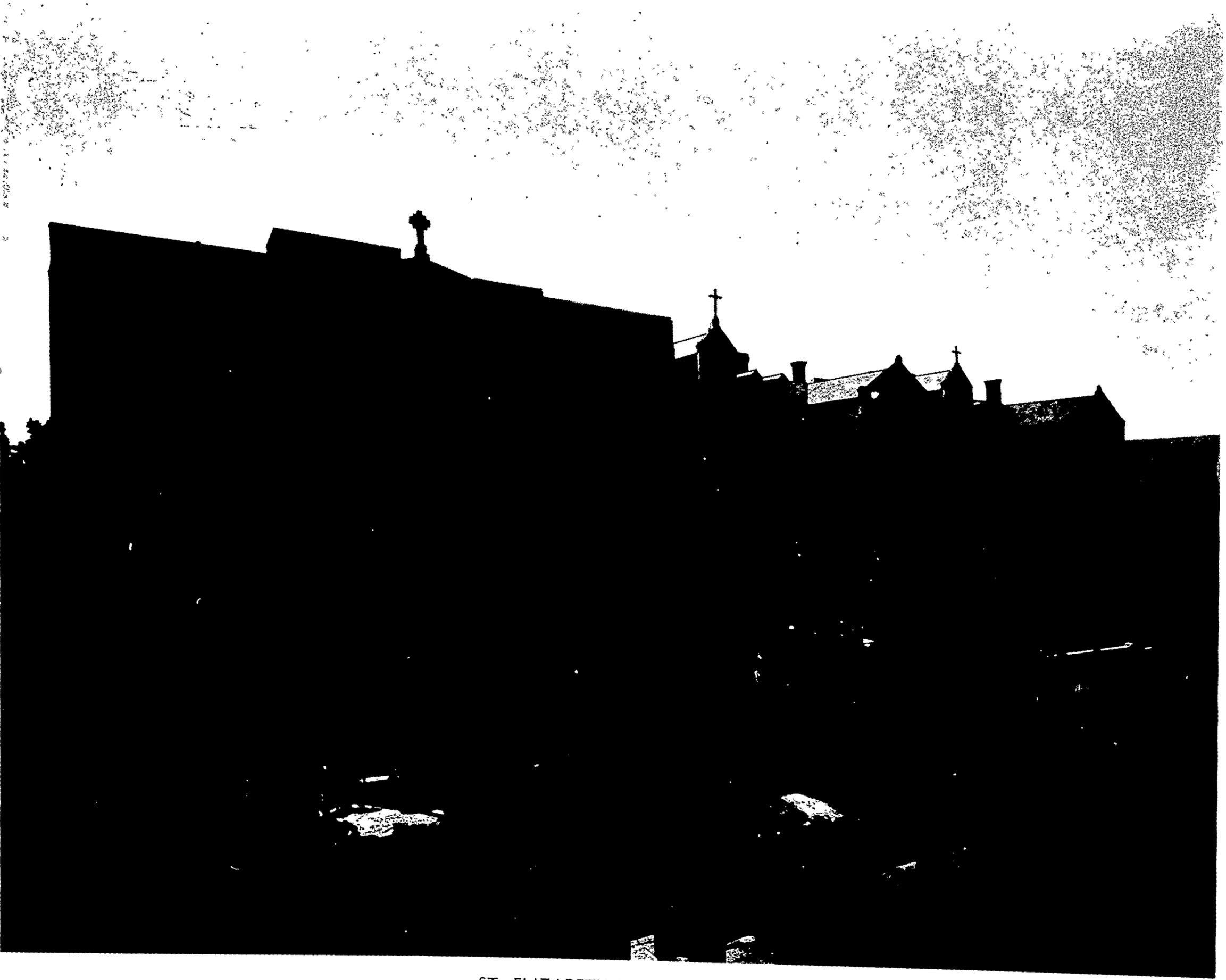
Rev. Jos. M. Mueller, who was at that time pastor of Blessed Sacrament Parish, and who a few years before had served as assistant at the Cathedral, was appointed administrator of St. Peter's Cathedral. He assumed his new duties August 28, 1930, and has ever since contributed faithful and untiring service for the spiritual welfare of the people.

On Ascension Day, Thursday, May 6, 1937, a fire again threatened

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ST. PETER'S CATHEDRAL

# CONSECRATION SOUVENIR

the Cathedral. Fortunately, it was discovered while in its early stage and was soon under control. However, considerable damage had been done to the west nave. This necessitated repairs and redecoration of the entire interior. It is now resplendent in its new design.

A new console for the organ has recently been installed.

On February 14 of this year, the silver jubilee of the consecration of His Excellency, Most Rev. Henry Althoff, was observed with a Pontifical High Mass in the Cathedral. Preparations are in progress for the joint celebration of the Silver Jubilee of the Bishop and of the Golden Jubilee of the Diocese of Belleville which will be held April 25 and 26, 1939.

Today, April 19, 1939, marks the Consecration of St. Peter's Cathedral by His Excellency, Most Rev. Henry Althoff, D.D., Bishop of Belleville.

HIS EXCELLENCY, MOST REV. HENRY ALTHOFF, D.D.  
BISHOP OF BELLEVILLE

His Excellency, Most Rev. Bishop Althoff, D.D., was born in Aviston, Illinois, August 28, 1873. He attended the local school at Aviston. Later he attended St. Joseph's College at Teutopolis, Illinois, where he received his Bachelor of Arts degree in 1898. The following year he entered St. Francis College, Quincy, Illinois, where he received his Master of Arts degree in 1899. He was sent by Bishop Janssen to Innsbruck, Austria, where he was ordained to the holy priesthood, July 26, 1902.

He served as assistant at Damiansville, Illinois, and then at St. Hen-

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ST. PETER'S CATHEDRAL

ry's Church, East St. Louis, until 1905. From that date until 1914, when he became Bishop of Belleville, His Excellency was pastor of Okawville and Nashville.

He was consecrated by Archbishop Quigley of Chicago. Bishop Rhode, then Auxiliary Bishop of Chicago, and Bishop Muldoon of Rockford served as co-consecrators.

For a quarter of a century Bishop Althoff has zealously labored for the spiritual growth of the faithful and for the spread of Catholicity in the Diocese of Belleville.

It is the distinguished privilege of the members of the Cathedral to witness and participate in the Pontifical Services at which he officiates.

### REV. JOSEPH M. MUELLER

Rev. Joseph M. Mueller was born Dec. 1, 1898 in St. Louis, Mo. He attended the Sts. Peter and Paul Parochial School there until 1907 when he entered the Pontifical Josephinum College at Columbus, Ohio. At the Josephinum College he completed his college course, his philosophical and theological studies, and was ordained to the Holy Priesthood on June 14, 1919, by the Most Rev. James J. Hartley, Bishop of Columbus. As his first appointment, he served as Assistant for two months at St. Mary's Parish, Carlyle, Illinois, after which he was Assistant at Our Lady of Mt. Carmel, Mt. Carmel, Ill., until Feb., 1921. and at St. Elizabeth's, East St. Louis, for three years with an interruption of some months in the late summer and early fall of 1923 when he was temporarily given charge of St. Patrick's Parish at Cairo, Ill. On April 23, 1924, he was appointed Assistant at the Cathedral for

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EPISCOPAL RESIDENCE AND CHANCERY OFFICE

two years. April 15, 1926, he began the organization of the new Blessed Sacrament Parish in the far west end of Belleville. In 1930 he was appointed to fill the vacancy, which was created at St. Peter's Cathedral by the elevation of the Rt. Rev. Msar. J. H. Schlarman, PH.D., J.C.D., to the Episcopacy and the See of Peoria.

REV. JOSEPH B. STENGER

Rev. Joseph B. Stenger was born in Belleville, Illinois, on Nov. 16, 1908. He attended St. Peter's Cathedral Grade School for 8 years, made his preparatory studies at Quincy College, Quincy, Ill., and completed his philosophical and theological course at Kenrick Seminary, Webster Groves, Mo. On June 10, 1933, he was ordained to the Holy Priesthood by His Excellency, Most Rev. Henry Althoff, D.D., in St. Peter's Cathedral, Belleville, Ill. He served for two months as Assistant at the Cathedral. From August, 1933, to June, 1936, he was Assistant Pastor at St. Patrick's, East St. Louis. During the summer of 1936, he attended the Catholic University, Washington, D. C. Since August 27, 1936, he has been Assistant at the Cathedral.

REV. ELMER J. HOLTGRAVE

Rev. Elmer J. Holtgrave was born in St. Rose, Illinois, Dec. 14, 1910. After completing his elementary studies in St. Rose Grade School he entered St. Henry's Preparatory Seminary, Belleville, Illinois, in October, 1926, for his clasical course. His philosophy years were spent at Kenrick Seminary, Webster Groves, Mo. In autumn, 1932, he be-

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CATHEDRAL RESIDENCE

gan the study of theology at the University of Innsbruck, Austria. On March 29, 1936, he was ordained to the Holy Priesthood by His Excellency, the Most Rev. Sigismund Waitz, Prince Archbishop of Salzburg, in the Canisianum, Innsbruck, Austria. He served for two weeks as temporary pastor at the St. Francis Church, Aviston, Illinois. He was appointed Assistant at the Cathedral on Aug. 27, 1936, which position he occupies at the present.

### REV. EDMUND H. SCHUMACHER

Rev. Edmund H. Schumacher was born in Aviston, Illinois, on January 9, 1911. After completing his primary studies at St. Francis School, Aviston, Illinois, he attended St. Meinrad's College, St. Meinrad, Indiana, for his preparatory course. From 1930 to 1936 he attended Kenrick Seminary, Webster Groves, Mo., completing his philosophical and theological studies. On June 6, 1936, he was ordained to the Holy Priesthood by His Excellency, the Most Rev. Henry Althoff, D.D., in his home parish, St. Francis Church, Aviston, Ill. His first appointment was at St. Patrick's, East St. Louis, from June 23 to Aug. 27, 1936. From Aug. 27, 1936, until the present he has been Assistant at the Cathedral.

### VERY REV. MSGR. M. J. GRUENEWALD

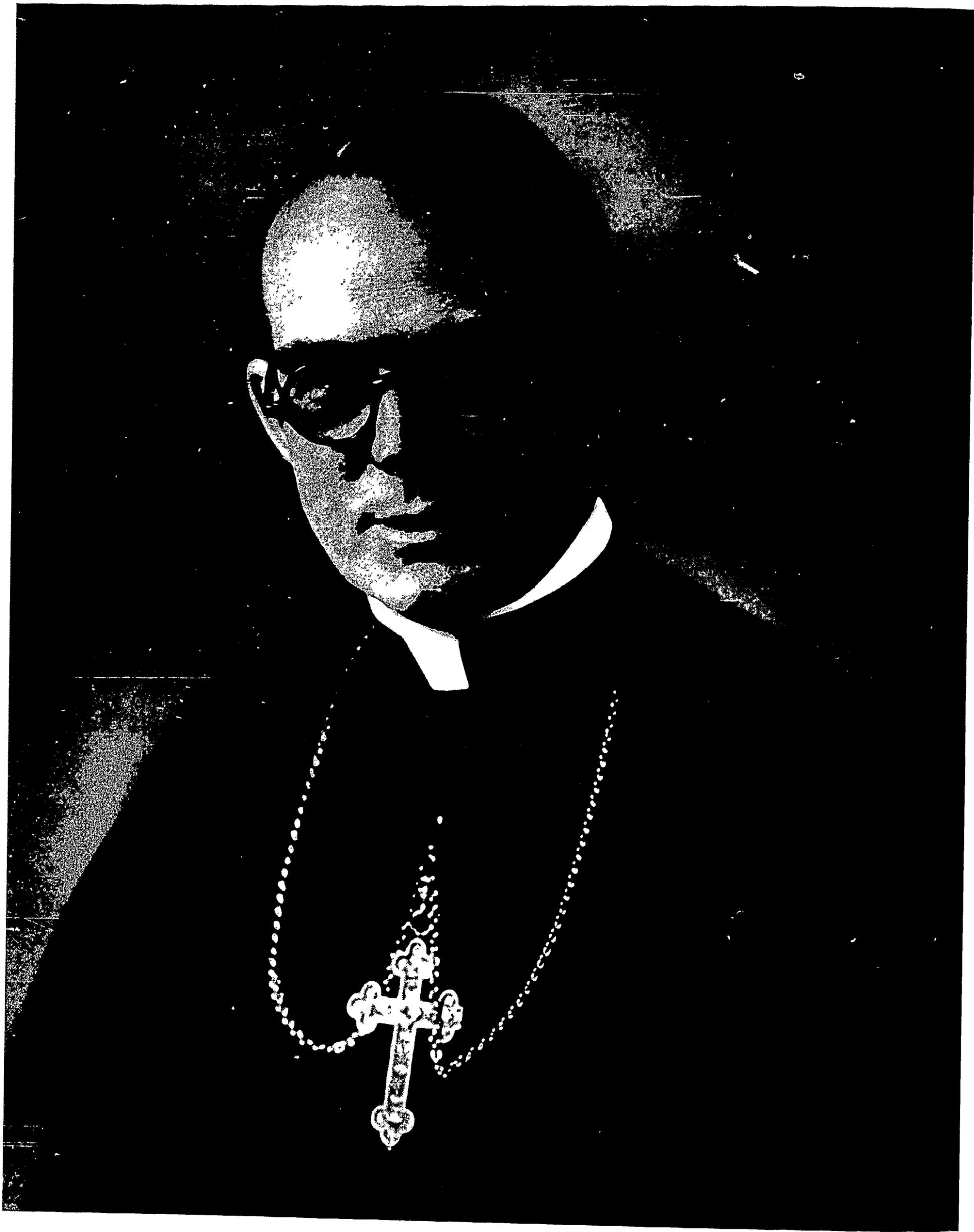
The Very Reverend Monsignor M. J. Gruenewald was born September 14, 1895, in Belleville, Illinois. He attended St. Peter's Cathedral Grade School and St. Peter's Cathedral Commercial High School. His Classical and Philosophical studies were completed at St. Francis Solanus College, Quincy, Illinois. His years of Theology were spent at Kenrick Seminary, Webster Groves, Mo. He was ordained to the Holy Priesthood in St. Peter's Cathedral, Belleville, Illinois, on December 21, 1918, by His Excellency, the Most Reverend Henry Althoff, D. D. His first appointment was for six months at St. Marys Parish, Mt. Carmel, Illinois. He then was made assistant at St. Peters Cathedral and Secretary to the Most Rev. Bishop. From 1922 to 1924 he was Assistant Pastor at St. Francis Church, Aviston, Illinois. During the last six months of 1924 he labored at Our Lady of Lourdes' Church, Sparta, Illinois, and St. Anthony's Church, Coulterville, Illinois. On December 11, 1924 he was appointed Secretary to the Most Rev. Bishop and Chaplain of St. Elizabeth's Hospital, Belleville, Illinois, which position he still occupies. In 1930 he was appointed Chancellor of the Belleville Diocese. On July 26, 1934 he received the title of Monsignor, and was invested by His Excellency the Most Rev. Bishop Althoff, D. D. In addition to his many duties he assists the priests of the Cathedral in the hearing of Confessions and is the Master of Ceremonies at the Episcopal Functions in the Cathedral.



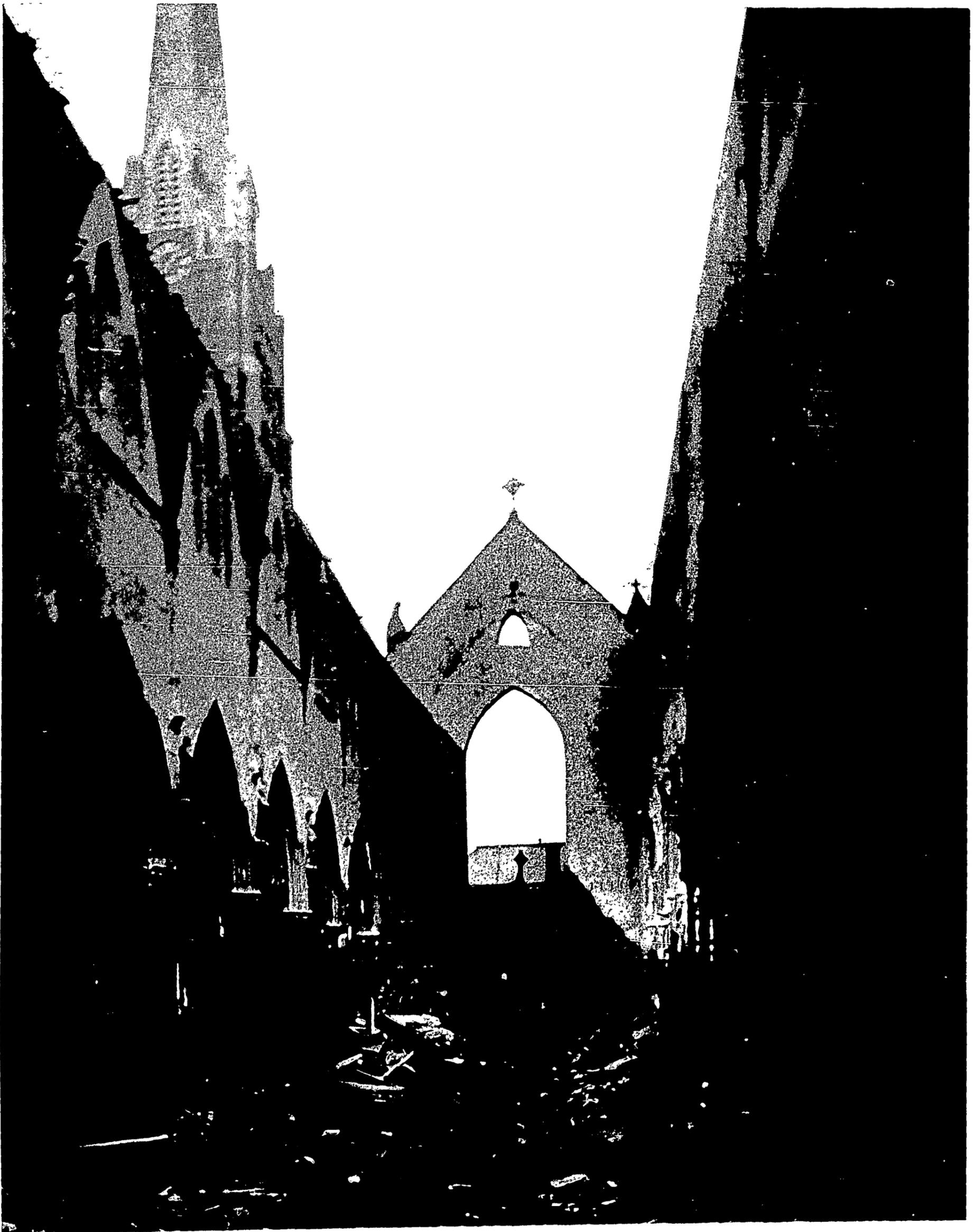


ST. PETER'S CATHEDRAL

INTERIOR OF REBUILT CATHEDRAL FROM 1913 TO 1938



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who as Pastor of the Cathedral worked so heroically and successfully to rebuild the  
Cathedral after the disastrous fire of 1912.



DAMAGE OF FIRE, JANUARY 4, 1912

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Rev. Jos. Kuenster, first resident priest ..... Nov. 1842 to Sept. 1845  
 Rev. G. H. Oslangenberger.....Sept. 1845 to Nov. 1, 1855  
 Rev. P. J. Baltus ..... Nov. 1855 to Jan. 1, 1870  
 Rev. L. Hinsin ..... Jan. 3, 1870 to Nov. 1, 1882  
 Benedictine Fathers ..... 1882 to 1888

PASTORS OF ST. PETER'S CATHEDRAL



Rev. C. J. Zwiesler ..... April 19, 1888 to Oct. 1, 1889  
 Rev. F. H. Budde ..... Oct. 1, 1889 to Oct. 23, 1896  
 Very Rev. H. J. Hagen ..... Oct. 23, 1896 to March 14, 1908  
 Rev. J. H. Schlarman, Administrator .. March 14, 1908 to Jan. 23, 1909  
 Rev. J. H. Schlarman, Pastor..... Jan. 23, 1909 to Jan. 25, 1921  
 Rt. Rev. Msgr. J. H. Schlarman ..... Jan. 25, 1921 to June 17, 1930  
 Rev. Jos. M. Mueller ..... Aug. 28, 1930 to present date

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Rev. John H. Bruns  
Rev. J. Duehren  
Rev. B. J. Eppmann  
Rev. Jos. Feldman  
Rev. Hy. Fruecke  
Rev. A. Giesen  
Rev. J. Goelz  
Rev. J. Grootens  
Rev. M. J. Gruenewald  
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1842—1939



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Rev. P. Kunkel  
Rev. Liermann  
Rev. Geo. Lohman  
Rev. H. P. Mannion  
Rev. J. M. Mueller  
Rev. Oberlinkels  
Rev. A. Pinkers  
Rev. A. Powell  
Rev. J. Quack  
Rev. E. H. Schumacher  
Rev. A. B. Shomaker  
Rev. Jos. B. Stenger  
Rev. F. Tecklenburg

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TWO INTERIORS STILL OLDER. Left, before St. Peter's was a Cathedral. Notice the Ascension Painting in Apse, and Pulpit on left. Right, now a Cathedral. Pulpit moved to right, statues on walls, wooden Altars and Communion Railing.

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Very Rev. Msgr. M. J. Gruenewald

Rev. C. N. Haffner

Most Rev. Philip G. Scher, Bishop of Monterey-Fresno, California

Rev. Jos. B. Stenger

Rev. J. F. Wiemar

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FORMER STRUCTURES

Left, first St. Peter's Church erected by Rev. Jos. Kuenster in 1842.  
Right, second St. Peter's Church shortly after its completion by Rev. P. J. Baltes in 1866.

We take pleasure in congratulating His Excellency and the Priests of the Cathedral upon the successful completion of the great task of compiling this Souvenir of the Consecration. Seeking to preserve for all time a pictorial record of the Cathedral as it is today, they turned to printing, the "Art Preservative of All the Arts," and to our company for this purpose.

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GREEN MOUNT CATHOLIC CEMETERY  
Left, Altar at which a Memorial Mass for the dead is celebrated annually.  
Right, Crucifixion Group in Circle Drive

## APPRECIATION



The completion of this Consecration Souvenir of St. Peter's Cathedral Church is accompanied with mixed feelings of regret and happiness; regret, because time and space do not permit a more thorough account, both in pictures and in writing, of this beautiful and historical Cathedral; happiness, because of the splendid co-operation we enjoyed in its preparation.

To all who have made it possible to publish this book we are most grateful. May God Bless You!

THE PRIESTS OF THE CATHEDRAL

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