NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT
PHILADELPHIA REGISTER OF HISTORIC PLACES
PHILADELPHIA HISTORICAL COMMISSION

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM ON CD (MS WORD FORMAT)

1. ADDRESS OF HISTORIC RESOURCE (must comply with an Office of Property Assessment address)

Street address: 246-260 North 4th Street

Postal code: 19106-1800 Councilmanic District: First (1st)

2. NAME OF HISTORIC RESOURCES

Historic Name: 1) "St.Joseph, Patron of the Augustinian Order"; 2) Our Mother of Consolation"

Common Name:s: none

3. TYPE OF HISTORIC RESOURCE

☐ Building ☐ Structure ☐ Site ☒ Object (side) Altarpieces Two (2) Oil paintings on canvas

4. PROPERTY INFORMATION

Condition: ☐ excellent ☒ good ☐ fair ☐ poor ☐ ruins

Occupancy: ☒ occupied ☐ vacant ☐ under construction ☐ unknown n/a

Current use: Decorative; Roman Catholic church decor

5. BOUNDARY DESCRIPTION

Please attach a plot plan and written description of the boundary. n/a

6. DESCRIPTION

Please attach a description of the historic resource and supplement with current photographs.

7. SIGNIFICANCE

Please attach the Statement of Significance.

Period of Significance (from year to year): from c.1875 to 1900

Date(s) of construction and/or alteration: executed c. 1875.

Architect, engineer, and/or designer: Artist/painter Filippo Costaggini

Builder, contractor, and/or artisan: n/a

Original owner: Archdiocese of Philadelphia

Other significant persons: none

CRITERIA FOR DESIGNATION:

The historic resource satisfies the following criteria for designation (check all that apply):

- [x] (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,
- [ ] (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,
- [ ] (c) Reflects the environment in an era characterized by a distinctive architectural style; or,
- [ ] (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,
- [x] (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,
- [ ] (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
- [ ] (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,
- [ ] (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,
- [ ] (i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- [x] (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

RECEIVED JAN 11 2016 By PHC

9. NOMINATOR

Name with Title Celeste A. Morello, MS, MA Email

Organization none Date January, 2016

Street Address 1234 S. Sheridan St. Telephone 215.334.6008

City, State, and Postal Code Philadelphia, PA 19147-4820

Nominator [ ] is [X] is not the property owner.

PHC USE ONLY

Date of Receipt:

[ ] Correct-Complete [ ] Incorrect-Incomplete Date:

Date of Notice Issuance

Property Owner at Time of Notice

Name:

Address:

City: State: Postal Code:

Date(s) Reviewed by the Committee on Historic Designation:

Date(s) Reviewed by the Historical Commission:

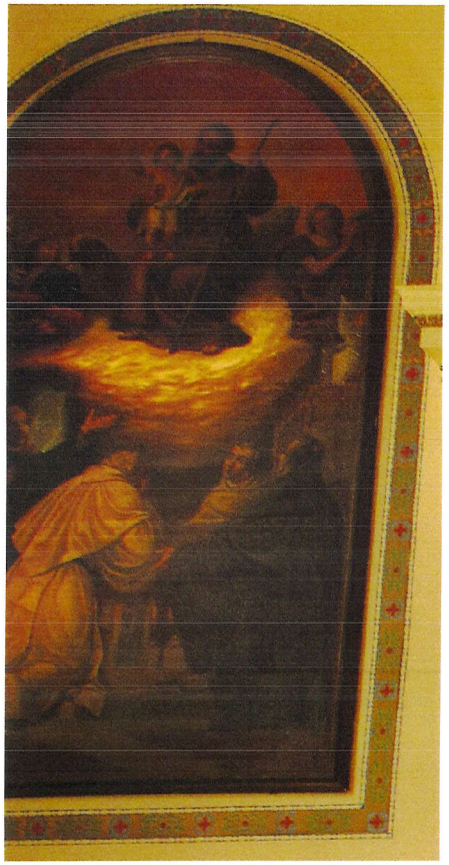
Date of Final Action:

[ ] Designated [ ] Rejected

(c) 2012 Philadelphia Church Project

OUR MOTHER OF CONSOLATION

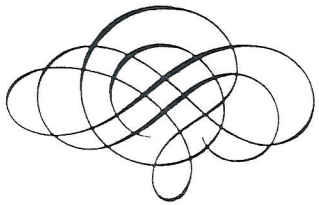
ST. JOSEPH



© 2012 PHILA. CHURCH PROJECT

OLD ST. AUGUSTINE'S CATHOLIC CHURCH IN PHILADELPHIA

Historic Shrine established in A.D. 1796



By Arthur J. Ennis, O.S.A.

TITLES CONFIRMED

He was an assistant to Constantine Brumidi, the artist employed in decorating the Capitol building in Washington. When Brumidi died, Costaggini succeeded him and painted about two-thirds of the historic panorama to be seen on the frieze inside the Capitol rotunda. His work came to an abrupt halt when Congress, during the Harrison administration, refused to continue his rather meager salary of ten dollars a day.

Two other paintings by this artist, works of some merit, hang on the front wall of St. Augustine's. To the left of the sanctuary arch is "St. Joseph Patron of the Augustinian Order," and to the right, "Our Mother of Consolation." Both have the signature of Costaggini and the date 1882. In any comparison with the frescoes on the ceiling, these latter two paintings are clearly much superior. The reason appears to be that some subsequent painter, in re-doing the interior, has marred the original work on the ceiling. This may have occurred either in the 1890's when the church was done over by a decorator by the name of Lorenzo C. Scattaglia, or later in the 1920's when another renovation took place.

The interior of St. Augustine's is well lighted by two tiers of stained-glass windows. The lower set is composed of geometric designs and religious symbols. Each of the upper windows, which were done toward the end of the last century by Morgan and Sons of New York, is dedicated to a saint. On the south side of the church, starting at the sanctuary, are the following:

St. Joseph with the Child Jesus
St. Rita of Cascia, O.S.A. (d. 1457)
St. Maxima, O.S.A., Virgin and Martyr (5th cent.)
St. William of Aquitaine, O.S.A. (d. 1157)

In the corresponding position on the north side are:

St. Ann and the Virgin Mary
St. Nicholas of Tolentine, O.S.A. (d. 1305)
St. Claire of Montefalco, O.S.A. (d. 1308)
St. Thomas of Villanova, O.S.A. (d. 1555)

Alongside each of the upper stained-glass windows is a painting representing an event in the life of St. Augustine. These are the work of the Italian artist Tito Troja; they bear the dates 1897 and 1898. Troja, who was probably born in Tivoli, did numerous works for the Augustinians in his native land; he died sometime after 1910. The paintings in question, eight in number, were done in Italy and sent to this church, where they have hung since the turn of the century. Although the dust and the soot of the passing years have been hard on these canvases, one can easily make out the following scenes in

6. **Description**

Two(2) tall oil-on-canvas paintings occupy a Roman-arched area over side altars at St. Augustine's Roman Catholic Church at the west wall. The names of the paintings, at the north, "Our Mother of Consolation,"* and at the south, "St. Joseph, Patron of the Augustinians" are descriptive and mentioned in the booklet, "Old St. Augustine's Catholic Church in Philadelphia," by Reverend Arthur Ennis, OSA, a copy of which is in the file of the Philadelphia Historical Commission on this church.

As **decorative** art created specifically for this church, the paintings are in a category called **altarpieces** for their positions above the side altars and for the subjects depicted. Each measures about 6' in width and about 12' to the top of the arched canvases. In "Our Mother of Consolation," the central figures are the Blessed Virgin sitting on a throne, with the Child Jesus on her lap. Two puti (cherubs) are also centered, beneath the Virgin's feet--the puti are reading a book, an allusion to St. Augustine's writings: **The Confessions** and **City of God**, both universally accepted as philosophical readings. Augustine is on the Virgin's right while his mother, St. Monica is at the left of the Virgin. The setting is in an interior, with faux marble flooring used to create a perspective, emphasizing the Virgin and Child. All are set in a "pyramid" or triangular composition, a common convention used mainly by artists during the High Renaissance in Italy. Leonardo da Vinci and then Raphael used the triangle form almost consistently in their art works because it was believed to be the perfect composition.

Likewise, "St. Joseph" is the apex in the altarpiece to the south of the main altar. Five male Augustinians kneel at the saint's right and left, drawing the viewer to three groupings in this exterior scene. St. Joseph, the step-father of Jesus, is seated

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* "Our Mother of Good Counsel" is a title synonymous with this one -- it is a more popular title, especially in the Delaware Valley where several churches bear this name, attesting to the Augustinians' presence in this region.

and the Child Jesus stands on his right knee while both are floating on a cloud. Some steps in the background are visible. Angels are carefully placed: one on each side of Joseph, with the one on Joseph's right holding his attribute, a lily which represents his purity. The artist portrayed his figures well in showing their weight placed upon the ground, just as he had done in the north altarpiece--this is some indication of his overall skill in portraying full figures--they must show they are not adrift, but actually standing upon the ground.

These altarpieces are among the few works that the artist Costaggini had done when he first arrived in the United States from Italy. As he stated in the 1880 letter attached in Appendix II, Costaggini's "style of painting" was particular to what he learned at the "Roman" school. That would be the Accademia di San Luca (St. Luke's Academy) which curriculum taught the "style" of Italian Renaissance artists, especially Raphael. Hence, the St. Augustine altarpieces carry this "Raphael-like" kind of artistic style, not a style of painting taught at the Pennsylvania Academy of the Fine Arts which by that time had produced more advanced, modern art styles influenced by the French. These altarpieces have the appearance of sixteenth century Italian art, which was what was in demand at the time by the prevailing Romanticism or use of classical art. The shapes of these altarpieces' canvases, their artistic style, composition, colors and forms all indicate the continuation of western European art, as transferred to our nation, to become part of American art.

7. Statement of Significance:

This nomination arises from St. Augustine's Roman Catholic Church's listing on the National Register of Historic Places which generally addressed the "artistic decoration of the interior." This was noted as part of the Augustinian friars' tradition to install decorative art inside of the sanctuary, even from the first church building dating from "1801." [1]

The two(2) oil-on-canvas paintings nominated herein had been commissioned by the priests of the Order of St. Augustine, a religious group of priests, brothers and nuns who base their ministry on the Rules of St. Augustine (354-430), a Doctor and Father of the early Christian Church. Augustine's writings are popular worldwide and he is also regarded to non-religious as a philosopher, deriving some of his influences from Plato. These instant paintings were specific to Augustinian history, with the depictions of "St. Joseph" the Order's Patron, and "Our Mother of Consolation" with St. Augustine and his mother, St. Monica in the foreground affirming the Order's relationship to the Blessed Virgin under that title.

The paintings were custom-fitted to the Roman arch plan used in the exterior architecture by architect Napoleon LeBrun (1821-1901) when he designed the second church building. It was dedicated in 1848, with only the PHC-approved frescoes finished as the sole "decorative art" for the interior. The Roman arch is seen on all four sides of this building, with exceptions where the organ was placed upon the gallery (east wall) parallel to the altar at the west wall. Roman arches flank the organ and altar, expressing the exterior-interior relationship of LeBrun's design. (Refer to Exhibits

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1 Refer to Appendix 1 for full copy of nomination submitted in April of 1976 by the Executive Director of the Pennsylvania Historical & Museum Commission, William K. Watson. The 2015 PHC nomination for St. Augustine's frescoes held documentation to verify the date and artist of the frescoes, contrary to the Ennis source used for the National Register nomination.

Information provided by the Architect of the U.S. Capitol's Office (AOC) in Washington,D.C. on Filippo Costaggini,* the artist of these altarpieces, attests that he had executed these after his arrival to the U.S. in 1870, but prior to his appointment as "fresco painter" at the Capitol by September of 1880. Costaggini succeeded fellow artist Constantino Brumidi who had died in February of 1880. (Refer to Appendix II.) From the AOC records, is information that Costaggini did not finish Brumidi's designs for the Capitol's frieze, instead painting sacred art for numerous Roman Catholic churches, mostly along the East Coast. As prolific as Costaggini was, the demand for this type of decoration for Roman Catholic churches represented a firm cultural trait adapted to the American art tradition, as a transferrence from western Europe. The St. Augustine altarpieces are part of this cultural trend that remains appreciated today.

The St. Augustine altarpieces are defined as **objects** under the PHC's Rules and Regulations 2:16 as: "material thing(s) of functional, aesthetic, cultural, historic or scientific value that may be, by nature or design, movable yet related to a specific setting or environment." Per §14-2007(5), the altarpieces are herein nominated under criteria (a) and (e) for historical certification.

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* Costaggini's oil-on-canvas painting at Old St. Joseph's Roman Catholic Church was PHC-certified in December, 2014.

St. Augustine's Roman Catholic Church's two side altarpieces...

(a) Have significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past.

The history of western art during the Middle Ages, a period generally beginning from the fall of Rome (476 A.D.) to about the end of the 1400s, is one where the Roman Catholic Church prevails as the main source of artistic expressions in various media. One cannot study art history of this time without relying upon Roman Catholic subjects, commissioned works in architecture for the building of churches and other ecclesiastical structures and the use of tempera, oil, fresco, wood, marble and mixed media for creating art reflecting Roman Catholic culture.

The instant altarpieces at St. Augustine's are not only part of this culture, but of a history of when and why **altarpieces** first began to be used inside of Catholic churches. Although categorized as **decorative** art, the value of the instant altarpieces is in the tradition followed by the artist, a heritage of medieval origins. Specific to the Augustinian Order, the subjects of these altarpieces conform to Church history while continuing what had begun nearly a millenium ago.

Altarpieces arose with the changes in church architecture from a basilican plan, or "Greek cross" design to a simpler version used by the Cistercian Order in France, England and in Italy. This church plan had a "flat east end"[1] where the altar and priest at this altar would be the focal point. This type of interior space provided for flanking altars on each side of the main altar.

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[1] Hartt, Frederick, **History of Italian Renaissance Art.** NY: Abrams, 1974, p.47. The Cisterians were derived from the Benedictine Order in 1098 for more austerity and constant work with prayer. The Cistercians advocated sparse decoration anywhere in churches.

The Cistercians' church plan with the flat east (altar) wall was not entirely accepted by all Catholics in all countries that regarded artistic decoration as a tribute to God. But then another development occurred: By about 1200, priests were saying the Mass with their backs towards worshippers, unlike previously. This new position forced celebrants to look to the priest, the altar adjoined to this wall and to the artwork (besides a Crucifix), atop the altar. Elaborate art works, mostly portable, having been done in an artist's workshop, were erected. While the main altar held the mandatory Crucifix or Crucifixion scene, the "Madonna and Child" often was the choice subject (along with a crucifix). Art historian and Professor Frederick Hartt defined **altarpiece** as

> a painted or sculptured work of art which stands as a religious image upon and at the back of an altar, either representing in visual symbols the underlying doctrine of the Mass, or depicting the saint to whom a particular church or altar is dedicated, together with scenes from his life.[2]

The last clause applies to the St. Augustine altarpieces. As in the medieval period, the instant altarpieces were commissioned and particular to St. Augustine and to the Augustinian Order, the artist's patrons. The artist-patron relationship within the Roman Catholic Church extends over 1,500 years in art and in architecture. Here, however, it is Costaggini working for Father Peter Crane, the pastor of St. Augustine's in the manner of the old guilds of the late Middle Ages where the artist agrees to decorate certain Roman-arched shaped shallow recesses above the side altars. Crane advised on the subject matter and the artist, in his New York studio, prepared the canvases, oil paints and executed the works.

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[2] Ibid., p. 597.

The medieval guild's purpose was in establishing that the hired worker was adept, experienced and part of an organization to verify that individual's capabilities in that specialized field. Costaggini's 1880 letter noted that he was a graduate of the "Roman" school, or "Academy of Fine Arts in Rome" which is the Accademia di San Luca, now the Accademia Nazionale, a school that was centuries-old when Costaggini attended. The school somewhat related to the medieval guild in that it concentrated on art--whether decorative or fine art in various media. But this school, founded after the guilds, did not instruct on medieval art styles. Raphael (1483-1520) the artist of the High Italian Renaissance, was the favored model to emulate at L'Accademia di San Luca.[3] Raphael's art style used at the Vatican in particular, was emphasized--it was a perfected style and different from how he had painted in his formative years in Florence. So, to have artwork that resembled the art of the Vatican, and done by an artist who had to learn how to paint as Raphael execute the art (or altarpieces here), was consistent with the Church of Rome, overseen by the pope. St. Augustine's altarpieces conformed fully with the Church's tradition and the Roman Catholic culture of decorative art in churches.

In James Hitchcock's **History of the Catholic Church** (which has Philadelphia Archbishop Charles Chaput's affirmative recommendation), there are discussions of sacred art throughout the Church's long existence, from graffiti-like images in catacombs to "papal patronage" art in Rome during the Renaissance. "Rome...as the artistic center, with more and more artists placing themselves under papal patronage" continued for "two hunderd years," wrote Hitchcock, in substantiating why Philadelphia priests in the mid-19th century would want their church interiors to be embellished.

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[3] Chastel, Andre, **Italian Art.** NY: Faber, p. 374.

[4] Hitchcock, Jas., **History of the Catholic Church.** San Francisco: Ignatius Press, 2012, p. 243.

The instant altarpieces are purposeful decorative sacred art, commissioned by the Augustinian friars, just as artists in medieval guilds worked by patronage. **Decorative art** is defined as

> A work of art...applied to the decoration of a particular space, and when it is designed with a view to the shape and character of the space which it fills.[5]

Interior images of St. Augustine's Church show how the nominated altarpieces continue architect Napoleon LeBrun's 1847 exterior design with the continuum of Roman-arched windows on the north and south walls.[6] This pattern of identical shapes and dimensions has "blinded" Roman-arched areas at the east wall, visible at the facade, alongside of the quoined entrance. At the west, aligned with the facade's Roman-arched areas,the altarpieces are located, high above the side altars. The canvas on these painted altarpieces was stretched and molded to fit into these areas, just as decorative art is intended.

These altarpieces' relationship to LeBrun's exterior design furthers their implicit integration as architecturally significant. The viewer naturally is drawn to look out at the stained glass windows at the same level as these paintings--only these altarpieces correlate more directly to the focus towards the altar, the liturgical location of all rites and celebrations. The site of the altarpieces is architecturally more important than the (decorative) stained glass windows, justifying the importance and relevance of the subjects in both altarpieces to the interior.

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[5] **Adeline's Art Dictionary.** New York: D. Appleton & Co., 1891, p. 120. (Copy obtained at The Athenaeum of Philadelphia.)

[6] St. Augustine's is on the Philadelphia Register of Historic Places, noting LeBrun. Also refer to Moss' **Historic Sacred Places of Philadelphia.** Phila.: U.of Penna. Press, 2000.

The dating of St. Augustine's altarpieces also presents some context in national trends in ecclesiastical architecture with coordinating interiors. While Hitchcock dated this art movement "...by the time of the Civil War, American Catholics' increasing links to Europe were reflected in the revival of Romanesque, Gothic, and Baroque styles which predominated in church architecture until World War I"[7] other religious groups had revived what art had accompanied liturgical worship in Protestant England and in Germany. In fact, Hitchcock noted "Lutherans and Anglicans" as the non-Catholic faiths which allowed church art.[8] This was the case where interior church decorating became notable mostly by the work of artist John LaFarge at Trinity (Episcopal/Anglican) Church in Boston. The church's architect, Henry Hobson Richardson had supposedly asked LaFarge in 1876 to paint the interior to conform to its Romanesque exterior. "Trinity made LaFarge the premier interior designer and mural painter in America,"[9] wrote art historian Brown. Therefore, Costaggini's altarpieces at St. Augustine's were appropriate to that 1870 to 1920 period by not depicting the figures in the Impressionist or modern art style, but in a much older western European artistic expression that warmed traditionalists and promoters of anything classical. The demand was evident in "the 1880s...churches, hotels and the new palatial clubs" with this art style in murals decorating interior spaces.[10] Thus, the instant altarpieces have shown their value as part of the national culture and in American art.

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[7] Hitchcock, ibid., p. 443.

[8]

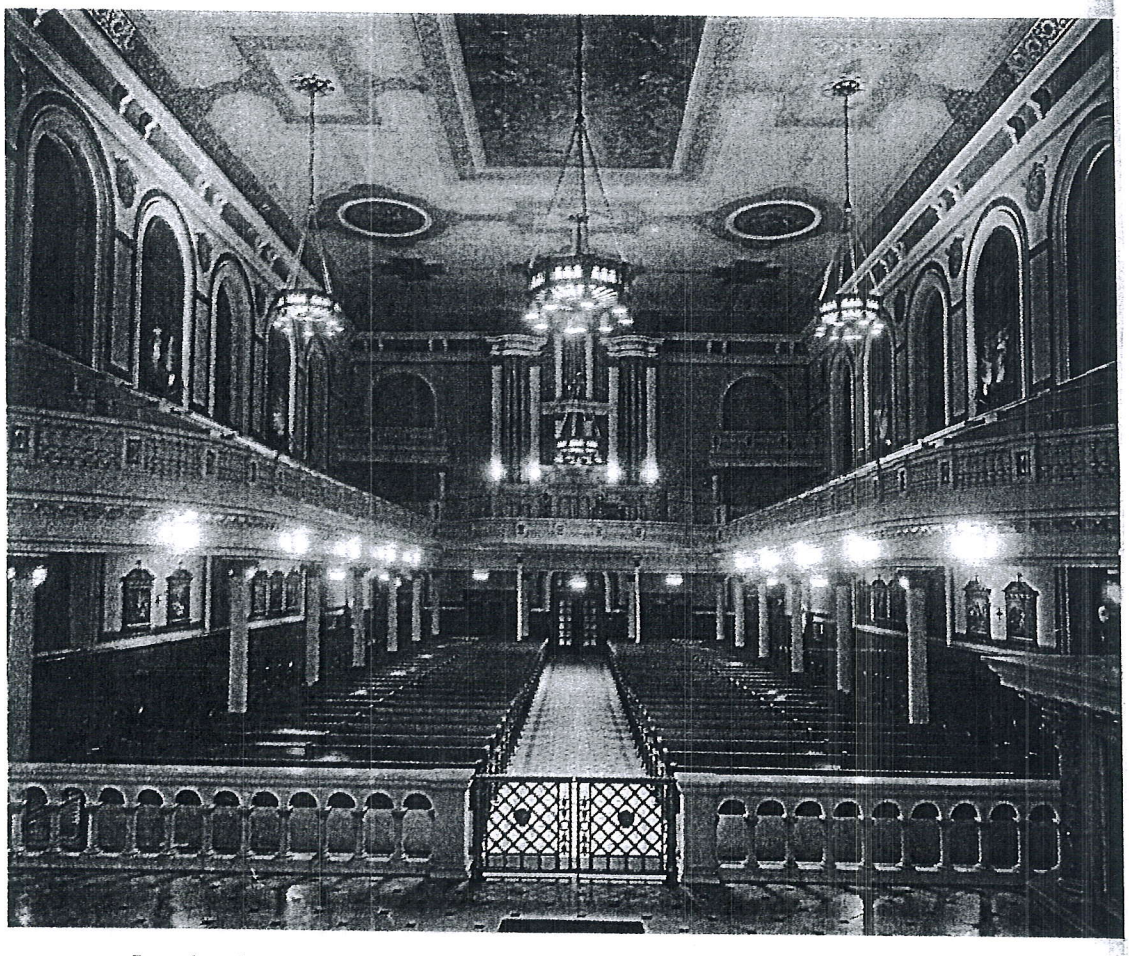
[9] Ibid., p. 297.

Brown, et al., **American Art**, NY: Abrams, 1979, pp. 288; 305.

[10] Ibid., p. 312.

Tom Crane's image from Roger Moss' **Historic Sacred Places of Philadelphia** gives a spatial perspective to the instant paintings' relationship to its exterior design by architect Napoleon LeBrun with the Roman arch shape of the canvases to fit above the side altars.

St. Augustine's church is well preserved historically, from its original frescoes dating from 1848 through additional decorations still evident from the 19th century and early 20th century. It may be the best preserved church in the Archdiocese of Philadelphia because of the Augustinian fathers' attention to history.



Interior from the Sanctuary

This is the view from the west wall (altar area) looking east to the entrance of the church.

Note the "blind" Roman-arches on either side of the organ, continuing the pattern of the window casings at the north and south walls.

Photographic image from Reverend Arthur Ennis, OSA, "Old St. Augustin'e Catholic Church in Philadelphia." (PHC file copy.)

St. Augustine's Roman Catholic Church's two side altarpieces...

(e) are the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social or cultural development of the City, Commonwealth or Nation.

The overall volume of sacred art painted by decorative artist Filippo Costaggini (1837-1904) is still seen in numerous churches, cathedrals and basilicas, mostly between New York City and Washington, D.C. Costaggini's contributions to Roman Catholic cultural traditions in interior decorating late ninettenth century houses of worship sites is unquestionable. He provided autobiographical information to newspapers, which later was researched by the Curator's Office at the AOC. (Refer to Dr. Barbara Wolanin's "Draft" in Appendix II.) Costaggini is also listed in American Art references under "decorative artists."

St. Augustine's side altarpieces however, seem to have been of more importance in Costaggini's life because of his associations with the two architects of this church, Napoleon LeBrun and Edwin Forrest Durang.[11] LeBrun had designed the second (present) church in 1847, dedicated in 1848. In about 1865, Durang's steeple was erected upon the church.[12] Both architects were well known outside of Philadelphia. The AOC's archives have two letters, each from the architects and sent to Edward Clarke, who in 1880 was the Architect of the U.S. Capitol and charged with the hiring of a fresco artist to finish Brumidi's frieze. LeBrun and Durang wrote letters of introduction for Costaggini, vouching for his skills. Despite what later accounts have, Costaggini was an unknown artist to Clarke, never an "assistant" or "under" Brumidi. The AOC's records show payment to Costaggini was first in 1881. (Appendix II)

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11 The PHC has certified many Durang-designed buildings, such as St. Mary Magdalen de Pazzi Church, St. Francis Xavier, St. Laurentius and others.

12 Refer to St. Augustine's PHC file on this steeple's replication in the 1990s when the original was damaged beyond repair.

Costaggini's paintings at St. Augustine's show how two students born over forty years apart, but who studied at the same "Roman School" (i.e., L'Accademia di San Luca) had continued in the painting style of Raphael, proposed in the 1760s.[13] The fresco program on the ceiling at St. Augustine's was completed in 1848 by Nicola Monachesi (1795-1851) who had been covering the walls and ceilings of local churches and mansions before Costaggini's birth. Arriving in Philadelphia in late 1831, Monachesi is creditted with decorating American churches as in Rome, painting in that "Raphaelesque" manner from the sixteenth century at the Vatican. St. Augustine's fresco program was done in 1848 and was designated by this Commission in July of 2015. Complimenting these rare frescoes are Costaggini's side altarpieces, tried in Raphael's style, but a little heavier in color, perhaps more for the distance between art work and viewer. Installed about thirty years after the Monachesi frescoes, Costaggini's subjects blend well, attesting to the longevity and demand for the classical depictions of sacred images.

Finding a Monachesi fresco and a Costaggini work in the same venue at the present makes an oddity in American Art history: St. Augustine's has preserved an ancient medium, but the Costaggini altarpieces extend the influence of the Vatican's art from the sixteenth century. I had only located one other place with this: the Basilica of the Sacred Heart, founded in 1730 in Hanover, Pennsylvania has an oil altarpiece by Monachesi and the main altarpiece by Costaggini. Although the Monachesi is not a fresco, the site holds the Raphaelesque style by the two artists from two eras. Both churches also have not changed their interiors, maintaining the traditional appearance from the nineteenth century.

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13 Two Germans, Johann Winckelmann and Anton Mengs were responsible for the curriculum at L'Accademia di San Luca in Rome that brought what Chastel called the "cult of Raphael" to the art school. This curriculum influenced Monachesi, Brumidi and then Costaggini into the twentieth century from the 1760s. Refer to Chastel, op. cit., pp. 369, 374.

The AOC's records on Costaggini's interviews to newspaper reporters proved how long his career had taken in painting sacred art for church interiors. One of Costaggini's last commissions was for St. Charles Borromeo Roman Catholic Church, located at Twentieth and Christian Streets in Philadelphia. (Another Durang design.) The artist claimed "twenty-two" paintings done by the end of 1897. A "Philadelphia Inquirer" article from January of 1898 confirmed the artist who had done all of these paintings at the church: workers installing the canvases fell from the scaffolds, some with grave injuries. The paintings are still at St. Charles'.

For the aforementioned reasons, St. Augustine's side altarpieces merit historic certification under criterion (e).

Jan. 12, 2016 Celeste A. Morello

Celeste A. Morello, MS, MA

B I B L I O G R A P H I C A L S O U R C E S :

Primary:

Architect of the Capitol's Office, Washington, D.C.

U.S. Department of the Interior; Bureau for Historic Preservation, Harrisburg, Pennsylvania.

Philadelphia Historical Commission: St. Augustine's Church file.

Secondary:

Brown, Milton, et al. **American Art.** NY: Abrams, 1979.

Chastel, Andre, **Italian Art.** NY: Faber, 1963.

Ennis, Arthur, "Old St. Augustine's Catholic Church." (PHC file.)

Hartt, Frederick, **Italian Renaissance Art.** NY: Abrams, 1974.

Hitchcock, James. **History of the Catholic Church.** San Francisco: Ignatius Press, 2012.

Moss, Roger, **Historic Sacred of Philadelphia.** Phila.: U. Of Penna. Press, 2000.

Miscellaneous:

Adeline's Art Dictionary. NY: Appleton & Co., 1891. Copy at The Athenaeum of Philadelphia.

"The Philadelphia Inquirer."

A P P E N D I X I

Nomination form for listing on the National Register of Historic Places, U.S. Department of the Interior (1976) Four(4) pages.

Form No. 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY
RECEIVED
DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC: OLD ST. AUGUSTINE'S CATHOLIC CHURCH

AND/OR COMMON:

2 LOCATION

STREET & NUMBER: Fourth St. below Vine St. (@ corner of New St.) __NOT FOR PUBLICATION

CITY, TOWN: Philadelphia __VICINITY OF

CONGRESSIONAL DISTRICT: 3rd

STATE: Pennsylvania CODE: 42 COUNTY: Philadelphia CODE: 101

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
__DISTRICT	__PUBLIC	X OCCUPIED	__AGRICULTURE	__MUSEUM
X BUILDING(S)	X PRIVATE	__UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	X PRIVATE RESIDENCE
__SITE	PUBLIC ACQUISITION	ACCESSIBLE	__ENTERTAINMENT	X RELIGIOUS
__OBJECT	__IN PROCESS	X YES: RESTRICTED	__GOVERNMENT	__SCIENTIFIC
	__BEING CONSIDERED	__YES: UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	__OTHER:

4 OWNER OF PROPERTY

NAME: Archdiocese of Philadelphia (Cardinal Krol)

STREET & NUMBER: 222 North 17th Street

CITY, TOWN: Philadelphia, 19103 __VICINITY OF STATE: Pennsylvania

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: 1). Controller's Office - Archdiocese of Philadelphia
2). Villanova Province Archive of the Augustinian Order

STREET & NUMBER: 1). 222 North 17th Street
2). Villanova University

CITY, TOWN: 1). Philadelphia, 19103 STATE: Pennsylvania
2). Villanova, 19085

6 REPRESENTATION IN EXISTING SURVEYS

TITLE: Certificate by the Philadelphia Historical Commission

DATE: 1963 __FEDERAL __STATE __COUNTY X LOCAL

DEPOSITORY FOR SURVEY RECORDS: Philadelphia Historical Commission
1313 City Hall Annex

CITY, TOWN: Philadelphia STATE: Pennsylvania

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
__EXCELLENT	__DETERIORATED	__UNALTERED	X ORIGINAL SITE
X GOOD	__RUINS	X ALTERED	__MOVED DATE_____
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Construction of the first St. Augustine's Catholic Chruch was begun in 1796 and completed in 1801. A lack of adequate funds and recurrent outbreaks of yellow fever caused construction to proceed slowly. The first St. Augustine's Church was designed and built by Nicholas Fitz Maurice Fagan. Measuring 62 by 125 feet, the church was the largest in the City of Philadelphia. This two story, brick building had three main entrance portals of Roman design. Detailed Palladian windows were located in the corner offsets. Directly above the center portal was a 75 foot octagonal bell tower designed by William Strickland in 1829. The interior of the church was lavishly decorated with sculptures by William Rush and Nicola Monachesi as well as paintings by Tintoretto, Perugino, and Carracci. In the spring of 1844 a series of anti-Catholic-Irish demonstrations swept Philadelphia. The worst disorders occurred on May 8th, when a mob locted and burned St. Augustine's Church and Rectory.

In 1847 work was begun on a new church. The new building designed by Napoleon LeBrunn, was completed a year later. The LeBrun church was a two story, brick building 61 by 152 feet in dimension. The exterior of the building is rather plain with only minor evidences of classical inspiration readily apparent. The fully pedimented entranceway is set in the projecting tower base. The tower with large white stone quoins rises 170 feet (the tower was not completed until 1867 and was designed by Edwin F. Durang). A wide overhanging cornice and parapet hides the low pitch gable roof. Similar cornices are located at the second and third levels of the tower. Four urns are located on the corners of the tower where the octagonal bell and clock tower begins. The 2500 pound bell is hidden behind open grill-work flanked by Ionic columns. The four faced clock was located directly above the bell and the whole tower capped by a domed cupola and nine foot high cross. Round arched recessed panels flank each side of the tower. Four similar panels are located on each side of the church, each containing two round arch stained glass windows.

The artistic decoration of the interior is moderately baroque. Two finely carved galleries sweep down each side of the interior from the organ gallery. The interior contains a number of art works added to the church over the years. The large central panel depicting "St. Augustine in Glory" was painted by Philip Costaggini who also completed Brumidi's work in the Capitol in Washington. The marble sanctuary with its ornate Corinthian columns and Romanesque altar was installed in the 1920's.

During the 1890's the church underwent an extensive renovation was undertaken. The interior flooring and pews were replaced, a skylight added above the altar, and new stainglasses added. The entranceway was towered in 1924 when the level of the street was changed in the course of construction of the Benjamin Franklin Bridge. Aside from this and the removal of the clock ~~and bell tower~~, the exterior has remained relatively unchanged since its construction.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	X RELIGION
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
__1600-1699	X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
X 1700-1799	X ART	__ENGINEERING	__MUSIC	__THEATER
X 1800-1899	__COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
X 1900-	__COMMUNICATIONS	__INDUSTRY	X POLITICS/GOVERNMENT	__OTHER (SPECIFY)
		__INVENTION		

SPECIFIC DATES 1796, 1847 BUILDER/ARCHITECT Nicholas Fitz Maurice Fagan/ Napolean LeBrun

STATEMENT OF SIGNIFICANCE

The first St. Augustine's Church was built in 1796, it was staffed by Irish priests of the Augustinian (O.S.A.) order. Parishoners were chiefly Irish and German immigrants. The church was alleged to have been the "largest church in Philadelphia" at the time of its construction.

The destruction of the original church by fire in 1844 was directly related to sectarian religious hostilities prevalent in the city. The Native Americans (Nativists) were basically Scotch-Irish Protestants who were in opposition to Irish Catholics. The Protestants considered the Catholics as Papists and therefore anti-American. The precipatating incident was centered around the use of the Catholic version of the Bible by Catholic students attending public schools. Clashes between the two sides ensued, threats were made, property damage and participants injured and killed. The conflageration of the Church and other buildings followed. A law suit against the city for damages was filed and several years later partial restitution made.

The present church was built in 1847 on the ruins of the burned church. It was designed by Napolean LeBrun (1821-1901). It has been ascribed variously to the Palladian and late Georgian style and is an important architectural monument in this section of Philadelphia.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Arthur J. Ennis, Old St. Augustine's Catholic Church in Philadelphia. (Philadelphia; 1965).

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 2 acres

UTM REFERENCES

	ZONE	EASTING	NORTHING
A	18	418,7 4,5,0	4,4 2,2 6,1,0
B			
C			
D			

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
William K. Watson/Rev. Arthur J. Ennis, O.S.A., Director

ORGANIZATION
Pa. Historical & Museum Comm./ Augustinian Historical Institute

DATE
2-27-76/9-19-75

STREET & NUMBER
P. O. Box 1026/ Villanova University

TELEPHONE
717-787-4363

CITY OR TOWN
Harrisburg/Villanova

STATE
Pennsylvania

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE ___ LOCAL X

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Executive Director Pennsylvania Historical & Museum Commission

DATE 4/9/76

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST: DATE

KEEPER OF THE NATIONAL REGISTER

A P P E N D I X I I .

Records from the Architect of the Capitol's Office (AOC), Washington, D.C., repository on biographical information on artist, Filippo Costaggini.

ARCHITECT OF THE CAPITOL

Architect of the Capitol
U.S. Capitol, Room SB-15
Washington, DC 20515
202.228.1793

www.aoc.gov

November 25, 2015

Ms. Celeste A. Morello
1234 South Sheridan Street
Philadelphia, PA 19147-4820

Dear Ms. Morello:

Thank you for your recent telephone call regarding Filippo Costaggini. I am happy to assist you with your request concerning a letter written by the artist.

Enclosed please find a copy of a letter written by Costaggini in March 1880, which is located in the Art and Reference files of the Architect of the Capitol.

I trust this letter will be helpful for your research.

Sincerely,

Jennifer L Blancato

Jennifer Blancato
Office of the Curator
Architect of the Capitol

Enclosure

New York March 1880

Sirs

Just before the death of the late Costantino Brumidi that distinguished artist expressed a wish that I might be appointed to succeed him in carrying the work which he began in the Rotunda of the Capitol at Washington.

As he and I were educated in the same Academy of Fine Arts in Rome, and consequently as our style of painting is the same, he was of opinion that I was well fitted to complete his labors.

My experience and practice as an artist has been extensive

and inclosed you will find a list of the names of a small number of the many churches which I have decorated

New Catholic Cathedral of New York 5th Ave: and 50th St
Church of Epiphany N. York
Church of the Immaculata Conception Baltimore
St. Patrick Church Baltimore
St. Agatha " " Philadelphia
St. Augustine's " " Phila
St Charles Borromeo " Phila
St. Paul's Wilmington

I have made historical, and allegorical paintings a speciality, and as proof of my efficiency in this lain I respectfully call your attention to my works mentioned in the list herein inclosed

A careful ispection of the work upon which I am now engaged in the Church of Epiphany in New York City, will show to the observer the close resemblance of my work with that of Signor Brumidi's

I would also call attention

to the fact that there are very few genuine fresco painters in America and that the Roman scool has long been distinguished in this line

Hopeful that you will give my case a fair consideration, I am

Sers your

Obedient Servant
Filippo Costaggini

No 1193 Broadway
New York.

To the Honorable the Membres
of the Committee

OFFICE OF
N. LE BRUN,
Architect,
No 24 PARK PLACE,

New York, March 2nd 1880

Edward Clarke, Esq.
Architect U.S. Capitol
Washington, D.C.

Dear Sir

I take most pleasure in recommending Mr Filippo Costaggini, a distinguished & able Historical and Fresco Painter, to your favorable consideration as a proper person to intrust with the completion of the admirable work which the late lamented C. Brumidi left unfinished in the U.S. Capitol Building.

Mr C. made his studies in the same School at Rome as Mr Brumidi. Further reason, I also for the skill he has shown in his art, in many works specially given in this country, present very strong arguments in his favor.

Yours respectfully
N. Le Brun

NAPOLEON LeBRUN'S LETTER

Original in A & R Mss Files

EDWIN FORREST DURANG'S LETTER

Edwin F. Durang
Architect
51 North Sixth Street.

Philadelphia May 12 1880

Edmund Clarke. Esq.

Dear Sir

This will introduce to you Signor F. Costaggini. At the same time I would take occasion to say that should you entrust him with historical subject in the public work under your charge I am confident that he would give entire satisfaction.

Yours truly
Edwin F. Durang

Endorsed:
May 12, 1880, introduces Signor Filippo Costaggini.

Original in A & R Mss Files

Barbara Wolanin
March 1993

DRAFT IN PROGRESS

Filippo Costaggini - CHRONOLOGY

1837 August 13, born in **Rome**

Father was a prominent jeweler in Rome, mother also Roman.
Also son Louis and daughters Marie, Angela, and Constance.
His mother died when he was 20 months old and his father died when he was 14; he was raised by an uncle [1897 clipping].

Studied at the Accademia di San Luca, Rome., with Podesti, Cochetti, Mariani, and Cav. Gagliardi. Fellow students were Fortuni, Simonetti, Iacovacci, and sculptor Monteverde. [NY Herald]

One of his pictures is in the Vatican

1870 To America - through Bishop Whelan in Rome?
"I have bargained for a Crucifixion to be painted by one of the best artists in Rome for $200.00; but he was rather reluctant to undertake it at that price, and requires six months time. It will represent our Lord on the Cross, with his Blessed Mother, Saint John and Saint Magdalene at His feet . . . ." [Letter of February 1870 from Bishop Whelan in Rome to Father Henry Parke, quoted by Roger Nedeff July 17, 1991.]

September The Bishop was notified that "his painter would elave Italy for West Virginia that same month ... execute certain specified work for the church that would defray his passage and allow him support, together with his studio and such materials as he needs while working in the church." [Nedeff letter]

Planned to have him on staff of college, St. Vincents Classical and Mercantile College, Wheeling, West Virginia - "Signor Costodono" (probably Costaggini) [Nedeff letter]

"In 1870 I came to America and engaged as a professor of painting at an academy in the West, but resigned owing to the difficulty I had in acquiring the English language and my strong desire of dedicating my time to painting." [1880 letter]

? St. Xavier's, **Parkersburg, West Viriginia** - ~~Father Hen~~ry Parke, pastor.
The seven frescoes have been attributed to Brumidi: The Coronation of the Blessed Virgini, The Annunciation, Nativity, Crucifixion, Resurrection, Coming of the Holy Ghost, Death of Francis Xavier, 12 Apostles above the columns.

Went to **Baltimore**

Went to **New York** - portraits and churches.

St. Patrick's Cathedral, "The Holy Family" and portrait of Card. McCloskey; FC says "New Catholic Cathedral of New York, 5th Avenue and 50th Street" [by 1880 letter]

St. Ann's

Church of the Epiphany - 2nd Ave., nr. 21st St 239 E. 21st St. [1880 letter]

St. Gabriel's church

The Huntington parlor

Worked in **Philadelphia**:

St. Peter and Paul's Cathedral, "First Communication of St. Aloysius"and"The Ascension" and "The Death of St. Joseph"

St. Ann's

St. James

St. Augustine's [1880 letter]

1870s – WORK IN PHILA. CHURCHES REFERENCED IN FEB. 20, 1880 LETTER (see p. 3)

St. Joseph's

St. Agatha's [1880 letter]

St. Malachi's

St. John's

Nativity of B.V.M.

St. Charles Borromeo [1880 letter]]

St. Paul's Roman Catholid Church, 9th and Chstiran St. "Crucifixion" altapiece, covered by murals by Prof. Anthony D'Ambrosio in the late 1930s [letter from C. Morello]

Harrisburg, Pa. The Senate Chamber (destroyed)
CONEWAGO, PA = BASILICA OF THE SACRED HEART
Buffalo, N.Y. drop curtain in the theatre

Baltimore, Md.

St. John's

Church of the Immaculate Conception [1880 letter]

St. Patrick's Church [1880 letter]

St. Joseph's

St. Ann's

St. Francis Xavier

St. Leo's

St. Peter's

the Passionist Monastery

new addition to the cathedral?

"Ascension" for the Masonic Temple

Scranton, Pa. /Baltimore?) a portrait of Archbishop Spalding for the Cardinal's residence.

Scranton, Pa. the cathedral

Richmond, Va. Cathedral

Wilmington, De. Cathedral St. Paul's [1880 letter]

Rondout, the stations of the cross

Nazareth, KY the stations of the cross

Hyde Park, PA St. Patrick's church

Wilkesbarre, PA St. Mary's church

"Many other churches in New York, Pennsylvania, Maryland, Virginia, West Virginia, and Delaware"

1880 February 19 Death of Constantino Brumidi

In **New York**, 1193 Broadway

February 20 Letter of recommendation from E. DeMerolla, Vice Counsel of Italy, from Baltimore: "He has decorated several churches in Baltimore, New York and Philadelphia and has met with great success." [AOC]

March Working on Church of the Epiphany, New York [1880 letter]

Feb. 24 R.L. Burtsell at 239 E. 21st St. to FC agreeing to postponement of work in his church if he obtains work at the Capitol, and giving recommendation. [AOC]

Feb/ 24 R.L. Burtsell, D.D., Pastory of Church of the Eiphany to S.S. Cox (Congressman from New York), asking him to allow Costaggini to continue work begun by Brumidi. [AOC]

March FC writes to "The Honorable the Membres of the Committee [probably Joint Committee on the Library] from New York, describing his qualifications. "Just before the death of the late Costantino Brumidi that distinguished artist expressed a wish that I might be appointed to succeed him in carrying the woork which he began in the Rotunda of the Capitol at Washington. As he and I were educated in the same Academy of Fine Arts in Rome, and consequently as our style of painting is the same, he was of opinion that I was well fitted to complete his labors."[AOC]

March 1 Mrs. John Fox recommends: "Artist of merit and of established reputation in whom Mr. Brumidi had the greatest confidence." [AOC; attached to LeBrun]

March 2 N.Le brun Architect, in New York, to EC, EDWARD CLARK recommending FC "a distinguished & able Historical and Fresco artist...to complete Brumidi's " [AOC]

March 9 James R. Floyd, Oregon Iron Foundry, New York to S.S> Cox introducing FC.

March 18 Letter from EC to Hon. William Kimmel saying that there are no funds available for the completion of the frieze. Artists, however, may submit resumes and should have fresco experience [AOC Letterbook, 1880, p. 639-40]

April 17, letter of introduction to Hon. S.S. Cox from Edward McGlynn of St. Stephen's Church, New York "who is recommended to me by most respectable parties in Rome (his native place) and here." [AOC]

April 29 S.S. Cox sends letters to EC. (= Edward Clark, architect of the capitol)

May 12 E.F. Durang to EC, introducing FC.

May 24 FC at 56 E 9th St., NY to EC that he is prepared to start July 1st. [AOC]

June 5 FC approved as Brumidi's successor "who before he died expressed the wish that the completing of the work by [*The American Architect and Building News*, VII, no. 232, p. 252.]

July 4 FC to EC needs to stay a few more days.

Aug. 29 FC to EC, still moving his house and studio.

September, FC starts work on the frieze at scene of William Penn

"Philipo Costagini [sic], an artist of acknoledged merit, educated in the same school as the former artist, is noew engaged on these frescoes, and shows by his work that he is a master of the art." *Report of the Architect of the United States Capitol*, October 1, 1880.

Paid $2,428.80 total - 243 days? OR $10.00/DAY

1881 FC enlarging CB's cartoons and not using his own designs AOC letterbook?

April 11 EC to Gen. D. H. Rucker, Chief Quartermaster U.S.A., FC needs uniforms to study.

April 18 EC orders cast of Battle of the Amazons from the Temple of Minerva for FC [AOC]

? In **Washington**, had studio at 323 Second St. S.E.
"built a studio suitable for large work [1897 clipping]
Studio was behind house, 2 stories, had large wooden rollers for cartoons, on orange paper.
Was 2 houses below St. Peter's rectory [letter]

? Portrait of Senator Justin S. Morrill

"Mr. Costaggini has painted in fresco on the belt of the rotunda the 'Settlement of New England,' 'Oglethorp and the Indians,' and 'Lexington.' He has also completed 'Penn and the Indians,' left unfinished by Mr. Brumidi, and he is now engaged on the 'Reading the Declaration of Independence.' It is proper o state here, that Mr. Brumidi made the designs for these sections only in small size and Mr. Costaggini has had to make the full-sized cartoons." *Annual Report of the Architect of the United States Capitol*, October 1, 1881, p. 3.

Nov. 5 EC to Mrs. Lola Brumidi "you have been misinformed about Mr. costaggini's painting on the belt of the Rotunda from his own designs." no funds to pay her for designs [AOC]

Paid $2,500 total - 250 days?

1882 Supervised the painting of the exterior of the dome per *American Architect and Building*

News, Dec. 2, 1882, p. 271.

? Working in Philadelphia?

Dec. 10 in New York, 20 University Place. FC to EC, read that the Baptism of Pochantoas in the rotunda was ruined during the Garfiled fair, offered services [AOC]

Paid $2,820 total - 282 days?

1883 Paid $2,840 total - 284 days?

1884 Feb. 24 Wm MacLeod fo Corcoran to EC Costaginnia finished "a very good sketch of 'Tecumseh- killing Dick.'"

FC signs "F. Costaggini" on Tecumseh scene.
Letter- missed 5 days work

Proposes "Driving of the Last Spike in the Pacific Railroad" *American Architect and Building News*, Oct. 18, 1884, XVI 460 p. 181.

Paid $1,570 total - 157 days?

1885 Costaggini signs frieze "F. Costaggini 1885" General S

Paid $1,750 total - 175 days?

1886 **Lancaster, PA** completed altar paintings for St. Mary's, of "The Assumption of the Blessed Virgin" above main altar, "The Flight into Egypt" and "The Annunciation" [*The Patriot News*, Jan. 25, 1991, p. 3]

Paid $753.20 total - 75 days?

1887 Jan. 23 "Mr. Cotiggini completing the Frieze Around the Great Rotunda" Completion of Untion and central Pacific Raildroad, Driving of Silver spike at Ogden. Emancipation Proclamation ..... *Herald*

1887 "But little has been done at the frescoes on the belt of the rotunda this season, owing to the absence of the artist, Mr. Costaggini. It is expected that he will soon resume his work and continue it until completion." *Report of the Architect of the United States Capitol*, July 1, 1887, p. 3.

Paid $220 total - 22 days?

1888 Paid $1,280 total, 128 days?

1889 July 22 " Edward Clark to Walter Rowlands: "Phillipo Costaggini, who is not a scholar of Brumidis, but was educated at the same art school in Rome that Brumidi was. He is still employed on the work with occasional interruptions, which are due to his painting some Altar pieces in a church in Philadelphia, and which he had arranged for before he undertook the frescoes at the Capitol." [AOC]

ST. MALACHY'S (?)

FC signs the end of the frieze, "F. Costaggini 1889" at the Discovery of Gold.

No payments listed for 1889? no longer in D.C.

Washington - * may be Baltimore

*St. Patrick's Church

*St. Peter,'s - Painting on canvas, religious symbolis of the Bible, the Papacy, and the Passion, around high altary. Church burned in 1941. Paintings of Christ and the Virgin in the REctory, 2nd and C. Sts. SE.

*St. Joseph's

*the Immaculate Conception

*St. Leo's

*St. Ann's

*St. Francis Xavier's

St. Pius

*the Passionist monastary

Portrait of Cardinal Satolli, Corcoran Gallery of Art?

1891 **Wilkesbarre, Pa.** St. Mary's

Scranton, Pa. St. Patrick's - working in 1891

Baltimore, Cathedral

Feb. 9 FC to EC has tracing of Brumidi's sketch

Feb. 22 "Brumidi Sketch" *New York Herald*

1896 April 30 In 323 2nd St. SE studio. Explained sketches for 2 panels to complete frieze. Included original applications of March 1880 and testimonials.

May 30 sketches of spike and worlds fair in *Evening Star*

1897 Possibly painted Las Casas mural in the Capitol? First noted by George Hazleton, Jr., *The National Capitol*, 1897 (New York: J.F. Taylor Company, 1914, p. 183]

Jan 2 FC in Bradshaw, Md. to EC, thanking for gift? to children

→ 22 PAINTINGS TO FINISH @ ST. CHAS. BORROMEO, PHILA. (1897 ARTICLE)

April 30 FC proposes subjects to complete the frieze and sends two sketches to EC: "The opening of the World's Fair and the completion of the Four Hundredth Anniversary of the discovery of this country" and "The driving of the last spike and the completion of the Union Pacific railroad." [AOC] An undated sheet signed by Costaggini contains a proposal for "The Emancipation Proclamation by Lincoln" and "Sherman's Army Passing the Review Stand." [AOC]

Proposed scenes for the frieze: "Sherman's Army Passing the Review Stand; Descendents of Columbus at the World's Fair," and "Emancipation Proclamation by Lincoln." Copyright 1897.
Sketches published in newspaper - New York Herald

Washington - * may be Baltimore

*St. Patrick's Church

*St. Peter,'s - Painting on canvas, religious symbolis of the Bible, the Papacy, and the Passion, around high altary. Church burned in 1941. Paintings of Christ and the Virgin in the REctory, 2nd and C. Sts. SE.

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Sketches published in newspaper - New York Herald

AMERICAN HISTORY GRAVEN ON STONE.

Four Hundred Years of the Nation's Life Told by Heroic Frescoes in the Dome of the Capitol.

ARTS FORTY CENTURIES OLD.

Frieze Suggested by Walter, Realized by Brumidi and Completed by Costaggini.

DEEDS OF COLONIES AND REPUBLIC.

Achievements of Discoverers and Warriors Waiting To Be Crowned by the Triumphs of Peace.

FROM COLUMBUS TO FREMONT.

The history of many ages has been written in stone. The hieroglyphics of Egypt and the marble etchings of ancient Greece, the frescoes of Herculaneum and Pompeii, have thrown more light upon the story of the world's childhood than any printed words left upon parchment rolls or papyrus leaves.

The earliest records of our own land have been found cut in bits of clay or pipe stone, and left buried in mounds. In this age, when human ingenuity seems almost to have reached its limits, we return to the art of ancient days.

On the inside of the Capitol dome, on what the architect calls the belt, appears a series of pictures telling the story of the four hundred years of our national life. This historical frieze is 300 feet long and 8 1-2 feet wide.

The figures represented are somewhat larger than life, and looking up from the floor or downward from the gallery the groups can be very easily traced.

The work is done in fresco—exactly the same process as that which artists used four thousand years ago. The ubiquitous guide who takes strangers into the rotunda to show them the frieze tells them it is done in brown and white paint. If this were true the great work of a great artist would be lost in a few years. The work is all done in plaster, not an atom of paint being used in the whole belt. The artist first lays on his background of fresh plaster, covering only as much space as he can finish in a day. He next makes a preparation of lime, mineral black and burned sienna, which is a kind of earth; with this he traces the figures upon the plaster.

The high lights are produced with pure lime.

The mineral sinks in and through the plaster, so that even if it were scraped off there would still remain upon the stone the tracing of the picture.

The man who first thought of the frieze was Mr. Walter, the architect of the Capitol dome. He died in 1881. He was born in Greece and his mother in Rome. Mr. Brumidi entered the Academy of Fine Arts in Rome when only thirteen years of age. At the age of sixteen he conceived and executed a work in fresco which attracted much notice. At the age of eighteen he was engaged to decorate the palace of Francis de Trevionia, the richest in Italy.

CONSTANTINO BRUMIDI.

With the hope of finding a more profitable market for his work Brumidi came to the United States in 1852, and settled in New York. He painted the picture of the crucifixion in St. Stephen's Church. Later he painted St. Peter for the Cathedral in Philadelphia.

Brumidi next visited the City of Mexico, where he executed the painting of the "Trinity" in the Cathedral. On his return from there he went to New York, where he executed many sacred pictures and portraits.

He was afterward called to Washington to finish the belt of the dome of the Capitol, which had been commenced by Brumidi. He also painted a portrait of J. S. Morrill, United States Senator. His principal works of art can be found at the following places:—New York—St. Patrick's Cathedral, "The Holy Family" and a portrait of the late Cardinal McCloskey; St. Ann's, The Epiphany and St. Gabriel's churches and the Huntington parlor. Philadelphia—St. Peter and Paul's Cathedral, "First Communion of St. Aloysius" and the "Ascension;" St. Ann's, St. James's, St. Augustine's, St. Joseph's, St. Agatha's, St. Malachi's, St. John's and other churches. Harrisburg—The Senate Chamber, for which he received the enclosed letter from Governor Pattison. Buffalo, N. Y., drop curtain in the theatre. Baltimore—St. John's, Immaculate Conception, St. Patrick's, St. Joseph's, St. Ann's, St. Francis Xavier, St. Leo's, St. Peter's, the Passionist Monastery and other churches, and a portrait of Archbishop Spalding for the Cardinal's residence, Scranton, Pa., Cathedral, Richmond, Va.; Cathedral, Wilmington, Del.; Cathedral and many other churches in the States of New York, Pennsylvania, Maryland, Virginia, West Virginia and Delaware.

At present he is painting the churches of St. Mary's, Wilkesbarre, Pa., and St. Patrick's, Scranton; he has also been awarded the contract of painting and decorating the Cathedral at Baltimore.

FILIPPO COSTAGGINI.

FILIPPO COSTAGGINI.

his remarkable work in the dome, the corridors and elsewhere about the Capitol has attracted world wide notice.

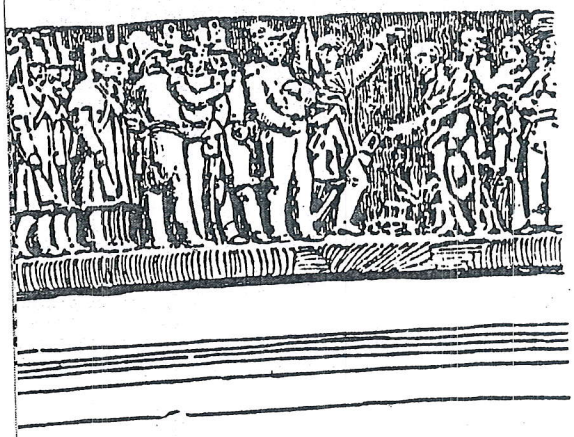
His last work was a portrait in oil of Henry Clay, which he copied from a steel engraving. Brumidi painted a portrait of himself sitting in front of a mirror. The artist has a son in Washington who was a pupil under his father, and who has done some very creditable work.

The heirs of Brumidi have sued the government for a large sum of money, which they claim is due them for the use of the design, the remainder of which was executed by Costaggini. Their claim is thought to be baseless, because when Brumidi made the drawing he was working for the government and was being paid $10 per day for his time.

COSTAGGINI.

Filippo Costaggini, born at Rome, Italy, August 18, 1837, and a naturalized citizen of the United States, studied at the Academy of St. Luke in Rome under the distinguished Professors Podesti, Cochetti, Mariani and Cav. Gagliardi. Among his most noted companions were the celebrated artists the late Fortuni, Simonetti, Iacovacci and the famous sculptor Monteverde, who were contemporary students.

In 1870 he came to America engaged as a professor of an academy in the West, but owing to the difficulty of the English language he resigned this position and went to Baltimore, where he devoted his time in painting portraits and church pictures.



wear any the savages, to the number of thousands, moved by fervent gratitude, formed themselves into a procession moving before the cross and thanking De Soto for his intercession.

De Soto told them to thank God and not him.

But De Soto began to despair of ever finding the treasures for which he had come. The hostility of the Indian tribes and his encounters with their war-

from a foot because he dared to tell the truth. Montezuma was in the habit of being awoken to sleep by the graceful dancing of women and the tinkling of

Arrows point to where Costaggini claimed he did the most paintings in U.S. churches by 1897.

The list of churches in Philadelphia by Costaggini really did not increase as by about 1890, Costaggini had competition from a resident artist, Lorenzo Scattaglia who worked with the Archdiocese of Philadelphia's architect, E.F. Durang.

...ished masters Cochetti, Podesti, Gallardi and Mariani. My noted contemporary students were Fortuni, Simobretti, Lacovaccu and the well known sculptor Monteverda. In 1870 I came to America and engaged as a professor of painting in an academy in the west, but resigned owing to the difficulty I had in acquiring the English language and my strong desire of dedicating my time to painting. I then went back to Baltimore, and immediately received commission for several important works, chiefly church pictures; but my attention was turned to New York, where I executed many portraits and sacred paintings, and while living there I was called to Washington to complete the historical frieze at the capitol, and have resided there since, having built a studio suitable for large work.

I doubt if there is another artist who has done as much painting as I have in the United States. I will mention some of my works. Besides the work at the capitol, I have painted here in Washington a portrait of Hon. Justin S. Morrill of Vermont, St. Patrick's church and a portrait of Cardinal Satolli which is in the Corcoran Gallery of Art. In New York my work can be seen in the cathedral, a portrait of Cardinal McCloskey. There are also paintings of mine in St. Ann's, St. Gabriel's and the Epiphany churches and the C. P. Huntington parlors; in Philadelphia, in the cathedral, "The Ascension," "The Death of St. Joseph" and "The First Communion of St. Aloysius;" also works in the following churches: St. Ann's, St. James', St. Augustine's, St. Paul's, St. Joseph's, St. Agatha's, St. John's, St. Malachi's, the Nativity of the B. V. M.; at Harrisburg, the senate chamber, which was destroyed by fire, and for which paintings I received a very flattering letter from ex-Governor Pattison; in Baltimore, the new additions to the cathedral, a portrait of Archbishop Spalding which hangs in the parlor of the cardinal's residence, a painting of the "Ascension" for the Masonic Temple; in Washington, also St. Peter's, St. Joseph's, the Immaculate Conception, St. Leo's, St. Ann's, St. Francis Xavier's, St. Pius and the Passionist monastery; at Buffalo, the drop curtain in the theater; at Rondout, the stations of the cross; at Richmond, the cathedral; at Scranton, Pa., the cathedral; at Nazareth, Ky., the stations of the cross; at Hyde Park, Pa., St. Patrick's church; at Wilkesbarre, St. Mary's church; at Wilmington, Del., the cathedral, and many other works of importance not mentioned. I am at present painting 23 pictures for St. Charles' church, Philadelphia, which will be finished in January.

Before coming to America I did a great deal of work, and one of my pictures is in the Vatican palace in Rome.

FILIPPO COSTAGGINI.

ARCHITECT OF THE CAPITOL

Architect of the Capitol
U.S. Capitol, Room SB-15
Washington, DC 20515
Phone 202.228.1793
Fax 202.228.1893
www.aoc.gov

United States Government

FAX SHEET

Attention: Celeste A. Morello	Date: May 20, 2014
From: Jennifer Blancato	Total Pages: 5
Fax Number: 215-334-2682	Phone Number: 215-334-6008

☐ Urgent ☐ Please comment x For your information

Comments:

Dear Ms. Morello:

This fax is in response to your request for documentation of Filippo Costaggini's employment at the U.S. Capitol.

I was able to find documentation of Costaggini's employment in the 1881 Annual Report of the Architect of the Capitol. This report was published to document the accomplishments of the Architect on various projects over the previous year. The report is an official government document. I have made a notation where Costaginni and his work are cited.

I hope this information will be useful for your research.

Sincerely,

Jennifer Blancato
Office of the Curator
Architect of the Capitol

ANNUAL REPORT

OF THE

ARCHITECT OF THE UNITED STATES CAPITOL

FOR THE

FISCAL YEAR ENDING JUNE 30, 1881.

EDWARD CLARK,
ARCHITECT.

WASHINGTON:
GOVERNMENT PRINTING OFFICE.
1881.

ANNUAL REPORT

OF THE

ARCHITECT OF THE UNITED STATES CAPITOL,

INCLUDING

CAPITOL GROUNDS, COURT-HOUSE, PUBLIC PRINTING OFFICE, AND PLANS FOR SCHOOL-HOUSES FOR THE DISTRICT OF COLUMBIA, FOR THE FISCAL YEAR ENDING JUNE 30, 1881.

ARCHITECT'S OFFICE, UNITED STATES CAPITOL,
Washington, D. C., October 1, 1881.

SIR: I have the honor to submit the following report, showing the progress made on the various public works, in charge of the Architect of the Capitol, since the date of the last annual report from this office.

THE CAPITOL.

Congress having removed the restrictions, relating to the elevator in the south wing, referred to in my last, the work of constructing the elevator is now nearly completed.

It is located at the south end of the eastern corridor. This position was chosen because it was considered more convenient of access to those who are compelled to use the elevator, being near the main carriage entrance; besides, it connects with both the ladies' retiring room in the gallery and the rooms in the basement, where it is likely the bathing rooms may be placed. It is also more convenient of approach to the post-office and refectory. It is recommended that the bathing rooms be moved from their present location to the rooms just mentioned, at the foot of the elevator, which are comparatively light and can be well ventilated, while the rooms now used for that purpose are dark interior rooms, with no windows or other means of adequate ventilation. If this change should be made, the refectory could be extended so as to give a private room for members, as is the case in the Senate.

As provided in the act approved May 3, 1881, the gallery of the old Hall of Representatives and rooms connected with it have been made fire-proof, by taking out all the wooden joist and flooring, and substituting iron beams and brick arches.

The rooms thus fire-proofed have not as yet been fitted up for the House documentary library, as provided by law, as the Speaker of the last Congress, owing to the late day of the session at which the law was passed, did not consider that he had the power to select rooms to place the stationery and files, now stored in the rooms adjacent to the old Hall, and in consequence the stationery and files must remain in the rooms they formerly did, until the Speaker selects rooms in the basement of

the south wing for their reception. In connection with the library I will state, that rooms in the cellar story have been shelved, in which there are stored about 40,000 deplicate volumes, taken from the House library, the gallery of the old Hall of Representatives, and the rooms adjoining.

By direction of the Committee on Public Buildings and Grounds of the Senate, the rooms in the loft of the northern part of the central building have been fire-proofed to store books belonging to the Senate documentary library. The wooden stairs leading to this loft have been taken out, and those of iron supplied. One of the rooms of this library is about to be fitted up for a committee room.

The body of the Senate Chamber has been painted and regilded and many rooms and corridors repainted. The iron panels have been taken from the ceiling of the Senate Chamber and glass used instead. Additional sky-lights have been placed in the Senate roof, by which the north gallery is as light as that of the south.

Mr. Costaggini has painted in fresco on the belt of the rotunda the "Settlement of New England," "Oglethorp and the Indians," and "Lexington." He has also completed "Penn and the Indians," left unfinished by Mr. Brumidi, and he is now engaged on the "Reading the Declaration of Independence." It is proper to state here, that Mr. Brumidi made the designs for these sections only in small size and Mr. Costaggini has had to make the full-sized cartoons.

In relation to the working of the heating and ventilating apparatus of the Hall of Representatives, rearranged under the commission named by law, Mr. Lannan, the chief engineer of the heating department, says in his report:

In submitting the following tabulated statement of the working of this apparatus, showing the result of observations made during the legislative days of the months of January and February, 1881, I have the honor to state that these observations of temperature, velocity, relative humidity, number of persons in Hall, &c., were taken at 2 p. m. each day—this being considered the best time for an average. The direction, force of wind, and state of weather being furnished each day by the United States Sginal Office from observations taken by them at the same hour. Your special attention is called to the following facts: the uniform temperature at which we are able to keep the Hall during the sessions. From the table you will see, that in no case has it varied more than one degree during the ordinary sessions of the House. In fact, the temperature from the duct in basement to louvers on roof is nearly the same, except when the gas is lighted over ceiling.

The relative humidity, while yet below the standard, shows an improvement on observations heretofore taken. The relation between revolutions of fan and velocity of air in duct is very much improved. This I account for by the enlargement of the receiving duct and construction of the perpendicular shaft at its mouth. Before the improvements were made, the velocity of air in duct varied according to the direction and force of wind. The volume of air has also increased about 10 per cent. The volume of air carried to the Hall per minute for each person, also volume of vitiated air removed from Hall through louvers on roof, is in excess of the requirements, but shows that the machinery is up to its work.

In all tests the drafts at gallery and Hall doors was outward or balanced, except in cases shown otherwise on table.

The registering thermometers, used for obtaining the maximum and minimum temperatures of Hall, and all instruments used in making these tests, are of the best quality and of the most improved pattern, and great care has been taken to make these tests reliable.

I also submit one set of observations taken during night sessions (February 11, 1881), with all gas jets over ceiling lighted, by which it will be seen that there is over 6,000 cubic feet more air expelled at the louvers than is admitted at the inlet. This excess is attributed to expansion of the air when it reaches the loft and comes in contact with the gas jets, as may be seen by the temperatures of the Hall and the loft, the former being 69°, the latter 108°.

Revolutions of fan .....
Velocity of air in duct .....

south side of Maryland avenue have also been painted. No new buildings have been erected, except an orchid house of iron construction. The sashes and iron frames for the ventilator to the conservatory have not yet been received, owing to the destruction of the factory of the contractors, Lord & Burham, at Ironton-on-the-Hudson.

Statement showing amounts expended from June 30, 1880, to June 30, 1881.

CAPITOL EXTENSION.

For amount of pay-rolls of mechanics, labor, &c	$30,301 12
For amount paid for painting material	2,502 85
For amount paid for salary of Architect	4,500 00
For amount paid for plumbing and steam-fitting material	1,422 70
For amount paid for hardware and iron	1,514 30
For amount paid for disbursing agent	1,000 00
For amount paid for lumber	966 85
For amount paid for material for covering fly-doors, &c	340 42
For amount paid for marble and granite	570 10
For amount paid for freight and express charges	285 16
For amount paid for winding clocks, repairing, &c., in center building	100 00
For amount paid for stationery	233 07
For amount paid for forage	129 48
For amount paid for rent of carpenters' and smiths' shop	120 00
For amount paid for labor not on pay-rolls, paid by voucher	547 93
For amount paid for fresco painter	2,500 00
For amount paid for nickel plating	237 00
For amount paid for cement, lime, bricks, &c	621 90
For amount paid for brushes, soap, sponge, &c., and for cleaning floors	556 27
For amount paid for fuel for shops	9 50
For amount paid for grate-bars and castings	693 09
For amount paid for tile	30 96
For amount paid for galvanized-iron work for skylights	735 30
For amount paid for fire extinguishers	82 00
For amount to be returned to the Treasury, as being unavailable for elevator	7,000 00
	57,000 00
Amount appropriated June 16, 1880	57,000 00

HEATING APPARATUS, SENATE.

For amount paid for repairs to machinery	3,895 41
For amount paid for steam and water-pipe fittings	2,813 37
For amount paid for vacuum-pump	650 00
For amount paid for steam-traps	207 00
For amount paid for glass	425 04
For amount paid for hardware	39 62
For amount paid for fire-bricks	13 50
For amount paid for mason work	220 26
For amount paid for brass castings	352 04
For amount paid for laboring work	476 00
For amount paid for transportation	108 56
For amount paid for tin and galvanized-iron work	799 20
	10,000 00
Amount appropriated June 16, 1880	10,000 00

HEATING APPARATUS, HOUSE OF REPRESENTATIVES.

For amount paid for hardware and tools	517 00
For amount paid for transportation	23 00
For amount paid for laboring work	10 00
For amount paid for pipe-cutting machine	450 00
	1,000 00
Amount appropriated June 16, 1880	1,000 00

Decadence. Art is said to be in decadence at a particular period when the works produced at that period are not equal to those of the time immediately preceding. The expression is also applied, but often incorrectly, to certain works designed and executed without sufficient regard to the laws and traditions of classical art.

Decastyle. (Arch.) In Grecian architecture a temple was termed *decastyle* when it had ten pillars in its façade.

Decentre. To remove the *centre*, or temporary structure of wood upon which arches are built, after the masonry has consolidated. [Centre.]

Decimetre. The tenth part of a metre. A metre is 39·37 inches, and consequently a decimetre is 3·9 inches, or very nearly equal to a hand.

Decorated Style. The culmination of the Gothic style in England is generally termed *decorated*. It was introduced in the reign of Edward I., and the crosses raised in honour of Queen Eleanor are among the earliest specimens of it. It flourished throughout the reigns of Edward II. and Edward III., and then gave way to the Perpendicular style, which marked the decline of Gothic architecture. The windows in buildings of this style are divided into lights by mullions. The largest known decorated windows have nine lights, as for instance the east window in Carlisle Cathedral, but in smaller churches two or three is the usual number. The tracery in the windows is either geometric, consisting of circles, trefoils, quatrefoils, &c., or flowing in wavy lines. Circular windows are common and the arch generally used in decorated buildings is equilateral. The doorways of this style are chiefly noticeable on account of their ornament. In form they differ but little from those of the previous style. The pillars are often diamond-shaped with shafts engaged, the capitals generally plain or ornamented with well-carved foliage. The ball-flower ornament is almost peculiar to the decorated style, while its mouldings consist of rounds and hollows separated by fillets.

Decoration. By the *decoration* of a façade we mean the system of ornament which is placed upon it. This may consist of designs either sculptured in relief or painted. One branch of the art of decoration is the adornment of rooms with tapestries, works of art, tropical plants, &c. Under the term theatrical decoration are included all the curtains, painted scenes and furniture, which help to give an air of reality and splendour to a scene on the stage.

Decorative. A work of art is said to be *decorative* when it is applied to the decoration of a particular space, and when it is designed with a view to the shape and character of the space which it fills. A painting may be said to be *decorative* when, quite apart from the subject it portrays, it produces upon the spectator the impression of a piece of decoration, either from the harmony of its colouring or the beauty of its lines. *Decorative Art* is that branch of art, which is applied to the decoration of objects of luxury or use, and to the adornment of houses and other buildings. Thus the object of decorative art is not the creation of a separate work, such as a picture or statue, but the production of sculptures, paintings, or fabrics which are intended to fulfil a definite purpose, and to decorate a room or wall space.

Decorator. An artist who devotes himself to decorative painting or sculpture, and executes his work with due regard to the space which it is intended to occupy.

Dedicated. Works offered to distinguished persons or submitted to their patronage by a written, printed, or engraved dedication are said to be *dedicated* to them.

Dedication. An inscription engraved on plates principally of the 17th and 18th centuries. The inscription sometimes

embodied armorial bearings, and described the respect of the engraver for the possessor of the picture or his gratitude towards some person of high rank.

Del. Abbreviation of the word *delineavit*. It follows the name of the original author of a drawing which has been reproduced by engraving or lithography.

Delft. (Pot.) Earthenware painted and glazed is called delft, from the town Delft, where it was first made. It is generally of rude workmanship, and more quaint than beautiful in colour and design.

Delineation. The outline of a figure or landscape.

Delta. A triangle surrounded by rays and containing inscribed within it the name of Jehovah in Hebrew characters.

Demeter. Demeter, the daughter of Cronus and Rhea, was the goddess who watched over agriculture and the production of the fruits of the earth. When her daughter Persephone was carried off by Hades, she sought for her in every land conferring wherever she went the blessings of agricultural prosperity. She was especially revered in Attica, to an inhabitant of which, Triptolemus by name, she is said to have taught the use of the plough. Her worship is in some measure connected with the belief in a future state, and the Eleusinian mysteries held in her honour are said to have had an ennobling effect on all those who were admitted to them. Her name is generally mentioned with that of her daughter Persephone (q.v.), the goddess of the lower world, in whose charge was the seed committed to the earth. Among the known statues of Demeter, the finest is that found at Cnidus and now in the British Museum. The goddess is represented draped and with a veil, and there is much religious dignity in the figure. In representations of Demeter on vases allusion is generally made to her sojour

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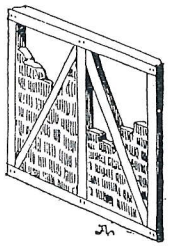
which surround drawings and engravings under glass generally consist of flat slips of wood, a margin being left between the frame and the print or drawing to heighten its tone. For water-colour drawing a white mount is best, while for drawings in monochrome a mount of a bluish tint is to be preferred. In this kind of framing there is considerable scope for taste, which is particularly shown in choosing a mount best suited in colour and dimensions to set off the drawing it surrounds.

Frame-wall. A wall which consists of beams, arranged as in the cut, with the spaces between filled with bricks, plaster, or blocks of terra-cotta. The brick or plaster is always of the same thickness as the frame-work made by the beams.



François Vase. One of the most celebrated of the ancient Greek vases which have come down to us. It is archaic in style and dates from the sixth century, being the work of the potter Ergotimus. Its ground is red, and it is decorated with black figures in zones. Among the subjects represented are the procession of the deities at the marriage of Thetis and Peleus, the battle between the Lapithæ and Centaurs, several incidents in the life of Achilles, &c.

Frankfurt Black. (Paint.) A bluish-black pigment of great service in oil painting, as it dries well and is permanent. It is prepared from calcined vine twigs or cocoa-nut shells.

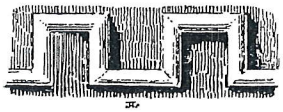
Freestone. (Arch.) Stone which is cut in square blocks and worked with a chisel.

French Blue. (Paint.) An artificial blue pigment chemically obtained. It is injured by heat but is otherwise permanent.

French White. (Paint.) A pure white pigment obtained from lead, possessing the qualities, good and bad, of white lead. On account of its destructive influence on other pigments its use cannot be recommended.

Fresco. A mural painting executed on a fresh ground—in Italian *al fresco*—of lime and gypsum. The brushes used are long and pointed or square and flat, but in either case have very long hairs. The colours are diluted in earthenware vessels. The colours, when applied to the surface, lose their strength and brightness, as they combine with the lime; in order therefore to double or treble the value of the tints each piece must be gone over two or three times, but care must be taken to do this immediately. The ground soon becomes unfit to paint on, and therefore in fresco painting retouching is impossible. This is its chief difficulty. On the other hand, as the colour combines with the lime in the ground it is of great durability. Fresco painting is chiefly used for the decoration of walls and ceilings. A good example of it is to be seen at South Kensington Museum, one room in which is decorated by two designs illustrating the arts of War and Peace and painted in fresco by Sir Frederick Leighton. The art was known to the ancients, but not revived until the 16th century, when it began to be successfully practised by the Italians. It should be remembered that the term *fresco* refers exclusively to the *process* by means of which this class of wall-paintings are carried out, and must not be applied loosely to any mural decoration.

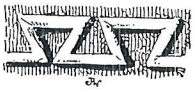
Fret. (Arch.) A flat or semicircular



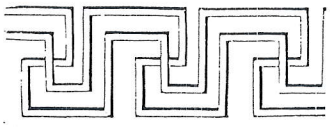
moulding applied to a flat surface and consisting of broken lines or interlace-

Adelines (1891)

ments. The meander pattern, for stance, is an example of the fret, as

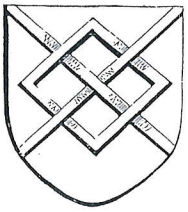


also the ornament known as the *bro baloon* shown in our second cut. Th



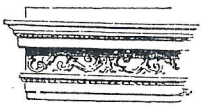
are also crenelated, triangular, and dulating frets.

Fret. (Her.) A *fret* is a *subordin* formed by in lacing two nar bands, cross one another *saltire*, with *mascle;* or to less techni terms, it may described a thin St. Andr cross interlaced with a hollow lozeng



Fretty. (Her.) This is the name *varied field*, formed by the alternation and interlacing of narrow bands crossing the shield in directions of the *bend* and of the *bend-sinister*, as shown in the accompanying cut.

Frieze. (Arch.) The part of the tablature situated between the archit and cornic the ancien ders. In Doric orde frieze is rated with



topes and triglyphs; in the Ionic Corinthian orders it is ornamented bas-reliefs forming a continuous de The finest example of an ancient f in existence is the frieze of the Pa