

THE ARCHITECTURE OF POLISH CATHOLIC CHURCHES IN CHICAGO

by Victoria Granacki 2015

Between 1880 and 1930, over a half-million Poles arrived in Chicago -- by that time 12% of the city's population was first or second generation Polish. Throughout the 20th century Chicago was the center of American Polonia. Even today, Poles remain the largest European foreign-born ethnic group in the city.

Polish settlement in Chicago can be traced through the growth of Polish parishes. Nearly all Polish immigrants were Catholic, and wherever they gathered, they quickly organized a Polish parish with a large complex of buildings. Following the 1850s opening of Anthony Smarzewski-Schermann's grocery store on the near northwest side at Noble and Bradley, the first Polish parish in the Roman Catholic archdiocese of Chicago—St. Stanislaus Kostka—was founded nearby in 1867 and would come to be considered the “mother church” of Polonia.

St. Stanislaus' rival, Holy Trinity, was organized in 1873 just two blocks away -- their church steeples within view of each other along Noble Street. The neighborhood was known by its residents as “Stanislawowo-Trojcowo,” but by outsiders was called “Polish Downtown.” By 1890, the near northwest side, at Division, Ashland, and Milwaukee avenues, was the city's largest Polish settlement, with almost half of all Chicago Poles living there. It was the largest of five principal Polish neighborhoods in Chicago.

IT ALL BEGAN WITH REV. BARZYNSKI



Practically all older Polish parishes owe their origins to St. Stanislaus' first pastor, Rev. Vincent Barzynski of the Polish Congregation of the Resurrection, who was pastor for 25 years and a powerhouse in Chicago's Polonia. He founded or assisted in founding 23 parishes throughout the northwest side from 1872 until his death in 1899.

The efforts of Rev. Barzynski and the Resurrectionists in the explosive expansion of Polonia's parish system were unmatched in Chicago by any other group. By the turn of the century, in Polish Downtown and nearby, in addition to St. Stanislaus and Holy Trinity, there were the parishes of St. John Cantius in 1893, St. Mary of the Angels in 1897, St. Hedwig's in 1888, and Holy Innocents in 1905. By 1918 these 6 parishes had over 100,000 parishioners within a one-mile radius. St. Stanislaus and St. John Cantius are among only four church buildings still standing that were built during Barzynski's lifetime. Both prefigured the Polish Baroque style that was to become the hallmark of the Congregation of the Resurrection in its relentless parish-building zeal.

For Poles, Baroque evoked the “golden age” of Polish history during the 16th to 18th centuries, a time of political autonomy and a flowering of arts and culture before the nation would be partitioned. During this time, Polish princes imported Italian architects to create splendid churches and palaces in Renaissance and Baroque styles. In Chicago, Polish Baroque was expressed by a handful of highly proficient and prolific German architects responding to Polish nationalistic yearnings. Their characteristic features include double towers with elaborate spires, classical center entry porticos, and interiors with vaulted ceilings, large domes, decorative columns and capitals, carved altars, and intricate paintings of God, the angels and saints.



POLISH DOWNTOWN

St. Stanislaus Kostka, 1351 W. Evergreen Ave.

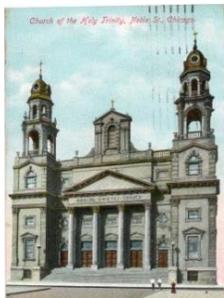
The core of the Resurrectionist empire, St. Stanislaus Kostka parish, grew into a massive complex with deep commitment to the Polish immigrant community, providing services from “cradle to grave.” It had a 4000-student elementary school run by the School Sisters of Notre Dame, a social center, auditorium, over 60 men's and women's societies ranging from literary and dramatic circles to athletic teams, 7 choirs, and countless charities.

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Architect Patrick C. Keely created a light brick and stone Romanesque-style church with round-arched doorways and windows that was built from 1877-1881. The large rose window on the front is reminiscent of Keely's earlier design for Holy Name Cathedral. Two elaborate Baroque towers with copper spires were added in 1892 foreshadowing the flourish of Polish Baroque churches in Chicago that was to follow. The Baroque porch was added in 1925 and the entire façade covered in stucco (which has since been removed). Sadly both original towers have been lost, the first to lightning in 1962; the second replaced in 2002 with a much simplified profile. The interior features a three-aisle basilica plan with slender columns supporting a blind clerestory. Lining the side aisles are tall windows with Romanesque tracery from 1903 by the noted stained glass firm, F. X. Zettler of the Royal Bavarian Art Institute of Munich. Much of the interior painting is by Polish-born and trained painter, Thaddeus Zukotynski, including the portrait above the altar of St. Stanislaus receiving the infant Jesus from Mary, and the large mural, "The Triumph of Christ," above that in the sanctuary. Tiffany chandeliers were installed in 1924.

In the 1950s construction of the Kennedy Expressway threatened the church, but it was spared and the highway rerouted through the political lobbying efforts of Chicago's Polish leaders. The parish now serves a multi-ethnic congregation with a Resurrectionist pastor and Sunday masses in English, Polish, and Spanish. In a nod to its Polish roots, a Sanctuary of the Divine Mercy, based on Poland's St. Faustina, was dedicated in 2007 by Cardinal Francis George and is now open around the clock, 7 days a week for adoration of the Blessed Sacrament.



Holy Trinity Polish Mission, 1118 N. Noble St.

Holy Trinity began as a Resurrectionist church in 1872 founded by parishioners at odds with the administration of St. Stanislaus over lay vs. clerical ownership. Unresolved squabbles led to it being closed for 20 years. A truce reopened it in 1893 under the Congregation of the Holy Cross, and it remained under their pastorate until 1975. The existing church building was designed in 1906 by William Krieg in the Polish Baroque tradition. Paired towers with faithfully-rebuilt copper roofs frame a central porch with monumental classical columns and triangular pediment. A classical niche above houses a statue of Mary.

The hall-style interior has dropped pendants in place of columns. An elaborate painting scheme in the Baroque tradition graces the sanctuary and ceiling. The stained glass windows were installed in 1955 from designs by Irena Loretowicz. An extensive restoration from 2002-2007 reclaimed the painting over the main altar and others above the choir loft which had been covered over. Plain pilasters throughout the hall were stenciled and gilded. Ornate frames around the Stations of the Cross which had been painted white were returned to a natural wood finish. Today the Polish Mission of Holy Trinity is one of the few historically Polish national parishes still serving a Polish immigrant congregation. Established by Cardinal Joseph Bernadin in 1987, the mission is run by the Society of Christ Fathers from Poland and all services are in the Polish language. They are assisted by the Missionary Sisters of Christ the King, a Polish order of religious women.



St. John Cantius, 825 N. Carpenter St.

The other nearby Barzynski church, St. John Cantius, was built in 1898, one of several to handle the overcrowding at St. Stan. Designed by German-born Chicagoan Aldophus Druiding, the front façade mixes styles and materials. The exterior looks like a classical temple with round-arched windows and engaged columns that support a triangular pediment -- clearly inspired by the classicism of Chicago's 1893 World's Fair. The base reflects Richardsonian Romanesque styling with rusticated piers supporting tiny columns and broad, round-arched doorways. This temple-front was flanked by different-height towers. Only the largest remains -- a 30-foot tower modeled after St. Mary's Church in Krakow, John Cantius' home city. A rendering of

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St. Mary's is also part of the large painting of St. John Cantius by Thaddeus Zukotynski over the altar. The three altars in natural wood tones with gold leaf were exhibited at the 1893 Fair and directly reflect Baroque interiors of churches in Poland. A one-third-scale replica of Krakow's 15th century Wit Stosz altarpiece is in a private rear chapel. Slender Doric columns with unusual capitals support round-arched vaults. Stained glass windows are in the German design tradition. The 1917 French-Canadian Cassavantes organ with double sets of pipes was acquired from another church and was recently restored.

St. John Cantius' membership was decimated by expressway construction, but the parish has flourished in recent years under new leadership of the Canons Regular of St John Cantius, established at St. John in 1998 to "restore the sacred." A largely commuter congregation is lifted heavenward with the Tridentine Latin Mass on Sundays featuring from among 8 choirs and orchestra. Secular concerts are also frequently held there.



Holy Innocents, 743 N. Armour St.

Although Holy Innocents was founded in 1905 as a non-Congregation of the Resurrection church, it was also rendered in the Polish Baroque tradition. By Worthmann & Steinbach -- perhaps the grandest architects of the period -- this 1912 design has Baroque paired towers on the front flanking a center section with three round-arched entry doors at the base and a rose window above. There is a dominant central dome and two smaller domes beside it that create a dramatic, soaring interior in the Byzantine tradition. A 1962 fire damaged the historic altar which was replaced with a simpler version. A Shrine to Our Lady of Czestochowa is in a side niche. The parish became territorial in 1975 but continues to serve a Polish congregation along with an English-speaking and a Spanish-speaking membership.



St. Mary of the Angels, 1850 N. Hermitage Ave.

St. Mary's was founded by the Resurrectionists in 1899 under the leadership of Rev. Francis Gordon, former editor of the Polish-language daily, *Dziennik Chicagoski*. His ambitious plans for a 2000-seat worship space once again tapped the talents of Worthmann & Steinbach. The 1920 brick church has square towers with round arches and a large central dome alluding to St. Peter's in Rome. With 26 twelve-foot tall angels dancing along the perimeter of the roofline, this Renaissance Revival wonder offers a commanding presence to the Bucktown skyline. Grand stairs at the front entrance lead up to a portico with paired Corinthian columns topped by a classical balustrade. In a lavishly decorated interior, the 40-foot dome dominates the intersection of the light-filled nave and transept. Elaborate paintings by Bohemian-American artist John Mallin from 1948 fill the rounded barrel vaults in a color scheme that is light and airy. The mural above the altar depicts Mary attended by angels in heaven and looking up to the Trinity. 68 stained glass windows include the Stations of the Cross.

The closing and proposed demolition of St. Mary's in 1988 engendered fervent preservation battles. The priests of Opus Dei took over administration of the parish in 1989 and the church has been magnificently restored for a tri-lingual congregation with English, Spanish, and Polish language masses.



47. St. Hedwig, 2226 N. Hoyne Ave.

St. Hedwig's was at the nexus of historic battles over Polish national identity and clerical control. Resurrectionist powerhouse Vincent Barzynski appointed his brother Joseph to the newly founded parish in Logan Square in 1888. However parishioners aligned with Joseph's associate, Rev. Anton Kozlowski, threatened violence and eventually broke away to form their own church. Excommunicated by Archbishop Feehan, this would become the independent Polish National Church.

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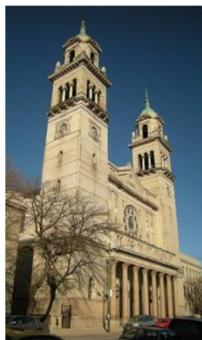
Designed by Alphonsus Druiding in 1901, St. Hedwig's displays a classical porch with granite columns topped by a balustrade, and an upper porch with other classical columns supporting a triangular pediment. Windows are elaborately framed in the Baroque tradition. The end towers with square bases and domed spires are smaller than originally planned but grand nonetheless.

The lush interior painting scheme is another gem by John Mallin completed for the parish's 50th anniversary in 1938. Architectural elements of the church are accented with ornamental patterns and heraldic emblems. Granite columns supporting the side aisles have small pendentives with cherubic faces. At the crossing of the nave and transept the central dome has four angels holding up a crown of thorns and a circular banner at their feet in Polish, translated as "Blessed are the pure of heart for they shall see God." The main altar -- which is of a purely classical design with a broken pediment supported on classical columns -- is topped with rows of saints, in stained glass and painted. With its rich materials, gleaming gold, and elaborate imagery, St. Hedwig's breathtaking interior now hosts Polish and Spanish-speaking congregations, along with English-speaking parishioners drawn from the revitalization of the nearby Bucktown neighborhood.

Even as Polish Downtown was expanding, there were four other original Polish enclaves in areas of heavy industry on the west and south sides of the city—the Lower West Side, Bridgeport, Back of the Yards, and South Chicago.

LOWER WEST SIDE

Chicago's second oldest Polish neighborhood was on the Lower West Side, adjacent to many factories and lumber concerns along the Burlington Railroad line and the Sanitary and Ship canal. Poles began settling here in the 1860s amongst the Czechs and Slovaks, squeezed into a narrow strip between Ogden and the ship canal.



St. Adalbert, 1650 W. 17th St.

In 1873 Poles founded a church of their own at 17th and Paulina in the Bohemian neighborhood of Pilsen —St. Adalbert Bishop and Martyr. This design by Henry Schlacks from 1914 combines an exterior marked with characteristic, 185-foot twin Baroque towers framing a classical porch. The early Christian basilica plan on the interior has a flat and coffered ceiling, and there are arcades along each side of the nave with closely spaced columns and narrow round arches. The altar is topped with an elaborate baldacchino with spiral columns and Baroque-type stone carvings within a rounded niche. The intricate carved pulpit features images of six Old Testament prophets and the four New Testament evangelists. In the east transept is a full-size replica of Michaelangelo's *Pieta*. The stained glass windows by F. X Zettler depict St.

Adalbert in the transepts, and the patron saints of Poland in the nave. The church is loosely modeled on St. Paul Outside the Walls, one of four major Roman basilicas.

St. Adalbert today serves an English-speaking and a Spanish-speaking congregation. A shrine in honor of Our Lady of San Juan de los Lagos was established for the many Mexican families who now worship there. An ambitious fundraising campaign is underway to restore the towers and the pipe organ.

Although never as old or as congested as Polish Downtown, by the 1890s the Lower West Side had begun to decline, and social conditions were poor. As Poles expanded in a straight line from St. Adalbert's to Cicero Avenue, they founded four new parishes: St. Casimir in 1890 (2226 S. Whipple, a 1917 building combined with St. Ludmilla and now Our Lady of Tepayac) and St. Anne in 1903 (1840 S. Leavitt combined church/school building) in the Lower West Side; and Good Shepherd in 1907 (2735 S. Kolin

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1969 building) and St. Roman in 1928 (2311 S. Washtenaw 1930 building), both in South Lawndale. In 1910, over 57,000 west-side Poles made up about 26% of the population of this Ward.

BRIDGEPORT

Poles also joined the mixed south side neighborhood of Bridgeport, bounded by branches of the Chicago River on two sides and railroad tracks on the other two. Here unskilled Polish, German, and Irish laborers were attracted to its many breweries, foundries and brickyards. In an area where Catholic churches serving separate nationalities packed the tight blocks, Poles founded St. Mary of Perpetual Help in 1882 and then St. Barbara in 1909. By 1910 there were over 10,000 Poles in Bridgeport, accounting for 22% of the population.



St. Mary of Perpetual Help, 1039 W. 32nd St.

The existing church of St. Mary of Perpetual Help was designed by Henry Engelbert in 1889 in a Romanesque-Byzantine style. The front yellow brick façade sports two towers of different heights, both with copper spires. They flank a gabled center entry with a three-part stained glass window over a single, round-arched doorway. The central dome towers 137 feet over the neighborhood. Interior paintings of the Great Saints of Poland surrounding the sanctuary, and the 12 apostles in the corners of the domes were executed by John Mallin in 1961.

Extensive restoration of the structure has been undertaken since 1999 and the 1928 Austin organ is being restored. St. Mary retained its Polish identity through the 1970s but serves an English-speaking congregation today, offering a Tridentine High Mass in Latin on Sundays.



St. Barbara, 2867 S. Throop St.

St. Barbara was founded in 1909 to relieve overcrowding at St. Mary's by Rev. Anthony Nawrocki, brother of St. Mary's pastor Rev. Stanislaus Nawrocki. This church from 1914 was designed by Worthmann and Steinbach in the Renaissance style, and is one of a very few octagonal churches in the archdiocese. It serves an English-speaking congregation but retains a Polish-American influence in some of its parish activities.

BACK OF THE YARDS

The Union Stock Yards opened in 1865 adjacent to Bridgeport's southern edge, and the joint pull of the Stock Yards for unskilled workers was strong. Slaughterhouse workers began settling the prairie south and west of the Yards in an amorphous area that came to be known as Back of the Yards. Poles joined them in the 1880s and shared the yards district with Irish, Germans, Scandinavians, Bohemians, Lithuanians and a few Blacks. On a few blocks—for example, Wood Street between 47th and 48th—Poles comprised over 60% of the residents.



St. Joseph 4821 S. Hermitage Ave.

St. Joseph Parish was the first parish founded in 1887 to serve Poles in this district. The existing church was built in 1914 in the Baroque style with the characteristic matching towers and classical center entry. Three round-arched doors mark the entry, with a large rose window with Romanesque tracery above. The interior has rows of Corinthian columns creating side aisles, and a high, vaulted ceiling. Paintings of the saints fill the pendentives between the round arches. Stained glass windows by F. X. Zettler line the clerestory and round out the sanctuary. A wood carved main altar and side altars reflect Baroque tradition.

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Although many Polish immigrants began moving away in the 1970s, the parish is now called the Shrine of St. Joseph in Spanish, English and Polish signage.



St. John of God, formerly at 1234 W. 52nd St.

St. John of God in 1906 and Sacred Heart of Jesus in 1910 (both now closed) were also opened to serve the Poles of Back of the Yards where by then numbered almost 18,000 and made up 22% of the population.

St. John of God was an impressive south-side church by Henry Schlacks from 1920. It had an arcaded ground floor. Its central, shallow-arched (rather than triangular) pediment embraced a large rose window. Narrow towers with columned spires framed the facade. After standing vacant for some years, in 2010 the front façade of the church was disassembled and moved to St. Raphael the Archangel parish in Old Mill Creek (near Antioch) to rise again and serve a new congregation. The historic interior of St. John was not saved.



Holy Cross, 1740 W. 46th St.

Often closely allied with the Poles through common history and geography, the Lithuanians also favored the Baroque and used it for Holy Cross in Back of the Yards. Founded in 1904 as a national parish for Lithuanians, Holy Cross could be mistaken for a Polish church. Designed by Joseph Molitor in 1915 it features the characteristic twin towers of Chicago's Polish Baroque, with a largely-scaled porch with classical columns and triangular pediment. The interior has a wide dome and vaulted ceiling with marble columns and more than 2000 light bulbs outlining the arches. The Stations of the Cross are painted by Pole, Thaddeus Zukotynski. There are several devotional shrines of tufa rock, including one of Our Lady of Lourdes. Now combined with Immaculate Heart of Mary the parish serves a primarily Spanish-speaking congregation.

SOUTH CHICAGO

South Chicago was the fifth Polish colony founded in Chicago before 1888, and it was annexed to the city in the following year. The district grew up beside the Illinois Steel Company, where many ethnic groups jostled for unskilled jobs in the hot, smoky steel mills complex. Immaculate Conception was the first Polish parish founded in the steel mills district at 88th and Commercial in 1882. It was divided three times to form St. Michael the Archangel in 1892, St. Mary Magdalene in 1910 (8426 S. Marquette, 1954 building) and St. Bronislava in 1928 (8708 S. Colfax, 1929 combined church/school).



Immaculate Conception, 2944 E. 88th Street

The existing brick Immaculate Conception church was designed by Martin A. Carr in 1899 in a Renaissance style. The symmetrical principal façade is dominated by a single stepped tower over a classically organized entry. There are three, round-arched doorways at the top of several steps, and a pedimented second story with a central Palladian window. The interior is a barrel-vaulted space with side aisles separated by bundled columns. Stained glass windows are set within the arch of the vaulted ceiling. The church interior was restored in 2002 with new altars based on the original altars of 1899. The parish today is called Immaculate Conception, Shrine of the Infant Jesus and serves a largely Hispanic congregation.

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St. Michael the Archangel, 8237 S. Shore Drive

St. Michael, founded in 1892, is the most impressive of the three churches carved from the original boundaries of Immaculate Conception. The second pastor was Rev. Paul Rhode, serving from 1897-1915, who would become the first Polish-born Auxiliary Bishop of Chicago during his pastorate. Planning for a new church began in 1907, and Chicago architect William Brinkmann was hired. Quite unlike most other Polish churches, he chose the Gothic style for this 1909 red brick church. Two matching, but different-sized towers soar above nearby houses. A large Gothic window with tracery reminiscent of St. Mary's in Krakow sits atop Gothic-arched doors on the front of the church. The interior is light and airy, with bundled columns,

gothic arches, clerestory, and gothic-vaulted ceiling. Magnificent stained glass windows throughout are by the master, F.X. Zettler. Three delicately carved wood altars grace the front, reflecting Eastern European medieval work, and the church patron, St. Michael the Archangel, is featured.

While it once sat in the shadows of the Illinois Steel Works where thousands of immigrants worked, today it casts its own shadow on the vacant, open prairie and the ghost of those mills. The parish now serves a mixed Spanish and English-speaking congregation.

NORTHWEST SIDE

In 1910, almost 74% of the Poles in the city lived in one of these five original colonies. As the neighborhoods got denser with new arrivals, more Poles began moving out Milwaukee Avenue, and to a lesser degree, Archer Avenue, where they could purchase a small home or flat building of their own. To the northwest, Poles had already leaped over German and Scandinavian neighborhoods in Logan Square and settled Avondale at St. Hyacinth. The Milwaukee Avenue streetcar further stimulated outward movement of both businesses and residents, and other Polish churches were opened in Irving Park, Jefferson Park, and Norwood Park near the city limits.



St. Hyacinth Basilica, 3636 W. Wolfram St., Avondale

St. Hyacinth was founded during the Barzynski era in 1894 and is another glorious Polish Baroque design from 1921 by the Worthmann & Steinbach team. It has similarities with St. Mary of the Angels, being designed about the same time, but the exterior has an unusual three-towered façade when the typical Polish Baroque expression here has two.

Interior paintings in the European Baroque tradition completed in 1930 by John Mallin and Thaddeus Zukotynski dominate the interior. Over the altar is a large painting of the Holy Trinity with the Virgin Mary receiving her crown as Queen of Heaven. This and the image of St. Hyacinth, patron of Poland -- set within the marble altar -- are by the Polish-born Zukotynski. The crowning glory of the church is Mallin's 75-foot high dome with over 150 saints, clergy and laity. During a restoration in 2000, Pope John Paul II and Cardinal Glemp, Polish primate, were added. Images of the four evangelists are set in circles within the triangular pendentives below the dome. St. Hyacinth was named a basilica in 2003 and is still one of largest Polish parishes in the country.



St. Wenceslaus, 3400 N. Monticello Ave., Avondale

St. Wenceslaus is among the last six Polish national parishes founded in the 1910s just before Cardinal George Mundelein arrived in Chicago, but the present church design broke completely away from the Polish Baroque mold. It was designed by Mundelein's favorite architectural firm, McCarthy, Smith, and Epping and dedicated in 1942, the end of a long run for the firm whose work from 1930 on included

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modernized Romanesque, Gothic, Renaissance, Spanish Mission, and Colonial for primarily mixed ethnic territorial parishes in the city and suburbs. The soaring front façade with shallow gable peak is marked with a very tall, round-arched recess having three sets of entry doors at the base. The tall, square tower, with its hexagonal cap, reflects other McCarthy towers in non-Polish parishes.

SOUTHWEST SIDE

On the southwest side Poles remained near Bridgeport's industries until the First World War. But by then parishes had opened in McKinley Park and Brighton Park. These two directions experienced the most Polish expansion. However smaller settlements popped up all over the city, particularly near pockets of industry such as Hegewisch and West Pullman where Poles from South Chicago expanded.



Sts. Peter and Paul, 3735 S. Paulina, McKinley Park.

Sts. Peter and Paul is an early parish founded in 1895 by Rev. Paul Rhode before he moved on to St. Michael the Archangel. It's in McKinley Park, just outside the major areas of Polish settlement. The church is from 1907 in the Roman Renaissance style and has square end towers with a classical pediment between them indicating the entry. There are 6 Tiffany windows with portraits of Polish saints. Sts Peter and Paul was a national parish until 1950. Today it is mixed English- and Spanish-speaking.



Five Holy Martyrs, 4327 S. Richmond St., Brighton Park

Five Holy Martyrs was founded in 1908, with the existing church by Arthur Foster from 1920 in a Spanish Mission style. Modern changes were made in 1963. The parish has remained Polish due to a large immigration after the suppression of the Solidarity Movement in Poland in the 1980s. A famous visit was made by Pope John Paul II on October 5, 1979 and thousands of faithful spilled out of the church onto the street to hear him. Five Holy Martyrs remains today the most Polish of the south side historic Polish parishes.

THE END OF AN ERA



Cardinal George Mundelein arrived in Chicago in 1916 and he was determined to transform the city's fractured ethnic fiefdoms into a unified American church. Prior to his arrival, although the archdiocese had been neatly divided geographically, with "territorial" parishes, ethnic orders of priests were allowed to create "national" parishes anywhere to serve their particular ethnic group, and Poles exploited this more than any other nationality. Mundelein struggled with Polish clergy – and it became clear by 1917 that he would not allow the establishment of any more national churches. Hostilities simmered until a truce was reached. Poles organized 9 more Polish parishes in the 1920s – technically territorial but assigned only Polish priests. But the great Americanizing cardinal succeeded in severing the bonds between Chicago's ethnic congregations and their favored architectural styles, changing the architectural face of new church building. None of the 15 Polish parishes founded just before or after Mundelein's arrival (as was St. Wenceslaus) would have churches built in the Polish Baroque style. St. Mary of the Angels and St. Hyacinth would become among the last Polish Baroque-style churches to be built in Chicago.

Today Polish masses and other services are offered in 51 parishes in the Archdiocese of Chicago (which encompasses Cook and Lake counties). Among the churches featured in this discussion, Holy Trinity and St. Hyacinth have 5 and 4 Sunday masses in Polish. Farther northwest, St. Ferdinand (6900 W. Barry), St. Ladislaus (5345 W. Roscoe), and the Shrine of the Sacred Heart (5835 W. Irving Park Rd.) each has at least four Sunday masses in Polish. Very few of the south and west side historically Polish churches (except for Five Holy Martyrs) still have any Sunday masses in Polish. A smattering of suburban

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churches have Polish masses, particularly in the far southwest suburbs. The most notable is Our Lady Mother of the Church Polish Mission in Willow Springs with five Polish masses weekly.

From 43 Polish Roman Catholic parishes founded between 1867 through 1928, to 51 parishes with Polish-language services today, the enormous investment of Polish Chicagoans in parish physical plants and their contribution to the Chicago archdiocese endures throughout Chicagoland.

NOTES:

Full Power Point presentation with over 100 images presented at Loyola University: *Chicago Catholic Immigrants Conference: The Poles*, November 14, 2015 Most photographs taken by the author. Historic images from the author's historic postcard collection. Contact Vicki@historicpreservationchicago.com

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