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HISTORY

OF

PHILADELPHIA.

1609 1884.

BY

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ing property. The flames were resistless and they left nothing unconsumed,—nothing but the blackened walls, and there in the morning, through the broken windows over what had been the high altar, were seen as plainly as they had existed on the previous day, the remarkable words, "THE LORD SEETH." Beside the church building, other adjoining property was destroyed. The large building on Crown Street, used as a school-house, in which, during the cholera visitation of 1832, the sick had been nursed and the sufferings of the dying alleviated as far as could be by Sisters of Charity, was totally destroyed. It had contained the large and costly theological library of the Hermits of St. Augustine, including rare books not to be found elsewhere in America. Some of these during the fire were thrown out into Crown Street, and torn up or trodden upon so as to be worthless. Some were picked up and returned eventually to the fathers, but the greater portion of this fine collection of books were destroyed. During all this wanton vandalism the troops had been stationed in Kensington. When news of the occurrences were sent to the military they were marched to the city, and during the rest of the night disposed in detachments for the protection of Catholic churches. Some of these were guarded by citizens. City Councils had an informal session on the evening of the 8th, and it was agreed by those present that twenty thousand dollars should be appropriated to the police committee toward payment of endeavoring to maintain the peace. It was now seen that the temporizing policy of the previous three or four days, the want of preparation to meet emergencies, the seeming helplessness which had allowed rapine, arson, and murder to hold saturnalia, was a great mistake of policy, and had given impunity to the worst elements.

ST. AUGUSTINE'S CATHOLIC CHURCH, DESTROYED BY MOB IN 1844.

On the morning of the 9th the mayor called a meeting of the citizens in the State-House yard to deliberate upon the present state of the public peace. As many as ten thousand persons were present. John M. Read was chairman, Frederick Fraley secretary. Horace Binney and John K. Kane made short speeches. Resolutions were adopted recommending citizens to "forthwith enroll and hold themselves in readiness to maintain the laws and protect the public peace under the direction of the constituted authorities of the city, county, and State." Other resolutions pledging support to the authorities were adopted, among which was one requesting citizens to meet in their several wards at the places of holding ward elections, "there to organize under the constituted authorities and support of peace and order." The aldermen of the wards organized these companies. Each man was furnished with a white muslin badge, intended to be worn round the hat, upon which were printed the words "peace police." They were divided into patrols for the blocks and divisions of each ward, and were on duty all that night. On the same day Maj.-Gen. Patterson, who had hitherto not appeared in a military capacity except as attendant with the brigade of Gen. Cadwalader, called out the whole division and established his headquarters at the Girard Bank. Governor David R. Porter arrived in the city on the 9th, and issued a proclamation in relation to the late events. He ordered Maj.-Gen. Patterson to call into service the volunteers of the division to act in conjunction with the sheriff, and made other suggestions in the interests of peace. The soldiers remained on duty for several days, during which there were no disturbances of any kind. On the Sunday, the 12th of May, succeeding the burning of St. Augustine's, the Catholic Churches were closed by direction of Bishop Kenrick. On the same day the military, fearing that persons might collect in places where mischief might be done, paraded through the streets in force. There was also sent up from the United States steamship "Princeton" a large detachment of the crew armed with boarding-pikes, cutlasses, and helmets. There was no disturbance, and in a few days the military were withdrawn from service.

Shortly after Governor Porter arrived he was ad-

It was in Edinburgh in January, 1832, at London in February, and was doing its deadly work in Paris in March. There was hope that it would not cross the Atlantic, and this feeling had its effect to such a degree that no efforts were made to put the city in a position to meet the visitor until a few days before its ravages commenced in this country. The Board of Health addressed Councils on the subject on the 2d of June. Six days afterwards the first American case of cholera was reported at Quebec, and two days subsequently at Montreal. A communication of the Board

GIRARD'S DWELLING AND COUNTING-HOUSE IN 1831.

of Health to City Councils urged the necessity of cleansing the streets, the removal of noxious matter, and abatement of all nuisances. Councils did not respond for two weeks afterwards. An appropriation of thirty thousand dollars for sanitary matters was made June 18th, and a sanitary board appointed, consisting of three members of Select Council and eight of Common Council. Southwark and the Northern Liberties soon afterward made appropriations for the same purposes. The sanitary board appointed a medical commission, consisting of Dr. Samuel Jackson, Charles D. Meigs, and Richard Harlan, to visit Canada and the city of New York, where the disease had broken out on the 24th of June, to investigate, if possible, the causes of the epidemic and the best methods of prevention and cure. While they were gone the managers of the Pennsylvania Hospital were granted permission to erect wooden sheds for temporary hospital purposes upon one of the lots in the neighborhood of Pine and Eighth Streets. The sanitary committee set to work to establish cholera hospitals, and were aided by the Board of Health in the establishment of hospitals in the county.[1]

1832

These places of refuge were fitted up with the appliances considered necessary for the accommodation of patients, beds, bedclothing, utensils, drugs, and other articles, among which as permanent supply were many coffins. There was considerable prejudice in some quarters of the city against the establishment of these places of refuge. Violence was threatened in some instances, and in one case the place selected for a hospital had to be abandoned.

The medical commission appointed to visit Canada and New York made report on the 8th of July. They agreed that the disease which had made its appearance in the northern portion of the country was the genuine Asiatic or spasmodic cholera, that it was atmospheric, and consequently there was a general free disposition among all persons which made them liable to be affected with the disease without exciting causes. Such causes, they stated, were mainly "moral excitants, as fear or anger; intemperance in the use of fermented or spirituous liquors or in eating, or in the use of acid drinks; the use of undigestible animal or vegetable food; excessive exertion or fatigue and exposure to the night air." Prudence in living was recommended, tranquillity of mind and body, and the wearing of flannel next to the skin was considered an important precaution. In addition to these recommendations there seems to have been established, without medical direction, a popular sanitary code which was influenced by public opinion. Precautions in diet were considered necessary; the cucumber was put under ban as a deadly food; the usual summer fruits were looked upon as extremely dangerous; the blackberry maintained its character because it was supposed to be a good medicine in case of diarrhœa;

[1] Hospitals were located in the following places:

City.

In the Presbyterian Session room, Cherry Street above Fifth.
City Carpenter-shop, Lombard Street above Tenth.
City Carpenter-shop, Jones' Alley, near Front Street.
Session- or school-room, St. Augustine's Roman Catholic Church, Crown Street, below Vine.
Model School-house, Chester Street above Race.
Public-school house, corner Twelfth and Locust Streets.
Dock Street near Front.
Penn Street below Pine.
Corner of Eleventh and Race Streets.

County.

Bush Hill City Hospital, Dr. Thomas C. Hewson physician-in-chief.
Public-school building, Buttonwood Street near Eleventh, Dr. W. C. Brinkley physician.
Near Sixth and Vine Streets, Dr. Isaac Remington.
School-house, Third Street above Brown, Dr. Jacob S. Zorns.
Near Sixth and Coates Streets for blacks, Dr. John A. Elkinton.
School-house, Hope Street above Otter, West Kensington, Dr. Abraham Helfenstein.
School-house, Sixth Street near Catharine, Dr. Lewis P. Thompson.
School-house, Catharine Street between Third and Fourth, Dr. D. F. Condie.
West Moyamensing, Dr. George B. McKnight.
Eight other hospitals were intended to be established by the Board of Health, and some of them were afterwards opened.

mir purchased for the congregation and with money contributed by the members. Application being made to the Legislature for an act of incorporation, it was granted Oct. 4, 1788, under the title of "The Trustees of the German Religious Society of Roman Catholics, called the Church of the Holy Trinity in the City of Philadelphia." Rev. John Charles Helbron was the first pastor, being named in the deed of Adam Premir, Nov. 13, 1790, conveying the church to the trustees. He was succeeded by Rev. Peter Helbron, who came from Goshenhoppen in 1792. He was, after 1793, assisted by Rev. Lawrence Phelan, who preached in English on Sunday afternoons. In 1796, Rev. John N. Goetz was appointed by Bishop Carroll assistant at the church, and he became a favorite of the trustees. They removed Father Helbron and appointed Father Goetz pastor, and Rev. William Elling, assistant, in place of Father Phelan. Rev. Leonard Neale, vicar-general, reported this action to Bishop Carroll, who, by pastoral letter dated Feb. 22, 1797, condemned the action of the trustees. The controversy continued until 1802, Father Goetz withdrawing or being dismissed by the trustees and Father Elling submitting to the authority of the bishop. He continued at the church until his death, in April, 1811. The first Catholic orphan asylum in the city was established adjoining the church, to care for the orphans of Catholics who had died of yellow fever in 1798. The first Sisters of Charity sent out by the mother house of the order at Emmittsburg, Md., founded by Mother Seton, were sent to this asylum on petition of the trustees of Holy Trinity. The asylum was incorporated in 1807, and is now located at the southwest corner of Seventh and Spruce Streets.

In 1810 Rev. Adam Britt was pastor, and in 1826 Rev. Francis Roloff. He was succeeded by Rev. Father Carroll, and in 1831 by Rev. J. Vanderbrack. In 1833 Rev. Francis Guth, the pastor, founded St. Vincent's Orphan Asylum. It is now located at Tacony. In 1834 an assistant at the church was Rev. Henry Lemcke. He had been a soldier in the wars against Napoleon, and died Nov. 29, 1882, at the Benedictine Monastery at Carrolltown, Cambria Co., Pa., aged eighty-six years.

On July 29, 1834, a solemn high mass of requiem was celebrated at this church for the repose of the soul of Gen. Lafayette.

In 1836, Rev. Father Stahlschmidt was pastor; in 1842, Rev. Otto H. Burgers; in 1845, Rev. Andreas Skopes; in 1847, Rev. Nicholas Perrine; and in 1854, Rev. P. M. Carbon, who remained until his death, Oct. 24, 1871.

On June 23, 1860, the church was destroyed by fire. From the first trustee trouble, in 1797, there had really never been a cessation of the spirit of dissension relative to the affairs of the church. Finally, in 1859, a settlement was arrived at, though it imposed a debt of ten thousand dollars on the congregation. This was considered preferable to continue a litigation, and was advised by Bishop Neumann, Father Carbon, and by "some of the best lawyers and men of equity in the city." The destruction of the church so soon afterward made the burden very heavy.

In the burial-ground of this church Stephen Girard was buried; but on the completion of Girard College the body was removed to that institution.

In 1880 Rev. H. Schick was pastor, and on Oct. 7, 1883, the arrival of the German pioneer founders of Germantown was commemorated at this church. The pastor now (February, 1884) is Rev. Ernest O. Hiltermann.

St. Augustine's Church.—In 1796, June 11th, Very Rev. Dr. Matthew Carr, O.S.A., resident at the time at St. Joseph's, and pastor later on of both it and St. Mary's, purchased from Jonathan Meredith and wife, for a yearly ground-rent of three hundred and forty dollars, a lot of ground on North Fourth Street one hundred and seventy-five by eighty-five feet, on which St. Augustine's Church was built. On the 12th of the same month, 1796, Dr. Carr opened a subscription-list in aid of the new church, and in September of the same year (probably the first Sunday, the feast of Our Lady of Consolation, chief patroness of the Augustinian Order) was laid its corner-stone.[1]

The number of subscribers in 1796 was two hundred and forty-four, and the amount given $8679.02. The following are the names and amounts of some who subscribed in 1796, viz.:

Thomas Fitzsimons	$500.00	John Walsh	$53.33
John Leamy	200.00	George Washington	50.00
John Rudolph	100.00	Commodore Barry	150.00
J. Ingersoll	30.00	Capt. —— Hoare	10.00
Samuel Meredith	30.00	Capt. —— O'Connor	10.00
Thomas Allibone	20.00	Capt. —— Faulkner	10.00
James Vanuxem	20.00	George Meade	50.00
Isaac Jones	15.00	Mathew Carey	50.00
Montgomery & Newbold	20.00	Jasper Moylan	50.00
J. & R. Waln	20.00	—— Dunn, M.P. (Ireland)	20.00
Valentine Peacan	100.00	Stephen Girard	40.00

Gen. Washington and Governor Thomas McKean are said to have been present at the blessing of the first stone, in 1796. The church was of Roman style, one hundred and twenty-five feet long, sixty-two feet wide, forty feet to the eaves, and with a tower seventy-five feet high. The architect, builder, and superintendent was Nicholas Fagan, and his father-in-law, John Walsh, a wealthy lumber merchant, gave nearly all the lumber used in the building of the church.

Later on, in 1830, City Councils sold to Dr. Hurley, O.S.A. (successor to Dr. Carr), the State-House clock and bell. The clock was the same one that had struck the hours on July 4, 1776, and the bell was one that had belonged to the province of Pennsyl-

[1] During the riots of 1844 nearly all the church books were lost. Only six are known to have been saved. In these have been preserved, first, the original list of subscribers to the church, commenced June 12, 1796, with the amounts given; second, a diagram of the pews of the same church, with names of pew-holders from the day when they first took possession, June 7, 1801, down to 1808; third, the financial accounts for nineteen days, from Dec. 12, 1811, to Jan. 1, 1812, and the complete registries of baptisms, confirmations, and marriages. This sums up all the records of the early years of this church that have been preserved.

vania in colonial times, and had been used to call the Assembly together long before the State-House was built.[1]

It is noteworthy that St. Augustine's was the first in the State of either Catholic or Protestant Churches to have the altar and chancel at the western end. This singularity of position was doubtless due to the site of the lot.

In 1799, money for the building being hard to get, and the country being impoverished from the Revolutionary struggles, the Legislature sanctioned a lottery, projected by Dr. Carr, to raise ten thousand dollars toward defraying the building expenses. This was a favorite means at this time to raise funds for all kinds of projects,—for example, street improvements, schools, and churches of all denominations.

In 1801, June 7th, opens the registry of the first pew-holders, and in the same year, October 8th, is registered the first baptism, and October 20th the first marriage. From this it would seem that the church, that had been founded in 1796, was not blessed and opened to divine service until five years after,—that is, until June, 1801.[2]

Among the original pew-holders (1801–7) are Capt. James Butler, Capt. J. Rossitter, Capt. —— Burke, Commodore Barry, Pierce Maher, John Rudolph, Don Joseph Viar, Thomas Fitzsimons, Mathew Carey, Jasper Moylan, Richard W. Meade, Nicholas Esling, John Leamy.

In 1802, Dr. Carr took up his pastoral residence at St. Augustine's, leaving his fellow-religious, Father John Rossitter, O.S.A., in charge of Sts. Joseph's and Mary's, and in company with Rev. Raphael Fitzpatrick and Rev. Michael Lacy.

In 1803 St. Augustine's and St. Joseph's became distinct parishes, Dr. Carr giving up to Rev. Michael Egan, O.S.F., the parish of St. Joseph's and the vicar-generalship, which he had held since 1799.

In 1804, September 24th, the Fathers of St. Augustine's received their charter from the Legislature. The first incorporators were Revs. Dr. Carr, Dr. Hurley, and John Rossitter (all O.S.A.), Rev. Demetrius (the famous Prince) Gallitzin, and Rev. Louis de Barth.

During the years from 1801 to 1830 the Fathers of St. Augustine's ministered in a very extensive territory. They baptized and married at Germantown, Bustleton, Frankford, Darby, Norristown, Cobb's Creek, and Villanova (then known as Belair), Lamberton, Burlington, and Trenton, in New Jersey, and Wilmington, in Delaware.

In 1822, Father Philip Larissey visited Staten Island and the towns along the Hudson River, also (but in year not known), Boston, Mass., where he built the Mortuary Chapel, in St. Augustine's parish. In 1834, Dr. Hurley, with sanction of Bishop Dubois, of New York, opened a mission at Binghamton, N. Y., and about this time Father James O'Donnell, O.S.A., opened the one at Salina, N. Y., near Syracuse, and later on one in Williamsburg, Long Island.

In 1800, January 1st, Dr. Carr received into the church the first Philadelphian to become Catholic and Christian in the nineteenth century. He was a negro slave named Cæsar Ducombe. Among the many interesting entries in the old registries of St. Augustine's we note the following:

Baptisms.

1801, December 1st, Caroline Eugenia Girard, Henrietta Maria Girard.
1803, November 20th, Augusta Virginia Peale.
1806, March 20th, Mary Frances Borie.
1810, September 13th, Adolphus Edward Borie.
1810, November 11th, Mary Ann Da Costa.
1816, June 4th, Sophia Elizabeth Borie, Emily Mary Borie, Charles Beauveau Borie.
1817, July 17th, George Washington Singerly.
1819, June 3d, Charles Louis Borie.
1820, November 19th, Louisa Augusta Da Costa.
1822, March 6th, Mathew Carey Lea.
1823, April 6th, Bertrand Peale.

Marriages.

1808, February 12th, John Joseph Borie to Sophia Beauveau.
Fielding Lucas to Elizabeth Carroll.
John Hoskins to Catharine Girard.
Henry Dominic Lallemand to Henrietta Maria Girard. The witnesses to this marriage were Stephen Girard, Joseph Buonaparte, Count of Survilliers, Marshal Count de Grouchy, Gen. Charles Lallemand, of the Imperial army, etc.

In 1808, January 11th, Dr. Hurley baptized Peter Albright, the same who afterward, in 1844, took so prominent a part in burning the churches, and who exulted that the record of his baptism as Catholic had been destroyed at St. Augustine's.

In 1821, February 1st, Dr. Hurley assisted at the marriage of his sister Catharine to Augustus Taney, brother of the late chief justice of the United States, Roger B. Taney.

In 1820 the first musical celebration which arrested public attention in the United States was at St. Augustine's Church. Dr. Hurley had got it up with the aid of Messrs. Carr and Schetky, well-known teachers of music, to raise funds to erect an altar and beautify the church. The trombones and their players came from Bethlehem, Pa., from the Moravian Seminary, and other amateurs from various parts of the United States.[3]

On Sunday, May 27, 1821, Bishop Conwell issued sentence of excommunication against (Rev.) William Hogan from the altar of St. Augustine's Church.

In 1832, during the ravages of the Asiatic cholera, Dr. Hurley had all the furniture, books, etc., removed from the school and convent, and turned them into

[1] See *Sunday Dispatch* for more regarding this bell; also Etting's History of Independence Hall.

[2] The marble tablet on the façade of the present church puts its foundation in 1798, and its dedication in 1801. Father Jordan puts the foundation in 1799. Amid this conflict of authorities we have chosen the view that seems best supported by collateral evidence,—viz., that as the ground was bought in 1796, the subscription-books opened in 1796, one should put the foundation of the church (as above) on the first Sunday of September, 1796, and its dedication in 1801.

[3] See Binns' Autobiography.

hospitals for the reception of persons stricken with the disease. The buildings were fitted up suitably, and charitable nurses administered to their wants. Binns says three hundred and sixty-seven patients were cared for in all, of whom only forty-eight were Catholics. The city afterward paid the expenses of this charity, but Dr. Hurley declined to accept any other pecuniary remuneration. His church was destroyed in 1844.

In 1833, Father Nicholas O'Donnell, O.S.A., assistant to Dr. Hurley, undertook the editorship of the *Catholic Herald*, the pioneer of Catholic Philadelphia newspapers. He continued it up to 1839.

In 1836 was purchased, for cemetery purposes, by Dr. Hurley, a lot of ground at Bush Hill, formerly the country-seat of Governor Andrew Hamilton (in 1740) upon Schuylkill Eighth [Fifteenth] Street, below Coates [Fairmount Avenue]. It was opened on the 1st of September, 1836. The first interment was of a child. The growth of the city in after-years compelling it to be vacated, the remains of those who had been buried there were removed (where they had kin) to St. Augustine's graveyard on Fourth Street, or to Cathedral Cemetery, while the unclaimed dead were buried at the expense of the church, at St. Dennis' graveyard, at Haverford, Delaware Co. The last interment at Bush Hill was on the 20th of August, 1853.

In 1838 the census of the parish of St. Augustine's gives the following numbers, viz.:

Number of yearly communicants	750
" " these who have not made first communion	200
" " baptisms	183
" " marriages	54
" " converts	15
" " adults in the parish	2146
" under fourteen and over seven years	350
" under seven years	506
Total number	3002
Of these there were natives of Ireland	1494
" United States	508
" Germany	73
" England	37
" Italy and Switzerland	8
" Scotland	5
" France, etc	21
" unclassified	856
Total number	3002

In 1840, Father James O'Donnell, O.S.A., of this church, built at Williamsburg, N. Y., the church of St. Mary's, and on June 27th, of this year, it was blessed by Bishop Dubois. In 1844, May 8th, Wednesday, was consummated a gross wrong against Christianity. The church of St. Augustine's, founded fifty years before through the piety and charity of Philadelphians, aided by contributions from even those of alien creeds, of even the great hero of America's patriotism; the church that had opened its portals in time of dire distress to the woe-stricken of 1834, when abandoned by their own lawful guardians; the church that was a repository of so many monuments of art and learning as should have insured it respect and veneration by all who had any regard for aught holy or renowned for age, or hallowed by religious or patriotic associations; this church was, on the day above, with all its buildings, convent, library, schools, etc., given to the flames, and thus destroyed by the violence of a mob of fanatics. Its treasures were lost or scattered, and the few recovered were disfigured, mutilated, and ruined.

1844 RIOTS

The following is a summary of the ruin wrought during 1844:

Two churches destroyed by fire, one church twice fired and desecrated, one seminary and house of retreat burned, two presbyteries destroyed, one theological library destroyed, two schools destroyed, one sisters' orphanage destroyed, about forty dwelling-houses destroyed, about forty lives lost, about sixty citizens wounded; and riot, rebellion, and treason rampant; the laws set at defiance, and peace and order imperiled by the violence of ruffians. The losses to the church, including buidings, personal property, etc., are three thousand volumes, the property of Dr. Carr, Dr. Hurley, Rev. George Staunton, Rev. Thomas Kyle, Rev. James O'Donnell, and the Catholic Library Association,—valued at $13,020.

Church furniture	$5,370.87	
Rev. John P. O'Dwyer's effects	9,225.00	
Rev. James O'Donnell's effects	6,916.75	
Rev. Thomas Kyle's effects	570.00	
Rev. Francis Ashe's } William Harnett's } effects	150.00	
Four servants' effects	170.00	
Six trombones	300.00	
House furniture	3,650.07	
		$39,372.69
Damages to buildings		44,255.06
Total amount of damages to buildings and personal property.		$83,627.75

This was claimed from the city. The Court of Nisi Prius, in 1847, November 29th, awarded $47,433.87. The singularity of this figure is accounted for from the fact that the jury that had the case in hand were unable to agree, until one of them, brighter witted than his fellows, suggested that each of them should name the sum he was willing to allow for damages, and the sum total should be divided by twelve, their number. This was agreed to, with the result that the damages found reached the figure as above.

The causes of this destruction may be given: first, the remote ones, viz., the growing spirit of hostility to foreigners, and especially to Catholics, which had first found vent in 1834 in the destruction of the Ursuline Convent at Charlestown, Mass.; second, the malignant efforts of the ministers of various Protestant churches in 1841, in New York chiefly, to raise persecution *vs.* Catholics; and proximate causes, the association of Protestant clergymen in Philadelphia in 1842, under the title of the "Protestant Association," which was directed against the church. Incidentally, the crisis was brought about in Philadelphia by, first, the evil results of the Hogan schism, and, second, by the bold language used in the pulpit and out of the pulpit by the champions of the Catholic side. This undoubtedly was an occasion to the enemies of the faith to turn to the unchristian weapons of fire and bloodshed.

Within three months after the destruction of St. Augustine's, Father O'Dwyer, O.S.A., had erected the chapel of Our Lady of Consolation, which served as a parish church until the new and present one was built, in 1848. During the interval of three months the congregation of St. Augustine's was allowed by the courtesy of St. Joseph's Fathers to use their church

for devotions, mass, etc. The chapel of Our Lady was torn down in 1871, to make room for the large and well-equipped parish schools on Crown Street.

In 1847 it was resolved to proceed toward the rebuilding of St. Augustine's. The court had now awarded damages for the ruin of 1844, and, in April of this year, the congregation voted three thousand dollars toward the expenses of the new church. On May 27th (Sunday) the corner-stone was blessed by Bishop Kenrick; Dr. Ryder, S.J., preached. The site of the new church is identical with that of the old one, and the side lines of the building the same. The present church extends eighteen feet farther to the rear to allow of sanctuary room, and eight feet nearer Fourth Street to allow of a tower. The dimensions are one hundred and fifty-two feet long, sixty-two feet wide, and height of tower two hundred feet. The style is Roman Palatine; the architect, N. Le Brun.

In 1848, December, Sunday, the new church was consecrated (free of debt) by Bishop Kenrick, while Bishop Hughes, of New York, preached at high mass. In 1847 the Synod of Philadelphia had laid down the boundaries of the parishes of St. Augustine's and St. Joseph's, and in 1876 Bishop Wood revised them as they are at present.

The schools of St. Augustine's are noticed first in Dr. Carr's time. In 1813 he put a mortgage "on and for the benefit of the school-house." This is the earliest mention of a school. From the date above it may be inferred that a school existed prior to 1813. This school-house was afterward "rented to a Mr. Badlock." In 1838 the "school-house" is insured perpetually in the Philadelphia Company for forty dollars premium; in 1841 the teachers were, for the boys, Peter Madigan and —— Nugent, and for the girls Mrs. —— Holmes. In 1871 the fine large brick building now in use was put up by Father Mark Crane, O.S.A., pastor, and in 1874 given into the charge of the Brothers of the Christian Doctrine. The Sisters of St. Joseph, who succeeded the Sisters of the Holy Cross, now conduct the girls' department in the parish school, and a select academy on Fourth Street. Previous to the coming of the religious named above, the schools were under lay teachers, directed by the Fathers of the church. It should not be forgotten that the Orphans' Asylum on Spruce Street was at an early year in this century indebted largely, if not chiefly, to the efforts of Dr. Hurley, O.S.A., who in this was greatly aided by Mr. Cornelius Tiers (now deceased). Dr. Hurley got the Sisters of Charity from Emmittsburg, Md., in 1814.[1]

The societies of St. Augustine's Church of which earliest mention is made are: 1828, January 8, founded St. Augustine's Beneficial Society; in 1837 are mentioned a Library Society, a Rosary Society, and a Temperance Society. This seems the first temperance society on record. In 1840, Sunday, June 28, Dr. Moriarty founded the St. Augustine's Catholic Total Abstinence Society. In 1840, August 28, Dr. Moriarty founded the St. Augustine's Catholic Temperance Beneficial Society of Philadelphia; in 1840, September (by the same), a Temperance Literary Association for the young men of the parish. Early in 1843 (by the same), St. Augustine's Youth's Literary Institute. The Confraternity of Our Lady of the Cincture, being an usual aggregation in Augustinian churches, was probably from the beginning. The oldest members now living found it in standing when they first joined.

The pastors of St. Augustine's Church have been: Carr, Matthew, D.D., 1801–20; Hurley, Michael, D.D., 1820–37; O'Donnell, Nicholas, 1837–39; Moriarty, Patrick Eugene, D.D., 1839–44; O'Dwyer, John Possidius, 1844–50; Moriarty (second time), 1850–55; Stanton, Patrick Augustine, D.D., 1855–57; Mullen, Ambrose Augustine, 1857–61; Crane, Mark, 1861–71; Crane, Peter, 1871 to date.

Number of baptisms from 1801 to 1832 (seven years excepted)		15,226
" " marriages " " " (one year excepted)		4,411
" " confirmations from 1833 (the first) to 1883		6,042
Highest number of baptisms (1854)		435
" " " confirmations (1867)		428
" " " marriages (1854)		163
Lowest " " baptisms (1801)		13
" " " marriages (1809)		4
" " " confirmations (1833)		101

St. John's Church.—In consequence of the continued difficulty between the trustees of St. Mary's Church and Rt. Rev. Henry Conwell, D.D., Bishop of Philadelphia, and Rt. Rev. Francis Patrick Kenrick, coadjutor, Rev. John Hughes, then pastor of St. Joseph's Church, formed the design of erecting a church whose affairs should be conducted without trustees. On the festival of St. John, 1830, he received permission from Bishop Kenrick to undertake the erection of the desired church.

He accordingly announced to his congregation his purpose, and solicited donations toward the work. On Monday he waited at home to receive subscriptions; but he waited in vain. On Tuesday he was likewise disappointed; he began to feel discouraged. On Wednesday a servant-woman called upon him. "This is the first day, Father," said she, "since you spoke to us on Sunday, that I have been able to come out. I have brought my contribution for the new church." The sum was thirty-seven and one-half cents. "I took the money," said Father Hughes, "ran to my bedroom, and, throwing myself upon my knees, thanked God that the work was done. From that moment I never had a doubt of the success of my enterprise." Five thousand dollars were contributed by one individual, while M. A. Frenaye, so well known in connection with the church until his death, about ten years ago, contributed most munificently, and rendered valuable services toward the erection of the church. In February, 1831, Father Hughes purchased the ground on which the church stands; it is ninety-seven feet wide by one hundred and fifty-six feet long, and cost about thirteen thousand dollars. On Friday afternoon, May 6, 1831, the corner-stone

[1] See Life of Mother Seton, and *Catholic Herald*, Sept. 30, 1852.

was laid by Bishop Kenrick, assisted by Rev. John Hughes and Rev. T. J. Donahue, of St. Joseph's; Rev. William and Rev. Nicholas O'Donnell, and Rev. Michael Hurley, of St. Augustine's; Rev. Jeremiah Keiley, of St. Mary's, and Rev. M. Carroll, of Wilmington, Del.

Father Hughes in writing to the present Archbishop Purcell, of Cincinnati, Ohio, in September, 1831, says of the church, "It will cause those who give nothing toward its erection to 'murmur' at its costliness, and those who did contribute to be proud of their own doing. As a religious edifice, it will be the pride of the city. The leading Protestants and infidels proclaim it the only building that is entitled to be called a church, 'inasmuch as its appearance indicates its use, and there is no danger of mistaking it for a workshop.'"

Joseph Bonaparte presented to the sanctuary a "Flagellation of Christ," by Hannibal Caracci, said to be valued in London at one thousand guineas. Signor Monachesi, whose paintings decorate many of our churches, ornamented the sanctuary as a voluntary offering. The other portions of the edifice were decorated by the same artist, whose only compensation was a voluntary contribution of the congregation in December, 1832.

On Passion Sunday, April 8, 1832, the new church was opened for divine service, and dedicated by Bishop Conwell and Kenrick. A sermon on the "Marks of a True Church" was delivered by Rev. Dr. Power, of New York. The collection amounted to eight hundred and fifty dollars. Father Hughes thought the sermon injudicious, as many Protestants were present at his invitation. "The sermon caused some irritation and provoked controversy," and was a remote cause of the discussion between Father Hughes and Rev. John Breckinridge.

The 4th of July, 1832, was celebrated in St. John's Church by the citizens. A platform was erected in front of the altar. Father Hughes said, "The selection of St. John's was intended as a compliment to the Catholics and to the church." During that month Father Hughes had more converts than for a year previous. At the celebration the prayer was recited by Father Hughes.

At this church on Tuesday evening, April 29, 1833, Mozart's Requiem Mass was performed for the first time in this country. The exterior of the church had not yet been completely finished; so in October, 1833, an organization of a number of the congregation took place. They formed a society for the exterior finishing of the church so as to procure means for its completion, in order that it might be made to correspond with the interior decorations. This society had a president, three vice-presidents, two secretaries, a treasurer, and twenty members of financial committee. After the dissolution of the society, after having accomplished the object of the formation, the names of the members, alphabetically arranged, and of those who had been officers, were engrossed on parchment and deposited in the archives of the church. For some time after the erection of the church Father Hughes was alone in the pastoral charge. Rev. F. X. Gartland was sent to assist him in 1832. Father Gartland was frequently left in pastoral charge, as Father Hughes several times accompanied Bishop Kenrick on his episcopal visitations. In June, 1834, Father Hughes preached a sermon in behalf of the Polish exiles who were obliged to leave their native land after the suppression of the Polish Revolution. Two hundred and three dollars were contributed.

Father Hughes and his assistant labored energetically to liquidate the debts of the church, which was not yet wholly completed. Many of the creditors were urgent in their demands, while all appeals for money with which to pay this indebtedness were but feebly responded to. Father Hughes, as a last resort, determined to visit Mexico in order to collect the means necessary to satisfy the creditors. For this purpose he studied Spanish for six months, determined to go without the knowledge of his congregation. Preparations were accordingly made to start; during the celebration of mass one Sunday, a carriage awaited Father Hughes. But Father Gartland could not restrain his concern at the near departure of the pastor. Accordingly, he informed the congregation of what was Father Hughes' intention, and he appealed to the people for whom he labored not to allow their beloved pastor to undertake such a journey. George Edwards arose and offered one thousand dollars, twelve others gave five hundred dollars; and throughout the church there arose responses proving the generosity of the people and their love for Father Hughes. About four thousand dollars were thus subscribed. After mass a meeting was held in the pastoral residence; among those present here were Dr. Joseph Nancrede, Charles A. Repplier, Michael McGrath, George Edwards, Francis Tiernan, R. F. Walsh, and Mr. Blaim. Mr. Repplier was chosen treasurer; all agreed to secure the payment of about fifteen thousand dollars of the debt then pressing, and so pledged their faith to Father Hughes. The appeal of Father Gartland and this action of the influential members of the congregation had the desired effect, and the most urgent demands were paid.

Father Hughes continued to labor energetically for the dissemination of the faith and the interests of his people. In the years 1834–35 he was engaged in a now celebrated controversy and discussion with Rev. John Breckinridge. The Propaganda in the beginning of 1836 decreed the division of the diocese, the transfer of Bishop Kenrick to Pittsburgh, and the appointment of Rev. John Hughes as coadjutor to Bishop Conwell. The division not being sanctioned by the Pope, the elevation to the episcopacy of the founder of St. John's was reserved for a short time, and to a see where his services were more necessary.

due to the talent of the Italian, Giuseppe Jardella, whom he employed to do his finest work. Jardella excelled in ornamental sculpture. He was brought originally from Italy to assist in decorating the mansion of Robert Morris, on Chestnut Street, under the superintendence of the French architect, Maj. Pierre Charles L'Enfant, and had executed several pieces of work, principally in bas-relief, for that building, when the failure of Morris put a stop to the work. It is believed that Jardella was the artist who executed the semicircular pieces in relief, representing Tragedy and Comedy, which were over the windows in the wings of the old Chestnut Street Theatre. They were prepared for the Morris mansion, and were adopted by Latrobe, the architect of the theatre, as appropriate ornaments for that building. Notwithstanding his undoubted talent as a sculptor, Jardella probably became discouraged by the little profit it brought him, for he finally gave up the higher branches of art to follow the business of stonecutter. He was, until 1817, the partner of Christopher Hocker, in a marble-yard on Race Street.

John Eckstein was both painter and sculptor, but showed more genius in the use of the chisel than in that of the pencil. In 1811 he was represented at the exhibition of the Association of Artists by two Cupids in clay, statues of "Pomona," "Charity," and "Milo," with "Samson and the Lion," a design in clay for a monument to Gen. Washington, and two bas-relievos of bacchanals and children. He modeled the "Genius of America" figure in 1813. In 1806, Eckstein designed a model of an equestrian statue of Washington. It was in Roman costume.

George M. Miller came into notice about 1812. He executed bas-reliefs in wax and other materials, which were life-like in color. Among these were heads of Albert Gallatin and Mrs. Madison, which he executed in 1813. He modeled, in 1814, original busts of Bishop White, C. W. Peale, and Commodore Bainbridge, a head of the Venus de Medici, and a copy of Houdon's bust of Washington, also a bust of the wife of Jerome Bonaparte. In 1821 he made a bust of Talbot Hamilton. Miller's most noted work was a life-size figure of "Venus" in wax, colored to nature. It was exhibited in the Apollodorean Gallery in 1813. Dunlap says that Miller, unable to make a living by art, threw it aside for the more profitable profession of a gold-beater.

The only title of George Magragh to a place in the annals of art is some carved musical trophies which were admitted to the exhibition of the Society of Artists in 1811. G. Merlini, in 1813, advertised that he executed "carving of all kinds of statues, ornamental, etc., in any wood that might be preferred." He also offered for sale "the original bust of a distinguished American statesman." Louis Stegagnini, another Italian ornamental sculptor, came to Philadelphia about 1820. He devoted himself principally to making monuments, urns, vases, and mantel-pieces, which, if they did not increase his fame as an artist, put money into his pockets.

Henrico Causici, an Italian sculptor, who claimed to be a pupil of Canova, came to Philadelphia in 1816 to obtain, by subscription, assistance in the preparation of a model of an equestrian statue of Washington, to be presented to the Academy of Fine Arts. While this project was being canvassed, the artist took likenesses in alabaster, in basso- or alto-relievo. Failing to obtain subscriptions in Philadelphia, Causici removed to New York, where (according to Dunlap) he succeeded, after ten years of effort, in finishing his model. That Causici was an artist of no little merit is evident from the fact that it was he who executed the fine full-length statue of Washington which surmounts the Washington monument in Baltimore. This great statue, which attracts the attention of all strangers visiting Baltimore, is sixteen feet high, and was wrought in three separate pieces from one block of marble, weighing thirty-six tons.

In 1824, E. Luigi Persico, another Italian, executed a colossal bust of Lafayette, which he exhibited at the Athenæum. He also modeled a bust of Washington and a bust of Dr. N. Chapman,—the latter by request of the doctor's private pupils. Persico designed a head of Liberty for United States coins in 1825.

Abraham Chevalier, a French sculptor, proposed, in 1825, to execute the "resemblance of some allegorical subject in glory of Lafayette." Whether he obtained encouragement to carry out his idea is not known. Chevalier had lived twenty years in Baltimore before his visit to Philadelphia, and had executed in the former city, he claims, "all there is of sculpture in wood or stone, at public or private buildings, until 1813." In Baltimore Chevalier executed the basso-relievos of the Union Bank, and he designed the façade of the Maryland Insurance buildings.

In March, 1827, it was stated that a full-length statue in marble of Napoleon Bonaparte, executed by an Italian artist of the city, was on exhibition at the Merchants' Coffee-House. The sculptor displayed this work as a specimen of his ability in art, and had ready a subscription for a full-length statue of Washington.

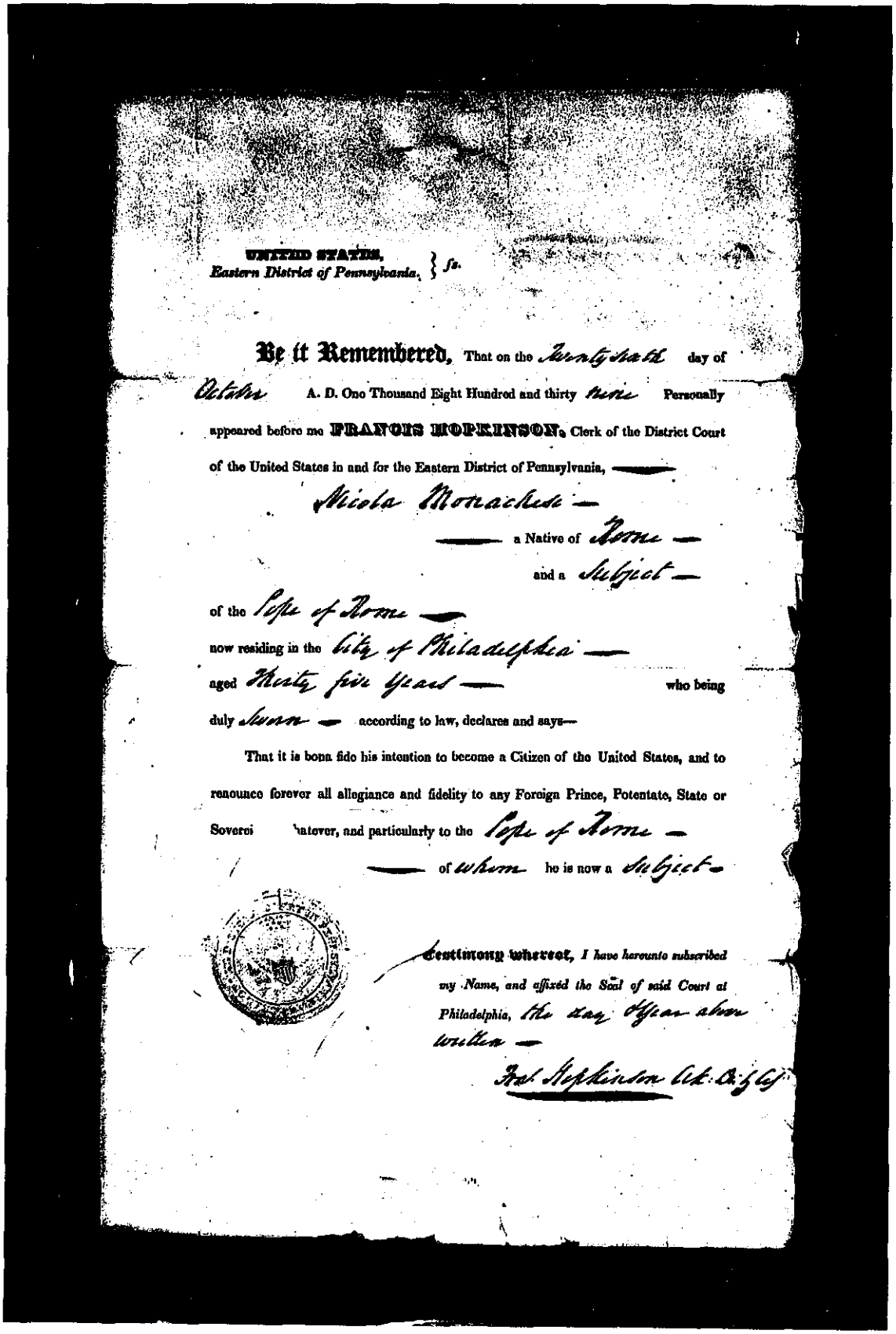
Benjamin Paul Akers, the distinguished sculptor, established himself in Philadelphia about 1860, and died here May 21, 1861, of consumption. He was born in Saccarappa, Me., July 10, 1825, and during his life executed about forty busts and statues, besides some marble copies from the antique. His best works are "Benjamin in Egypt," which he exhibited at the New York Crystal Palace in 1853; "Una and the Lion," statue of "St. Elizabeth, of Hungary," the "Dead Pearl-Diver," and an ideal head of Milton, his last, and perhaps his best, production in Rome. He produced busts of Judge McLean, Edward Everett, Gerritt Smith, and Samuel Houston, and in 1859

Review of Italian-born artists asked to come to Philadelphia to sculpt--many worked in Washington, D.C. later.

A P P E N D I X B:

Personal information on the artist/
decorator of St. Augustine's
fresco program: Nicola Monachesi

Nineteenth century primary sources



UNITED STATES,
Eastern District of Pennsylvania, } *fs.*

Be it Remembered, That on the Twenty sixth day of October A. D. One Thousand Eight Hundred and thirty nine Personally appeared before me **FRANCIS HOPKINSON,** Clerk of the District Court of the United States in and for the Eastern District of Pennsylvania,

Nicola Monachesi

a Native of Rome

and a Subject

of the Pope of Rome

now residing in the City of Philadelphia

aged Thirty five Years who being duly Sworn according to law, declares and says—

That it is bona fide his intention to become a Citizen of the United States, and to renounce forever all allegiance and fidelity to any Foreign Prince, Potentate, State or Soverei[illegible]hatever, and particularly to the Pope of Rome

of whom he is now a Subject

Testimony whereof, *I have hereunto subscribed my Name, and affixed the Seal of said Court at Philadelphia,* the day & Year above written

Fra. Hopkinson Clk. Ct. of Ca.

Monachesi's Petition for Naturalization in 1839.

CONSTANT GUILLOU,
ATTORNEY AT LAW,
AND
NOTARY PUBLIC,
No. 89 South Fourth Street,
Between Chestnut and Walnut Streets.
PHILADELPHIA.

976

United States of America.

Be it known that on the day of the date hereof, before me Constant Guillou, a Notary Public for the Commonwealth of Pennsylvania, residing in the City of Philadelphia by lawful authority duly commissioned and sworn, and by law authorized to administer Oaths and affirmations, and issue Certificates under my hands and Notarial Seal, personally appeared Nicola Monachesi being of the following description:

Age forty three years.	Mouth large.
Stature five feet eight inches.	Chin broad.
Forehead broad.	Hair burning grey.
Eyes brown.	Complexion fair.
Nose ordinary.	Face round.

who produced satisfactory legal evidence, by the exhibition of his certificate of naturalization, issued out of the District Court of the United States in and for the Eastern District of Pennsylvania on the second day of October A.D. 1844, duly attested and certifies that he is a citizen of the United States, whereof an Affirmation being required, I have granted this under my hand and Notarial Seal.

Done at the City of Philadelphia, on this twenty seventh day of April in the year of Our Lords One thousand eight hundred and forty six

Constant Guillou
Not. Pub.

The signature of Nicola Monachesi
Nicola Monachesi

In lieu of a Naturalization record (which cannot be found), this passport states that Monachesi became a U.S. citizen on October 2, 1844, having petitioned for citizenship in 1839.

3822 RIDGE AVENUE, PHILADELPHIA, PA 19132
THEUNDERGROUNDMUSEUM.ORG
P 215 228 8200 F 215 228 7940

A NATIONAL HISTORIC LANDMARK
ESTABLISHED 1836

January 22, 2015

Dear Ms. Morello,

Our records reflect that Nicola Monachesi (1795-1851) is buried here at Laurel Hill Cemetery in Section R, Lot 174.

Regards,

David Gurmai, Program Associate
The Friends of Laurel Hill Cemetery

McELROY'S

PHILADELPHIA DIRECTORY

FOR

1848:

CONTAINING

THE NAMES OF THE INHABITANTS, THEIR OCCUPATIONS, PLACES OF BUSINESS, AND DWELLING HOUSES;

ALSO,

A LIST OF THE STREETS, LANES, ALLEYS,

AND

CITY OFFICES, PUBLIC INSTITUTIONS, BANKS, &c.

Eleventh Edition.

[*The names of Subscribers, in this edition, are printed in Capitals, and the same course will be pursued in all future editions.*]

BOOK. 50

Mitchell Wm. F., dentist, 13th bel Melon
Mitchell William H., clerk, 25 Sansom
Mitchell W. A., 163 N 3d
Mitchell W. Fisher, real est. br., 76 Walnut, h 394 N 6th
Mitcheltree James, cigar mr., James ab 10th
Mitchener Israel, provisions, Melon ab 10th
Mitchener Susanna, b h, 114 Randolph
Mitcheson & Co., M. D., Cedar ab 2d
Mitcheson D. M. & Co., liquor mers., 76 Cedar(S)
Mitcheson Jane, Little Green n Cadwalader (K)
Mitcheson Robert, Coates bet 11th & 12th
Mitchner Frances, b h, Allen ab F road
Mivelaz Henry, dry goods, 132 S 2d
Mock Catharine, 524 N 3d
Mock Edward C., lab., rear 63 Franklin
Mock Ernest F., morocco dr., 524 N 3d
Mock John, machinist, 524 N 3d
Mock Mary, rear 134 St John
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Moffat Eliza, tailoress, rear 43 Coates
Moffett Charles, confect., 93 N Market
Moffit Ann, Fairmount av n Fairmount
Moffit George, machinist, 26 George (K)
Moffit John, weaver, Jefferson ab 2d
Moffit Richard, grocer, Marlboro' & Queen (K)
Moffit Rich'd, tavern, 6 Vernon (S)
Moffit Thomas Q. dry goods, 159 Vine
Moffitt Adam, grocer, F road & Franklin (K)
Moffitt Adam, [illegible]

Molherin George, baker, 277 S 4th
Molineaux E. J. tailor, 168 S 5th
Molineaux E. P. shoemr., 281 S 5th
Moll Henry, druggist, George ab St John (K)
Molloy Joseph C., clerk, 9th bel Washington
Molloy Michael, trader, 111 S Front
Molloy Peter, tavern, 62 Cedar
Molony Berry, waiter, 178 Locust
Molony James, gent., N W 7th and Vine
Molony Matthew, fruiterer, S E 8th & Walnut
Molten Albert, mer., 116 High, h 388 Vine
Molyneux Giles, tavern, 2d & Oxford (K)
Monachesi N., portrait painter, 156 Pine
Monaghan Danl., lab., Clay ab Beach
Monaghan John, hatter, 85 S 5th
Monaghan Peter, lab., Christian bel 9th
Monaghan Philip, chandler, Lombard ab 12th
Monaghan Thomas, lab. 173 S 11th
Monaghan Thos. brewer, 288 Sassafras, h 173 S 11th
Monahan Edward, lab., 21 Dyott's ct (K)
Monahan Henry, lab., 9 Baker st
Monahan James, shoemr., 352 N 5th
Monahan James, skin dress. Justice's ct
Monahan John, lab., 21 Dyott's ct (K)
Monerevie James, blacksmith, Atherton
Monell Eliza, gentw. Sch 8th n George
Monell John L., U S mint, h 7 Carrollton sq
Monell Peter, cordw., rear Marshall ab Poplar
Monell Thos. T. cordw. 9th ab Parrish
Monell Wm., cordw., 106 Apple
Monen Jas., tavern, 8th bel Cedar
Monheimer Mrs., reflectors, 193 St John
Monier [illegible]

Montgomery Archibald, wear., Fulton ab 1
Montgomery A. J. clerk, Brandywine bel B
Montgomery Edward, manf. hosiery, 593 ab Otter (K)
Montgomery Elizabeth, Hanover ab Bedford
MONTGOMERY GEORGE W., grocer, Sch 7th & Spruce
Montgomery Hugh, watchman, Sch 3rd ab bert
Montgomery James, sexton, Lombard ab 1
Montgomery James, wharf builder, Crown Bedford (K)
Montgomery James, printer, 4th n Washin
Montgomery James, dealer, Ogden bel Sel
Montgomery James R. gilder, South et, 5 Carpenter
Montgomery Jane, 370 Coates
Montgomery Jane, 303 Spruce
Montgomery John, brickl., Lombard n Sch
Montgomery John, bricklayer, 252 S 6th
Montgomery John, carp. Jackson bel Palme
Montgomery, John, lab. Murray
MONTGOMERY JOHN C., real estate bro 74 Walnut, h 233 Pine
MONTGOMERY JOHN P., att'y. & coun commiss. for Del., Tenn. & Lou., 47 S h 233 Pine
Montgomery John T., att'y & coun., 62 S 6
Montgomery Joseph, mer., Broad bel Mulb
Montgomery Jos., carp., Callowhill ab Sch
Montgomery Neill, carpet weav., 1 Walker
Montgomery Richard R. att'y, S W 4th & P
Montgomery Robt. [illegible]

CUMULATIVE RECORD OF EXHIBITION CATALOGUES

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

1807-1870

THE SOCIETY OF ARTISTS, 1800-1814

THE ARTISTS' FUND SOCIETY, 1835-1845

Compiled and edited by
ANNA WELLS RUTLEDGE

THE AMERICAN PHILOSOPHICAL SOCIETY
INDEPENDENCE SQUARE
PHILADELPHIA
1955

Moerenhout, Josephus Jodocus. 1801-1875. *Address:* 1861, Berlin; 1862, Europe.
1854. 140. Departure for the Chase (title variation: Hawking Party; Hunting and Hawking). *H. Earl.*
1860: 198; 1861: 302; 1862: 252.

Mole, John Henry. 1814-1886. *Address:* 1856, England; 1857-1860, London.
1856. 348. Gipsy Girl (water color). *F. W. Lewis, M.D.*
419. Little Reapers (water color). *Mrs. Joseph Sill.*
1857. 338. Highland Spring (water color). *E. W. Clark.*
363. Prawn Fishers returning Home (water color). *F. W. Lewis, M.D.*
366. Gleaners Resting (water color). *F. W. Lewis,*
386. The Fisherman's Daughter (water color). *E. S. Clarke.*
398. A Highland Girl (water color). *Joseph A. Clay.*
1858. 396. The May Flower (water color). *W. H. Stewart.*
1860. 394. Sea Side Sketch. *J. A. Clay.*

Molenaer.
1811. 232. A Battle piece.
236. Battle Piece.
240. A Winter Piece with figures skating and sleighing.
1821: 117; SE 1821: 117; 1825: 185.
295. Hot Cockles.
SE Oct. 1816. 176. Boors Carousing (title variation: Landscape, Peasants Carousing; regaling) (*See also* Le Nain, Michaux, Ostade, Steen, Teniers.)
1819: 178; 1820: p. 7, 113; 1821: 109; SE 1821: 109; 1822: 166; 1823: 387; 1825: 288; 1827: 377.

Mompaer. [Frans Mompaer, *d.* 1660/61, Josse Momper, 1564-1634, or Bartolome Momper.]
1826. p. 8, 148. Landscape—Mountainous Country.

Monachesi, F. *Address:* 1832, No. 98 Locust Street.
1832. p. 7, 2. Original Design for painted ceiling.
AFS 1835. 111. The original study for the fresco painting in St. John's church. *Dr. Togno.*

Monachesi, Nicolo. 1795-1851. *Address:* 1832, No. 98 Locust Street; AFS 1835-AFS 1840, Pine St., nr. 6th; SP 1848a, No. 156 Pine Street.
1832. p. 4, 38. La Sibilla Persica *after* Guercino.
p. 4, 41. Madono Legendo *after* Carlo Maratti.
p. 4, 43. Madona della Seggiola *after* Raphael.
AFS 1840: 3, *for sale.*
p. 5, 55. Cupid, Amoroso, an original.
p. 5, 68. Portrait of a Professional Gentleman.
p. 5, 83. Madona del Gran Duca *after* Raphael.
AFS 1835. 152. Portrait of an Italian poet. *Dr. Togno.*
AFS 1836. 178. Beatrice Cenci *after* Guido Reni. *J. Frost.*

Monachesi, Nicolo *(Continued)*
AFS 1840. 79. The Charity *after* Raphael. *For sale.*
166. The Inquisition. *For sale.*
SP 1848a. 158. Winter. *For sale.*
159. Spring. *For sale.*
161. Autumn. *For sale.*
162. Summer. *For sale.*

Mondini, Giacona.
1857. 4. John the Baptist reproving Herod. *P. S. Justice.*

Montague. [Alfred Montague?] *Address:* SE 1847b, London.
SE 1847b. 467. Drawing in Water Colors. *H. Bridport.*

Montalant, Julius O. *Address:* 1852, 13th & Locust streets; 1853-1854, 704 Pine Street, Phila.; 1855, Pine St.; 1856, 704 Pine St., Phila.; 1858, now in Europe; 1859, Rome; 1861, Italy.
1851. 181. Young Girls at a Fountain. *For sale. J. O. Montalant.*
1852. 37. View of Bocca Tigris, China. *W. R. Lejée.*
109. Landscape, Composition. *For sale.*
1853. 24. View of Burlington, Vt.
47. Street in Angers (France). *H. Earl.*
95. View in Vermont—Morning. *For sale. J. O. Montalant.*
115. View of Walpole, on the Connecticut. *J. L. Claghorne.*
184. Burlington, Vt. *For sale. J. O. Montalant.*
190. Winter Scene on the Schuylkill. *J. Lambert.*
266. View in Angers, France. *For sale.*
1854. 6. Landscape. *Joseph R. Curtis.*
84. Sunset view on Lake George. *John Rice.*
1855. 7. View from the Summit of Mount Kearsage, White Mts., N. H. *Mr. Hopper.*
23. Mount Washington. *Mr. Hopper.*
397. View on Lake George. *For sale. J. O. Montalant.*
1856. 61. View of Athens. *C. F. Wells, Jr.*
SE 1856. 53. Sunset. *Joseph Harrison.*
1858. 300. Capri—Bay of Naples (Vesuvius in the distance). *J. W. Ayres.*
333. View near Naples. *E. W. Clark.*
1859. 251. Landscape (Italy). *Miss J. J. Van Syckel.*
322. Island of Capri. *For sale. J. O. Montalant.*
1860: 224; 1861s: 614; SP 1865: 552; SP 1866: 531.
1861. 7. Paestum. *Samuel Welsh.*

Moon, Samuel. 1805-1860. *Address:* 1834, Easton, Pa.
1834. p. 4, 15. Portrait of a Gentleman.

Mooney, Edward Ludlow. 1813-1887. *Address:* AFS 1842, New York.
AFS 1842. 53. Portrait of H(enry) Inman, Esq. *National Academy.*
61. Portrait of the Artist's Sister.
139. Portrait of the Artist. *National Academy.*

Date: Monday, November 26, 1832 Paper: Philadelphia Inquirer (Philadelphia, PA) Page: 2
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ITEMS.

Among the embellishments of the new Roman Catholic Church of St. John's, is a painting in Fresco, by Mr. Monachesi, of the Opening of the Seventh Seal, described in the first four verses of the eighth chapter of St. John's Revelations. Throughout next week and the week following, the Church will be opened for the exhibition of the picture, from nine in the morning till nine at night; visitors paying twenty-five cents each, for the benefit of the artist, who is understood to have neither required nor received any other compensation for this elaborate work. Several of Mr. Monachesi's pictures have been much admired and warmly praised by some of our most experienced connoisseurs. That now noticed is the only Fresco ever produced in the United States; and cannot, therefore, fail to gratify curiosity as well as taste. The present is a happy moment for its exhibition; so much notice having recently been drawn to a cognate subject by Danby's splendid painting of the Sixth Seal.

[St. John; Mr. Monachesi; Contribution]

Date: Saturday, November 24, 1832 Paper: National Gazette (Philadelphia, PA) Page: 3
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Source: GenealogyBank.com

COMMUNICATION.

St. John's Church, Thirteenth street above Chestnut.

A beautiful painting in *fresco* has been executed in this church by Mr. Monachesi, and will be exhibited next Sunday for the first time. The building committee of the church were unable to hold out to Mr. Monachesi, in his undertaking this work, any other hope of compensation than what might be derived from public voluntary contribution. A collection for his benefit will be made accordingly next Sunday, at half past 10 o'clock, and in the afternoon.

THE NORTH AMERICAN MAGAZINE.

NO. VI. APRIL, 1838. VOL. I.

THE FINE ARTS.

Memoranda of the Pictures copied by Mr Monachesi from the originals in Italy.

First. The *Madonna del Gran Duca*, thus called because it now belongs to the Grand Duke of Tuscany. This picture was painted by *Raffaello* before the *Madonna della Seggiola* in this collection. It is very much esteemed for the mildness and sweetness of the Virgin's countenance, and the beautiful simplicity of its composition. This Madonna is at Florence; but such is the great value the Grand Duke attaches to the picture, that he never travels without it: It is Alexander with his Homer.

Second. The *Madonna della Seggiola*, by the same painter, which, for harmony of composition and colouring, surpasses every picture of the kind. *Raffaello*, in this, it is evident, wished rather to delineate a beautiful mother, proud of her child, than the Virgin. This picture, in our estimation, is beyond all praise. The original is at Florence, in the gallery of the Grand Duke. Many artists of Philadelphia have very much admired Mr Monachesi's copy, which has given, perhaps, the most correct idea of the original. A gentleman from Cincinnati, struck with its beauty, desired the artist to copy it for himself.

Third. *Apollo and the Hours, or The Aurora*, by Guido. This picture is copied from a subject painted by Guido in *Fresco*, on the ceiling of the Palace of Prince Pallavicini at Rome. It possesses many rare qualities, which none but *Guido* ever communicated to *lines* and *colours*. There is so much grace in the attitudes, and so much boldness and truth in the execution, that the celebrated engraver, Morghen, made it one of his favourite subjects of study. His truly beautiful engraving of it is well known to most of our readers. A gentleman from this city, delighted with it, requested the painter, Mr Monachesi, to copy it for himself.

Fourth. *Beatrice Cenci*, by Guido also. The original is at Rome, in the Palace *Barberini*. This picture is very striking, and is justly admired by every one. Several gentlemen, pleased with its beauty, contracted for copies.

Fifth. *La Sibilla Persica*, of *Guercino*, a painter whose works are very little known in this country. The original is at Rome, in the gallery *Capitollina*. It is a very striking and masterly piece of composition. It might be called *Spirituality personified*. This picture is remarkable for its strength and the extreme perfection with which its lights and shades have been managed. We especially remark in it, that every kind of cloth attempted in the drapery has really the texture of the stuff to be represented. Many of our artists have admired its beauty and execution.

Sixth. *A Madalena*, by *Carlo Dolce*. A subject well known and generally admired in this country. The original is at Florence. We have seen a copy of this same subject exhibited at the Academy of Fine Arts, if we remember correctly, shedding tears, which is not true to the original of *Carlo Dolce*, nor does the nobleness of the subject comport with it; as if a tear, hanging on the cheek, could impart more sadness to sorrow, or more expression to so heavenly a face. It reminds us of the description of *Sophronia* in that beautiful episode of Tasso's Gerusalemme Liberata:

> Pianger lui vede in guisa d'uom cui preme
> Pietà, non doglia, e duol non di se stesso;
> E tacer *lei* con gli occhi al *ciel* si fiss,
> *Ch' unzi 'l morir par di quaggiu divisa.*

Seventh. *Another Madonna* reading, by Carlo Maratta. The original is at Rome, in the gallery of *Corsini*. There is in this countenance so much

amenity and gentleness, that, beholding it, we feel softened into a milder and gentler mood, like the object we contemplate. If all women carried so sweet an expression on their faces, we could no more resist their charms, than Adam did those of our mother Eve.

I may add that the gentleman from Cincinnati, to whom I have alluded above, has purchased a copy of all these pictures—a fact which shows that genius and merit *may* be appreciated in our country, and that our western brethren are not such semi-savages as some Trollopes would make them. An anecdote of one of Mr Monachesi's copies of the Madalena, by Dolce, which is worthy relation, goes more to show the improvement of taste in the Fine Arts, in this country, than all the puffs and assertions daily published by certain persons. It is this: Mr M. offered for sale a copy of this Madalena for sixty dollars; it was immediately bought by a speculator and carried to a public auction, where an amateur, seeing and admiring it very much, bid for it till it amounted to ninetyfive dollars, so that the speculator made immediately an immense profit. After this we need not despair of patrons in the Fine Arts in this country. Let artists produce good pictures, and soon they will *create* purchasers. J. T.

A Sequel to the Article on Fresco Painting.

Signor Editore,—Essendomi riferito un articolo sull árte del dipingere a fresco, e particolarmente sul quadra trattato da me nella Chiesa di San Giovanni in Filadelfia, publicato nel No. VI. del vostro giornale literario in cui si legge il passaggio sequente. I shall here cite a letter of Mr Thomas Sully to Dr Togno, the friend of the artist, the suggester of this picture, the person who obtained the voluntary contributions, and he who encouraged the drooping spirits of the artist. E di somma giustizia che io agiunghi, che questo paragrafo debolmente esprime cosa e dovuto allo Dr J. Togno, e per tutti quelli sforzi che egli fece per recare a suo termine questo quadro; e poichi, nessuno non sa meglio di me cosa egli fece per l'interesse dell' árte e dell ártista vi daro l'incomodo di publicare alcuni altri dettagli sopra di cio.

Io qui solennemente dichiaro che se ebbi l'opportunità di dipingere questo fresco lo devo intieramente alle continue cure, e vera, e calda amicizia del Dr Togno. Il quale fu il primo a suggerirmi la possibilità di fare questo fresco, e poi lo propose in mia presenza al Sigr. J. Hughes, e che sensa il suo disinteressato e generoso ajuto non avrei mai potuto, non solamente finir l'opera, ma nemeno incominciarla.

Il Dr Togno e la sola persona con cui io ebbi affare ed a cui e dovuto l'intero merito di avermi ajutato e con il suo prezioso tempo, e con i suoi buoni avvisi per compire quest'opera. Fu d'esso che ottenne la sottoscrizione, ed a lui e dovuta tutta la gloria d'aver superato cento ostacoli per portare a suo felice termine questo quadro, qual egli si sia. E inconclusione, se non fosse stato per conpiacere all' amico Dr Togno non avrei per certo dipinto questo fresco, che mi ha costato piu di sei mesi di lavaro, senza essere ben pagato.

Suo Umile Servo,

N. Monachesi.

Filadelfia, 11 Aprile, 1833.

THE ENGLISH TRANSLATION OF THE ABOVE.

Mr Editor,—An article having been referred to me on the art of fresco painting, and especially on the fresco painted by me in St John's church in Philadelphia, published in the sixth number of your Magazine, in which

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we read the following passage: "I shall here cite a letter of Mr Thomas Sully to Dr Joseph Togno, the friend of the artist, the suggester of this picture, the person who obtained the voluntary contributions, and he who encouraged the drooping spirits of the artist." It is no more than justice for me to add, that this paragraph but faintly expresses all that is due to Dr J. Togno for the many efforts he made to complete this picture; and since no one knows better than myself what he did for the welfare of the art and for the artist, I shall trouble you to publish a few more details on this subject.

I here solemnly declare that I owe the opportunity I had of painting this fresco entirely to the continual exertions and warm friendship of Dr Togno, who first suggested to me the possibility of this picture, and then proposed it in my presence to the Rev. Mr J. Hughes, and that without his disinterested and generous aid, I should never have been able to begin the work, much less ever to bring it to its completion.

Dr Togno is the only person with whom I had anything to do in this business, and to whom is due the whole merit of having assisted me with his precious time, and with his good advice to accomplish this work. He obtained the voluntary subscription, and to him is due all the glory of having surmounted a hundred obstacles to bring to its conclusion this picture, whatever its merit may be. And, in conclusion, had it not been to gratify my friend Dr Togno, I should never have painted this fresco, which has cost me more than six months' labour, had I not been well paid for my trouble.

TABLE TALK.

AMERICAN BIOGRAPHY.

For the subsequent summary of the life of the last daring and disinterested Jersey patriot, we are indebted to a correspondent of the New York Spectator; the glorious spirits of our revolution are rapidly departing, and their deeds should be permanently recorded and remembered.

THE LATE COLONEL NEILSON.

The death of Colonel John Neilson, of New Jersey, was noticed under the obituary head in our public papers of the present month; and as he was throughout the Revolutionary war an active and efficient American patriot and soldier, a brief statement of some of the facts connected with his life, cannot but be acceptable to the public.

This brave man was born in the vicinity of New Brunswick, on the 11th day of March, 1745, and passed his minority in and near that place, excepting a few years in Philadelphia for his education. In 1769, he settled at the head of a young family at New Brunswick, in a mercantile establishment, with the prospect of a favourable and prosperous business, until disturbed by the breaking out of the war in 1775. While the Government of Great Britain were pursuing their wild and unjust project of taxation in our country, Mr Neilson united his influence with the guardians of our land in opposition to their iniquitous measures. That controversy having assumed a serious complexion, he raised a company of militia, and being appointed their Captain, was soon after called into service on an expedition to the east end of Long Island, under the command of General Heard, for the purpose of disarming the disaffected population in that part of our country then called Tories. When relieved from that service, he resumed the care of his business, and attended to the training of his company in order to make them soldiers.

On the 31st of August 1775, he was appointed Colonel of the Battalion of Minute men in the County of Middlesex, and commissioned by the deputies of the several Counties of New Jersey in the Provincial Congress. This commission was signed Hendk. Fisher, President.

Early in 1775 he was solicited to become a deputy to the Continental Congress.

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In still, cold, endless night?
I pour the passion of my spirit forth
On ashes that will wake no more:
On dust that breathed and blessed the beaming earth
While Death was at its core?
The music and the fragrance and the bliss
Of bird, flower, plant and man—
What can their charms avail if death's ice kiss
Breathes an unending ban?

Must darkness round the deathbed close?
And all the hopes and all the fears,
The raptures born of earth's wild woes,
The rainbow gleams that follow tears,
Forever vanish—quenched—decayed!
The worship with the temple end,
And intellect like vapour fade,
And with the grave's dust only blend?

That voice must cease, that eye grow dim,
That godlike brow in dust decay,
That mind in death's vague horrors swim,
And swirl along the gulf away—
Away where voiceless mystery dwells,
Where myriad dead from myriad orbs—
Earth, time, hope, faith, o'er—throngs and swells,
And the great Fount of Thought life's brief dark streams absorbs.

Here I conclude my excerpts from the old manuscripts strewn around me; if they gratify or amuse, I may again recur to them—if not, to each predestined capulet of them all I say, requiescat in pace, pabulum Acherontis! F.

THE FINE ARTS.

Fresco Painting.

Il Vasari trava il disegno di Raffaello men eccelente di quello di Michel Angelo. Dunque Vasari non sapeva vedere, forse per trasporto pel suo Michel Angelo e per la sua patria. Patriotismo e amore mal inteso, lodare sul falso! cosi si perpetuano gli errori in una nazione: è anzi patriotismo, amicizia, carità zilevare i diffetti per emendarli e per introdurre il lodevole.

MILIZIA DELLA PITTURA.

Much interest has been excited, of late, with respect to Fresco, in consequence of the admirable picture by Mr N. Monachesi, a Roman artist of considerable merit, in St John's Church in this city. You will indulge me if I expatiate on a mode of painting so novel in this country.

It would be, perhaps, more proper to premise some details concerning the origin and progress of Fresco. Its origin is concealed in the obscurity of antiquity. It matters not who was its discoverer, or if the

hieroglyphics, which are yet found in the sarcophagi and tombs of the ancient Egyptians, are in Fresco, or in mere *tempera* colour.

The Abbé Barthelemy in his Anacharsis, says, with respect to this subject, "Pour concilier ces diverses prétentions, il faut distinguer deux sortes de peintures ; celle qui se coutentait de rehausser un dessein par des couleurs employées entières et sans ruption ; et celle qui, après de longe efforts, est parvenue a rendre fidelement la nature."

"Les Egyptiens ont decouvert la première. On voit en effect, dans la Thebaïde, des couleurs très vives et très ancienncement appliquées sur le pourtour des grottes qui servevient peut-étre de tombeaux, sur les plafonds des temples, sur des hieroglyphes et sur les figures d'animeaux. Ces couleurs, quelquefois enrichies de feuilles d'or attachées par un mordant, prouvent clairement qu'en Egypte l'art de peindre ne fut, pour ainsi dire, que l'art d'enluminer."

However, painting in Fresco is very ancient, having been practised in the earliest ages of Greece and Rome. So much for its origin. Its progress is united with that of the fine arts generally, and has, at all times, been employed as the most bold and permanent style of painting; for the Frescoes found in Herculaneum, which were executed many centuries ago, are as fresh and beautiful as if they were finished yesterday. Those painted in the Campo Santo of Pisa, which I examined in 1814, were considerably injured by the sudden transitions and humidity of the atmosphere; but I very well remember that large fractions of the pictures were, some completely and others partially, defaced.

Before the discovery of oil painting, (which occurred in 1410, and was first introduced by John Van Eyck) Fresco was the almost exclusive mode of painting. The earths were naturally resorted to by the artists, and were the colours that nature manufactured for them ; indeed, they are the only kind that can be used, since those which have been introduced more recently, and which are extracted from minerals, are changed by the alkaline or caustic qualities of the lime, with which the colours are sometimes mixed or by the lime entering into the composition of the mortar on which the artist paints while yet *fresh* or *green*, and thus become black or spotted. In using oil as the vehicle of colours, the artist is not liable to any of these inconveniences, and hence his range of colours, their quality, beauty and brilliancy is far greater. In this respect, he who paints in oil, has an obvious advantage over him who paints in Fresco.

Fresco painting is especially well calculated for large apartments, to ornament temples, churches or any public edifice of magnitude. The interior of our Bank of the United States would be a fine ground on which to work some of the finest pieces in this style. The dome of the central building of the capitol at Washington, instead of being cut up as it is into pigeonholes and gingerbread work, had it been left a perfect smooth surface, and a series of Fresco paintings depicted on it, illustrating the most remarkable events of our early history, would have been a work worthy of a great nation. It is not yet too late.

But, after this digression, let us return to the early state of this art, and cursorily mention some of the more remarkable productions of the greatest masters in Italy ; for out of it the essays in this kind of art are both very few and very inferior. The principal works that have been executed in Fresco are the historical pictures which adorn the walls

and ceilings of the chapel of Sixtus V. at Rome, by Michel Angiolo Buonarotti, in which his powerful imagination and great academical knowledge astonish every beholder. The subject was furnished to him by the perusal of Dante's Inferno. Then comes next in estimation the Camere of the Vatican, known by the appellation of le stanze di Raffaello, the subjects of which consist principally of religious histories, interspersed with episodes and ornaments drawn from his inexhaustible fancy and good taste. The Duomo of St Giovanni, Parma, painted by Correggio, is an object of great curiosity to travellers and an interesting study to artists. The Descent from the Cross by D. Ricciarelli in the church of Trinita da Monte is also worthy of an honourable record.

NEOCLASSICAL ← SOURCE: RAPHAEL

Vasari, the biographer of Italian painters, and an able painter himself, says, "Many of our painters excel in oil and water colours, and yet fail in Fresco; because of all kinds of painting, this requires the greatest strength of genius to execute; great resolution and great knowledge to give every stroke its just character, and to employ them with expression and propriety." At the time of Vasari, there were few fresco painters, and there have been fewer since; in our days they are rari aves in gurgite vasto. I am informed that the Frescoes painted in France, are but indifferent. Byron remarks, in speaking of the works of Buonarotti, "The very voice of his prophets seemed to escape from his enchanting Frescoes."

FRESCO DEMANDS

As to the Frescoes of Raffaello, they possess all the grace, elegance, correctness and beauty of his magic pencil. Angiolo, on the contrary, is distinguished from his rival by amazing sublimity of invention, and grandeur of design. He is the Dante of painters, and Raffaello the Tasso.

4.

Before leaving Italy, I must again make some passing remarks on Raffaello and others. As I have said, he has composed all the *Camere* in the Vatican, but he has only painted, himself, La Scuola d'Atene, the dispute of the holy Sacrament, Justice, St Peter in prison, and the Conflagration of Borgo, of which last, however, Julio Romano painted some parts. But the infinite number of works, executed in these *Camere*, were all composed and drawn by Raffaello, though principally executed by his favourite pupil, Julio Romano.

"STANZE"

There are two rooms painted by Raffaello, and generally known under the name of *Farnesina*, in a palace in Rome, the architecture of which is by Raffaello also. The principal picture in the middle represents the assemblage of the Gods, and nothing can be more beautiful: it is perfect in all its parts. Here, also, is his famous Galatea, so remarkable for its grace. In fact, grace was then the idol of Raffaello. It was at this time, while engaged in painting these rooms, that Buonarotti, excited by curiosity, went, disguised, to see what Raffaello was doing; and, struck by the rather meagre style of the Apelles, he drew with charcoal, on the very spot where the artist was working, a head in Buonarotti's grandest style; wishing to indicate to him that his mode was not sufficiently broad and bold. Raffaello, who was no inferior man, seeing this, took the hint; and immediately saw that nobody but Buonarotti could have drawn that head. The gigantic head still remains to this day unfinished as it was left by Buonarotti; and thus he handsomely acknowledged the superior talent of his rival.

Indeed, in this style, it is indispensably necessary to draw fine forms, but they must be boldly expressed; the character well delineated, the attitudes in motion or living, the tone of the colouring brilliant, and the execution vivid and daring. The artist must be imbued with his subject, and everything must be previously fixed before he attempts to paint; for, once begun, there is no possibility of altering or amending a mistake; and, unless his execution is rapid and decisive, and the artist is well acquainted with the qualities and powers of his colours, he will be sure to fail in the attempt. Canova properly says that painters, as well as sculptors, must be very circumspect, lest they may deviate from the right road, because the arts they follow depend more upon genius and taste, than upon precise rules, as is the case in architecture.

I cannot pass unnoticed *Le Loggi* of Raffaello, also in the Vatican palace. These are adorned with a series of Fresco paintings, the subjects of which are all taken from sacred history. They begin with the creation of the world and end at the momentous epoch of the birth of Christ. These are not, however, the only subjects painted in these *Loggi*, or galleries; they are so numerous, that the single enumeration of them would extend beyond the limits of this article.

There is, moreover, worthy of commemoration, the *Aurora of Guido*, in Fresco, in the Palace *Rospiglioso*, in Rome. Its principal merits are the fine composition and the general tone of the colouring.

Domenichino has painted, in St Andrea della valle, the four Evangelists, which are considered the finest things he ever produced. They are beautiful for their colouring; there are parts that Tiziano never surpassed in oil colour, and sublime for their composition and academical knowledge.

The Aurora of Guercino, painted in Fresco in the villa Ludovisi, is a masterpiece of the art; beautiful for its effect, and the extremely vigorous tone of the colouring.

There are some Fresco works in the church of St Gregorio, produced by Domenichino and Guido, both pupils of Caracci, painted under the influence of emulation, which are considered, by all, the production of artists of superior talent. These pictures represent the Martyrdom of Saints. Guido, who had a vast practice in the arts, painted his in about twenty days; but Domenichino, in about eight months. When Caracci, their master, saw these two beautiful paintings, he exclaimed that Guido was the master, and Domenichino the pupil; but that the scholar was more learned than the master.

I might easily prolong these remarks, but fear to become tedious. Let these few passing observations suffice for the present to show the infinite number of masterpieces executed in Fresco in Italy.

From Italy, I must make a sudden transition to this country, and ask what has yet been done in this style here? To my knowledge there is only one painting of the kind in the United States, and that is the one executed by Mr Monachesi in St John's Church in Philadelphia.

I do not aspire, in the following paragraphs, to become the historian of the Fine Arts in North America; the time for the execution of such a work has not arrived, and it cannot be composed until more materials shall be furnished by artists to enable a writer to record the various epochs and achievements. We are yet too young for such a history. Our ambition, at present, is confined to a faithful descrip-

tion of the difficulties the artist had to encounter in producing the present work, and of his method in executing this painting. These observations may be said to have been written at the very time the artist was perfecting the various parts of his laborious composition. They may be useful hereafter for the historian of the Fine Arts in America, to fix the period at which *Fresco* was first introduced into these United States; for we believe that this painting is the first of the kind ever finished or even designed in this country.

The subject of the picture of Mr Monachesi is taken from the four first verses of the eighth chapter of the Revelations. The subject is novel and I believe was never treated before. It is with propriety called The Opening of the Seventh Seal.

"1. And when he had opened the seventh seal, there was silence in heaven about the space of half an hour.

"2. And I saw the seven angels which stood before God; and to them were given seven trumpets.

"3. And another angel came, and stood before the altar, having a golden censer; and there was given to him much incense, that he should offer of the prayers of all saints upon the golden altar, which is before the throne of God.

"4. And the smoke of the incense of the prayers of the saints ascended up before God, from the hand of the angel."

This subject is grand, sublime, full of fervour, veneration and religion—in a word, it is perfectly Dantesque or Miltonian, and the artist has treated it accordingly. The dimensions of the painting are twelve feet by ten and a half. It is placed on the wall immediately behind the altar.

Mr Monachesi has been more than two months preparing his *cartoon*, and studying every part from the most perfect models that could be procured, a thing, by the by, very difficult to obtain, in consequence of the want of a proper school of drawing, in which models of this kind can be had, as is the case in every city where the Fine Arts are cultivated. It is a branch of industry as yet unknown in our country, and without it there can never exist a *true artist.* Raffaello, Michel Angiolo, West, etc. would never have attained the same height of eminence without the assistance of living models.

In the production of this painting the artist has not been encouraged by the patronage of the great, nor allured to its performance by the munificence that wealth can bestow, or princely fortunes dispense. He had none of these inducements to cheer his tedious hours, warm his imagination, or excite his utmost efforts in the prosecution of this arduous undertaking. He could only boast of the pure and animating voice of friendship.

I shall quote on this occasion the criticism that I published with respect to this picture on a former occasion, because I could not express myself more appropriately than I did then.

The advantages of *Fresco* are many, though its disadvantages to the artist are still greater if he be not very expeditious in the execution of whatever he begins; because every part of the painting must be finished the same day it is begun, while the wall in plaster, on which the subject is painted, is yet wet, never to be afterwards retouched when dry; and the artist must foresee its effect after it shall be finished and

dry, so as to harmonize with what precedes, and in his mind's eye see the effect it will have with what remains yet to be done. It may well be supposed that the difficulties in the execution of such a work are immense, and the means very limited, because there is no possibility of retouching or correcting any part after it is perfectly dry; unless the artist is very much accustomed to this style of painting, he is sure to fail much more easily than in any other. Hence Michel Angiolo Buonarotti used to say, that to paint in *oil* is of a *woman*, but to paint in Fresco of a consummate *artist*.

It allows, however, all the time that the painter can desire, to give to it nearly as much finish and beauty of colouring as he can in oil, without that unpleasant gloss that distracts the eye of the spectator. He can, moreover, impart to his work great richness of colouring without fearing its perishableness as in oil.

We think that the conception of the passage of Revelations, from which the subject has been taken by the artist, is perfect. We cannot conceive it otherwise, and the most prolific imagination cannot add to this representation. The drawing—a part in which Mr Monachesi particularly excels—is of the greatest purity and correctness; but bold without being harsh in its outlines. This production belongs to the school of the best days of Michel Angiolo and Raffaelle. It unites the boldness of the former with the sweet correctness of the latter.

But what especially strikes us as being most remarkable, is the *sentiment*, the *soul*, which pervades the picture. It is the true reverence, veneration, fervour, humility and contrition that the nine angels so admirably express, and with which the spectator cannot resist being inspired, when he himself is kneeling in all humility in the house of the Lord. And then these various shades of angelic love are so well expressed, so chastely blended, in some, in their attitude; while in others, their sweet and angelic countenances depict the beatified beholders of the Most High. What a glorious sight! Still all this is produced with mortal and *earthly* materials, with the aid of a powerful and fervid imagination, presenting to the material eye what the mind's eye alone can perceive and grasp. How much more glorious and resplendent with love and happiness must be the inimitable effulgency of glory which encircles the Most High like a crown! The mind may dwell on these subjects with delight, and approach them by a faint conception; but no mortal thing can becomingly represent them. Hence the artist has left, with great propriety, in this part of the subject, to the mind of the spectator, the free scope to conceive Him whom we ought to revere and never delineate.

What we also admire in the masterly execution of this painting is the *equal distribution* of the light to each angel, rendering them *equally* visible, which imparts to the spectator the idea of equal power, glory, and happiness. This, however, is only done as far as the aërial perspective would permit, which, to us, gives to the picture a vast merit and a most completely poetical conception, that either *Dante* or *Milton* might have acknowledged as belonging to one of their peers.

Although we have already gone beyond the ordinary limits of an article of this kind, we hope you will indulge us, for the benefit of artists, to transcribe the following excellent passage from the Italian of Milizia on Architecture:

"If artists were obliged to give *rational* descriptions of their works, they either would make rational works or they would do neither. At Thebes, whoever painted a bad picture was *punished*. Those stupid Thebans must have known very well how to *see*, nor would they have rewarded an architect who would have constructed a bad and foolish building, which would have dishonoured the nation for ever. *We*, also, will learn how to *see*, and then shall enjoy; we shall enjoy more than some can even imagine, since the Fine Arts—well understood, well regulated, and well directed—have a great influence on the wellbeing of society, all depending upon the same principle, a well cultivated reason. It makes a good government, it illuminates with profound science, it instructs and delights with the Fine Arts, and produces public and private felicity."

To corroborate my opinion on the subject of the arts, I shall here cite a letter of Mr Thomas Sully to Dr Togno, the friend of the artist, the suggester of this picture, the person who obtained the voluntary contributions, and he who encouraged the drooping spirits of the artist. This letter reflects as much credit on the good heart of the writer, as it confers honour on the talents of the artist who is the subject of the remarks. We may well be proud of having amongst us artists who have the ingenuity and the ingenuousness to appreciate the merit of others, and the good feeling to express their opinion boldly in approbation of a meritorious and talented stranger.

Philadelphia, November 26th, 1832.

DR TOGNO,

Dear Sir,—I have looked at the altar piece painted by Signor Monachesi executed in *Fresco* on the wall of St John's Church, and have much pleasure in assuring you that it has quite equalled my expectations of the ability of that accomplished artist.

The nature of Fresco Painting limits the artist to great simplicity of means in the execution of his work; while it allows the power of elevated composition, correct drawing and expression, it denies the operation of elaborate colouring and finish; but in these respects Mr Monachesi has succeeded in giving to the work a purity of colour and warmth of tone.

I hope and trust that your amiable countryman may meet with the encouragement which his talents so well deserve.

With much esteem, your friend and obedient servant,

THO. SULLY.

Chiunque accoglie in sen germe d'onore,
E un animo gentil raccoglie in petto,
Con dispregio non guarda e con rancore
Il merto altrui; modi virtu all'aspetto
S'empie di generoso emulo ardore.
Sia *stranier*, sia nemico, oguor rispetto
Aver di quei che di rispecto è degno,
Egli è di nobil almo il più bel segno.—CASTI.

Trusting that these remarks may attract the public attention and patronage towards a virtuous man and an artist of genius, I remain, &c.

J. T.

8.

THOMAS SULLY COMMENTS ON MONACHESI + FRESCO

We Observe the following Notice in the Philadelphia Daily Chronicle of the 3d Inst

Date: Saturday, April 6, 1833 **Paper:** Daily National Intelligencer (Washington (DC), DC) **Volume:** XXI **Issue:** 6290 **Page:** 3
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We observe the following notice in the Philadelphia Daily Chronicle of the 3d inst.

"Dr. McMURTRIE announces that he will, this evening, pronounce the *programme* to his proposed course of *Zoological Lectures*, which promises to be as interesting and instructive, at least, as any series of discourses recently delivered. The subject abounds in topics worth the attention of all but those who think that amusement can never be derived from that which is useful; while the Lecturer is a gentleman, whose talents and habits of study make it sure, that he will do full justice to any subject that he takes in hand."

Wash-DC 1833

This undertaking is so novel, as well as instructive, that we dare say it will become popular, not in Philadelphia only, but elsewhere. The Lecturer has adopted the plan of speaking *to the eye* as well as to the ear, which has been so successfully adopted in other sciences, by means of transparent paintings of the subjects which he lectures upon. Many of the illustrations, of which there are some hundreds, all transparent, are 6 feet by 4, and have been painted on cambrie by Signior Monachesi. These illustrations extend from *man* to the *infusory animalculæ;* and although, in addition to correct and finely colored figures of the most remarkable monkeys, quadrupeds, birds, reptiles, fishes, insects, &c., they include their general and comparative anatomy. Every thing has been sedu-

NATIONAL EXPOSURE OF MONACHESI'S ART

[Mr. Monachesi; St. John; Wm. Penn; Captain Jeffries; Baltimore]
Date: Thursday, February 6, 1834 **Paper:** Philadelphia Inquirer (Philadelphia, PA) **Page:** 2
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Source: GenealogyBank.com

The steamboat Wm. Penn, Captain Jeffries, left Chesnut street wharf yesterday morning, with passengers for Baltimore. We are informed this boat will continue to depart on Monday, Wednesday, and Friday mornings, at 7 o'clock, if the navigation keeps open.

We hear that the managers of our new Exchange have employed Mr. Monachesi to decorate the rooms of their splendid building. Mr. Monachesi has gained a high character by his works in Baltimore, and by the Frescoes with which he has embellished St. John's Chapel in that city; and we have no doubt that his productions will draw many visiters to the noble establishment which he has been engaged to decorate.

A forlorn bachelor is advertising in one of the Washington papers for "a partner for life." He requires that ladies who may answer his advertisement, must state their ages, and all other necessary information; and as he desires to have the benefit of an extended choice, he intimates that no reply will be given to letters sent to him until the expiration of a week or two. In addition to his recommendations of himself, which are detailed in full, he concludes by saying—whether as a further recommendation or not does not appear,—"that he is *not* a member of Congress, and is perfectly free from any and every *bad* habit.—*Balt. Amer.*

A soft answer turneth away wrath.—A young lawyer, not far from Bangor, recently wrote a dunning letter to a 'cute gal' who found it convenient to misunderstand its purport, and wrote back something like the following—that she was not much acquainted

[Central Presbyterian Church; Coates; Fourth; Rev. Mr. Rood; Grecian Dorie]
Date: Thursday, August 5, 1841 Paper: North American (Philadelphia, PA) Volume: 3 Issue: 734 Page: 2
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THE CENTRAL PRESBYTERIAN CHURCH, in Coates street, below Fourth, under the pastoral care of the Rev. Mr. Rood, has been thoroughly repaired, and very much improved. The painting of the walls and ceiling, by two Italian artists, Messrs. Monacheai and Guadicini, deserves high commendation. The ceiling is divided into pannels, with a circular form in the centre, with bass relief figuring on a light green ground, relieved by a rich border. The side walls are ornamented with Grecian Dorie pillars, in imitation of bass relief, with Grecian ornaments over the windows. In the rear of the Pulpit, the artists have been eminently successful in giving a Grecian entablature, ornamented with imitation bass relief, having a niche in the centre. Gas fixtures have been introduced, and the church is entirely renovated, giving it the aspect of a new edifice. It will be opened next Sabbath.

1841

EXAMPLE OF INFLUENCE:
MONACHESI PAINTED ARCHITECTURAL DESIGNS TO RESEMBLE COLUMNS, NICHES + MOULDINGS (BORDERS).

THIS IS A NON-CATHOLIC (PROTESTANT) CHURCH.

Advertisement
Date: Friday, May 2, 1834 Paper: New-Bedford Mercury (New Bedford, MA) Volume: XXVII Issue: 43 Page: 2
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New Bedford, MA
1834

LECTURES ON ZOOLOGY,
BY H. McMURTRIE, M. D. EVE.

DR. McMURTRIE being on the eve of delivering a course of his Popular Lectures on *Zoology*, or that science which *treats* of the structure, habits, classification, &c. of *Animals*, begs leave to announce to the citizens of New-Bedford and its vicinity, that he has engaged the *Mechanics' Hall*, in William-street, for that purpose.

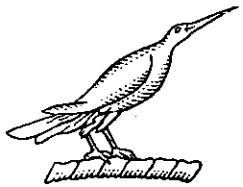
The extensive and costly nature of his apparatus is now too well known to need describing. Many of the illustrations (of which there are *several hundred*, all transparent) are *six feet by four*, and were painted on canbric by *Signior Monacheai*, while the dark closets for their more effective exhibition were constructed by *Professor Millington*. The illustrations extend from *Man* to the *Infusoria* (animalculi) and consist of correct and finely coloured figures of the most remarkable *Monkeys, Quadrupeds, Birds, Reptiles, Fishes, Insects, &c.* including details of their general and comparative anatomy. The course affords a philosophical view of the whole animal creation, with its checks and balances, illustrated by direct appeals to the eye.

THE INTRODUCTORY DISCOURSE

To the above series of Lectures will be pronounced at Mechanics' Hall, on MONDAY EVENING, the 5th of May, at half past seven, after which part of the apparatus will be exhibited. Free admission to this Lecture.—The course will commence the ensuing *Wednesday*, and be continued regularly every Monday, Wednesday, and Friday, at the same place and hour, until completed, or for about five weeks. Tickets for the course at three dollars each, may be had at Albert C. Barney's; Wm. C. Taber's; Emerson & Underwood's. tf may 2

Philadelphia Perspective

Diary of Sidney George Fisher Covering the Years 1834-1871



Edited by

NICHOLAS B. WAINWRIGHT

THE HISTORICAL SOCIETY OF PENNSYLVANIA
Philadelphia, 1967

1839 →

face, and a bad manner. Perhaps consciousness of her defects has rendered her more keenly alive to those charms which she can only admire in others and imagine. Alas! what a sad contrast there must always be in this working day world between the ideal & the real, between what we desire & what we possess.

March 4, 1839 At 9 went to a small, but very beautiful recherché party at Mrs. Geo: Cadwalader's. It was made for Mrs. Harrison. The rooms are very rich and splendid, & also in excellent taste, tho I think too costly for our style of living and habits. Walls & ceilings painted in fresco by Monachesi, curtains, chairs, divan, ottomans of the richest white damask satin *embroidered*, vases, candelabra, chandeliers, enormous mirrors in great profusion, chairs white & gold, beautiful carpets, etc. etc., in two large rooms, brilliantly lighted, and filled with about 50 well-dressed and well-bred men & women, sitting in quiet talk, made a pretty scene. The supper was in the same style of sumptuous elegance, without profusion. They have been accustomed to this thing all their lives, and do it with ease, propriety & grace. Very different from the gaudy show, crowded glitter and loaded tables of certain vulgar people here, who by mere force of money have got into a society to which they are not entitled by birth, education or manners.

March 16, 1839 My article on lime [*in relation to his 1837 wheat crop at Mount Harmon*] appeared in the *Farmer's Cabinet* today.

March 19, 1839 Wind east and cloudy. Therm 50 to 54. Read, went to Court, walked, met Miss Coleman & joined her, went to Athenaeum etc. till 6, the hour for a dinner at Head's,[14] given by the Counsellors of the Athenian Institute to the lecturers. There were about 30 present and the dinner was excellent, admirably cooked and served. Judge Hopkinson Pres: at one end, Judge Sergeant at the other. I was up near Hopkinson, between Dr. Meigs and Mutter[15] & opposite Dr. Wood & Wm. B. Read. It was gay, but nothing remarkable happened or worth remembering was said. Of course there were toasts and speeches in abundance, the best by Dr. Chapman & C. J. Ingersoll. Strickland was boisterous & vulgar, but with that exception, everyone behaved perfectly well. Jno: J. Smith,[16] in alluding to the Library of Philad:, took occasion to speak of James Logan & his donation of the Loganian library,[17] and as germane to that matter proposed my health, I being one of the descendants of that worthy. I of course returned thanks, but in as few words as possible, & after two or three prefatory remarks proposed as a toast, "The Memory of Sir Walter Scott." Had I not been taken so completely by surprise, I would have said more, dwelt somewhat more fully on the character of Logan, risen by a more easy & gradual ascent to that of Scott, & in short made something of a speechification. My toast was well recd & was drunk standing. Home at 11 o'clk, after a pleasant evng.

14 The Mansion House, Joseph Head, proprietor, 122½ South Third St.

15 Dr. Thomas Dent Mütter (1811–1859) was professor of surgery at Jefferson Medical College, 1841–1856. In 1849 he started the Mütter Museum, a collection of pathological specimens, for the College of Physicians, adding to it his own extensive collection in 1856.

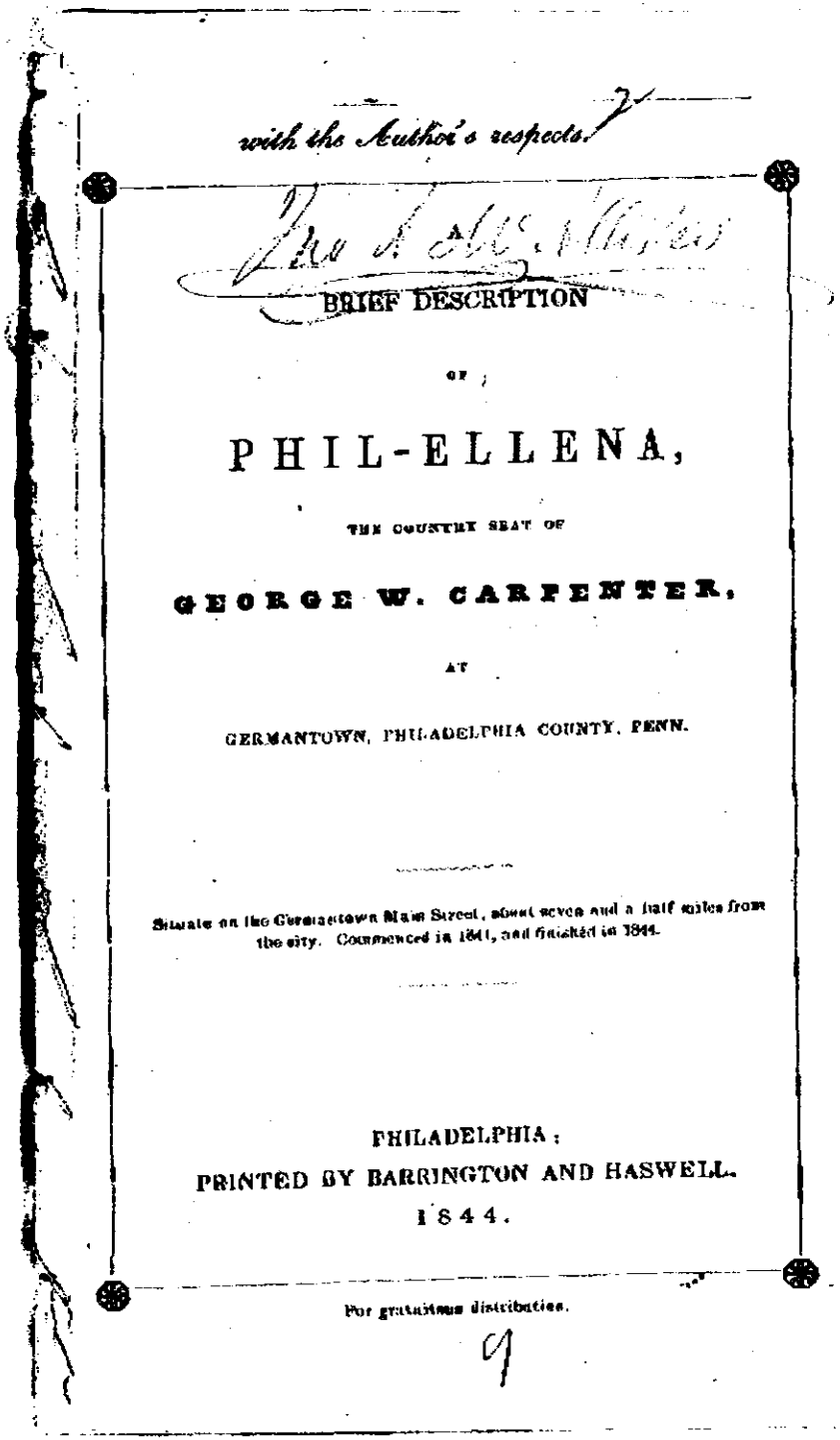
16 John Jay Smith (1798–1881) was librarian of The Library Company of Philadelphia for twenty-one years.

17 The Loganian Library was founded by James Logan. In 1792 it was made a part of The Library Company of Philadelphia by act of Legislature.

Nov. 7. 2014 2:54PM No. 1283 P. 1/1

George Carpenter planned and constructed his home, "Phil-Ellena" from 1841 to 1844 during which time Nicola Monachesi painted Neoclassical themes on the ceilings and walls.

Carpenter described Monachesi's use of the same designs and allegorical figures as in other residences where Monachesi painted, including the Alsop House in Connecticut.



with the Author's respects.

BRIEF DESCRIPTION

OF

PHIL-ELLENA,

THE COUNTRY SEAT OF

GEORGE W. CARPENTER,

AT

GERMANTOWN, PHILADELPHIA COUNTY, PENN.

Situate on the Germantown Main Street, about seven and a half miles from the city. Commenced in 1841, and finished in 1844.

PHILADELPHIA:
PRINTED BY BARRINGTON AND HASWELL.
1844.

For gratuitous distribution.

9

GAYLORD BROS. Inc.
Syracuse, N. Y.
Stockton, Calif.

deliers. The side walls panneled, the ground work being divided in blocks of variegated marble. At the entrance are the figures of Peace and Plenty on the side walls in medalions, executed by the distinguished artist Monachesi of Italy, taken from Raphael's fresco painting in the hall of the Vatican at Rome. From the centre of the ceiling is suspended an eighteen branch chandelier of the manufacture of Cornelius & Co., and highly creditable to their establishment for its rich and superb finish. The floor of the hall is covered with oil cloth in one piece, designed to match the Scagliola columns. The staircase, which commences about the centre of the hall, is of elliptical form, with continued railing to attic story. The banisters are richly carved, and surmounted with mahogany railing. The stairs, from landing to attic, covered with a velvet Saxony carpet, double bordered; on the first landing is a Franklin Window, with stained glass, executed by Mr. Gibson of New York, who is entitled to great credit for the superiority and beauty of his work in this and other parts of the building. The principal subject in this window is the picture of Aurora, by Guido. The side lights of this window, as well as the side and top lights of the front and back doors, are filled with trophies of game and fish, fruit and flowers; the whole of the colours of the richest and most permanent kind are burnt in the glass, and renders them almost as enduring as time. The doors opening in the various rooms from the hall are painted in imi-

tation of oak and oak root, designed to represent strength and durability, are executed in a masterly style by John Gibson of Philadelphia, who has acquired a high reputation, and much celebrity, for his skill in the imitation of the various kinds of wood used in ornamental work. The great art of the painter in this branch consists not merely in the laying on of the various colours, but in the adaptation of tints which will contrast and harmonize not only with themselves, but also with the uses and character of the various apartments. Mr. Gibson has not only succeeded most admirably and effectually to make a correct imitation, but also in keeping up such tones as to secure a combination of beauty and harmony throughout the building.

E. *Two Parlors* on the right of the hall, containing about 912 square feet, with 5 windows extending to the floor, an enriched entablature supported by 4 Scagliola columns and anteas. The ceilings are decorated with arabesque ornaments, intermixed with flowers, butterflies, &c., forming a compartment, in the centre of which are paintings of circular form, representing in front room Philosophy, and the back room Poetry, taken from Raphael's fresco painting in the halls of the Vatican. The frieze is divided in hexagonal form, in the centre of which are birds, flowers, &c. These ceilings, as well as all of those on the first and second floor, are drawn true to nature and art by the talented and far-famed Mona.

OVER

Syracuse, N. Y.
Stockton, Calif.

chesi; all the doors in these apartments are in imitation of satin wood, the tones of which have the lightness and vivacity so characteristic of the several apartments. In the centre of the entablature is suspended one of Cornelius's 18 branch chandeliers; on the north side are mantels of statuary marble, back and front richly carved and ornamented, representing a basket of flowers on the frieze, and clusters of Morning Glories on the pilasters, executed by Thomas M. Birchell, who received a medal for the same at one of the exhibitions of the Franklin Institute. On the top of the mantels to the ceiling are French plate mirrors, with rich ornamental gilt frames, by Robinson of Chestnut street. The floors are covered with rich Wilton carpeting with double borders. The furniture are rose-wood Gothic sofa tables, with Egyptian marble tops; chairs, ottomans, sofas and lounges, with embroidered needle work covering; a fine finished statue of Apollo from the pure white statuary marble of Italy, executed by Pozzetto; a pier table, with several hundred small blocks of polished marble, all from different localities and from various parts of the world, manufactured in Italy, and accompanied with a record describing their qualities and localities; several beautiful devices of shell-work, of flowers, fruits, ancient temples, &c.

F. *Two Drawing Rooms* on left of hall, same dimensions as parlors, with two recesses, in which are French plate pier glasses, 120 inches by 40, with

superb frames by Robinson. The ceilings of both rooms ornamented with carved work and paintings decorated in the Elizabethian style, intermixed with grape vines, birds, peacock feathers, &c., &c. The centres of octagonal form, representing in the front Justice, and in the back room Piety or Theology, from Raphael's fresco paintings in the hall of the Vatican. The cornice frieze is ornamented with shells, flowers, heads, &c., &c. All the doors in these apartments are in imitation of elm root, whose richness and variety of colours harmonize with the elegance and magnificence of the whole, and which reflect great credit on Mr. Gibson's taste and skill. In the centre is suspended an 18 branch chandelier of Cornelius, similar to the parlors. The furniture in these rooms are rose wood of very superior finish, manufactured in Philadelphia and New York, and fully equal to any of the French importations. The locks, fastenings, and hinges of these and all other rooms in the house, are silver plated, manufactured by Mr. Rogers of Seventh street, and are highly creditable to him as a master of his profession. Superb transparent window shades, on rollers, painted by William Gibson of Philadelphia, are considered superior to any of the French importation. These shades are in all the windows of the first story of the main house, back and front, and are very ornamental.

G. *Library*, containing 500 square feet; the windows running to the floor and communicating with

Stockton, Calif.

No architect was employed about the buildings;—the plan being that of the proprietor, assisted by Mr. Nathan Smedley, carpenter and chief builder, to whom great credit is due for his talents and skill in carrying out the various plans, as well as for numerous original designs. The proprietor is also greatly indebted to him for his assistance in projecting the design and plan of the main building and all the out-houses on the grounds; also for his faithful and indefatigable attention in superintending the work from the first entrance of the spade in the ground to the last nail which was driven, and the finishing stroke of the painter. The proprietor also takes this opportunity, of recommending Mr. Smedley as a carpenter and builder of the highest order of qualification, and as a prudent, careful, honest and industrious man, and worthy the full confidence of any person in town or country who may design to have buildings erected in the best manner with as little waste and unnecessary expense as possible. Great credit is also due to Mr. William Johnston, draftsman, for his faithful and accurate delineations and drawings of the mouldings, cornices, and various devices made use of in and about the building; also to the following artisans who contributed severally their labors to make up the building from its commencement to its finish—all of which was performed in the most satisfactory manner.

LIST OF

ARTISTS, MECHANICS, ETC.,

Who Contracted for Various Parts of the Work.

Chief Builder.
N. Smedley.

Stone Masons.
Abraham Culp,
T. Glackins,
W. White,
J. Smith.

Plasterer.
James Frankland.

Painters.
Joel Thorn,
Peter Field,
Asbury Regar.

Artists and Ornamental Painters.
N. Monachesi,
John Gibson,
William Gibson.

Ornamental Gardener.
Edwin M. Mather.

Gardeners.
James Gallagher,
Aquilla Pasco.

Marble Masons.
Frederick Fritz,
Thomas M. Birchell,
W. H. Brown.

Palme's Opera House
Date: Thursday, February 8, 1844 Paper: Daily Atlas (Boston, MA) Volume: XII Issue: 188 Page: 1
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Source: GenealogyBank.com

Boston, MA

1844

Palmo's Opera House.—As the new Opera House is now one of the lions of the day, we paid it a short visit yesterday. It is situated in Chamber-street, next the Arcade Bath, with which it is connected. The decorations of the interior are of the most tasteful and gorgeous description. The medallions and fronts of the boxes, as well as the scenery generally, are in a much higher style of art than such decorations usually are. The drop-scene, which is very beautiful, was executed by Guidicini and Monachesi, the architectoral scenery by Bragaldi and Malisi, the landscapes by P. Grain, and the medallions and other paintings in oil by S. Clannon. These works are all highly creditable to the artists employed upon them. The decorations have all been executed under the superintendence of Bragaldi. The mode of illuminating is beautiful and unique, the side chandeliers being formed to resemble clusters of colored candles. The audience part of the house is conveniently arranged, every seat being numbered and secure to the holder of the ticket with the corresponding number, by which arrangement every person is certain of a seat. The entrance to the pit is through the centre of the boxes, like the parquette of the French Theatre in New Orleans, where the most fashionable ladies sit, and the price is the same to all parts of the house. The Company is as strong as Mr Palmo has been able to make it with the materials within his reach, and the orchestral portion is unusually powerful and effective, embracing thirty-two of the best performers in the city, with Rapetti for a leader. A band of wind instruments of twelve members is also engaged for the stage. The chorus consists of twenty-four performers and twelve supernumeraries.

A sufficient number of officers have been engaged to preserve order in and about the house, and the Railroad Company have engaged to run a convenient car after the conclusion of the performances, for the accommodation of persons living in the upper part of the city.

Great credit is due Mr Palmo for one reform he has introduced; there is no part of his house devoted to purposes of assignation, and no female can enter the house unless accompanied by a gentleman. This is one great step towards wiping away the stain which rests on those places of amusement. We are truly happy to see that Mr

THE

MASSACRE

OF

Miss Jane M'Crea,

AN

AMERICAN & HISTORICAL

PICTURE,

BY SIGNORE MONACHESI.

1844-2

The subject of this Picture is presented, as is narrated in the Life of General Arnold, by Sparks. Four days after General Arnold had arrived at Fort Edward, an affecting and tragical event occurred within the limits of his command. Miss Jane M'Crea was attached and engaged to be married to a young man by the name of Jones. When the war commenced, Jones espoused the side of the royalists, and became an officer among the provincials in Burgoyne's army. Jones engaged some Indians to escort Miss M'Crea, and her friend, in safety to the British army. Unfortunately, two Chiefs, acting independently of each other, had united in this enterprize, and combined with it an attack on the American picket guard. Early one morning the picket was attacked by the Indians rushing through the woods. One of the guard whose post was near a pine tree, made an ineffectual attempt to escape. He was pinioned and pushed back to the spring, where the Indians were assembled. A few minutes only had elapsed, when he saw a small party of Indians, ascending the hill, with Miss M'Crea, and Mrs. M'Neil on foot. The two parties had hardly joined, when a furious quarrel arose between the Chiefs, about the right to receive the reward. In the midst of it, one of the Chiefs, in a paroxysm of rage, shot Miss M'Crea in the breast, she instantly fell and expired. Her hair was long and flowing. The same Chief grasped it with his hand, and with his knife took off the scalp, so as to include nearly the whole of the hair.

Young, Printer, Black Horse Alley.