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)

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1. ADDRESS OF HISTORIC RESOURCE (must comply with a Board of Revision of Taxes address)

Street address: 321 Willings Alley, Philadelphia

Postal code: 19106 Councilmanic District: First

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2. NAME OF HISTORIC RESOURCE

Historic Name: "The Angelic Exaltation of St. Joseph into Heaven." (As quoted from news report upon its installation in 1886.)

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3. TYPE OF HISTORIC RESOURCE

☐ Building ☐ Structure ☐ Site ☒ Object

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4. PROPERTY INFORMATION

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

Occupancy: ☐ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: Ornamentation/decoration on ceiling at Old St. Joseph's Roman Catholic Church over sanctuary.

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5. BOUNDARY DESCRIPTION

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

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6. DESCRIPTION

Please attach a description of the historic resource.

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7. SIGNIFICANCE

Please attach the Statement of Significance.

Period of Significance (from year to year): from 1760 to 1900 (Neoclassicism]

Date(s) of construction and/or alteration: Painted c. 1886

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

Builder, contractor, and/or artisan: (Painting attributed to him.)

Original owner: Roman Catholic clergy of the Society of Jesus Order (the Jesuits) at Old St. Joseph's R.C. Church.

Painting is property of Order and parish.

CRITERIA FOR DESIGNATION:

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

- ☒ (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,
- ☒ (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
- ☒ (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

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

Organization For Old St. Joseph's Church Date July, 2014

Street Address 1234 South Sheridan Street Telephone 215.334.6008

City, State, and Postal Code Phila., PA 19147-4820

Nominator ☐ is ☒ 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

NOMINATION oF HISTORIC OBJECT

PHILADELPHIA REGISTER oF HISTORIC PLACES

PHILADELPHIA HISTORICAL COMMISSION

1. **Historic Resource:** Old St. Joseph's Roman Catholic Church

   321 Willings Alley

   Philadelphia, PA 19106 (First District)

2. **Name of Historic Resource:**

   "The Angelic Exaltation of St. Joseph into Heaven."
   (from 1886 source)

3. **Defined as an "Object,"** (PHC Rules & Regs. 2:16)

4. **Painting is in "good" condition (See Appendix 3.)**

5. **Not applicable.**

6. **Description follows in narrative.**

7. **Painting is "significant" where:**

   a. Example of American Neoclassicism
   e. attributed to Filippo Costaggini
   j. part of American Ecclesiastical Art.

7. **Criteria for Designation:** PHP Code §14-2007(5) (a),(e) and (j)

8. **Bibliography --Sources cited in footnotes and pages 45-47.**

9. **Nominated for Old St. Joseph's R.C. Church by**

Celeste A. Morello, MS, MA
1234 South Sheridan Street
Philadelphia, PA 19147-4820
215.334.6008/ f. 215.334.2682

Exhibit 1

The Object: "The Angelic Exaltation of St. Joseph into Heaven." (oil on canvas)

6. Description

The historic resource is a circular painting executed in oil on canvas that was then attached onto the ceiling in the sanctuary of Old St. Joseph's Roman Catholic Church. (Exhibit 1.) Hereafter referred to as "OSJ's painting," it is an **object**, as defined by the Philadelphia Historical Commission's Rules and Regulations 2:16 as:

> a material thing of functional, aesthetic, cultural, historic or scientific value that may be, by nature or design, moveable yet related to a specific setting or environment.

"The Catholic Standard" newspaper of May 15, 1886 reported that the new work was called, "The Angelic Exaltation of St. Joseph into Heaven," without noting the artist of this work.[1] The article also mentioned "cartouche medallion portraits" of the four evangelists "in bronze colors" that completed the number of paintings on this ceiling at that time. At present, no other art adorns the ceiling of the church. The OSJ painting shows the central figure of St. Joseph raising his right hand, as if to bless the worshipper or viewer standing in the nave, walking east towards the main altar. The three archangels are the other large figures around St. Joseph; **puti**-like cherubs and body-less angelic figures surround them in a celestial setting. There are two figures carrying St. Joseph's attribute, the lily, to identify him, especially the Infant Jesus, who confirms his step-father's purity with the lily He carries.

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[1] Refer to Appendix 1. Most records from this time did not name the artist in any document, even in payroll or expenditure report. It is worth noting that this painting is unsigned.

The OSJ painting is on a double layer of fabric, stretched on a wood frame that is screwed to the ceiling over the nave. The painting is centrally-centered in the sanctuary. Access to this painting from behind is through the attic space between the ceiling and roof; the front rises from about forty feet from the nave. The Myers and Ventresco examination reports detail conservation efforts after an extensive re-roofing and installation of new rafters in 2001 and 2002. (Refer to Exhibit 2's information.] The painting's condition currently is still consistent with the appraisal done in 2005 by Frisk & Borodin Appraisers, Ltd. that is attached as "Appendix 3." along with the two conservation reports.

OSJ's painting was done in oil applied to a custom-made canvas which the artist, Filippo Costaggini, had done in several churches in Philadelphia. Attaching portable oil paintings to ceilings and walls was easier and the quality of the color was richer than frescoed walls.[1] "The Catholic Standard" of May 2, 1885 had named "Mr. Costaggini" as one of the artists of St. Philip Neri church's decorative ceiling paintings where he executed the "Four Evangelists" alongside of works by Francis Boero, Nicola Monachesi and Lorenzo Scattaglia. (Refer to Appendix 1.] This was a rare mention of Costaggini where several articles had been published on the progress of Old St. Joseph's by the same

[1]Fresco is applying pigments onto wet plaster so that the color becomes part of the plaster wall. It is a fast process, testing the skill of the painter and is subject to the temperature of ths environment.

A need from on high closes church

After Labor Day, crews will begin roof repairs for a Phila. parish whose history dates to 1733.

By David O'Reilly
INQUIRER STAFF WRITER

Surrounded by cherubs and holding a lily, St. Joseph hovers high above the pews in St. Joseph's Roman Catholic Church in Society Hill.

This large ceiling painting by Philippo Costaggini depicts the saint's glorious arrival in heaven, but there is trouble in the paradise atop "Old St. Joe's."

Massive timbers holding up the plaster ceiling and slate roof of the historic church are so rotted they could collapse if not repaired soon, according to the Rev. Leo Murray, parish administrator.

And so the church housing the oldest Roman Catholic parish in Philadelphia — whose presence affirmed William Penn's principle of religious freedom — will close immediately after Labor Day for a restoration expected to last four to six months.

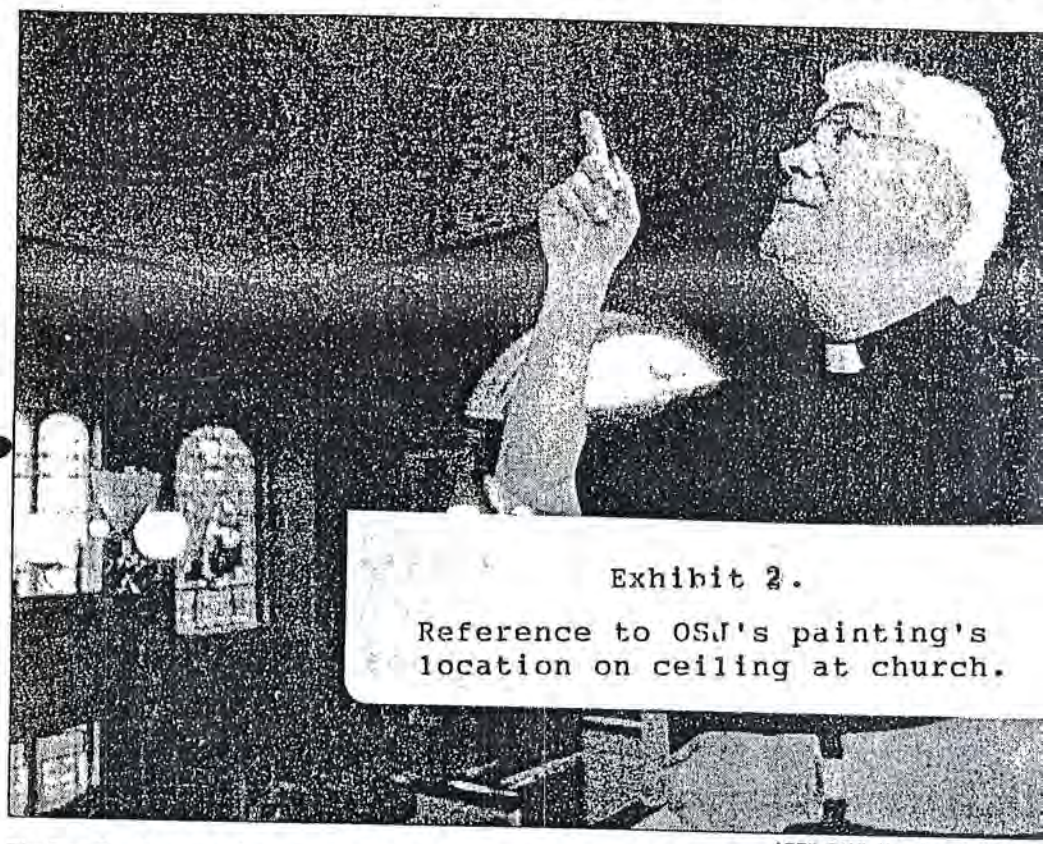
Members of the parish, which began in 1733 near the intersection of Fourth and Walnut Streets, will meet for worship in 18th-century Holy Trinity parish at Sixth and Spruce Streets during the repairs.

News of the closing has been a "deep disappointment" for some couples and families expecting to have weddings and baptisms in the marbled and gold-painted sanctuary, Father Murray acknowledged during a tour of the historic site last week, "but there is really nothing we could do about it."

"See those cracks?" he asked, pointing to a few hairline fissures in the cream-colored ceiling surrounding Costaggini's *The Exaltation of Saint Joseph into Heaven.*

Although most of the cracks may appear slight, they are symptoms of the weakness in the timbered trusses above, he said.

Those trusses have been there since the red-brick structure — the third incarnation of St. Joseph's church on the site in the 300 block of Willings Alley — opened in 1839.



APRIL SAUL / Inquirer Staff Photo

The Rev. Leo Murray said an architecture firm urged St. Joseph's to fix its trusses "as soon as possible." Masses have been said in the parish since 1733. The current church opened in 1839.

Moisture seeping into the timbers over the decades allowed a fungus to grow in the wood, weakening it, Father Murray said.

It is a problem that has beset other old and prominent Philadelphia buildings, such as the Academy of Music, the Arch Street Friends Meeting House, and Holy Trinity Church.

DPK & Associates, a Philadelphia architecture firm that analyzed the trusses, urged St. Joseph's to make the repairs "as soon as possible," said Father Murray, a Jesuit priest who has served at St. Joseph's for six years.

"Our big concern was that a heavy, wet snow could bring the roof down," he said, which is why he wants the repairs under way by the end of summer. The $800,000 project will include repairs to a corner of the foundation.

Engineering studies have revealed other, less urgent needs that do not require closing the building but that will cost several million dollars and take three or four years to complete. These include strengthening the balcony, remortaring brick, and replacing the organ. The parish's 750 member households "could never afford all this," said Father Murray, so he will also look outside the parish to donors and philanthropies.

"There are a lot of people out there who care a lot about this church," he said, "and we've got a big job ahead of us."

The Society of Jesus, or Jesuits, has operated the parish for most of its history, since the Rev. Joseph Greaton, a circuit-riding Jesuit from Maryland, began celebrating Mass in a small room on the site in 1733. It was expanded in 1757 and rebuilt in 1839.

St. Joseph's was home to the first priestly ordination and first confirmation in what is now the 1.4 million-member Archdiocese of Philadelphia. It was also home to its first bishop and was the original home of the school that grew into St. Joseph's University.

But the church's chief
to a place in American hi
goes back to the parish's f
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crown had banned celebr
of the Catholic Mass anyw
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When the Provincial Co
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There Father Greaton r
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The council agreed, an
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ing Philadelphia "the only p
in the English-speaking w
where the Catholic Mass wa
gally celebrated," accordir
Father Murray.

"That's something we're
proud of," he said.

David O'Reilly's e-mail address
doreilly@phil

newspaper from July 3, 1885 to May 15, 1886 and Costaggini's name is never in print.[1] Other than what is in this instant nomination, Old St. Joseph's archives have no other information to identify the artist of this painting. (Refer to Exhibit 3.]

The artistic style of this painting qualifies it for historic certification because the artist painted in a Neoclassical or Italian Renaissance Style as Raphael had done while he was in Rome and at the Vatican, c. 1508 to his death in 1520. It was a style used at the most prestigious art school of the time, L'Accademia di San Luca (St. Luke's Academy] in Rome, Italy where art students were taught Raphael's style, how he applied his media (oil or fresco], how he composed his figures and the sensational context of each work. Raphael was a model at this school from the late eighteenth century to the beginning of the twentieth century. Used in **history painting** in **interior spaces**, this Neoclassicism from that time, especially in Philadelphia, then in Washington, D.C., began an artistic tradition with artists from L'Accademia di San Luca that is part of Philadelphia's contribution to American art history. OSJ's painting is part of this heritage and history, as evident in its execution in Neoclassicism in 1886 when Roman Catholic churches, and some Protestant ones, demanded this artistic style to heighten the worship experience. OSJ's painting is true to this style, to its time and its purpose.

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[1] "The Philadelphia Inquirer" also omitted Costaggini's name; "The Public Ledger" re-published verbatim what "The Catholic Standard" reported.

Ceiling panel Italian XIX Cent.(after Raphael)

(1955) "St.Joseph Holding the Infant seated on cloud form surrounded by Angels and small cherubs."

Executed in oil and tempora, 15' diam with circular ceiling frame of decorated gesso. 7500

(1961) appraisal same.

[Brother Barth S.J. who decorated the Church in 1958-59 says this picture 'St.Joseph in Glory' was painted by L.Costageni in1886 (according to note on back of picture).]

The OSJ archives at St. Joseph's University, Philadelphia produced this scant "identification" of the instant painting. It named "L.Costageni" as the artist--Louis Costaggini (1876?-1934) was Filippo's son who also was an artist, but could not have done the OSJ painting in 1886.

Brother Frederick Barth (d.1994) was a decorator in churches, skilled in painting. The actual "note" is not in the Archives.

Exhibit 3.

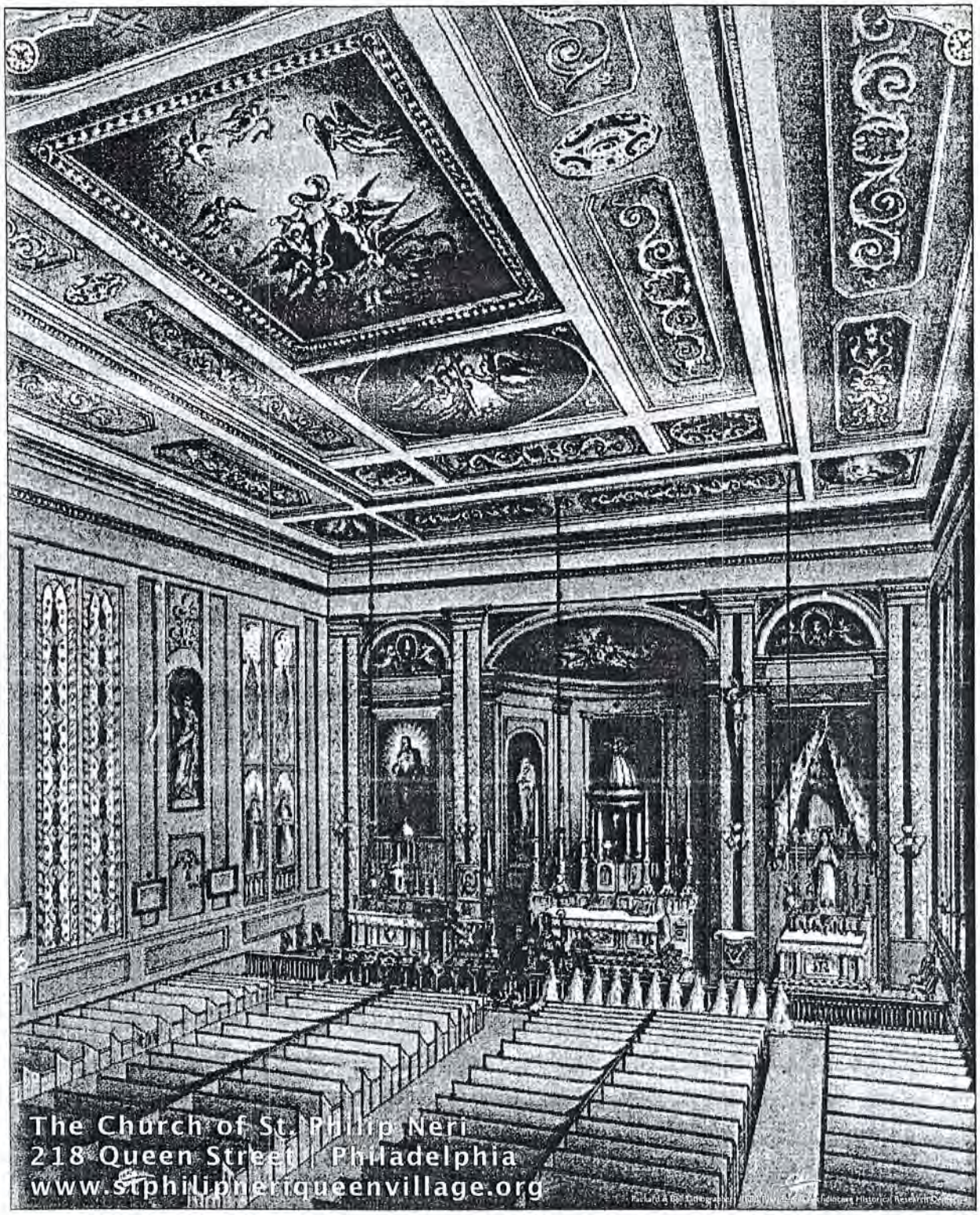

Exhibit 4.

Costaggini's "four Evangelists" are barely visible; Francis Boero's massive painting in the center of the ceiling takes command in this print done after the 1884-5 renovation, directed by Scattaglia. (Refer to "The Catholic Standard" of May 2, 1885 in Appendix 1.]

After this commission, Costaggini began work at Old St. Joseph's.

As to OSJ's painting's dimensions, the 1886 news article cited "eighteen feet in diameter," versus the 1958-1959 item in Exhibit 2 stating "15' diam," which both contrast with Myers' "164" " in Appendix 3.

The conservation reports are in agreement with the appraisal and the other sources where "oil" is the medium used on canvas, not the "tempora" (sic) in Exhibit 3. Myers' expertise in analyzing paint confirms the "oil" used in this painting.[1] The 1885-6 original canvas had been examined as a "two canvas system," according to Myers and was treated and reattached to the ceiling in 2002-03. A layer of varnish was applied prior to 2002; the surface of this painting needs no repair.

Old St. Joseph's has taken great care in the conservation of this painting and will continue its efforts as required.

Old St. Joseph's R.C. Church obtained placement on the National Register of Historic Places derived from its location, is in the Society Hill Historic District and has an official historical marker from the Pennsylvania Historical & Museum Commission, granted in July, 2014.

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[1]Myers worked on Constantino Brumidi's painting techniques from commissions and from a six month fellowship from the U.S. Capitol Historical Society in 1993, examining analyses of paint on frescoes, oil painting on frescoed surfaces and the mixing of media. Brumidi painted frescoes in the Capitol from 1854 to 1880 and this work was continued by Filippo Costaggini, the presumed artist of the OSJ painting. Tempera is water-based and cannot mix with oil. Refer to Donald Kennon (Ed.], **The U.S. Capitol**, Athens,Ohio: Ohio Univ.Press,2000, pp. 196-209.

7. Statement of Significance:

Old St. Joseph's Roman Catholic Church is the base for the Order of the Society of Jesus, or "Jesuits" in Philadelphia. Constructed in 1733, the first of three churches at the site was an 18' by 28' "chapel," that later was enlarged in 1757.[1] This chapel was the only building designed for Roman Catholic worship in the English colonies, as permitted by the provincial law of William Penn which granted the "public exercise" of one's religion.[2] Kurjack[3] provided sources from 1742 and 1750 on the chapel's interior appearances which were devoid of any decoration on the ceiling and walls.

From its position in pre-Revolution history and because of the existence of its chapel in 1733, Old St. Joseph's is an appropriate site to show how an art movement from the late 18th century in Rome was brought to the new nation and lasted well beyond the 19th century because of the popularity and wide appeal of the artistic style used by the Renaissance artist, Raphael (1483-1520). The instant painting at Old St. Joseph's signifies the height of this movement in Roman Catholic churches nationally in the 1880s and the artist attributed to this work travelled to numerous states to disseminate this style in church interiors. Philadelphia was the "first" venue in the United States to present Raphael's style in **public** buildings where **historical painting** was used for interior decoration, thus establishing an artistic heri-

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[1]Scharf & Westcott, **History of Philadelphia.** Phila.:Everts & Co.,1884,Vol.2 pp.1366-1367.

[2]Ibid., p. 1368.

[3]Kurjack, Dennis, "St. Joseph's and St. Mary's Churches," in the Transactions of the American Philosophical Society, Vol.43,#1. pp.200-202.
Kurjack was the Supervising Park Historian of Independence National Historical Park.

tage that was shared by local artists, artisans and architects with those developing a classic, ageless style for the government buildings in Washington, D.C.

This summary of facts qualifies OSJ's painting under the Philadelphia Historic Preservation Ordinance §14-2007(5) for certification where it

> (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;

and,

> (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;

and,

> (j) exemplifies the cultural, political, economic, social or historical heritage of the community.

A Painting in the style of Raphael

The early European settlers brought whatever architectural and artistic traditions from their foreign lands to the United States, but in the British colonies, there always were elements from the ancient Greek and Roman eras that created a synthesized "classic" style. It was a "reaction" to the "artificiality of 17th century Baroque"[1]; excavations at Pompaii and Herculaneum coincided with the "rediscovery of Greek art as the original

[1] Janson, H.W., **History of Art.** NY: Harry N. Abrams, 1977, p. 565.

source of classic style."[1] However, the issue on whether interiors of classically-designed buildings should be as understated and colorless as the exteriors also changed at this time with the archaeological finds and in reviewing how the masters during the Renaissance dealt with interior spaces. The prime example was found in Raphael's **stanze** of the Vatican apartments where blank walls were painted with architectural mouldings to appear as if the figures--whether real or mythical--were three-dimensional. Raphael's treatment of his figures, his color palette and compositional conventions were studied earnestly at the Accademia di San Luca in Rome. In 1771, a German, Anton Rafael Mengs (1728-1779) headed this Accademia where Raphael's style was emphasized, eliciting what art historian André Chastel called, "a cult of Raphael."[2] Pennsylvania-born Benjamin West (1738-1820) was one of the first artists from the colonies to study in Rome under Mengs in 1760.

Old St. Joseph's interior decorations coincided with the Neoclassical art movement using Raphael's style. Kurjack[3] noted that a "Madonna" by West had hung above the main altar. Other sources in the archives recorded that Old St. Joseph's also held West's "Flight into Egypt" and a "Sorrowful Virgin"--all reflecting Raphael's style. These paintings were imported to Philadelphia as West chose to remain in England during and after the war for independence.

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[1]Ibid., p. 559.
[2]Chastel, A., **Italian Art.** (English translation) by NY: Faber & Faber, 1963, p.374.
[3]op. cit., p. 201.

Nevertheless, the art created by West from "1760" became a point in the history of American art to begin as when artists born in the former colonies to become the "United States of America" develop artistic traditions with significant results. In the city of Philadelphia, West was able to widen his education in art--through people and schooling at the University of Pennsylvania and informally--before leaving the country, choosing, ultimately England where he would teach others from Philadelphia, such as Gilbert Stuart (1755-1828], then Thomas Sully (1783-1872] who continued to keep the city involved in current art trends.

Old St. Joseph's painting is from this artistic heritage from West, the first of three graduates from L'Accademia di San Luca in Rome to have their works at this humble, yet historic church whose past in art mirrored this Neoclassicism in American art nationally. OSJ's painting's style could have been dated to the late eighteenth century, in homage to Raphael, but it was done over one hundred years later when the same artistic style was still popular and requested. Indeed, The National Gallery in Washington, D.C. in 1983 published David Alan Brown's **Raphael and America**; and then Boston's Museum of Fine Arts' **The Lure of Italy: American Artists & The Italian Experience, 1760-1914**, (1992] attributed the Accademia's focus on Raphael to how "American" art began and Philadelphia was one of the main sites where Raphael's style was nurtured for over a century. Old St. Joseph's church and painting are part of this.

When the art movement in Neoclassicism became more popular in the United States, innovations began in using Raphael's style more extensively. In Philadelphia associations between artists and designers of buildings, as yet to be called "architects" developed and one such draftsman was William Strickland (1788-1854). His architectural designs for various buildings in Philadelphia using the "Greek Revival" (Neoclassical) style are well known: the Merchants' Exchange and Second Bank of the United States derived directly from ancient Greek buildings. But, Strickland was also responsible for hiring Nicola Monachesi (1795/1805-1851) to paint figures and scenery on the interior space of one of his new designs, the Philadelphia Merchants' Exchange in 1832.[1]

Monachesi came to the U.S. in 1831 and went to work using the fresco technique he learned as a student at the Accademia di San Luca in Rome. Monachesi was imbued with Raphael's style and how the Renaissance artist had applied the method of creating beautiful interiors from plain, flat walls and ceilings. Strickland's biographer recorded these as the "first" "true frescoes" "in the United States."[2] Apparently, no one else had "connected" classical exteriors with classical interiors as in the Renaissance's Neoclassical style but Strickland. Here, decorating the interiors of public buildings as in Rome and the Vatican began in non-religious use but would become more popular as the nineteenth century proceeded, especially in Roman Catholic churches nationally.

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[1]Refer to Appendix 4, select pages from A.A.Gilchrist's "The Philadelphia Exchange: William Strickland," in **Transactions of the American Philosophical Society.** Vol. 43,No.1 (1953), pp.90-1; and Gilchrist, **William Strickland.** Phila.:University of Penna.Press, 1950, p.85.

[2]Ibid.

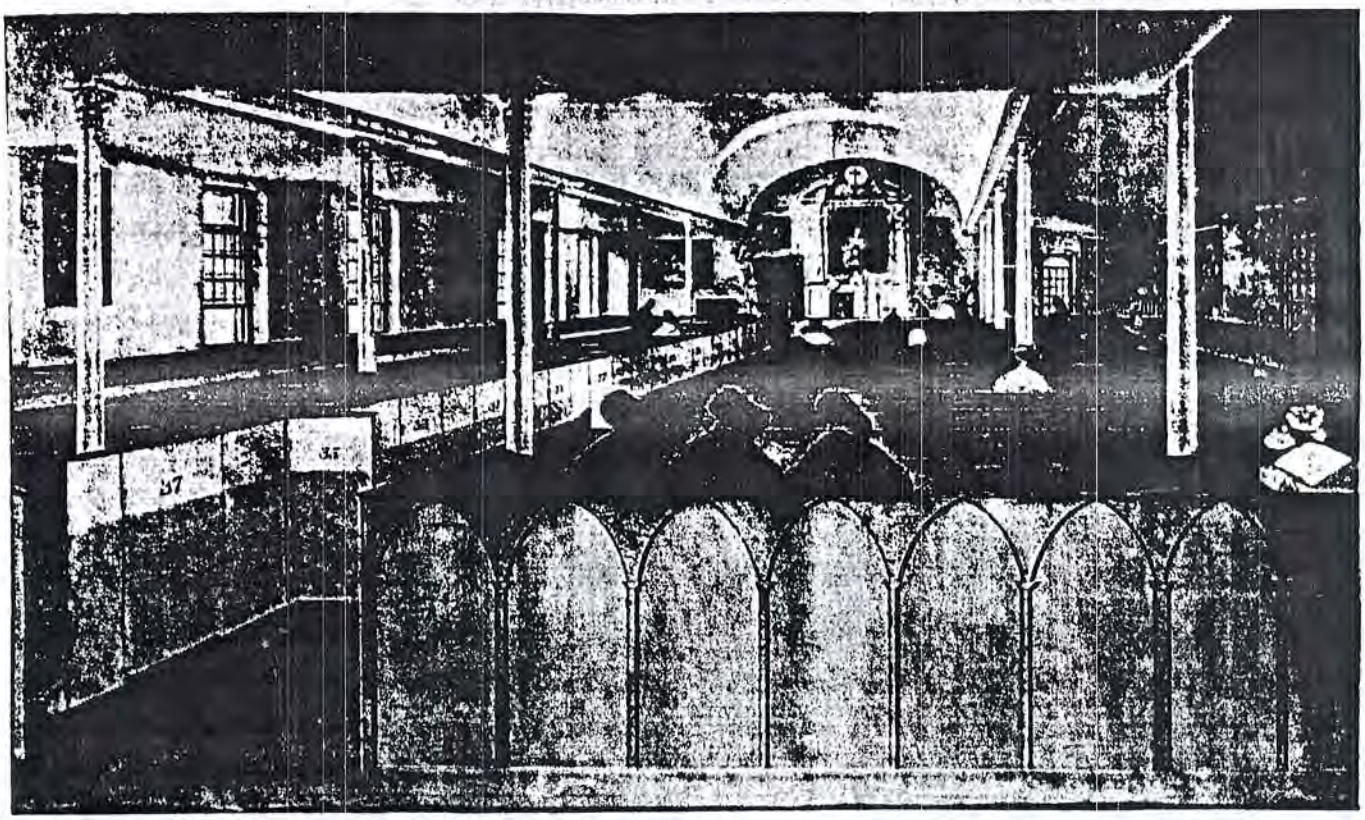

Exhibit 5.

Old St. Joseph's proximity to the Merchants' Exchange (½ block] would not have made this interior (above] a candidate for painting. The print is of the second church at the site that existed there from 1757 to 1838. The Benjamin West "Madonna" reported by Kurjack is above the main altar. An Old St. Joseph "souvenir" from 1933 noted another West and paintings sent from Rome before the 1780s at the church. Commodore John Barry's heirs also donated paintings[1] after he died in 1803 which probably account for those in the print.

Old St. Joseph's holds Rembrandt Peale's copy of Raphael's "Madonna della Sedia" which he painted while in Rome and took with him upon his return to Philadelphia in 1830.[2] Peale was married in this church in 1798 in an ecumenical ceremony.

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1 "Old Saint Joseph's, Philadelphia, 1733-1933," Phila.:Dolphin Press, 1933, pp.34-5. This souvenir is at The Athenaeum of Philadelphia.

2 Peale's painting at Old St. Joseph's was exhibited at the Museum of Fine Arts, Boston, in 1992 and then returned to the church.

Monachesi's arrival in Philadelphia was timely to when the interest in all that was "Raphael" hit the city's art community with an impact that would be significant until the 1900s. The style of Raphael is Neoclassical, but in some sources, it is "Italian Renaissance" with a tacit allusion to Raphael, not to Michelangelo. Neoclassicism in painting came to Philadelphia first from West, then through his students, one of whom was Charles Wilson Peale, whose son, Rembrandt had gone to Rome, painted copies of Raphael's originals, then returned to Philadelphia in 1830, after which he showed his works in New York and in Boston.[1] Painting from Raphaels on sight was coveted: one source from 1856 noted how artists "had been waiting ten to fifteen years for the opportunity to copy Raphael's 'Madonna della Sedia'" when he was idolized.[2] Monachesi painting in the Neoclassical,"after Raphael" especially in fresco was considered a milestone, a feat no other artist in Philadelphia or elsewhere in the U.S. had done.[3]

It is no wonder then, that Monachesi's work at the Exchange and at St. John's was lauded in Philadelphia. "The Philadelphia Inquirer" in November of 1832 reported first of Monachesi's contribution to American art history with his use of "true fresco" in a Raphaelesque manner fitting for the time. "Beautifully executed"

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[1] **Rembrant Peale, 1778-1860, A Life in the Arts,** Phila.:Historical Society of Penna., 1985.

[2] Irma B. Jaffe, ed., **The Italian Presence in American Art, 1760-1860.** New York: Fordham Univ. Press, 1989; James Jackson Jarves, **Italian Sights and Papal Principles, Seen Through American Spectacle,** New York: Haper Bros., 1856.

[3] Gilchrist, op.cit., p. 91 in Appendix 3.

is the only description of Monachesi's painting style from 1832 at the Exchange; his frescoes at St. John's stunned.[1] Monachesi was a graduate of L'Accademia di San Luca in Rome where he was taught by Gasparo Landi (1756-1830] and continued in the Neoclassicism by which he learned. Landi, according to Chastel, was of a few Italian-born artists at the time who "fitted into the Neoclassic framework," while other Italians did insignificant work. The majority of students in Rome in the 1820s were like Rembrandt Peale--American, not wanting to leave--or German, followers of Mengs and his idol, Raphael.[2]

Not all artists agreed with decorated interiors in Neoclassicism. Strickland's pupil, Thomas Ustick Walter (1804-1887] who was later "selected by President Millard Fillmore as the architect" of the United States Capitol in 1850 "adhered to...chaste classicism...in interiors"[3] in contrast to his teacher's leap to an Italian Renaissance interpretation of the classical style. While still in Philadelphia in 1832, Walter apparently ignored Monachesi's work at the Exchange and at St. John's and kept his strict belief in bare interiors in Neoclassical buildings, a belief that would be disregarded when the inner space of the dome he designed at the Capitol would be painted in fresco in the manner of Raphael, as would other interior spaces in the buildings in Washington, D.C.[4]

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[1] Gilchrist, **Transactions**, op. cit., p. 91. The **Guide** (1837] noted the city's elite.
[2] Chastel, op. cit., p. 374.
[3] Goode, in **The U.S. Capitol**, op. cit., pp. 86;97.
[4] Ibid., p. 97. The Superintendent of construction at the Capitol, Montgomery C. Meigs was responsible for the decision to decorate the interior spaces. Goode wrote that Meigs'"...goal, to make the Capitol into the major example of American public art..."

Another student of Strickland, William Rodrigue (1800-1867] provided the architectural design for his future brother-in-law, Rev. John J. Hughes at St. John's and apparently worked with Monachesi in the interior in 1832 with the planned "ornaments [that] will add much to the beauty of this church, which in this respect, far exceeds any other church in the city."[1] It should be said that many notables hired Monachesi for interior decorations in private residences according to Gilchrist, thus promoting Neoclassical/ Italian Renaissance painting to non-religious areas. But, by 1851, when Monachesi died, the void created by the absence of artists to succeed him was only filled when Hughes, an archbishop in New York in 1851 hired Constantino Brumidi from Rome to continue the Neoclassicism/Italian Renaissance tradition in the U.S.

Hughes was an unexpected patron or "protagonist" of this art movement that became immensely popular across religious lines. Born in Ireland in 1797, Hughes came to this country in 1817 and by 1826 was ordained a priest. The next year he was stationed at Old St. Joseph's and showed great character and prudence during a schism and other difficulties within the four existing parishes. Scharf & Westcott called Hughes "illustrious" and noted that he almost enlarged Old St. Joseph's in 1828 which the priest said was "too small for the concourse of people that attend it."[2]

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[1] "A Century and a Quarter, 1830-1955: St. John the Evangelist Church."Phila.: Cooke Publications, 1955, pp.16-17.

[2] Scharf & Westcott, op. cit., p. 1374.

Where Hughes first conceived the idea of beautifying church interiors has not been found, but he apparently had hired Monachesi for the artist's specific skill in fresco painting for the new cathedral, St. John the Evangelist Church on Thirteenth Street in Philadelphia where the bishop would live with him, the pastor. Moss's scholarship attributed to Hughes, not Monachesi, the "embellishment common to the churches of Europe" without noting any other house of worship preceding this in the United States.[1] The first fresco paintings in the Neoclassical Style in the nation would only last until a fire destroyed St. John's interior in 1899. Most of Monachesi's other church frescoes have since gone. Also in 1832, Monachesi's five paintings were exhibited at the Pennsylvania Academy of the Fine Arts, including his "Madonna della Seggiola after Raphael," and his "Madonna del Gran Duca after Raphael," where his presence before original Raphaels, and his time before the originals to paint were the envy of other artists.[2] Monachesi's 1840 and 1848 exhibits at the elite school showed the continued interest in the Neoclassical Style, or simply, the way that Raphael painted.

That Hughes had a vision for American Roman Catholic churches in their visual effect was recorded often in the press where as a ranking cleric his eloquent "preaching" for "aid" to build and decorate churches is well documented in Philadelphia. In the case of St. Paul's Church on Christian, ground was broken in 1843 and in 1844 repeatedly,[3] Hughes' spoke to impoverished Irish immigrants

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[1] Moss, Roger W., **Historic Sacred Places of Philadelphia.** Phila.:Univ. of Penna. Press, 2005, p. 136.

[2] Rutledge, A., **Cumulative Record of Exhibitions Catalog, 1807-1870, Penna. Academy of the Fine Arts.** Phila.: APS, 1955, pp. 143-4.

[3] "The Catholic Herald," January 21, 1844. Costaggini also painted an altarpiece at St. Paul's, later painted-over.

to donate to finish the church. Under Bishop Francis P. Kenrick a building "boom" coincided with the settlements of thousands of immigrant Irish, the rise of hospitals,orphanages and other social services and other buildings, not including obstacles that were intended to stem the increase of Roman Catholics into the city. The "Nativist Riots" of May and July in 1844 destroyed two Catholic churches, St. Augustine's and St. Michael's as Monachesi was at work at Old St. Joseph's and other sites. But perhaps the then-diocese's greatest concern and a priority for its spending, was the construction of the Cathedral of Saints Peter and Paul in 1846.

The 1897 source on the cathedral's "Description" has no reference to Monachesi, but it does on Constantino Brumidi, who had closed any gap in the Neoclassicism/Italian Renaissance art tradition in Philadelphia when Monachesi died in 1851. Wolanin, the biographer of Brumidi, wrote that Hughes hired Brumidi in "1851" to come to New York to paint at St. Stephen's Church.[1] In Philadelphia, Brumidi painted in the new cathedral, said to be the "largest in North America" at the time[2] but he did not arrive to paint until the 1860s while he was already contracted for the frescoes in the U.S. Capitol's dome. Neither Professor Richard Juliani from Villanova University, nor any archdiocesan source provide the name of any artist in Philadelphia--whether working in churches or not--who was taking over from Monachesi in the 1850s to 1860s.[3]

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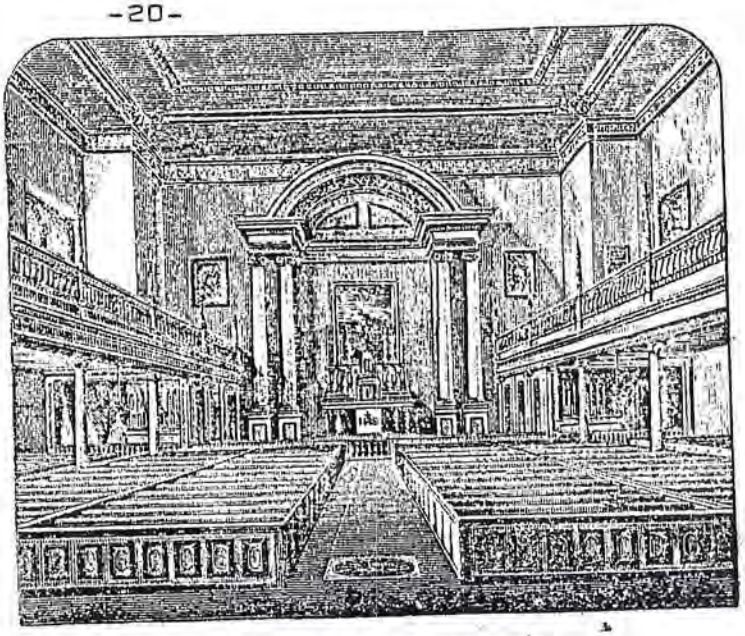
[1]Wolanin, **Constantino Brumidi**, Washington,D.C.:GPO, 1998, p. 159,
[2]Ibid.
[3]In **Building Little Italy**, (Univ.Park:Penna. State Univ.Press, 1998], Juliani delved into the first, prominent Italians in Philadelphia, ending in this pre-Civil War period. Archdiocesan records rarely noted the artists.

This is Alfred Hoffy's drawing of Old St. Joseph's interior of the present church, built 1838-1839 that measures 65' X 75'. Paintings hang on the walls--this was before Nicola Monachesi was commissioned to do frescoes here in about 1844.

Exhibit 6.



INTERIOR OF ST. JOSEPH'S.

After Benjamin West, Nicola Monachesi became the second graduate from L'Accademia di San Luca in Rome to have his art decorating Old St. Joseph's--some of Monachesi's paintings on the ceiling and walls are visible in the photograph on the next page. These frescoes were "scraped off," as if insignificant, when Old St. Joseph's underwent a renovation from 1885 to 1886.

The French source below proves how important it was in the art community worldwide that Nicola Monachesi was doing frescoes in Philadelphia before his death in 1851--this was at least three decades before Constantino Brumidi claimed to officials in Washington, D.C. that he was the first to do frescoes in this country. (Refer to Wolanin, in **The U.S.Capitol**, pp. 192-3; 195.]

MON/MON 474

MONACHESI (Nicola), *peintre d'histoire, de portraits et de décorations, né à Tolentino en 1795, mort à Philadelphie en* 1851 (**Ec. Ital.**).
Elève de G. Landi à l'Académie Saint-Luc à Rome. Il se fixa en 1831 à Philadelphie. Il a peint dans cette ville les fresques de la cathédrale, des églises Sainte-Marie, Saint-Joseph, Saint-Augustin et Saint-Philippe et celles qui ornent la Bourse.

Monachesi worked at numerous churches, but "St.-Joseph" made special reference.

Exhibit 7.

E. Bénézet's **Dictionnaire Critique et Documentaire des Peintres, Sculpteurs...**, Paris: Gründ, 1976.

Before 1886

Exhibit 8.

Besides the Jarves source from 1856, others mentioned how for example, Strickland went on to use the "Italianate Style" in his architectural work in the 1850s and that an Austrian Franz Stecher had done fresco work at Conewago's Basilica in 1851.[1] Brumidi, too, was commissioned to do the fresco and painting at the U.S. Capitol from 1854[2] to 1880 when the style was still in demand. But, here in Philadelphia, the primacy of the Catholic cathedral, it exterior and interior designs and the agenda of those in charge figured in this artistic tradition in Neoclassicism.

The cathedral's progress towards completion in 1864 hinged on finances. Saint (then-bishop] John N. Neumann placed his co-adjutor bishop, James Wood, born and raised a Protestant and a banker before his conversion, to supervise all phases of the new cathedral's construction. The exterior was finished first and if Wood was seeking an artist to transform the vaulted interior into a clone of St. Peter's, no one had been named on the record, despite that there was a "second generation" of American artists in Rome, the "stronghold" of Neoclassicism to the end of the century.[3] When Sellin wrote that "Brumidi had no real competition in America as a fresco artist,"[4] Brumidi also had no significant competition in painting in the Neoclassical/Italian Renaissance Style. Records on the cathedral's condition in the 1850s remarked the prolonged work, then in August of 1863, "Four thousand people paid twenty-

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[1]Mulcahy, Rev. George. **Diocese of Harrisburg, 1868-1968.** ACHS Publication, 1968, page 14. In 1847, "Gebhart" painted in fresco there as well.

[2]Wolanin, **The U.S. Capitol**, op. cit., p. 179.

[3]Brown,et al., **American Art.** New Hork: Abrams, 1979, p. 234.

[4]Sellin, **The U.S.Capitol,** op. cit., p. 213. Also Gilchrist, op. cit., p. 91 where she further substantiated these frescoes with an 1848 insurance survey.

five cents for the privilege of standing among the construction debris..."[1] There is an untold story of the immigrant and first generation of Irish whose sacrifices sustained this artistic tradition of the Neoclassical/ Italian Renaissance art in Philadelphia in the early years of the cathedral. In the 1863 speech on the interior art in the cathedral, Archbishop Wood justified what the frescoes achieve when the cathedral is painted:

> The Catholic church is not four cold, bare walls...[it] must be decorated, and the decorations must be such as will justify the claims which the Church puts forth as the patroness and the mother of the arts and sciences...[2]

Wood probably hired Constantino Brumidi upon a recommendation from Archbishop Hughes in New York who, during the Civil War had acted as an envoy for President Abraham Lincoln to France, Ireland and Italy for the Union's cause. Brumidi was already engaged in the work in the Capitol's dome, yet came to Philadelphia to do the cathedral's altarpiece, the "Crucifixion," and the "Trinity" painted above it.[3] Again, Hughes' influence maintained another graduate from L'Accademia di San Luca to continue in Philadelphia as Brumidi was doing from where Monachesi had left. And Wood was convinced that fresco was the only and best medium: "...by painting it [color] in the mortar, by absorbing the color...into the wall, it forms part of the wall itself...so that the Cathedral lasts 500 years..."[4]

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[1]The Seminarian Staff, "A Cathedral is Built," **Records**, ACHS, Vol.75,DEc., 1964, #4., pp. 210-213.

[2]Ibid., p. 211.

[3]"Brief History & Description of the Cathedral of Ss.Peter & Paul Compiled Under The Direction of Most Rev.E.F.Prendergast" Phila., 1917,pp.16-17.

[4] **Records**, op. cit., p. 212.

With this **imprimatur** from the archbishop, the cathedral became a model to perpetuate the kind of art inside it, which by the 1870s through the 1900s included other artists painting in the Neoclassical/Italian Renaissance Style. One of these artists represented at the cathedral was Filippo Costaggini.

The artist of OSJ's painting: Filippo Costaggini (1837-1904]

Brumidi's biographer, Wolanin, produced a "Chronology" on Costaggini in 1993 that is attached in part in Appendix 2. He came to the U.S. in "1870" from Rome, an alumnus of the famed Accademia di San Luca, skilled in Raphael's style, methods and manner of composition. Costaggini had provided a first-person account of his life and works to "The New York Herald" in February of 1891 that included what he'd done in Rome's churches to qualify him for ones in the United States. He had recommendations from Catholic clergy who commissioned him for works in the U.S. This provided Costaggini a legal reason to enter this country and then apply for citizenship.

Costaggini is the third artist from L'Accademia di San Luca whose art has been in Old St. Joseph's, following West and Monachesi. These art works represent nearly 250 years of the Neoclassical/ Italian Renaissance Style by Raphael in an American church marking a tradition in art that may be unparalleled, having acquired its West[1] before the Revolution and before any at St. Augus-

[1]A "West" at Old St. Joseph's called "Sorrowful Virgin" underwent conservation in 1983 but this may not be the same one cited by Kurjack, op.cit., p. 201. A 1933 "souvenir," by an unknown author also claimed another "West" at Old St. Joseph's called the "Flight from Egypt" "...painted in Rome as a gift from the artist to Father Farmer." West left Rome in 1763 and did not return. Farmer came to Philadelphia in 1758, staying at Old St. Joseph's until his death, 1786, so it is possible that a "West" had been at the church.

tine's down the street on Fourth. Monachesi was said to have been at Old St. Joseph's in "1844"--this is prior to his work at St. Augustine's done probably after its 1844 destruction, when the church was re-built and re-dedicated in 1848. However, Costaggini had been at St. Augustine's in the 1870s and did two large oils on canvas for the side altars. One is of St. Joseph with the Infant Jesus on his lap, both of whom are sitting on clouds. St. Joseph is the patron of the Augustinian Order. The OSJ painting was executed about ten years later with Costaggini positioning the figures in the same as at St. Augustine's.

Costaggini's arrival in the U.S. in "1870" was a time in American art history when Neoclassicism was still in demand despite the criticisms that Brumidi's work had received. "Gaudy" was one slur, but Neoclassicism at the Capitol was finally accepted "by the early 1870s" wrote Goode.[1] Art historian Brown found that "By the 1880s, churches, hotels, and the palatial new clubs were employing artists to embellish their interiors" in a style he described as "imperial Classicism."[2]

Costaggini's commissions in Philadelphia churches in the 1870s involved large canvases for oil paintings at St. Agatha's and the Italian Renaissance gem, St. Charles Borromeo where Costaggini would claim to have done "twenty-two" paintings by 1898.[3]

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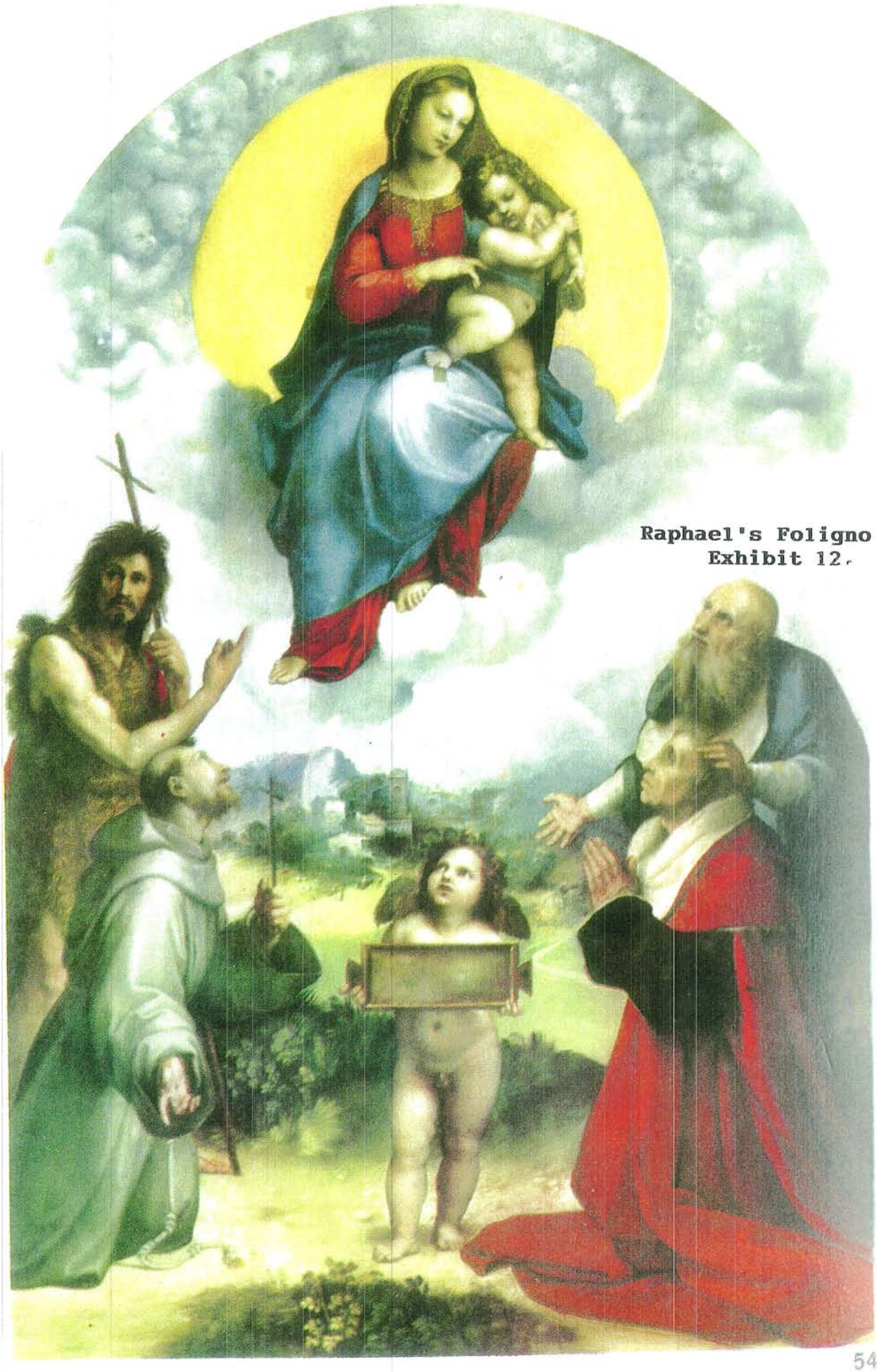
[1] Goode, **The U.S. Capitol**, op. cit., p. 97.
[2] Brown, op. cit., p. 312.
[3] Appendix 2, "Scrapbook" from 1897. Also at Exhibit 11.

Tom Crane took this photograph for Moss' **Historic Sacred Places of Philadelphia** of St. Augustine's to show its look now, restored to the c.1880 appearance with the two Costaggini's in a Roman arch-shaped canvas above each side altar. They too are oils, like OSJ's painting.

Exhibit 9.



Raphael's Foligno Madonna
Exhibit 12.

After Brumidi died in 1880, Costaggini wrote a letter to the committee in Washington, D.C. that was searching for an artist to complete Brumidi's frieze at the "belt" of the Capitol's dome in the Rotunda. Providing his qualifications, "to succeed him [Brumidi]" Costaggini wrote that "...our style of painting is the same," and "he[Brumidi] was of the opinion that I was well-fitted to complete his labors." Costaggini named three churches in Philadelphia that he "decorated" (his word) in the 1870s, adding: "I have mede[sic] historical and allegorical paintings a speciality [sic]..." and "I would also call attention to the fact that there are very few genuine fresco painters in American and that the Roman Scool[sic] has long been distinguished in this line." (Refer to Appendix 2.) Costaggini listed all of the elements that describe the American Neoclassical movement in the United States, but most relevant for Philadelphia because of Monachesi.

Costaggini's name and fame were absent from Old St. Joseph's Archives except for where Brother Barth wrote on what he saw on the back of the canvas. There are numerous Costaggini works still on ceilings and walls, some in need of restoration[1] and some not. To the untrained eye, Costaggini's art works are masterpieces; to the more sophisticated, his work was decorative and unoriginal.

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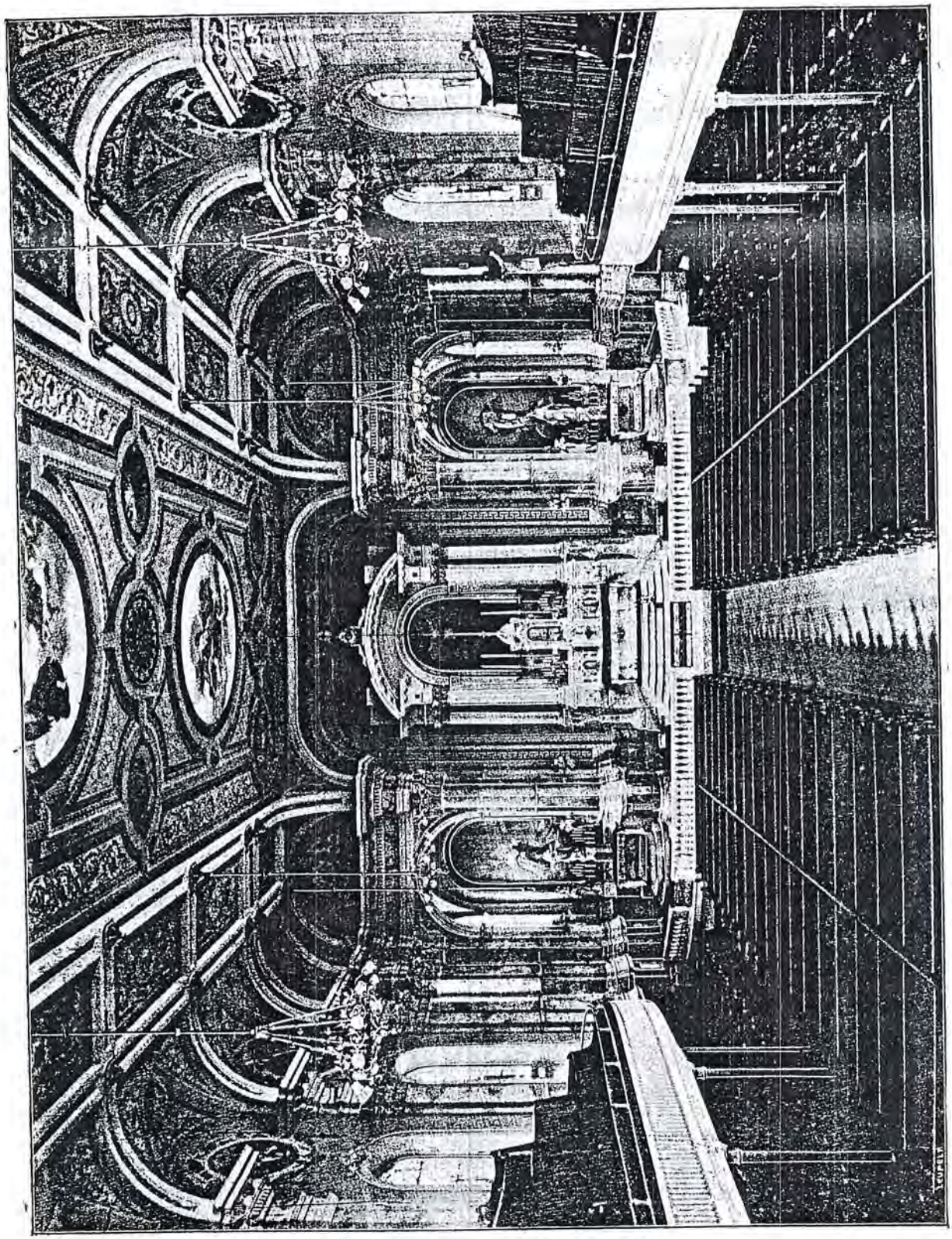
[1] Internet information produced publicity from 2009 and 2010 on the three Costaggini paintings at Historic St. Mary's in Lancaster, Pennsylvania that underwent restoration.



NEW CHURCH. (INTERIOR.)

Print of St. Charles Borromeo Church in Philadelphia from its 1901 "Silver Jubilee" booklet at the Philadelphia Archdiocesan Historical Resource Center.

Exhibit 10

Costaggini finished "22 paintings" here before 1898; the artist was also at St. Charles before 1880.

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.

(Source: "Scrapbook" from the Architect of the Capitol's Office, Washington, D.C.]

...ished masters Cochetti, Podesti, Cantiardi and Mariani. My noted contemporary students were Fortuni, Simobretti, Lacovacci and the well known sculptor Montevorde. 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 22 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.

Exhibit 11.

Consider, for example, OSJ's painting compared to Raphael's "Foligno Madonna"(1511-12] in Exhibit 12. The Foligno Madonna, like St. Joseph in Costaggini's painting (Exhibit 13] sits on clouds and holds the Infant Jesus in a pose almost identical to the nineteenth century oil. The same yellow background surrounded by a blue sky with cherubs make it obvious that the Raphael model had inspired Costaggini for the OSJ painting. Monti wrote that Raphael's Foligno Madonna was "...painted immediately after the frescoes in the **Stanze**,"[1] by the artist while at the Vatican, which means that Raphael's Style there was different from his style when he worked and lived in Florence: The "Roman" or "Vatican" style is the Neoclassical/ Italian Renaissance Style discussed herein.

Stylistically, OSJ's painting reveals more Raphaelesque techniques in its realism and how it engages the viewer emotionally. Hands on the figures gesture; the eyes of St. Joseph look down to whomever is in the sanctuary gazing up at him. Like Raphael, Costaggini also situated his figures to form "triangles," with a point-to-point connection of the larger figures to form threes. Here, St. Joseph is at the apex (like the Foligno Madonna], with the figures on the sides and below, creating an isosceles triangle. Along with the colors in balance, the whole keeps the viewer's eyes roaming and interested. It's consistent with the conventions used during the sixteenth century Italian Renaissance by Raphael.

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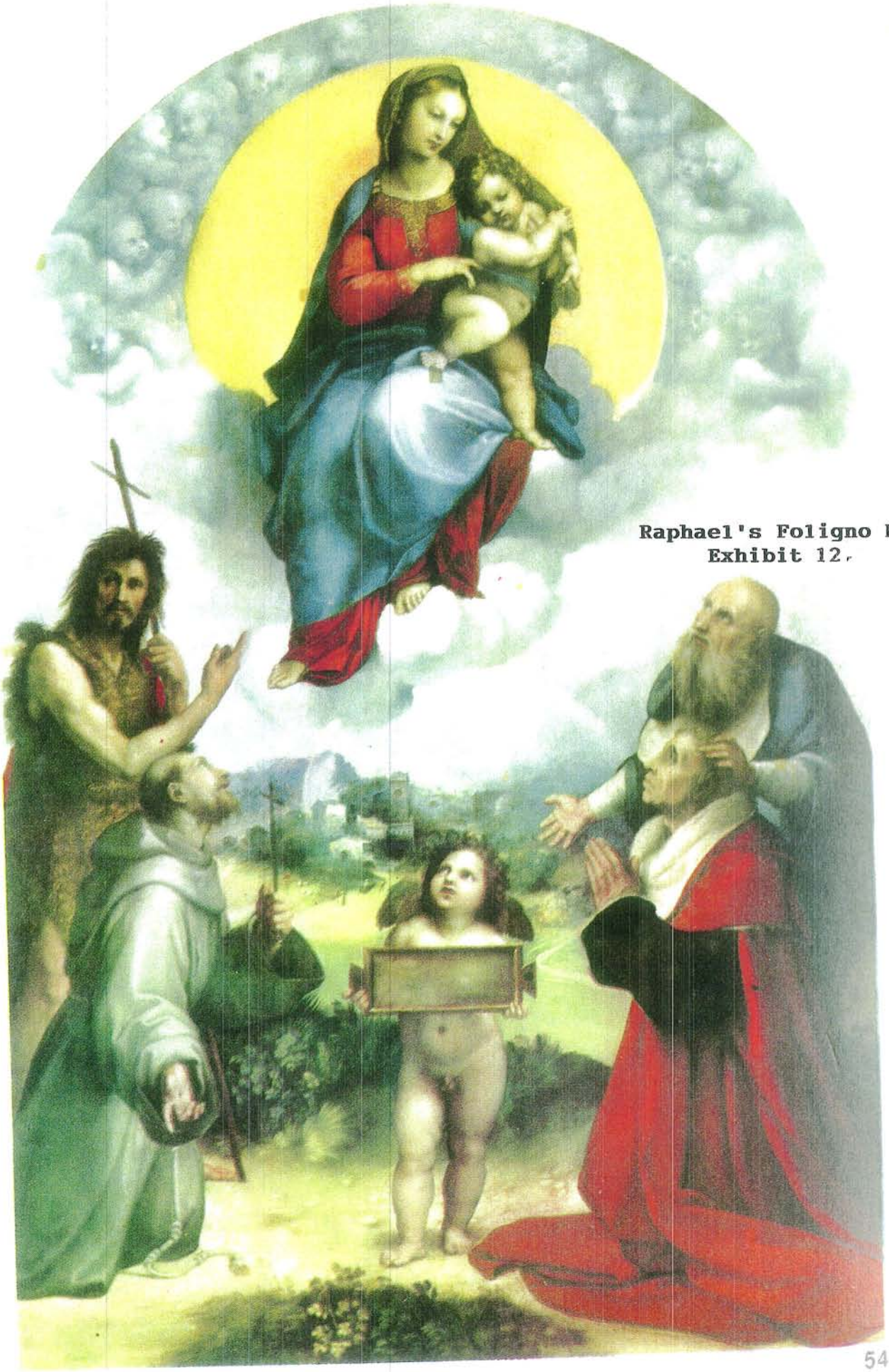
[1] Monti, Raffaele, **Raphael**. (In English] New York: Grosset & Dumlap, 1978,pp.19,54.



Raphael's Foligno Madonna
Exhibit 12.

Photograph by Tom Crane of OSJ's painting for Roger W. Moss' **Historic Sacred Places.**

Exhibit 13.

Archbishop Patrick Ryan of Philadelphia memorialized only one artist, Lorenzo C. Scattaglia when he wrote that the artist "...cannot but please people of cultivated tastes for the beautiful."[1] Wolanin described Costaggini through his painting style: "he[Brumidi] was...a master of his craft for whom the essence of a form was more important than any detail, something his successor, Costaggini had not mastered." Further, Costaggini's manner was "tighter, more linear and detailed...his figures look somewhat flatter and stiffer than Brumidi's."[2] Costaggini's work had to suffer from his travel and volume. Charles E. Fairman, the Curator at the U.S. Capitol years before Wolanin delicately stated that Costaggini's work on the friezes in Washington was "left unfinished because no satisfactory subjects have been found to complete the historical circle..."[3] Costaggini had used Brumidi's drawings for the frieze and refused to add to the extra space that Brumidi miscalculated. Costaggini was also paid "$10.00 per day"[4] at a rate Brumidi fought for when he[Brumidi] did the designs and compositions for each room. For the frieze, Costaggini worked in monotones, feigning three-dimensional sculpture on the wall. In 1888, Costaggini was gone from his work at the Capitol and soon was working on the "Ascension" in Philadelphia's cathedral. In the "History and Description of the Cathedral...," Costaggini was called "Mr. Joseph Costaggini, formerly of Washington."[5]

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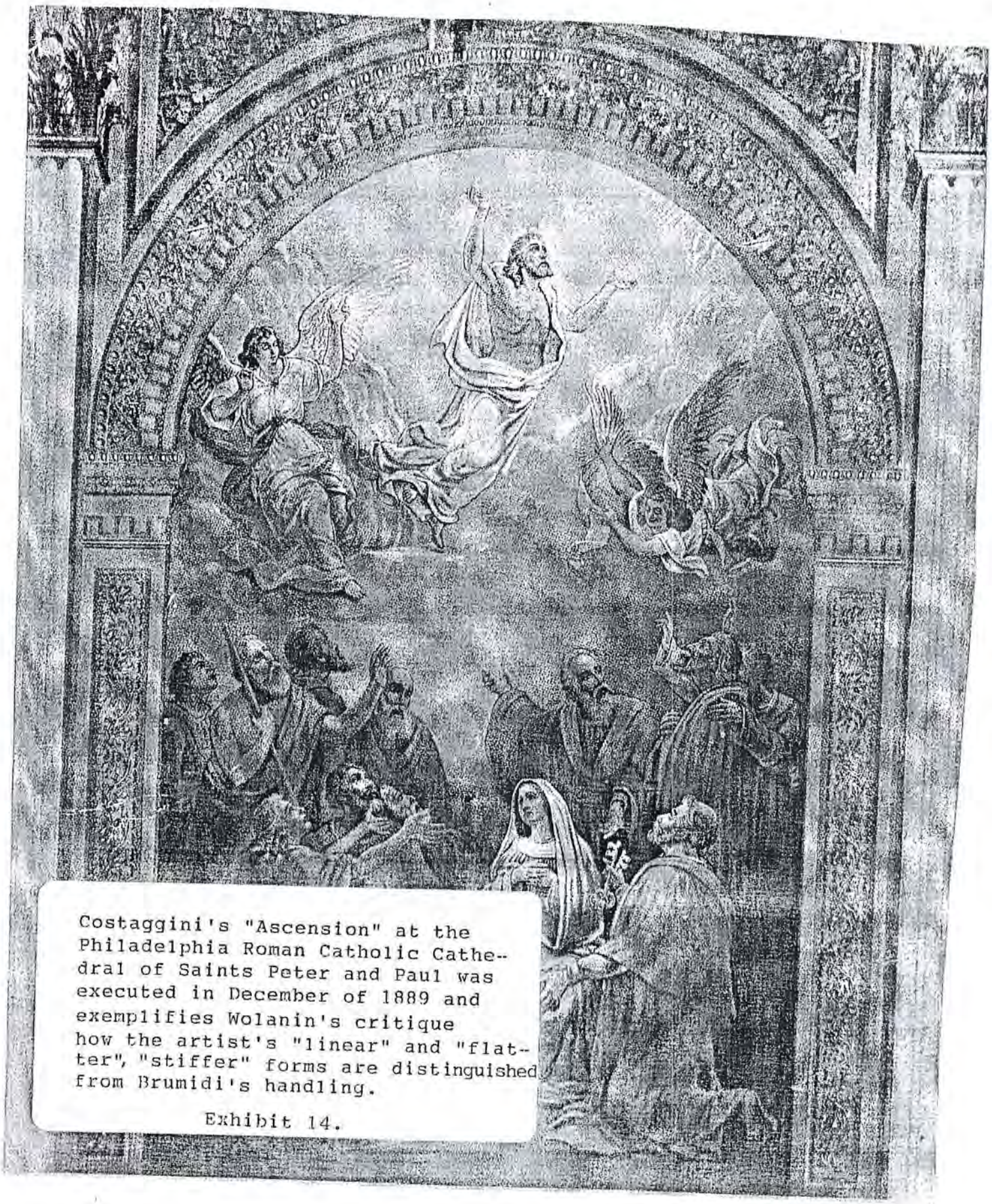
[1] Tatman, Sandra. **American Architects and Buildings.** The Athenaeum of Phila. Database: Biography of Lorenzo C. Scattaglia.
[2] Wolanin, **Brumidi**, op.cit., pp.153;173.
[3] Fairman, Chas., **Art & Artists of the Capitol.** Washington,DC:GPO,1927,pp.228-9.
[4] "Annual Report" in Appendix 2.
[5] op.cit., pp. 18;20.



Costaggini's "Ascension" at the Philadelphia Roman Catholic Cathedral of Saints Peter and Paul was executed in December of 1889 and exemplifies Wolanin's critique how the artist's "linear" and "flatter", "stiffer" forms are distinguished from Brumidi's handling.

Exhibit 14.

At Old St. Joseph's, Costaggini remained true to Raphael's Roman style, described by Professor Hartt as "grander in scope, freer in its dynamism...to always more majestic,"[1] even if this work resembled the one at St. Augustine's down the street. There is no record where Costaggini was named as the artist of the "Four Evangelists" in the cartouche medallions from the 1886 renovation. He had done these four separate subjects at St. Philip's, then at St. Charles and probably other churches, too, but the attribution to Old St. Joseph's cannot be established. Brumidi's biographer, Wolanin had written that "in 1886 and 1887, he[Costaggini] was painting in Lancaster, Pennsylvania and in Philadelphia and worked only a few days at the capitol,"[2]with no other specifics. In 1886, Costaggini had completed three(3] large oils at St. Mary's in Lancaster, its formal name "Church of the Assumption of the Blessed Virgin Mary," by the Jesuits who founded it as their fourth mission. The Costaggini above the main altar is 10' X 18'. Then the following year, in 1887, Costaggini painted a piece over the main altar of the Jesuits' second mission, the Basilica of the Sacred Heart of Jesus in Conewago, Adams County, Pennsylvania. This mission originated with Father Joseph Greaton the year following his permanent residence in Philadelphia that became as Old St. Joseph's in 1729. The Conewago basilica, when constructed in 1785 was the largest Catholic church in the new nation.[3]

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[1] Hartt, op. cit., p. 435..
[2] Wolanin, **Brumidi**, op. cit., p. 179.
[3] Mulcahy, Rev. Geo., **Diocese of Harrisburg, 1868-1968.** ACHS Pub., 1968, p.13-14.

Philadelphia's Ecclesiastical Art Tradition

After the Civil War, the Neoclassical/Italian Renaissance Style was used in a new field called "ecclesiastical art." The advertizements in Exhibit 15 have the array of objects where this style was found, from gas and electric light fixtures to the usual stained glass and paintings for interiors. By 1874, an artist in Philadelphia, Lorenzo C. Scattaglia (1841?-1931][1] began his "painting and decorating" studio in Philadelphia, somewhat competing with Costaggini for the same commissions. Scattaglia painted in oils, did portraits and decorative motifs, borders, etc....that Costaggini would never do. But, this is what arose from the numerous church building developments in the archdiocese where the architect worked with church officials in creating new parishes. Edwin Forrest Durang[2] and Scattaglia worked in tandem for the archdiocese, making churches resemble palaces with art in every niche. They were in a specialized art: ecclesiastical, with the Roman Catholic church's hierarchy over their shoulders which Costaggini did not have when he was temporarily in the city, painting on portable canvases and leaving some work to Scattaglia or to assistants.

"The Philadelphia Inquirer" of January 16, 1898 article on an accident involving Scattaglia and some men lifting one of Costaggini's large paintings onto the ceiling of St. Charles Borromeo Church suggests the relationship between the two artists, one who hardly has the name recognition and the resident, "Mr. Scattaglia," who had the Archdiocese providing his clout.

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[1] Information from Archdiocesan Cemeteries gave Scattaglia's age as "92" upon his death in 1931 where other sources conflict with this. He was a member of St. Malachy's parish in North Philadelphia.

[2] Durang (d.1911] was the main architect for the Archdiocese of Philadelphia for nearly six decades.

Costaggini and Scattaglia were tied to Philadelphia's ecclesiastical art industry since the 1870s, but Scattaglia had more advantages as a resident and agent for the archdiocese. He was among the active artists in the community that varied in skills and expertise, from the architects to those stenciling decorations around the edges of windows and doors. Supposedly arriving in Philadelphia in 1874,[1] Scattaglia's business in "Decorating" also brought in sculptors or fabricators of mass-produced plaster statues for churches, one of whom was his neighbor and friend, John Luccarini.[2] In 1868, according to Juliani, Luccarini bought the "statue-molding" business from his father-in-law, a Mr. R. Leuca.[3]

Statues conformed well with the Neoclassical/Italian Renaissance paintings of this time, whether they were painted or remained white. Someone like a Scattaglia--or even Durang--would decide if statuary was appropriate in certain places in the churches. Old St. Joseph's church maintained white, neutral statues, with colors on the ceilings and walls as in Rome. From the post-1886 photograph, the walls appear with more Roman arches and trim, just as how Scattaglia had done at St. Charles Borromeo. (Exhibits 10. and 17.].

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[1] Tatman, Sandra, **American Architects and Buildings.** Database. The Athenaeum of Philadelphia. Scattaglia does not appear in the Philadelphia Business Directories in his own business until the 1880s.

[2] Petition for U.S. Citizenship, Lorenzo C. Scattaglia, Court of Common Pleas, Philadelphia, January 5, 1887.

[3] Juliani, op. cit., pp. 255-6.

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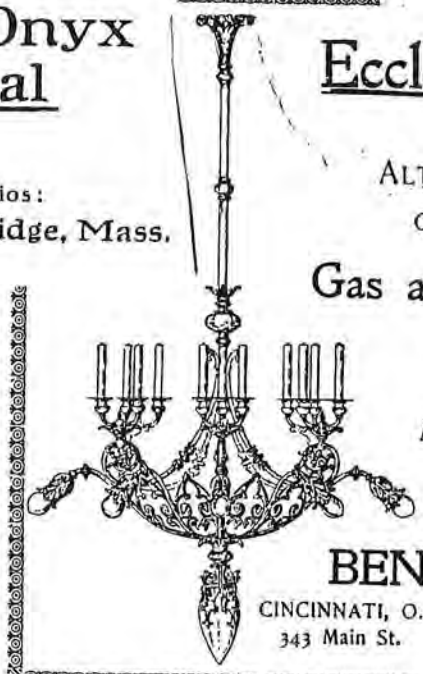

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Advertisements such as these from the 1880s to 1900s attested to the nation-wide industry in ecclesiastical art.

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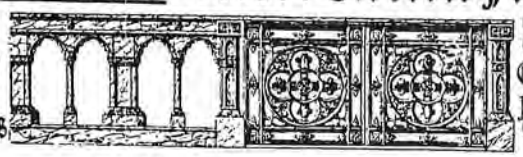

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Five Men Injured in a Catholic Church. Big Scaffold Collapses While They Are at Work on Interior Decorations

Date: Sunday, January 16, 1898 **Paper:** Philadelphia Inquirer (Philadelphia, PA) **Volume:** 138 **Issue:** 16 **Page:** 7

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FIVE MEN INJURED IN A CATHOLIC CHURCH

Big Scaffold Collapses While They Are at Work on Interior Decorations.

EXCITEMENT WAS GREAT

Accident Happened at St. Charles' Church, Twentieth and Christian Streets—Cause of It Described by a Workman.

With a crash and a rumble that aroused the neighborhood for squares around, a scaffold in the interior of St. Charles Borromeo's R. C. Church, Twentieth and Christian streets, on which five men were working, fell yesterday afternoon, burying them under a mass of debris from which they were rescued after much difficulty. James Smith, a spectator, who was under the scaffolding when it fell, was also seriously injured. Many narrow escapes were made, and it seems a miracle that more persons were not injured.

The injured are: Lorenzo Scattaglia, aged 37 years, of 1521 North Twelfth street, fracture of knee cap, contusions and lacerations of body; Eberhart Baur, aged 36 years, of 1629 North Twenty-third street, lacerations and contusions of scalp, bruises of body, fracture of collar bone and rib broken; Angelo Passamila, aged 30 years, of 535 Randolph street, lacerations of head and body; James Smith, aged 60 years, of 1930 Montrose street, cut and bruised about the head, face and arms and contusions of body; Paul Stonehouse, aged 23 years, of 215 South Second street, lacerations of eye, contusions of head. All were taken to the Polyclinic Hospital.

THE INTERIOR DECORATIONS.

For the past seven months the interior of the church has been undergoing a complete change. Plans were being carried out that would make it one of the handsomest churches down town. New stained glass windows were placed in, and after all this work was done a huge scaffold, about 40 feet high, was erected for the workmen who were to decorate the ceiling. The decorations were paintings of magnificent effect and were the work of Costaggini, of Washington. On each side of the centre two fine paintings had been placed in position and it only remained for the masterpiece—"St. Charles in Glory:"—to be placed in the centre before the work of decorating would be finished. The painting was abouot 20 by 30 feet and was on canvas. It cost $200.

While the workmen were placing the canvas in position under the direction of Director Scattaglia, it is said, other workmen under direction of their foreman, Charles Kline, began to take an unused portion of the scaffold down and this part was connected with that on which the men were working, and it is supposed that this caused it to fail.

THE GREAT DASH.

Without a moments warning, while the men were intent upon their work, there came a great cracking noise. The big scaffold swayed, trembled and then, with tremendous noise, fell to the floor, many feet below. Pews built of three-inch walnut, were broken and cracked like kindling wood, while great holes were torn in the floor.

A volume of dust arose and made the place dark, but above the din and racket could be heard the groans and cries of the injured. Under all the mass of wreckage, aged James Smith was caught and pinned down. With several others, he was looking on at the work, and in attempting to escape had been caught. How the others escaped is a miracle. Among those were Hugh Doran, Frank Montague, Hugh Rogers and a Mrs. Roney, all of whom ran out of the place in terror.

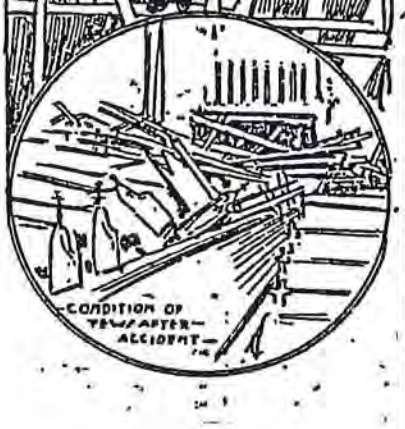
Among the first on the scene to begin the work of rescue were Lieutenant McCoach and Officer Huplet. Hearing the crash, the lieutenant ran down and took in the situation at a glance. The patrol was called and a detail of officers was quickly summoned from the Twentieth and Fitzwater Streets Station House.

Meantime Fathers Sinnott, Quinn, McAran and Higgins rushed into the church and gave valuable aid. Workmen at once began to extricate their injured comrades. The police assisted in keeping back the crowds and carrying out the injured. Several were unconscious when reached. They were all placed in the patrol wagon and, accompanied by Father Higgins, were taken to the hospital.

For over an hour the workmen labored in removing the debris, and under it found the valuable oil painting. Instead of being torn or defaced, as was expected, it was found to be unharmed.

The loss to the pews and church will amount to several hundred dollars.

The Falling of the Scaffold.



He is only "Costaggini of Washington" and nothing more in Philadelphia in 1898, despite his one painting that measured 20'X 30'.

Exhibit 16.

Philadelphia's artistic tradition in ecclesiastical art had also been addressed by Moss with Protestant churches which were designed in Neoclassical/Italian Renaissance Style with co-ordinating interiors that would confound any Roman Catholic. Moss discussed sites such as the Church of the Holy Trinity at Rittenhouse Square, St. Clement's and St. Mark's that employed ecclesiastical architects and artists from the 1870s, on. This local recognition is not without comparison to the national trends in other non-Roman Catholic churches that broke from Puritanical, bland interiors dependent upon architectural forms for beauty. Brown heralded artist John LaFarge as "the premier interior designer and mural painter in America" based upon LaFarge's breakthrough work in "1876" in the interior of Holy Trinity Chuch in Boston, Massachusetts.[1] Designed by Henry Hobson Richardson in 1872 and before Philadelphia's church of the same name dating from 1880, LaFarge's interior paintings were described as "Neoclassicism," pairing similar, but not the same styles.

To architects and artists in Philadelphia, LaFarge in 1876 did nothing that was new based on Monachesi in 1832 here; moreover, Brown deferred from discussing how the overall Protestant response was to adapt what Roman Catholic churches identified with from the European source. As St. John's proved in 1832, the artistic style

---

[1]Brown, op. cit., pp.288;305.

Photograph by Tom Crane for Roger W. Moss' **Historic Sacred Places of Philadelphia.**

Note the Roman arches around the painted scenes and the decorative angels tucked into the spaces over and between the arches. The apse with its dome and oculus are Roman.

Exhibit 19.

The Church of the Holy Trinity on Rittenhouse Square in Philadelphia's interior dates to 1880, but is Anglo-Catholic, not Roman Catholic. Sharing ecclesiastical art work in church interiors, some Protestant worship sites at this time also had the same artists and architects from Roman Catholic churches.

had an appeal that was generally popular, with few detractors. The longevity of this artistic style is, itself remarkable when trends such as this, do not usually last so long without a new style quickly replacing it. Today, Neoclassicism would still be associated with ecclesiastical art and be fully acceptable.

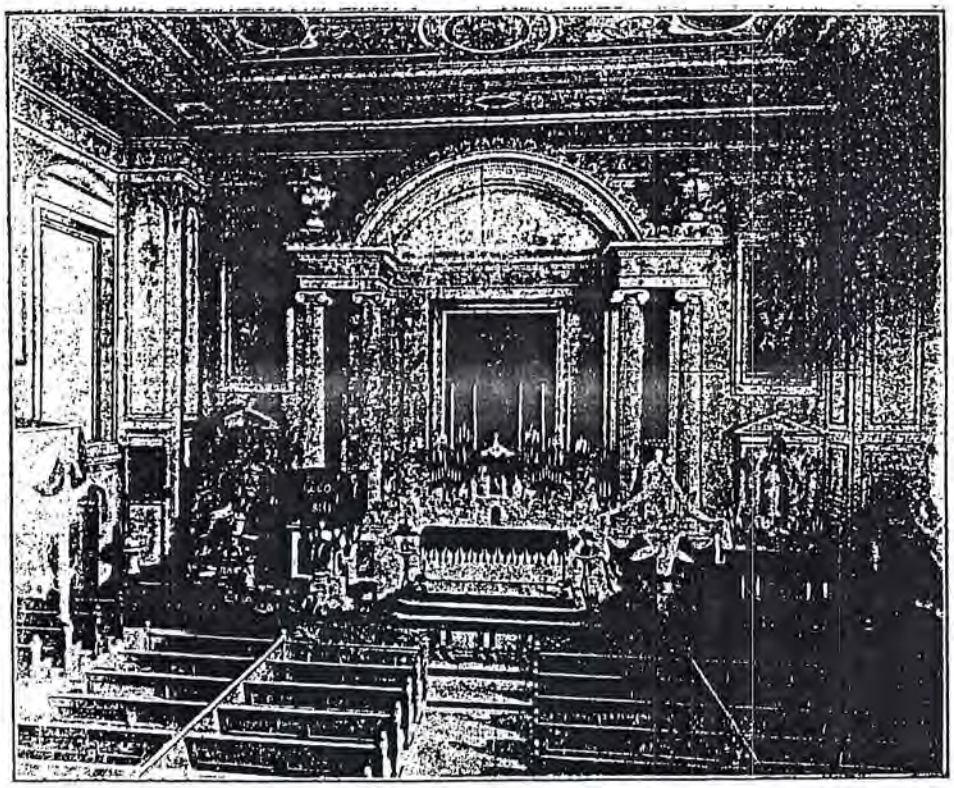
Costaggini's part in disseminating ecclesiastical art in the mid-Atlantic area of our nation is well founded, even if biographical sources reduce his geographic areas of employment to "New York, Philadelphia and Baltimore": they were port cities processing thousands of Roman Catholics during the Great Migration, c. 1880 to 1920 who worshipped in churches where Costaggini's paintings adorned the walls and ceilings. Mantle Fielding's **Dictionary**[1] omitted the artist's work at the Capitol, calling Costaggini a "historical painter" who "had distinction in Rome." Groce and Wallace's[2] listing was more modest: "Philippo Costagni" was "a painter in oils," which one would have to figure that his work was, at least, known sufficiently for his listing at a time when Impressionism, the "Ash Can School" and Art Deco were simultaneously leaving some wanting--not the sentiments in Neoclassicism or with that artistic style used in ecclesiastical art.

Costaggini's painting at Old St. Joseph's is of this tradition in Philadelphia's art history and merits historical certification for all of the aforementioned reasons.

---

[1]Mantle Fielding, **Dictionary of American Painters, Sculptors & Engravers.** Poughkeepsie, New York: Apollo, 1983.

[2]Groce & Wallace, The New York Historical Society's Dictionary of Artists in America, 1564-1860. New Haven: Yale Univ. Press, 1957.



INTERIOR OF OLD ST. JOSEPH'S CHURCH

Exhibit 17.

Taken subsequent to the 1886 renovation, this photograph of Old St. Joseph's interior indicates that much more decorating--possibly by Scattaglia--was done, as noted on the walls and on the ceiling between the cartouche medallions in each of the four corners. Old St. Joseph's is following the ecclesiastical art trend as at St. Philip's (Exhibit 4], St. Augustine's (Exhibit 8] and at St. Charles Borromeo (Exhibit 10.] with ornamentation in every vacant space.

Tom Crane's 2005 photograph on the next page shows the more recent renovation, back to a quasi-Georgian look of elegance, with the only art in two oils; the architectural elements suffice as the decoration to evoke serenity and comfort, not distracting motifs and opulence to overwhelm and awe.

Special thanks for their assistance to:

American Philosophical Society: Valerie Lutz

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City Archives

Richard N. Juliani, Ph.D., Villanova University

National Archives

Philadelphia Archdiocesan Historic Research Center: Shawn Weldon

Saint Augustine's Church: Reverend Michael Slattery, OSA

Saint Joseph's University: Carmen Croce and Christopher Dixon

Submitted to The Philadelphia Historical Commission

by: Celeste A. Morello July, 2014

CELESTE A. MORELLO, MS, MA.

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Athenaeum: Roger Moss' file on Old St. Joseph's Church

City Archives: Court of Common Pleas, Philadelphia County,
Petition for Citizenship, Lorenzo C. Scattaglia

Philadelphia Archdiocesan Historic Research Center:
Records, American Catholic Historical Society

Files on St. Augustine's; St. Charles Borromeo (Phila.];
St. Joseph's; St. Malachy's; St. Philip Neri.

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MORELLO, CELESTE ANNE, historian, criminologist, b. Norristown, Pa., July 22, 1958; d. Ann M. Morello. Student, Loyola U., Rome, 1978; BA in Classics cum laude, BA in Art History magna cum laude, Chestnut Hill Coll., Phila., 1980; cert. in Paralegal Studies, Villanova U., Pa., 1986; MS in Criminology, St. Joseph's U., Phila., 1994; MA in History, Villanova U., Pa., 2000; grad., Civilian Police Acad., Phila., 2000. ~~Cert. paralegal Villanova U., 1986.~~ Tchr. history, social studies, sci. Archdiocese of Phila., 1977-84; lectr. on ancient history of Sicily, 1982–; cons. criminologist in Mafia and LCN history Phila. Police and U.S. Atty.'s Office, 1993–. Lecturer in criminal and Mafia history; petitioner, originator over 25 Phila. hist. marker sites Pa. Hist. and Mus. Commn. Hist. Marker Program, 1993–; lectr. in field. Author: Beyond History: The Times and Peoples of St. Paul's R.C. Church, 1843-1993, 1992; writer, dir. History of the Mafia and LCN in Philadelphia 1880-1959 for Dept. of Justice, FBI, Phila., 1997, History of South Philadelphia, Introduction, Institute for Service Learning, 1996, Survey of Illicit Narcotics Use in Philadelphia 1900-45 for Dept. of Justice, High Intensity Drug Traffic

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A P P E N D I X I

a. May 2, 1885 "Catholic Standard" re: St. Philip's

b. July 3, 1885 to May 15, 1886 "Standard"
re: preparations and re-opening of Old St. Joseph's

c. "The Philadelphia Inquirer" of May 8 and May 10,
1886, re: Old St. Joseph's re-opening

ST. PHILIP'S.—Within the past twelve-month the interior of this church has undergone complete renovation. It was in the first week of April, 1884, that the scaffolding was erected, and in the early part of last week it was removed. Within this time the inside has been almost entirely changed in appearance; and the improvement has extended beyond the body of the church into the vestibule and the sacristies. These have been painted anew throughout, and each of the latter has, besides, been furnished with a handsome stained-glass window.

The most marked change has taken place in the sanctuary, where the three fine paintings executed about thirty years ago by the celebrated artist Monachesi appear to better advantage than ever they did before, owing to the greatly improved and now at last appropriate surroundings. These are the Crucifixion, back of the high altar, the Sacred Heart, over the eastern side altar, and the Immaculate Conception in the western chapel. The high altar itself has been furnished with a new tabernacle, of smaller size than the old, so that a better view is now had of the first painting named above. On the ceiling of the sanctuary recess is an idealization of God the Father, in oil, and on the sides emblems of ecclesiastical dignity, in water colors. At the foot of the pillars between the sanctuary and the side chapels marbleized pedestals have been placed for two beautiful statues, one of St. Joseph with the Infant Jesus, and the other of the Blessed Virgin. Over the side altars are two medallion oil paintings, one of St. Philip de Neri and the other of St. Patrick. The high altar has been furnished with new candelabra of large size and elaborate workmanship.

Next, the ceiling of the church is worthy of notice. In the four corners are medallions of the four Evangelists, two being over the sanctuary and two over the gallery in the north end. In the centre is a very large painting of the Assumption, with two smaller ones at the ends, one towards the gallery and the other towards the sanctuary. Each of these has the figures of two angels carrying implements of the Passion. Along the side walls of the church are paintings in water colors of the Twelve Apostles, six on each side; and lower down are oil-painted Stations of the Cross, one of the handsomest sets in the city. The canvas in each of these is three feet by two, and this frame is over five feet high. They are copied from the same originals as those which have attracted so much notice in St. Joachim's Church, Frankford.

In the gallery, too, a great change has taken place. It has been provided with a new railed and gilt front, which is a decided improvement on the solid breastwork it formerly had. The part reserved for the choir has been similarly remodeled, except that the railing in front is much higher. But the most marked improvement here is the increased supply of light. Originally there were no windows lighting the gallery from the street. Two have been made here and for this purpose, and have been filled with handsome stained glass. The painting of the gallery has not yet been finished, but soon will be. On the whole, St. Philip's can now be compared favorably with any church of similar size in the city; and the venerable Pastor, Rev. Nicholas Cantwell, has every reason to congratulate himself on the great change which he has seen take place within the past year, especially as very little of the cost remains unpaid.

We should here say that the work of decoration was directed by Mr. Scattaglia. The handsome new paintings in the sanctuary and on the ceiling are the work of Mr. Francis Boero, except the four Evangelists, which were done by Mr. Costaggini.

It was only proper that the Sunday following the completion of this work should be marked by some unusual solemnity. Appropriately enough, therefore, a Mission was opened here last Sunday. At the late Mass, a Solemn High one, the introductory sermon was preached by the Rev. Thomas M. O'Donoghue, C.M., who was to close a two weeks' Mission at St. John's on Sunday evening. He explained the object of the Mission and the mode of making it to a large congregation. On Sunday evening the special exercises for the women were begun, and a crowded gathering of them listened to an able and impressive sermon preached by the Rev. E. J. Lefevre, C.M. This week the evening devotions and the confessionals will be for the women exclusively.

THE warmer weather often has a depressing and debilitating effect. Hood's Sarsaparilla overcomes all languor and lassitude.

Standard
May 2/85

The following newspaper clippings from "The Catholic Standard" refer to some art projects in the interiors of Catholic churches in Philadelphia. The article above from May 2, 1885 notes "Mr. Costaggini" at St. Philip Neri Catholic church painting on the ceiling. The articles that follow this solely concern Old St. Joseph's "re-opening" after extensive renovations that included the installation of the oil painting on canvas that is the subject of this nomination.

July 31 1885

[illegible] told, the old [illegible] her to make the little girl so com- [illegible] ne of the family. "How do you [illegible] at she may be when she grows [illegible] y said. And very few believed could have forgotten all about her life.

[illegible] herself wondered more than any one her own strange ignorance; but, think as she would, she could not remember anything that ever had happened to her before the night of her arrival at Granny's home. When she strove hard to recall the past it seemed as if a great black cloud rose up and filled her mind, and her head began to ache, and the effort generally ended in a passionate burst of crying. Two or three times nurse found her alone gazing out of the open window at the mountain she had crossed in the snow, and the bright bit of heaven that opened above it. The tears were rolling fast down her face.

"I am crying because I cannot remember," she said, in answer to nurse's questions.

"Poor dear!" muttered nurse. "How are they blame her for what is none of her [illegible]"

[illegible] ing of [illegible] times, however, Nira was [illegible] education that [illegible] and nothing ever [illegible] in its schools. His father kept a tailoring establishment in Front street, and this business he connected himself with at an early age. Later, upon his father's death, he assumed entire charge of it, and carried it on successfully until twenty years ago, when he retired from it at the age of sixty-six, and since then he lived in retirement at 274 S. Third street. Though born of Protestant parents, he was always well disposed towards the Catholic Church; but he entered its fold only a short while before his death. This event took place at Cape May, Rev. Dr. Horstmann, Pastor of St. Mary's, Philadelphia, ministering on the occasion. This step Mr. Tack had long in serious contemplation, and the subject received his constant and most serious attention. May his soul rest in peace.

ST. JOSEPH'S.—The Feast of St. Ignatius of Loyola, occurring on Friday of last week, was solemnized here on Sunday. There was Solemn Mass here at half-past ten o'clock. Rev. Aloysius Romano, S.J., assistant at the church, was the Celebrant, Rev. R. Tummolo, of Woodstock College, Maryland, being Deacon, and Rev. M. J. Regan, C. S. C., of the University of Notre Dame, Ind., Subdeacon. The Master of Ceremonies was Mr. John Colgan, S.J., a Jesuit scholastic, who is one of the staff of Boston College. A splendid panegyric of the founder of the Society of Jesus was preached by Rev. John A. Buckley, S. J., of Woodstock College, Maryland. Besides dwelling on the life and virtues of the saint, the preacher pointed out, in a clear and characteristic manner, the lessons which we should learn from his career. Considering the season of the year, the congregation was a large one.

ST. JOSEPH'S.—On last Sunday morning the devotion of the Forty Hours' Adoration was begun here; and from the opening to the close the services were very well attended, the church being crowded at the Masses and at the evening devotions.

High Mass of Exposition was celebrated at half-past five o'clock on Sunday by the Pastor, Rev. John A. Morgan, S.J. The communicants at this and at the seven o'clock Mass were unusually numerous. There was Solemn High Mass at half-past ten o'clock, which was celebrated by the Rev. Jeremiah O'Connor, S.J., of New York. The Deacon was Rev. Aloysius Romano, S.J., and the Subdeacon, Rev. James J. Bric, S.J., both of St. Joseph's. Father Morgan preached and told the history of the institution of the "Forty Hours." He spoke again at the devotions in the evening, this time on Frequent Communion. On Monday evening the sermon was delivered by the Rev. James A. McHugh, S.J., of the Gesù Church, and on Tuesday evening by the Rev. P. A. Jordan, S.J., of St. Joseph's.

On Sunday afternoon, at half-past three o'clock, the Holy Rosary was recited. This devotion will take place every evening during the month of October at half-past seven o'clock, and at this time every Wednesday evening an instruction will be given.

The Rosary Confraternity is now being organized at St. Joseph's, under the direction of Rev. Father Bric. Several bands have been formed already. It will be canonically instituted on the third Sunday of the present month of October. Its devotions will be held on the third Sunday of every month, at half-past seven in the evening, when the Rosary will be recited, and an instruction given, followed by Benediction of the Most Holy Sacrament.

Steps are being taken to have St. Joseph's Church renovated and improved. To this end the pastor has made an appeal to the friends of this venerable place of worship for help to do the holy and necessary work. During the past year a generous bequest has been received from the late Francis A. Drexel. As a perpetual memorial to his beneficence, the money thus obtained has been invested for the use and benefit of the parochial schools, and hence it cannot be drawn upon for any other purpose.

The organ in the church has been in use for over forty years; it certainly is time to replace it with a new one. For all these needs appeal is now made, and it should not be made in vain. Great spiritual benefits are [illegible] to all contributors.

Manayunk Review

St. Joseph's Church, in Willings Alley, is now undergoing improvements and changes to the interior, under the direction and plans of John J. Deery, architect.

The old floors and pews of the entire building have been removed, to be replaced by new floors and well-designed Western ash pews. The usual doors to the pews will be omitted and plush covered chain guards, with spring lock attached, substituted. The upper ends of the gallery have been removed and the whole is remodelled with quadrants at rear ends and long curves at the front, thereby affording desirable sittings, and at the same time adding increased height, dignity and artistic appearance to the sanctuary. The old columns supporting the gallery have been removed and specially designed iron columns of ornate design substituted.

All the old frescoes on the walls and ceilings have been scraped off and new frescoes in oil on the same surfaces are well under way. The new main picture in the ceiling will be eighteen feet in diameter, representing "The Ascension of St. Joseph," painted on canvas, and promises to be a masterpiece of the artist. At the four intersections on the ceiling will be cartouche medallion portraits of "The Evangelists." The other decorations will be symbolical, while a large frame and picture of "The Crucifixion" will be touched up and renewed.

All the window openings will be glazed with stained glass in faint tints of opalescent, antique and cathedral glass, embracing emblems and scriptural figures. The large window on the left of the sanctuary is intended to represent "The Coronation of the Blessed Virgin." The old painting over the main altar, "The Angelic Adoration of the Sacred Host," will be reproduced in brilliant stained glass, in a new window opening provided for that purpose.

A well designed tribune has been constructed in the rectory overlooking the sanctuary and the church. The marble altar is being improved by resetting the tabernacle and adding a pedestal on each side on which will be placed statues of St. Peter and St. Paul. Credence tables, supported on carved, grouped and moulded pilasters, have been provided, and above them carved pedestals are in course of construction to receive the adoring angels and act as terminals to the steps for altar decorations. To each of the side altars will be added carved consoles, supporting an entablature. An alcove has been formed at the upper end of the church in which will be placed a new confessional made of Western ash, while in the rear of the church there will be three new confessionals of same material. Enclosing the sanctuary there will be a new rail formed of grouped columns well carved and embellished, connecting the rail and base, all made of mahogany, while the panels will be of wrought brass in scroll forms. New special designed gas fixtures will substitute the old.

In order to afford additional means for heating, a hot-air extension from a furnace in the rectory has been provided, with the outlet near the sanctuary rail. In the ceiling eight large bronze metal registers have been inserted, which connect with ample size vent ducts in the loft, which in turn lead into vent cowls on the roof. To control the outlet of air from the church weighted flaps are planned inside the ducts, which can be easily operated by the sexton. Earnest efforts are being made to permit the re-opening of the church on Passion Sunday.

The members and many friends of the church have promised and are aiding Rev. John A. Morgan, S. J., the Rector, with contributions to detray the expenses attending these extensive improvements.

Ledger Saturday Feb 2

Renovating and Beautifying a Venerable Church.—St. Joseph's Roman Catholic Church, on Willing's alley, is now undergoing improvements and changes to the interior, under the direction and plans of John J. Deery, architect.

The old floors and pews of the entire building have been removed, to be replaced by new floors and well-designed Western ash pews. The usual doors to the pews will be omitted and plush covered chain guards, with spring lock attached, substituted. The upper ends of the gallery have been removed and the whole is remodelled with quadrants at rear ends and long curves at the front, thereby affording desirable sittings, and at the same time adding increased height, dignity and artistic appearance to the sanctuary. The old columns supporting the gallery have been removed and specially designed iron columns of ornate design substituted.

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The Violent Death of Mrs. Loughridge.—Coroner Ashbridge held an inq

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Standard of Church
Standard May 15th

THE SOLEMNITIES

—OF—

The Holy Week and of Easter Sunday.

CEREMONIAL AND MUSIC

Account of the Decorations and of Other Attractions.

The story of how the whole Lenten season and especially its closing period, known a the Great or Holy Week, has this year bee observed is a telling record of the triumph o our holy faith over worldly and old-time Pro testant prejudice; for some of the Protestan sects are now vying with the Catholic Churc in the pomp and splendor with which the commemorate the leading events in our Divin Lord's life. Gratifying as it may be to recor this fact, it is still more so to observe and t chronicle the increased devotion which Cath olics themselves are showing from year t year. There is now a more general atten ance at the special though not obligatoi exercises and solemnities than formerly; s that this would seem to be an age of revivin devotion. What is yet more pleasing to no is that among men this increase is most n ticeable. To meet the revival of faith an encourage it, our pastors properly increa the attractiveness of their churches on the special occasions, by having more elabora decorations than formerly. Thus we ha noticed more richly adorned Repositories f the keeping of the Most Holy Sacrament fro the close of the Mass on Holy Thursday t the close of the ceremonies on Good Frid morning, and more gorgeously adorn altars for Easter's solemn jubilation. Th in itself is an excuse for our giving so mu of our space to accounts of the Holy Wee and Easter solemnities in our churches. To significance of the peculiar ceremonies of th season we need not dwell upon here, esp cially as detailed accounts of them appear in the columns of our issue of two wee ago. We need dwell now only on the fea tures proper to each church; and first amo these, of course, that in which our Most Rev.

"On Sunday evening, September 29th, 1885, the request of the Rev. John A. Morgan, perior, the congregation assembled in the nday-school chapel to adopt ways and eans of renovating the church. Addresses ere made by the Rev. Superior and Rev. P. loysius Jordan, S.J., when the following entlemen were appointed to carry out the ork: Joseph P. Goudy, Chairman; Henry . Coleman, Esq., Treasurer; David J. Ryan, ecretary; George J. Crosby, Edward A. Mil ar, George A. Barnewall, George W. Smyth, Esq., Joseph J. Dugan, P. O'Donnell, Ed ward McMichan, Patrick A. Murphy, William Welsh, Charles W. Naulty, P. J. Ryan, Esq., Committee.

"During the month of November, 1885, active operations were commenced upon the improvements. John J. Deery, Esq., was selected as the architect for this important undertaking, and from his plans and specifications the work has been consummated in a skilful and satisfactory manner.

"The church is finished in a modern treatment of the Italian Renaissance. The ensemble and effect is refined and artistic. The colors are light in tone, and the wood-work is all in western ash.

"Many changes and improvements have been made that result in a general transformation.

"New floors have been laid and pews set on platforms above the aisles. The pews are in ash, of pleasing design, while in place of the usual doors there are cherry-colored plush-covered chains, with spring latch attached. The upper ends of gallery have been removed, and the whole is remodeled with quadrants at rear ends and graceful curves at the front, thereby affording desirable sittings, and at the same time adding increased height, dignity and artistic appearance to the sanctuary

"The old columns supporting the gallery have been removed, and special ornate designed iron columns substituted. All the old frescoes on the walls and ceilings have been scraped off, and new frescoes in oil present a harmony in color and treatment that is very agreeable to even the casual observer. The walls are divided into panels with medallions in centre of them, representing ecclesiastical and Scriptural emblems. The painting in the centre of the ceiling is eighteen feet in diameter, representing 'The Angelic Exaltation of St. Joseph into Heaven.' It is painted on canvas and is a masterpiece of the artist. At the four intersections of main panel on ceiling are cartouche medallion portraits of 'The Evangelists,' finished in bronze colors. The large picture of 'The Crucifixion,' in rear of main altar, has been renewed and frame regilded.

"The window openings have been glazed in faint tints of cathedral opalescent glass, with Scriptural emblems; all executed in glass mosaic. The large window on the left of the sanctuary represents 'The Coronation of the Blessed Virgin.' The old painting over the main altar, 'The Angelic Adoration of the Shepherds,' painted in the direction of Prof. [illegible]

THE PHILADELPHIA INQUIRER, SA

"The Philadelphia Inquirer" had published these accounts on May 8, 1886 (left) and on May 10, 1886 with no remarks on who the was that executied the paintings.

"The Public Ledger" had copied verbatim what "The Catholic Standard" published---with no mention of any artist by name.

tors, but the gentlemen who voted the company's proxies "evened up" by voting 6200 shares for the one director behind and voting for none other.

The only directors who attended the meeting were Messrs. Little, Kelsey and McKenzie. Mr. Gowen was in New York, but did not go near the meeting.

FRAGMENTS OF NEWS.

Brief Mention of Sundry Items of General Interest.

The chorus will consist of 800 voices, under the direction of F. H. McGranahan.

The State Board of Health most earnestly appeals for aid for the coming convention. It has been arranged to benefit the people, and as it entails a heavy expense, the committee confidently appeals to the public to help it along.

Acting under instructions from Collector Cadwalader, United States Storekeeper Brown, disposed at auction sale yesterday of a quantity of merchandise, which had been seized by custom house officials for violations of the law.

The committee of citizens having in charge the project to raise funds for the purpose of erecting an armory at Twenty-third and Ludlow streets for the Keystone Battery, will shortly begin a tour among the principal merchants for the purpose of soliciting their substantial sympathy and support.

Contracts were awarded yesterday afternoon by the Committee on Property of the Board of Education and Councils Committee on Schools for repairs to school houses in the First, Fourth, Seventh, Ninth, Eleventh, Thirteenth, Seventeenth, Twentieth, Twenty-fifth and Twenty-sixth sections.

St. Joseph's Roman Catholic Church, at Fourth Street and Willings alley, has recently been remodeled and improved. It will be reopened to-morrow, when solemn high mass will be celebrated at half-past ten o'clock by Rev. James A. McHugh, S. J., now stationed at the Church of the Gesu. The sermon will be preached by Rev. P. Aloysius Jordan, S. J.

Mrs. E. D. Gillespie, chairlady of the Associate Committee of Women to the Board of Trustees of the Pennsylvania Museum, in announcing the first of the three entertainments to be given in Memorial Hall for the reduction of the debt of the museum, makes a spirited appeal for more funds to carry on the noble work.

The recently organized Afro-American Protective League, the object of which is to secure to its members, their brethren in the South and their posterity, the protection of life and liberty, will hold a meeting at Musical Fund Hall on the evening of May 17, to express indignation at the Carrollton massacre and the numerous lynchings of negroes reported from time to time.

E. S. Brenner appeared as "Brutus," Joseph Nagle, "Titus," Mr. Marcellus, "Valerius," J. B. Sayres, "Arnus," Miss Nelly Pennoyer, "Tarquinia," and Miss Ada Hanscliff, "Tullia" in the tragedy of *Brutus*, which was presented last evening at Mercantile Hall. The company, which was entirely composed of amateurs, appeared to understand their parts, and the performance was a success.

The First Regiment, N. G. P., Colonel Theo. E. Wiedersheim, commanding, is making active preparations for its annual encampment. Contrary to the usual custom the various regiments will select their own times and places, and the First has taken an elegant site near Devon, on the Pennsylvania Railroad, which will be known as "Winfield Scott Hancock Camp," and flourish from the 3d to the 10th of July.

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Lord."

The superintendent, Mr. Richard H. Wallace, then presented his report, which stated that there were 400 scholars on the roll. The amounts contributed during the year were $480 by the school, and $24,000 by the congregation. Twenty of the pupils of the Sunday school had united with the church.

Interesting addresses were made by Mr. Rene Guillou and the pastor, Rev. W. B. Greene, Jr., followed by presentation of gifts and premiums. The exercises concluded with the "The Son of God goes forth to war," diction.

RELIGIOUS NOTES.

Events of Interest in Various Churches.

ing celebration of the tenth anni-
e Sabbath schools of the Northern
endless Children and Associated
pham Institute took place last
he North Broad Street Presby-
h, Broad and Green streets. A
n the organ by Mr. William C.
ollowed by selections by the choir,
citations, and scriptural exercises
s, a blackboard review under di-
nperintendent P. J. Umstead, and
y Rev. Charles Wadsworth, Jr., Miss
ey and the pastor, Rev. R. D. Har-
ler, D. D.

St. Joseph's Church, Willing's alley, was reopened yesterday with appropriate services. On Sunday, September 29, 1885, the congregation of St. Joseph's Church met and resolved, at the request of Rev. John A. Morgan, to improve the church. During the month of November, 1885, active operations were commenced upon the improvements. John T. Deery, Esq., was the architect, and from his plans and specifications, the work has been consummated in a skillful and satisfactory manner. The church is finished in a modern treatment of the Italian Renaissance. The ensemble and effect is refined and artistic. The colors are light in tone, and the wood work is all in western ash.

Among the clergy officiating at high mass yesterday was Rev. James A. McHugh, S. J., and Rev. P. Aloysius Jordan, S. J., who preached an eloquent sermon.

HEBREW NEWS.

The Charity Organization, Alliance, Young Men's Societies and Sewing School.

A multitude of people were in attendance yesterday morning at the Eighteenth annual meeting of the United Hebrew Charities, which was held at the Reform Temple, on Sixth street, above Brown. Mr. M. A. Dropsie occupied the chair, and David Klein was at the secretary's post of duty. The report of the president, on behalf of the Board of Management, contained many wise suggestions, and alluded in encouraging terms to the new branch just formed by young men with the aim in view of decreasing the growth of pauperism in various ways.

The condition of the society and the work of the year may be summarized as follows: Adults who were assisted, 1214; children, 871; total, 2085. Families helped, 369; single persons, 564; resident of city, 1389; wayfarers, 696; 49 old men and 32 old women were found to be homeless. Families aided at Passover time, 226; supplied with clothing, 164; coal, 269; assisted with tools, 8; stoves, 25; attended by the society's physicians, 338 adults, 195 children; deaths, 70 children and 30 adults. Employment has been secured for 5 females and 56 males. Loans granted since the organization of the society in 1869, $6520, of which $2187.50 has been paid back.

The Distributing and Clothing Committees have given out many garments and a large quantity of material. At the annual meeting in 1885, Mayer Sulzberger, I. Binswanger, Rosenham and Abram Goldsmith were appointed

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ANOTHER VI

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The Chicagos
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ST. JOSEPH'S.—The renovation of this church is now almost completed, so nearly so, in fact, that it will be reopened on next Sunday. On the occasion there will be a Solemn High Mass at half-past ten o'clock, which will be celebrated by a child of the parish, Rev. James A. McHugh, S.J., now stationed at the Church of the Gesù, in this city. The sermon will be preached by another old St. Joseph's boy, whose whole life almost has been spent here, and than whom no one is better known in Philadelphia, nor held in higher esteem, Rev. P. Aloysius Jordan, S.J. There will be Solemn Vespers at half-past seven o'clock in the evening, when a sermon will be preached by the Rev. Jeremiah O'Connor, S.J., now of New York, who, as a boy, though living in St. John's parish, often attended the services at St. Joseph's.

As old St. Joseph's now looks after its renovation, there is no prettier place of worship in Philadelphia. The frescoing has been most delicately done, and nothing can be discovered anywhere to offend the most refined and most sensitive taste. The central painting in the ceiling and that behind the high altar (which is specially noticed below) are particularly worthy of note. So, too, are the stained-glass windows, among which is one in memory of the founder and first pastor of St. Joseph's, Rev. Father Greaton, S.J., who died and was buried at Bohemia, Cecil County, Md., in 1753. The altar railings are of most highly polished mahogany, with brass panels. The massive solid oak pews, with their chains instead of doors, are a peculiar and quite noteworthy feature.

We are glad to inform our readers that the word *retouched* (or *touched-up*), lately used by an esteemed contemporary in speaking of various improvements then in progress in St. Joseph's Church, was, under the circumstances, thoughtlessly applied.

It related to the proposed renovation of the altar-piece, a recent canvas, but, owing to its exposed position, prematurely darkened.

The evidences of serious thought and study in this otherwise conventional "Crucifixion," a certain conviction of sentiment, expressed with sufficient technical knowledge, easily give it the first place among our few, very few, worthy religious pictures.

Unless necessitated by certain conditions—the result of blistering by fire, for instance—the retouching of a painting of merit is entirely contrary to genuine appreciation of its art value. And its true renovation, that of the original work, should be, and can be, satisfactorily accomplished by much simpler and more respectful means.

These, we are happy to say, have been adopted. As the church to which we refer, and all its associations, are peculiarly dear to the Catholics of Philadelphia, we think it quite worth while to make the above welcome announcement.

At the late Mass on last Sunday, instead of preaching a sermon, Father Morgan, S.J., gave his congregation a graphic and touching account of the last illness, death, and funeral of Father Maguire, S.J. His simple story deeply affected his hearers, who naturally and justly regarded it as a chapter from the life of a saint, and one, too, who had but recently been among them in the flesh. It is the leading incident in his life, but to put on record wait long before we see his like again.

ENT L
IDENCE

MAY 10, 1886.

LOCAL AFFAIRS.

Opening Ceremonies at the Renovated St. Joseph's Church.—The opening ceremonies at the renovated St. Joseph's Roman Catholic Church, Fourth street and Willing's alley, took place yesterday morning. Solemn High Mass was celebrated by Rev. J. McHugh, S. J., of the Church of the Gesu, the Deacon being Rev. Edward A. McGurk, S. J., of Washington, D. C.; Sub-deacon, Rev. P. A. Toner, S.J., of St. Lawrence's Church, New York city; and Master of Ceremonies, Rev. H. M. Roth, of Omaha, Neb. The other clergymen present were Rev. B. Villiger, S. J., Rector, and Rev. P. J. Blenkinsop, S. J., of the Gesu; and Rev. John A. Morgan, S. J., Rector, Rev. P. A. Jordan, S. J., Rev. A. Romano, S. J., and Rev. J. J. Brie, S. J., of St. Joseph's.

Haydn's Mass No. 2 (the "War Mass") was sung with organ and orchestral accompaniment. Mrs. M. F. Aledo was the organist, and the orchestra of twelve pieces was Prof. M. F. Aledo's, who directed all the music. The regular choir was joined for the occasion by Mrs. Harding, Miss E. C. Duron, John McHenry and Thomas Scanlan. Before the Mass, Leutner's "Fest" overture was sung; at the Offertory, Wiegand's "Salve Regina," and, after the Mass, Kretsmar's "Coronation March."

Father Jordan preached, his text being the 8th verse of the 25th Psalm: "Lord, I have loved the beauty of Thy house, and the place where Thine honor dwelleth." He said that to-day were seen the results of much time, thought and prayer spent to beautify the church, which had become delapidated by age and use. He referred to Father Joseph Greyton's building the little church in the year 1730; to the first congregation of forty persons; to the confidence with which Father Greyton's successors rebuilt the church when it was levelled to the ground by British soldiers; and to the fact that on the 4th of July, 1776, St. Joseph's and its eldest daughter, St. Mary's, were the only Roman Catholic churches in any city of the Colonies.

He said that in 1876 the district attended to in 1776 by St. Joseph's priests, Fathers Molyneaux and Farmer (Pennsylvania, Delaware, New Jersey and New York), could boast a cardinal, an archbishop, 9 bishops, 1276 priests, 1013 churches, and a Roman Catholic population of 1,700,000. He said that the piety of the congregation and its attachment to the pastors was still as great as when Father Farmer followed the army of the Republic through New Jersey; or when Father Neale went to the Archbishop of Baltimore; or when Father Barbelin established so many confraternities and other pious associations. The priests and people were proud of the little sanctuary hidden among the railroad palaces.

Joseph P. Goudy, chairman, Henry T. Coleman, treasurer, and David J. Ryan, secretary, were the officers of the committee that carried out the work of improving the church. The work has cost about $15,000. John J. Deery was the architect. Nearly all the woodwork is in ash, and all the colors are light in tone. There are new floors and new pews. The gallery is entirely remodelled. Ornate iron columns have taken the place of the old ones supporting the gallery. All the old frescoes have been scraped off and new ones are in their place. The walls have been divided into panels, with medallions in the centre of them representing ecclesiastical and scriptural emblems. A painting, 18 feet in diameter, on canvas, in the centre of the ceiling, represents "the Angelic Exaltation of St. Joseph into Heaven."

There are cartouche medallion portraits of the Evangelists on the ceiling. The large painting of the Crucifixion, at the rear of the main altar, has been renewed. The window openings are glazed in faint tints of cathedral opalescent glass (mosaic), with scriptural emblems. Four windows represent subjects including full-size figures. The altars are much improved. There are four new confessionals. All the walls are wainscoted. There is a new sanctuary railing, of mahogany. The organ has been rebuilt. The gas fixtures are new. The heating and ventilating apparatus has been improved.

Another Business Improvement on Nor

A P P E N D I X 2

Information from the Files of the Architect of the Capitol

a. Photograph of Filippo Costaggini

b. B. Wolanin's "Chronology" of Costaggini (pages 1 and 5)

c. "Annual Report of the Architect of the U.S. Capitol," 1881 (pages 1,4 and 9)

d. "The New York Herald," February 22, 1891

e. "Scrapbook" article from 1897 on Costaggini

f. Letter, dated "March, 1880" from Costaggini

Photograph of Filippo Costaggini (1837-1904) from Wolanin's **Constantino Brumidi:** Artist of the Capitol. (1998)

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 Henry 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

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

St. Philip Neri →

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]

Jesuit

OSJ →

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?

Notations by C. M.

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. Malachi's or Cathedral St. Peter + Paul

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

No payments listed for 1889?

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.

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, states 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 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 made 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, even when the gas is lighted over ceiling.

The relative humidity, while yet below the standard, shows an improvement over 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 these 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, and shows that the machinery is up to its work.

In all tests the drafts at gallery and Hall doors was outward or balanced, exceptions 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, 1881), with all gas jets over ceiling lighted, by which it will be seen that there over 6,000 cubic feet more air expelled at the louvers than is admitted at the fan. 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 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

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 frescos 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 limit, 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 re-

of the Capitol dome. He died in 1881. H
was born in Greece and his mother in R
ner Brumidi entered the Academy of Fi
Rome when only thirteen years of age.
of sixteen he conceived and executed a
work in fresco which attracted much no
the age of eighteen he was engaged to deco

CONSTANTINO BRUMIDI.

palace of Francis de Trevionia, the riche
Italy.

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

Brumidi next visited the City of Mexic
there he executed the painting of th
Trinity" in the Cathedral. On his ret

FILIPPO COSTAGGINI.

his remarkable work, Costag
been awarded the contract of
rating the Cathedral at Baltimore.

party spec
technicalit
At that

tion was turned to New York, where,
executed many portraits and sacred
paintings, and while living there I wa
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 wh
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 Wash-
ington a portrait of Hon. Justin S. Mor-
rill 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 McClos-
key. There are also paintings of mine
in St. Ann's, St. Gabriel's and the
Epiphany churches and the C. P. Hunt-
ington parlors; in Philadelphia, in the
cathedral, "The Ascension," "The Death
of St. Joseph" and "The First Com-
munion 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 flat-
tering letter from ex-Governor Pattison;
in Baltimore, the new additions to the
cathedral, a portrait of Archbishop
Spalding which hangs in the parlor o
the cardinal's residence, a painting o
the "Ascension" for the Masonic Tem
ple; in Washington, also St. Peter's
St. Joseph's, the Immaculate Concep
tion, St. Leo's, St. Ann's, St. Franci
Xavier's, St. Pius and the Passionis
monastery; at Buffalo, the drop cur
tain in the theater; at Rondout, th
stations of the cross; at Richmond, th
cathedral; at Scranton, Pa., the catha
dral; at Nazareth, Ky., the stations o
the cross; at Hyde Park, Pa., St. Pat
rick's church; at Wilkesbarre, St.
Mary's church; at Wilmington, Del.
the cathedral, and many other works o
importance not mentioned. I am a
present painting 23 pictures for S
Charles' church, Philadelphia, whic
will be finished in January.

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

FILIPPO COSTAGGINI.

1897

1891

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.

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way 120 savages, to the number of thousands
yed by fervent gratitude, formed themselves into a
vension moving before the cross and thanking De
lo for his intercession.
De Soto told them to thank God and not him

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 Immaculate 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 woild 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

Yrs your

Obedient Servant
Filippo Costaggini

No 1193 Broadway
New York.

To the Honorable the Members
of the Committee

A P P E N D I X 3

a. January, 2002 examination report (Myers);

b. February, 2002 examination report (Ventresco);

c. Appraisal of 2005 by Frisk & Borodin, Ltd.

Costaggini Ceiling Painting
Old St. Joseph's Church
Philadelphia, Pa.

This report is based on the on site examination nation of the painting of St. Joseph located on the ceiling of the sanctuary at Old St. Joseph's Church, Wiillings Alley, Philadelphia. Examination was conducted by Catherine Myers, Myers Conservation on December 18, 2001 for the parish in coordination with the architects, DPK&A. Examination occurred both from a scaffold, installed to repair the roof trusses, and from the attic above the painting.

Old St. Joseph's Church was built as a Jesuit parish in 1838. By 1840 it was embellished with paintings on the walls and ceilings by Niccolo Monachesi and with a crucifix by parishioner Sylvano Martinez. Paintings in the altar added to the interior decor: one attributed to Benjamin West; and another by Martinez. The painting by Costaggini were added later, during the 1886 renovations.

Costaggini was an Italian native and a prolific late nineteenth century painter. In addition to numerous commissions throughout the northeastern United States, he completed the frescoes on the rotunda frieze at the US Capitol begun by Constantino Brumidi. The painting of St. Joseph shows the saint ascending into heaven holding the Christ child and surrounded by angels in a palette of gold yellow and brown colors. In its loose brushwork and spatial configuration, it is typical of the late nineteenth century Baroque style.

The painting is located on the center of the sanctuary ceiling, some 40 feet above grade. It is 164" in diameter and is surrounded by a 4" wide decorative frame which covers the margin of the painting. The painting was executed in oil (estimated) on a thinly primed coarse canvas and, since it's original execution, appears to have been backed with a second, thicker canvas. The canvas is attached to a stretcher of unknown dimensions and construction. The canvas is loose across the stretcher. Except for the attachment at the perimeters, it is not in any way attached to the ceiling and is bowing throughout, such that the entire expanse of the canvas creates a convex bulge. By placing stress and strain on the canvas, especially the painting perimeters, the detachment from the ceiling is considered to be a serious condition warranting treatment.

Otherwise, the painting is stable. There is no evidence of flaking paint or active deterioration. In many locations, previous tears, patches, and punctures in the painting have been mended and retouched. It appears that theses repairs were made at the time the painting was relined. The entire surface of the painting is flattened, probably as a result of previous lining.[1] In addition, there is craquelure on much of the surface. A shiny varnish, apparently applied during the last restoration, appears on the surface of the painting which is slightly dirty and dusty.

From examining the painting from the ceiling above it by removing the floorboards, it was possible to see the back of the canvas in two locations. Judging from these locations, the canvas back is very dirty and retains a residue of a tacky, amber colored residue from previous relining and/or attachment, probably a wax-resin mixture. It appears that the wax bond loosened as a result of heat, causing the canvas to separate either all at once or gradually, exacerbated by the weight of the canvas.

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[1] The date of the previous restoration(s) is not known but must have occurred before 1986 (see attached correspondence between Todd Overturf and Old St. Joseph's parish.)

PROPOSAL FOR TREATMENT

In order to secure the painting, it will be essential to remove it, treat it in the studio, and reattach it. It is possible that the painting will also require relining. Because the need for relining and appropriate methods of attachment will need to be determined after the painting is removed and the conditions and materials well understood, it is recommended to proceed in two phases. The first phase, removal of the painting and treatment of the ceiling structure would occur in Phase 1. The second phase, to occur in the studio, would require revision of the cost estimates given here.

In order to remove the painting, a scaffold will be required. The painting will be faced, rolled up on a large cylinder, and taken to the studio. At the same time, the ceiling structure will be examined for stability. If stabilization is required recommendations will be made and, if approved, executed at that time .

In the studio, the painting will be examined. Recommendations for treatment and revisions of costs will be made. The stability of the secondary canvas attachment will be examined and it will be determined if the lining requires replacement. Recommendations and cost estimates for replacement will be made at that time. The painting will then be treated. If the current two canvas system is secure and stable, the back of the canvas will be cleaned of adhesive residue and prepared for re-stretching on a new stretcher; or for adhering to a new rigid support. The canvas will then be attached to the appropriate support structure, either a stretcher or rigid support.

The surface will be cleaned and current varnish removed. Repairs to losses or unsightly previous repairs will be treated with patches and repairs and will be inpainted. The painting will be re-varnished. It will then be returned to the site and reinstalled with the appropriate methods and materials. Recommendations for reinstallation will be given after removal from the ceiling.

Catherine S. Myers
January 8, 200

BARBARA A. VENTRESCO
CONSERVATION OF PAINTINGS
320 MALLWYD ROAD MERION STATION, PA 19066
TEL: 610/617-9816 FAX: 610/617-9215
EMAIL: BAVENTRESCO@HOTMAIL.COM

Examination of the Costaggini Ceiling Painting in Old St. Joseph's Church, Philadelphia

I examined the circular ceiling painting by Costaggini in Old St. Joseph's Church on February 7, 2002. Extensive scaffolding had been erected in the interior of the church, providing access to the surface of the painting.

The painting is currently bowing away from the ceiling, creating a large convex shape that is not in plane with the ceiling, as would have been the original intent of the artist. The bowing is even and regular with no signs of irregular sagging or draping across the surface. I gently pushed up the painting in several areas across its surface and the feel of the canvas was that of a lined painting. Old church records indicate that the painting was lined in 1959. In my judgment the painting is still attached to its lining canvas which was applied with a wax-resin adhesive. If the original canvas had pulled away from its lining, one would expect to see ripples or draping of the canvas, or possibly air bubbles in the surface of the painting. To my eye, however, the entire surface looked very smooth and even with no surface deformations except the overall downward sag.

Attached to the perimeter of the painting is a gold decorative molding, approximately 1½ inches wide. This molding covers the front edge of the painting and it is screwed directly through the original canvas, lining canvas and into the stretcher of the painting. Around the outside perimeter of the painting is a wide, decorative, plaster frame of egg-and-dart design which is directly fixed to the ceiling. As intended to be seen from the floor below, it would appear as if the painting is set into a heavy frame. I noted an area between the plaster "frame" on the ceiling and the gilded one attached to the painting that revealed the side edge of the painting's stretcher. I saw a section of both the original and lining tacking edges and in the area that was visible, noted that both layers were securely attached to the stretcher with tacks.

A small cleaning test on the surface revealed minimal dust and grime. There are poorly mended tears and repairs on the surface but the varnish is only slightly or moderately discolored, the gloss and saturation are good and the surface structure appears stable. If one considers that the painting will be viewed from about 40 feet away, the overall appearance of the painting is acceptable.

Further examination of the painting was carried out in the attic of the church where floor boards were removed to reveal the reverse of some areas of the painting. In three different areas I could see the stretcher and the reverse of the lining fabric. The stretcher is a hefty device about 3 inches deep and 2 inches wide that was constructed from 3 pieces of wood glued and screwed together to achieve the depth. The stretcher of the painting is securely held with long screws and

wing-nuts that go through the front of the painting into the stretcher and then are secured to the joists of the attic. In the three areas where I could see the reverse of the stretcher, I noted that the tacking edges of the lining fabric were evenly level with the back of the stretcher. There was no indication that they were pulling away.

In my opinion the downward sag of the painting is due to the combined weight of the painting, the lining fabric and wax-resin adhesive, all working against gravity. Over time the painting and its lining have slowly sagged away from the stretcher. Wax is a flexible material that becomes brittle over time. I believe that after the painting was lined, the weight of the painting caused the fabric and lining adhesive to expand and it continued to do so until it reached an equilibrium. Forty years after it was applied, the wax is now brittle and is no longer elastic. I believe that the painting is stable and secure. It appears securely attached to the stretcher and the stretcher appears to be of sturdy construction. The complexity of removing it from the ceiling does not warrant it's removal at this time.

It would be useful if the plywood boards in the attic that were removed when I inspected the stretcher could be marked to indicate where the edge of the painting is located. This would be useful for future examination and monitoring. I would recommend that periodically the surface be viewed by a painting conservator with binoculars (or some magnifying device) to check for any signs of irregular surface sagging, or pulling at the edges and the reverse be checked from the attic.

My observations are not a guarantee that at some future point in time there will not be a problem with the stability of the painting. Based on my observations and understanding of the structure of the painting, it is currently stable and removal is not recommended at this time.

Barbara A Ventresco
Conservator of Paintings

February 13, 2002

(8.) Fillipo Costaggini (Italian-Born American, 1837-1907): *The Exaltation of St. Joseph into Heaven,* a Ceiling Mural of Religious Subject, executed 1886.

(8.[a]) ***Physical Characteristics:*** Oil on canvas, measuring 30 feet in diameter, depicting St. Joseph at center, seated on clouds with the Christ Child on his knee, raising his right hand and adored by angels surrounding him on clouds in a circular composition. **(Church Sanctuary)**

(8.[b]) ***Physical Condition:*** Professionally cleaned by Barbara Ventresco, Merion, PA (610.617.9816). This was on the recommendation of Catherine S. Myers, Myers Conservation, 3900 Cathedral Avenue, NW, Suite 505A, Washington, D.C., January 8, 2002, after an examination by Ms. Myers on December 18, 2001, whose report included the following observations:

> ...The painting is located on the center of the sanctuary ceiling, some 40 feet above grade. it is 164" in diameter and is surrounded by a 4" wide decorative frame which covers the margin of the painting. The painting was executed in oil (estimated) on a thinly primed coarse canvas and, since it's original execution, appears to have been backed with a second, thicker canvas. The canvas is attached to a stretcher of unknown dimensions and construction. The canvas is loose across the stretcher. Except for the attachment at the perimeters, it is not in any way attached to the ceiling and is bowing throughout, such that the entire expanse of the canvas creates a convex bulge. By placing stress and strain on the canvas, especially the painting perimeters, the detachment from the ceiling is considered to be a serious condition warranting treatment.
>
> Otherwise, the painting is stable. There is no evidence of flaking paint or active deterioration. In many locations, previous tears, patches, and punctures in the painting have been mended and retouched. It appears that these repairs were made at the time the painting was relined. The entire surface of the painting is flattened, probably as a result of previous lining. In addition, there is craquelure on much of the surface. A shiny varnish, apparently applied during the last restoration, appears on the surface on the painting which is slightly dirty and dusty.

(8.[c]) ***Provenance:*** The Artist. Brother Barth S.J. who decorated the Church in 1958-9 writes (in an informal note in the church file) to the effect that this picture was painted by L. Costageni [sic] in 1886.

(8.[d]) ***A Note on the Artist:*** Little information on this artist is reported in the standard publications on American artists. However, the above-mentioned conservation report by Margaret Myers includes a short biography which may be of interest:

> Costaggini was an Italian native and a prolific late nineteenth century painter. In addition to numerous commissions throughout the northeastern United States, he completed the frescoes [in tromp-l'oeil, grisaille palette] on the rotunda frieze at the US Capitol begun by Constantino Brumidi [1805-1879]. The painting of St. Joseph shows the saint ascending into heaven holding the Christ child and surrounded by angels in a palette of gold yellow and brown colors. In its loose brushwork and special configuration, it is typical of the late nineteenth century Baroque style.

Barbara Wolanin, Curator of the Office of the Architect of the Capitol, Washington, D.C., has prepared a chronology of the career of this artist. A draft of the work in progress, dated March 1993, is in the Church's files, select salient passages of which paraphrased here:

• he was born in Rome, the son of a prominent jeweler. He was raised by an uncle from age 14 on, after his father's death. he studied at the Accademia di San Luca, Rome, with Podesti, Cochetti, Mariani, and Cav. Gagliardi. His fellow students were Fortuni, Simonetti, Iacovacci, and the sculptor Monteverde.

• in a letter of 1880 he said "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."

• in 1880 worked in Philadelphia, including: St. Peter and Paul's Cathedral ("First Communication of St. Aloysius" and "The Ascension" and "The Death of St. Joseph"), St. Joseph's, and numerous others.

• in 1881, in Washington, he had his studio at 323 Second St. S.E. *Annual Report of the Architect of the United States Capitol,* October 1, 1881, p. 3:

> Mr. Costaggini has painted in fresco on the belt of the rotunda the 'Settlement of New England,' 'Ogelthorp and the Indians,' and "Lexington.' He 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.

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

• July 22, 1889, a comment of 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.

(8.[e]) ***The Market and Conclusion:*** No record of market offerings of this artist's work was found. And although his work in the U. S. Capitol invites mild interest on purely art historical grounds, there is no reason to believe there would be a market premium associated with his name beyond what generic marketability there might be in a large mural of this type and size, especially given the generally poor marketability observed for religious art of this period. (See Section VII.[c], above, for a generalized view.)

Murals represent another hard sell. With the exception of decorative murals of interest to hotels, restaurants, and other public spaces, large murals by unimportant artists are difficult to sell even when depicting themes of wider interest than the subject one, such as classical and historical subjects. For example, an anonymous 19th century copy of the celebrated Raphael mural, *The Expulsion of Heliodorus from the Temple,* (Vatican, Rome), in oil on canvas, measuring 68 3/4" x 96 5/8", signed with an apocryphal inscription identifying the artist as Raphael, sold at public auction for the equivalent of $13,527 (nearly twice its low estimate) at Christie's (London) on April 20, 2005 (lot 168). The subject painting may be historically more interesting than the Raphael copy (being an original work by a known painter working on the U. S. Capital), but this does not translate, alas, into commensurate escalation in marketability. On the contrary, it is reasonable to posit a much wider (and wealthier) audience for the Raphael copy than for the subject painting, which would be of interest exclusively to Catholic churches. So, where the Raphael might have a Replacement Value of even more than the $13,527 equivalent paid at a recent auction, it is unlikely that the subject one would exceed this auction price by much.

Value Conclusion: **$15,000.**

(9.) **Martinez (Artist Not Identified; Possibly One Pedro Martinez, Thought to be of Mexican Origin, Working in Philadelphia, 19th Century): *Christ on the Cross,* a Painting of Religious Subject After an Original by Sir Peter Paul Rubens (Flemish, 1577-1640),** executed in Philadelphia circa 1840s.

(9.[a]) ***Physical Characteristics:*** Oil on canvas, measuring approximately 162" x 102" (in a frame measuring approximately 182" x 122"), unsigned, undated, and otherwise uninscribed, depicting Christ upon the cross in a bleak and darkly clouded sunset landscape with Mary Magdalene kneeling to hug his feet and flanked by two standing female figures (one presumed to be the Virgin Mary). **(Church Sanctuary)**

(9.[b]) ***Physical Condition:*** Satisfactory, as it would be met in the market; the canvas showing heavy creases, but apparently not resulting in paint loss. This painting was restored in 1959 by

A P P E N D I X 4

Four(4) pages from Agnes Addison Gilchrist's paper in the **Transactions** of the American Philosophical Society, "The Philadelphia Exchange: William Strickland, Architect." (1950)

re: First frescoes and first Neoclassical interior paintings in the United States.

The Philadelphia Exchange: William Strickland, Architect
Author(s): Agnes Addison Gilchrist
Source: *Transactions of the American Philosophical Society*, New Series, Vol. 43, No. 1 (1953), pp. 86-95
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THE PHILADELPHIA EXCHANGE: WILLIAM STRICKLAND, ARCHITECT

AGNES ADDISON GILCHRIST *

By 1831, when it was decided to build an Exchange building in Philadelphia, the pattern of American civilization, as we know it today, was already being established. The colonial period was over, not only politically, as it had been for fifty years, but also spiritually. A new generation had grown up which recognized the potential power of the United States. Andrew Jackson was President; the spoils system was initiated; the west was being opened up as fast as roads, canals and, by the end of the decade, railroads could be built. Emigrants were coming in ever larger numbers. New industries were being started. Boom years were coming with extension of credit and an over-supply of paper money only to be briefly stopped by the depression of 1837.

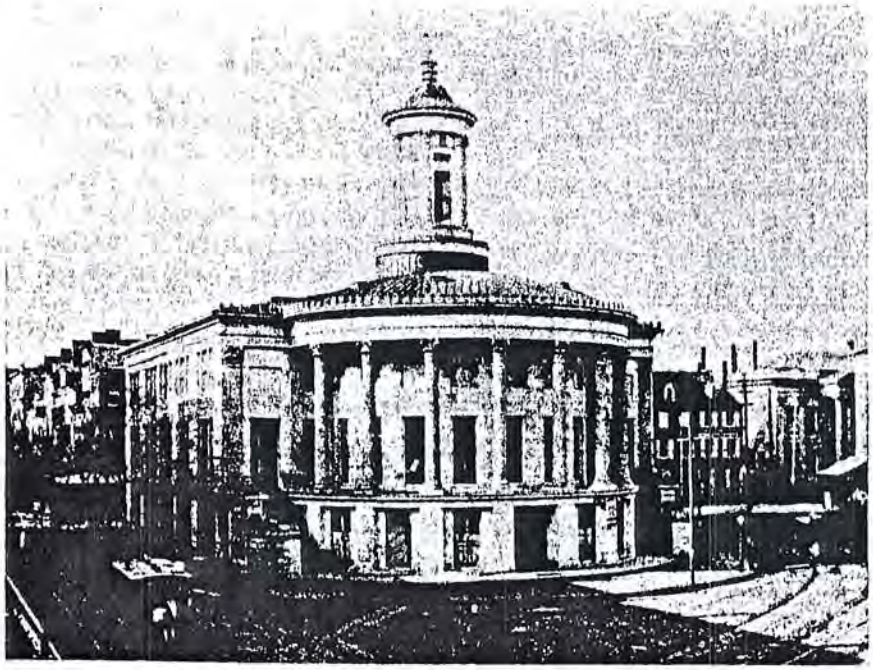

Fig. 1. Early photograph of the Philadelphia Exchange. Historical Society of Pennsylvania. From A. A. Gilchrist, *William Strickland*, Phila., Univ. of Penna. Press, 1950.

Philadelphia participated in the national growth and prosperity. A newspaper article which appeared on May 14, 1831, stated that it was estimated that 1,600 new buildings would be erected in the city during the summer and it continued:

> Philadelphia is truly the Athens of America: in its public institutions, in its benevolent and charitable societies, in its literary reputation—in its site, the beautiful regularity of its streets—its buildings both public and private—in every particular, except in the dust and dirt, the noise and bustle, which attends an extensive shipping, we are superior, without a doubt to every other City in the Union.[1]

There were Philadelphians then as now who regretted the demolition of historic landmarks. *The Philadelphia Album* on July 16, 1831 lamented the destroying of the old building at 43 Market Street where Benjamin Franklin had his post office and bookstore. Then as now, the newspapers recorded the growth of Russian power and applauded her enemies, at that time the Poles, for whom, owing to Kosciuszko, the Philadelphians felt a special sympathy.[2]

THE NEED FOR AN EXCHANGE

Since Philadelphia was a busy port and there was great local pride, it is not surprising that a group of financiers and merchants organized themselves into a society for the building of an Exchange. In the middle of the eighteenth century there had been a bequest for the building of an Exchange but it had never been car-

* Fiske Kimball, Director of the Philadelphia Museum of Art; Edward Riley, Chief Historian and Charles E. Peterson, Resident Architect of the Independence National Historical Park Project, have permitted me to use their notes, which help I wish to acknowledge with thanks and have indicated in the footnotes.

[1] *The Philadelphia Album*, 156, Sat., May 14, 1831.

[2] *Ibid.*, May 21, 1831, "The Poles Have Gained a Complete and Signal Victory over Their Russian Adversaries." Kosciuszko was in Philadelphia during the Revolution and again from December 1796 through 1798.

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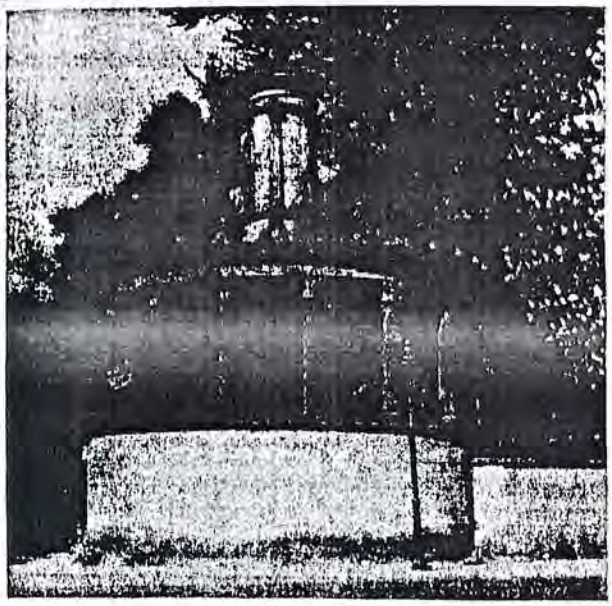

FIG. 5. Pavilion in the park of Klein-Glienicke near Potsdam; architect K. F. Schinkel, 1836. Courtesy of Ernest Nash.

However, Strickland had been in Great Britain in 1825 and seen the Exchanges in Dublin, Edinburgh, and London.[29] At that time the Royal Exchange had a circular tower (fig. 4), a new one which was currently much admired. It was designed by George Smith, Surveyor to the Mercers' Company in 1821 because the old tower by Jerman was found to be in a perilously dilapidated condition and in danger of falling.[30] These two examples in New York and London may have predisposed Strickland to favor a circular tower.[30a]

Before making any plans, Strickland must have carefully studied the site with its rising ground and commanding position at the intersection of Dock and Walnut. As he stood looking at it from Dock Street, he saw at the end of Dock one of the most handsome buildings in Philadelphia, Girard's Bank, designed by Samuel Blodgett in 1795 [31] to house the First Bank of the United States and which was itself modelled on Thomas Cooley's Exchange in Dublin. The portico of that building has Roman Corinthian columns. Strickland's water color of the Exchange also shows Girard's Bank and he must have considered how his building could be harmonized with the older building. To use the Corinthian Order was the answer.

However by 1832, architectural ideas had changed since the end of the eighteenth century. Behind all architectural design there is a determining idea. By 1830, the idea was that Greek architecture provided the best models for modern architects. Greek architecture was best known at that time through "the rare and costly old English work of Stuart and Revett." [32] Strickland, himself is reported to have said repeatedly to the pupils in his office "that the student of architecture need go no further than the *Antiquities of Athens* as a basis of design." [33] In this instance, Strickland followed his own advice and turned to chapter IV of the first volume of the *Antiquities* published in 1762 and found the model that he needed in the Choragic Monument of Lysicrates. The capitals and antifixes are meticulous copies of the Stuart and Revett plates (fig. 6) and the circular tower of the Exchange is an adaptation of the monument itself [34] (fig. 7).

INTERIOR PLAN

The plan for the Exchange had to provide for the Exchange room, for the reading room, for the post office, for a coffee shop and for offices to be rented out for revenue. The area of the rectangular building is 95 × 114 feet with the circular portico extending another 36 feet. There was a basement story under ground built of brick. No ground plans or views of the interior as it was originally have been found. In January 1835 a description and view of the Exchange was printed in the *Family Magazine*. The part concerning the interior plan follows:

> A hall passes through the centre of the building from Dock to Third Streets, and another likewise communicates with this from the north side. The basement story [the ground floor] is fifteen feet in height—is arched throughout, and has twelve doorways on the Third street front and flanks. On the right or north side of the hall is the Post Office, seventy-four by thirty-six feet, and on the left are several insurance offices and banks, and the session-room of the chamber of commerce. Two flights of stairs, one on each side of the hall, ascend to the second floor, at the head of these is the entrance to the Exchange Room, which is on the east front, extending across the whole building, and occupying an area of 3300 superficial feet. The ceiling extending to the roof, is of the form of a dome, and supported by several marble columns. Its pannels are ornamented with splendid fresco paintings, representing Commerce,

[29] Strickland, William, *Report on canals, railways, roads and other subjects*, Phila., 1826.

[30] Wilson, *op cit.*, 48.

[30a] The circular cupola on Latrobe's Bank of Pennsylvania, 1799, may have also influenced Strickland's design.

[31] Gilchrist, A. A., The bankers build, *Amer.-Ger. Rev.* 17 (5): 22, 1951.

[32] *Saturday Courier*, Phila., Mar. 29, 1834, from a notice of the French translation of the *Antiquities of Athens* by M. Hittorf of Paris who "has acquired a distinguished reputation by his discovery of the extent to which the Greeks employed colors in ornamenting the interiors and exteriors of their edifices." At present we are discovering the extent to which the Greek Revival architects employed color in their interiors.

[33] MS. memoir of Horace Sellers (Fiske Kimball).

[34] Thomas Jefferson wrote to Robert Mills on March 3, 1826 suggesting the use of the Lantern of Demosthenes as it was then called, for a tower. Latrobe noted it in his journal. Addison, Agnes, William Strickland, *Pa. Mag. Hist. Biog.* 67 (3): 278, 1943. But Strickland was the first architect to use it. Schinkel in 1836 in the second, smaller pavilion in the park of Klein-Glienicke near Potsdam also used the choragic monument as a tower on the circular colonnaded garden structure (fig. 5). Sievers, J., *Karl Friedrich Schinkel: Bauten für den Prinzen Karl von Prüsser*, 112–123, Berlin, 1942.

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Wealth, Liberty, etc. beautifully executed, appearing to have as striking a relief as sculptured work. On one side is a book containing a list of daily arrivals and clearances of vessels. On the right is an extensive reading-room, to which admission is gained by subscription and the payment of an annual tax. The rooms upon the right side of the hall of this floor are appropriated for the meetings of stockholders, brokers, etc. The attic story is of the same height as the basement, containing six large rooms, occupied by library associations, artists, etc.[35, 36]

ITALIAN ARTISTS EMBELLISHED THE EXCHANGE

Although the ceiling decoration of the Exchange Room is described, the artist is not named in this account. He was in *The Guide to the Lions of Philadelphia*, 1837 (p. 41) fortunately. He was Nicola Monachesi, born in Italy at Tolentino in 1795. He went to Rome to study at the Accademia di S. Luca under Gasparo Landi where he gained the first prize for painting. In 1831 Monachesi came to Philadelphia, became an American citizen, and remained until his death in 1851. He early obtained commissions from Stephen Girard, Mrs. Rush, and Joseph Bonaparte. In 1832 he decorated St. John's Roman Catholic Church, then the Cathedral, with frescoes which are said to be the first real frescoes, that is painted on wet plaster, in this country. In 1834 he painted frescoes in Matthew Newkirk's house, which later became St. George's Hall. He did frescoes and altarpieces for the Roman Catholic churches of St. Mary, St. Joseph, St. Augustine, and St. Philip. In 1841–42, he exhibited a large painting of the Murder of Jane McCrae.[37] In the Philadelphia Directories, his address is given as 156 Pine Street and he is listed as a Portrait painter.

Two Italian sculptors worked on the Exchange. William Strickland proposed a toast to them at the dinner celebrating the cap stone.[38] They carved the capitals and their skill was so admired that they were permitted to sign their work. It is still possible to read on the narrow band between the top of the fluting of the

[35] *The Family Magazine*, 290, New York, Jan. 17, 1835.

[36] The following description of the interior in 1848 is to be found in the insurance survey of the Philadelphia Contributionship No. 7442 printed in Gilchrist, Strickland, 86.

"I have Surveyed the Exchange Building belonging to 'The Philada. Exchange Company' situate on Third, Walnut, & Dock Streets. Being 90 feet on Third Street. by 150 feet to Dock Street including the semicircular basement or first story & Portico, thick brick walls faced with marble. Fronting on Third Street from the second story is a portico with four large marble columns fluted & two anties all with richly carved marble capitals. On the Dock Street front is a semicircular portico with Eight columns & two Anties all with capitals &c. as those on Third Street. The first story is divided into Eleven rooms & two halls, one room large, & occupied as the Post office, the other rooms as Public & private offices, seven marble mantles, of neat patan [?], moulded base round, windows cased, & inside shutters to all these. Cornices, fire proof closets with iron doors in seven rooms, the floors of 5/4'' yellow pine, laid on mortar, the whole of the basement floor is arched under. In the halls is marble wash board, stucco cornice & floored with Italian marble flags. In the large hall are two flights of marble stairs, right & left with large continued hand rail of mahogany & large turn'd ballusters & an opening though the 2nd floor about 12 by 14 feet surrounded by rail & ballusters of the same kind. All the door ways on Walnut Street, Third & part of Dock Street have each two plain marble columns with carved caps. Those on the other part of Dock Street are plain marble folding sash doors, Glass 6½ & 8½ by 15''; a vestibule with each also with folding sash doors. Glass in the windows 12 by 18''. Brick partition walls dividing all the rooms.—The 2nd Story is divided into six rooms, large Hall & Exchange room, one a reading room, two marble mantles, moulded base, windows cased with double architraves, Glass 13 by 18 & 14 by 20'' with panneld inside shutters, the other 5 rooms are occupied as Offices, with marble mantles & neat wash boards, inside Shutters & Stucco cornice. In the Hall is a continuation of the Stairs from the first Story—with mohogany rail & turn'd ballusters to the 3rd Story. In the Exchange room are two marble mantles, moulded base, windows cased, & inside shutters. four large columns of marble with carved caps, similar to those of the Porticos, supporting the roof & ceiling a part of which is a semicircular dome & part flat with a stucco cornice round. The walls & ceiling of this room are ornamented with Fresco painting, outside doors large & folding. The columns in this room also support a circular Lantern of wood, 40 feet high, neatly finish'd outside with Eight columns of wood & with carved capitals, carved roof, covered with copper, ornamented with carved work vane &c. sashes round. The entrance to this room from the Hall has an arch'd head, side lights, venetian door way, & close folding doors. 4 large fluted columns with carved capitals, brick partitions, between the reading room & the North west room, is a flight of open newal stairs such as before described leading to the 3rd Story. The 3rd Story is divided into Seven rooms, & passage, the floor of 5/4'' yellow pine, moulded base, windows cased & pannel'd inside shutters. Those rooms are occupied for public & private purposes, in one is the Magnetic telegraph, operating machine. In this Story is one flight of winding Stairs leading to the Garret, & connecting with a circular Stairs in the Lantern leading to the top of the Same with painted rail, close String & square ballusters. Garret formed in the centre running East & west & plastered stud partitions, floor rough white pine boards, *groved*, two flat sky lights in the roof, the whole of which is boarded & covered with copper.

"In the cellar are two Furnaces, safely built in brick work, one for the use of the Post office, & the other for warming the Exchange room, the heat from which passes up through a hollow cast iron column in the hall of the first story into the room, covered by a marble curb with a brass revolving ventilator. A smaller one in the Post office of iron. Marble cornice round the whole building, copper gutterd & pipes.

7 Mo. 3rd 1848. John C. Evans
Surveyor

"Liberty of Magnetic Telegraphs in Insured Building. It is expressly understood that this Insurance is not to apply to, nor is the Company to be in any wise responsible for any injury, that may be done to the Fresco or Ornamental painting in the premises hereby Insured.

"Policy No. 7442. Drs. 10.000. at 3 per Cent Drs. 300.—

Agreed to be correct.

John C. Martin
For Phila Exchange Co.

"A Furnace in the Cellar (South West Corner) for warming the room above which appears safely constructed.

November 11th 1851 D. R. Knight
Surveyor"

[37] *Cyclopedia of painters and paintings*, ed. by John Denison Champlin, Jr., 3 (2): 283, N. Y., Scribners, 1887.

[38] Thieme and Becker, *Lexikon* 2: 489, 1908.

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