

SLIDE ONE: Interior view of Keely's St. John the Baptist Church, Manayunk, PA

The God who endowed men with the talent to make things beautiful, must undoubtedly desires that talent to be devoted especially to the buildings consecrated to His worship and sanctified by His abiding presence. Let not the words which we repeat daily during Mass be a mere figure of speech: "Lord, I have loved the beauty of Thy house, and the place where Thy glory dwelleth." Let us make His house a place of real beauty, and let us in full humility strive to express in that house some slight suggestion of the glory that surrounds the Lord of Hosts.
--Edward Joseph Weber, *Catholic Church Buildings and Their Planning & Furnishing*, 1927, p. 6.

Ecclesiastical architects, artists, and artisans of the late nineteenth and early twentieth centuries, inspired by scriptural instruction and motivated by their desire to build beautiful houses of worship similar to those they left behind in their European homelands, assisted in the establishment of the Roman Catholic Church in America. With the guidance and support of the clergy, many whom were immigrants themselves, they provided the creative talents necessary to construct buildings that served not only as gathering places for the congregation but also as physical reminders of their Catholic faith.

SLIDE TWO: Patrick Charles Keely

Patrick Charles Keely, whose deep Catholic faith powered his productive architectural career sought the expertise of immigrant artists and artisans to furnish his churches and cathedrals. Not unlike Solomon, who in the Old Testament sought the wisdom, understanding and knowledge of Hiram, of Tyre to furnish his temple, (1 Kings: 7: 14) so, too, Keely hired only the finest men to decorate his "Houses of God." Men like Joseph Sibel, William Lamprecht, Gustav Kinkelin, and Peter Theis, companies such as Charles E. Hall, the Mayer Company of Munich, the Royal Bavarian Stained Glass Company of Innsbruck and others assured him that the interiors of these structures would be equally as inspiring as the exteriors he designed. With these men and others, Keely produced lasting monuments to his Roman Catholic faith.

SLIDE THREE: Cathedral of St. Joseph, Hartford, CT

My introduction to the collaborative work between architect, Patrick Keely, and Joseph Sibel, his master sculptor, was a *Catholic Encyclopedia* article written around 1913, which mentioned Sibel's work at St.

Joseph Cathedral in Hartford, Connecticut. That article was written with the assistance of Armin Sibbel, the sculptor's son. ****(This handwritten biographical sketch of this father's life is available today through the University of Illinois Library at Urbana-Champaign in the Heinrich A. Rattermann Collection of German-American Manuscripts. Rattermann was a German-American author and businessman as well as a close personal friend of Joseph Sibbel.)

SLIDE FOUR: Armin's hand-written biography

Sibbel's son, Armin, in his biographical account of his father's life, had this to say about Sibbel's work in Hartford:

It was not until he furnished for the cathedral at Hartford, Connecticut, a series of alto-relievos, prominent among which was an altar picture representing the Child Christ disputing with Scribes in the temple, that the Catholic churches began to appreciate him. These and a series of Stations of the Cross were cast in imitation alabaster, and attracted attention.

SLIDE FIVE: Image of the interior of St. Joseph's Cathedral with panels of the sanctuary

The work at the Cathedral of St. Joseph spanned a period of almost twenty years; the cornerstone was laid in 1877 but the building was not consecrated until 1892. Although it's hard to pinpoint the exact date at which Joseph Sibbel became involved in the construction, the *Hartford Courant*, as early as 1886 announced the statuary groups publicly in this way:

In the chancel alcoves and over the bays of the transepts will be placed nine great statuary groups in high relief, representing as many of the principal scenes in the life of Christ, from the nativity to the ascension. The seven large groups in the alcoves of the chancel will be 16 feet by 6 feet, so executed as to fix the attention of the beholder from the moment he enters through the broad vestibules.

Sibbel also created four larger-than-life statues of four Doctors of the Church: St. Augustine, St. John Chrysostom, St. Gregory, and St. Jerome for the niches of the columns at that point in the cathedral where the nave and transept crossed.

SLIDE SIX: Interior view of St. Joseph Cathedral, Doctors of the Church

Placement of images of the Doctors of the Church within our church walls reminds us of those whom the church declares teachers of sound doctrine. The *Catechism of the Catholic Church* points out that both Holy Scripture and sacred tradition transmit in its entirety the Word of God which has been entrusted to

the apostles by Christ the Lord and the Holy Spirit. Through the preaching and writing of these Doctors of the Church the Roman Catholic faith is soundly explained and preserved.

Sibbel also created a set of Stations of the Cross for the cathedral. Although I don't have an image of the Hartford stations for you, I can tell you that a similar set was made for (and still hangs at) St. Mary's Church in Charlestown, Massachusetts.

SLIDE SEVEN: Row of stations from St. Mary's Church

The *Boston Globe* in 1892 described St. Mary's station in this way:

However down on the walls, the spaces between the windows are occupied by the stations of the cross. The stations are each five feet wide and eight feet high. They are remarkable beautiful. Only two sets were made. The first was for Bishop McMahan, to be placed in the new St. Joseph's Cathedral at Hartford, and it was through this courtesy that a duplicate set was permitted to be made for St. Mary's. After that the moulds were destroyed.

SLIDE EIGHT: Station I—Jesus is Condemned to Death

SLIDE NINE: Sibbel's face in the chair

In addition to asking Sibbel to provide the sculptural representations and the Doctors of the Church, Keely hired the artist, William Lamprecht, to create murals throughout the cathedral which represented stories and symbols of our faith.

SLIDE TEN: Lamprecht's *Sermon on the Mount* from Hartford black and white

Here is a description of the interior of the cathedral and in particular, the ceiling taken from the book, *History of the Church in the New England States*, which had this to say about Lamprecht's *Sermon On the Mount*:

At the intersection of the arches in the center of the ceiling, is a massive frame of oak, decorated with gilt, containing a circle twenty-one feet in diameter, on which is painted, by the celebrated German painter, Lamprecht, one of the most beautiful works of art in the cathedral, "The Sermon upon the Mount." Thirty figures are represented, life size, and were painted by Lamprecht reclining on his back on a peculiarly constructed scaffolding.

Lamprecht filled the cathedral with the stories of our faith: *The Last Supper, The Last Judgement, Christ with Mary Magdalene, Christ with Blessed Margaret Mary Alacoque, Christ Healing the Palsied Man, The Prodigal Son, Peter Receiving His Command, and the Woman at the Well*. If those weren't

enough, over the doorways leading to the vestibule were two paintings delivering a strong message to the faithful as they left the church: St. Elizabeth of Hungary distributing food to the poor and St. Vincent de Paul administering to poor children. These images were meant to remind all churchgoers that when they left the church they were to spread Christ's charity to those in need.

In addition to the images provided by the muralist, Lamprecht, and to further provide reminders of the stories of our faith, the sculptor, Joseph Sibbel, created little statuary for the decorative capitals high atop the interior columns. The book *A History of the Catholic Church in the New England States* described these in statuary in detail:

The subjects for the capital in the chapels are: *The Baptism of our Lord, the Christian Baptism, Preparation for Confirmation, the Bishop Confirming, the Bishop Blessing, the Bishop Ordaining, the Marriage of St. Joseph and the Blessed Virgin, the Christian Marriage, the Forgiveness of Sin, Receiving Holy Communion, Renewing the Baptismal Vows, Receiving Extreme Unction.*

The twelve pillars that are clustered at the transepts have forty-eight groups in them. At the east side they represent scenes taken from the lives of the prophets Daniel and Jeremiah. The western side is filled with scenes from the life of St. John the Baptist and Mechizedec. The groups are constructed according to Scripture. Over the capitals on the eastern side are emblems of the old sacrifice entwined in the foliage, flowers, and fruit, and on the western side the emblems of the new sacrifice are shown.

All of the stained glass windows for the Cathedral of St. Joseph in Hartford were provided by the Pustet Company, agents for the Royal Bavarian Stained Glass Establishment of Innsbruck, Austria. This company was created by King Ludwig I to ensure the finest stained glass. The company has been known by many names in the years of its existence: Tyroler Glasmalerei, Tyrolese Artistic Stained Glass, TGA, Innsbruck stained glass, and others. Fredriech Pustet introduced this company to the Americans in the Centennial Exhibition in 1876. In 1888, Pustet exhibited a stained glass portrait of Pope Leo XIII which caught the attention of Rome. In 1889 they were designated as the Pontifical Institute of Christian Art. For the Hartford Cathedral the Innsbruck Studios created 32 windows containing twenty eight full size figures and 32 angels. The seven windows of the chancel has as its subjects *The Sacred Heart of Jesus, the Blessed Virgin, St. John the Evangelist, St. James the Less, St. Joseph, St. Peter, and St. Paul.* The scenes of the stained glass windows in the east transept contained stories from the life of our Lord and the scenes of the stained glass windows in the west transept contained stories from the life of Joseph of the old law and St. Joseph of the new law. The stained glass windows of the chapels contained stories of various saints.

SLIDE ELEVEN: High Altar at St. Joseph, Hartford

As in all Keely's churches, the centerpiece was the high altar. The altar of the Cathedral of St. Joseph was built by the Charles E. Hall Company of Boston. The early twentieth century Pittsburgh ecclesiastical architect, Edward Weber in his book, *Catholic Church Buildings; Their Planning and Furnishings* described the importance of the altar in a Catholic church:

Without the altar, there can be no Catholic church. The altar is, so to speak, the very soul of the church and its raison d'être. It is the culminating spot in the entire edifice, and in a well-designed church all matters of proportion, design, furnishing, and decorating are subordinated to the altar, towards which the soul of the worshipper is directed through mind and eye by means of the lines of the building, the curves of its arcades and groining, and the forms of its transepts, chapels, and apse. To place the altar elsewhere than in the center and at the Easternmost end of the church, is inconceivable. Upon the altar, as the stage whereon are daily reenacted the sacred mysteries of the Last Supper and Calvary, all attention must be focused. Needless to say, in speaking thus, we have in mind the high or major altar, as all other altars in the church should be subordinate to it.

In 1892, the *Springfield Republican* described the high altar of St. Joseph in this way:

The most prominent feature of the sanctuary is the main altar, which cost \$20,000. Its design is medieval Gothic, and its highest pinnacle is 35 feet from the floor.

Everywhere the eye rested within the walls of Keely's Cathedral of St. Joseph in Hartford, it beheld a physical manifestation of the Roman Catholic faith. From the sculpted panels of Joseph Sibel to the paintings of William Lamprecht to the windows of the Royal Bavarian stained Glass Company of Innsbruck, to the altar of the Charles E. Hall Company, Keely and his artistic assistants provided constant reminders of *WHAT* we believe and *WHY* we believe it.

SLIDE TWELVE: Newspaper photo of fire at cathedral in Hartford

It may have taken twenty years to complete the cathedral, but it took only one day to destroy it; a fire reduced the building to ruins on December 31, 1956. Hartford replaced its cathedral in 1962.

SLIDE THIRTEEN: Cathedral of Saints Peter and Paul, Providence, RI

(Cornerstone laid, 1878; Consecration, 1889)

Keely achieved the same artistic collaboration in Providence, Rhode Island as in Hartford. Once again he employed the handiwork of Joseph Sibbel, William Lamprecht, Charles E. Hall, and the Royal Bavarian establishment of Innsbruck.

SLIDE FOURTEEN: Portrait of Joseph Sibbel

Keely's choice of Joseph Sibbel as master sculptor for his cathedrals in Hartford and Providence probably came from the recommendation of William Lamprecht, the muralist. Lamprecht was responsible for helping to organize the Catholic Art Society in Cincinnati during the 1870s. Lamprecht painted murals in some of the same churches where Anton Kloster and Hermann Allard provided wooden altars. Sibbel's son, Armin, in his biographical account of his father's life said that Allard and Kloster encouraged him to come and work with them in Cincinnati; Sibbel emigrated in 1871.

SLIDE FOURTEEN A: Wooden altar from Iowa City

This altar from St. Mary's Church in Iowa City, along with two side altars, was constructed by Allard and Kloster from 1869 to 1872. It may very well be the first work Joseph Sibbel did for this woodcarving company. The seated Doctors of the Church at the bottom frontal bring to mind the large marble Doctors of the Church that Sibbel would later provide for St. Patrick's Cathedral here in New York City. The center panel of this altar is Lamprecht's representation of the *Visitation*: Mary's visit to her cousin, Elizabeth, as described in the first chapter of the Gospel of Luke. This may be the first collaboration between Lamprecht, Allard, Kloster, and Sibbel.

Evidence such as this indicates Sibbel's involvement in the Catholic ecclesiastical art network in Cincinnati introducing Lamprecht to his talents. Later when Lamprecht and Sibbel's friend, Anton Kloster, made their way to Brooklyn and New York, they encouraged the sculptor to move with them.

SLIDE FIFTEEN: Sibbel in his New York studio—214 E. 26th Street, New York, NY

During that time when Lamprecht was working with Keely on the Cathedral of Saints Peter and Paul in Providence, he probably introduced the architect to the work of Joseph Sibbel. For the Providence Cathedral, Sibbel was really able to exhibit his artistic talent while providing statuary that told the stories of our faith. This was particularly true in the tiny statuary created for the capitals of the cathedral columns. Here, Joseph Sibbel create 168 little groups of statuary; the ones in the main body representing the history of life from Adam and Eve to the death of man; The ones in the transepts representing the stories of Daniel and Ezekiel in the east and St. John the Baptist and Melchisedec (Spelling varies) in the west.

SLIDE SIXTEEN: Capital from Cathedral of Sts. Peter and Paul

The *Boston Globe* described the statuary in this way:

The pillar capitals are very unique, and are so extensive as to almost defy description. There are eighteen different groups, and their design and arrangement are as follows, the ideas being suggested to the sculptor while watching the different phases of animal life as he sat one day in Central Park: Adam and Eve, fall of man and the banishment from Paradise; groups of cattle, cows, horses, sheep and other domestic animals; a man digging, sowing and reaping; bees and beehive, spiders and web; man's first shelter and man hewing a construction; man fishing, watching sheep, sheering, spinning and weaving; the chase—the lion, tiger, bear and other wild animals; the powers—the wheel, lever, screw, plough and barrow; applying powers—horse and cart, windmill, fire, and live wild birds, feeding the young and building nests; division of property; making boundary lines and roads, man building towns, city: two groups, representing man constructing law and human requirement; man teaching, manufacturing, trading and banking, and lastly the priest baptizing, confirming and administering the last rites of the church. The statuary in 120 groups represents the history of life from the creation to the death of man.

The twelve pillars clustered at the transepts contain forty-eight groups. On the east side they represent scenes taken from the lives of the prophets Daniel and Jeremiah. The western side is filled with scenes from the lives of St. John the Baptist and Melchisedec. Over the capitals on the east are emblems of the old sacrifice, while emblems of the new are seen on the other side.

SLIDES 17-22: Statuary in the capitals of Saints Peter and Paul, Providence

SLIDE 23: St. Luke from Cathedral of Saints Peter and Paul

In addition to the small statuary in the capitals, Sibbel created the four Evangelists to stand in the niches of the columns in the same positions where we saw the Doctors of the Church in St. Joseph Cathedral in Hartford. Like the Doctors of the Church, the placement of the four Evangelists remind us of where we can look to find sources of our faith.

SLIDE 24: Statue of Blessed Virgin from Providence

In 1893, Sibbel stated in a letter to James F. Edwards at Notre Dame that he had just been in Providence to place a life-sized Carrara white marble statue of the Blessed Virgin there. The Notre Dame archives contains a studio photograph of that statue. Sibbel carved a beautiful image of the Blessed Virgin with bowed head and outstretched arms in a plea for mercy. He skillfully worked the stone to show the folds of the fabric of her garment as it wrapped around her head, over one shoulder and around to the other side. The artist carved a thick lock of long wavy hair that dropped out of the garment and onto the right shoulder. At the feet of the Virgin, the sculptor carved several cherubs, a feature that, in time, would become a recurring detail of his work.

As in Hartford, Keely chose Lamprecht to provide the murals for the interior decoration of the cathedral in Providence. Wilhelm Lamprecht was born in 1838 in Altschenbach, Germany and studied at the royal Academy of the Forming Arts in Munich between 1859 and 1867, a pupil of Professor Johannes Schraudolph of Munich (1808-1879). [From 1846-1853, under a commission from King Ludwig I, Professor Schaudolph supervised the painting of 32 frescoes for the walls of the Speyer Cathedral.] While at the Academy [Akademie der Bildenden Kunste or Academy of the Forming Arts] Lamprecht won a medal and first prize for his historical composition.

In Munich, at a very young age, Lamprecht executed the portrait of Boniface Wimmer, a Benedictine monk and founder of St. Vincent Archabbey in Latrobe, Pennsylvania. Wimmer was so impressed by the portrait he recommended Lamprecht to the Benedictines in Newark, New Jersey and they invited him to paint a series of Marian scenes for their abbey. Lamprecht lived in Hoboken, New Jersey from 1867 to 1875, becoming a citizen of the United States before the courts of Newark on May 2, 1873. Two years later, his projects moved him to Ohio and Kentucky.

During his stay in Cincinnati, he helped to form the Christian Art Society. In an attempt to raise money for the organization he painted his very famous, *Marquette on the Mississippi*. The painting passed through several owners before it was finally donated to Marquette University by Rev. Francis X. Weninger. The United States Post Office has used the painting twice as the subject of a postage stamp: In 1898 as a one-cent stamp and in 1968 as a six cent stamp.

SLIDE 25: Lamprecht's painting

SLIDE 26: Lamprecht stamp

In the early 1880s Lamprecht traveled east again residing on Sackett Street in Brooklyn moving him near to the great Catholic architect, Patrick Keely, with whom he worked on many large projects for the Roman Catholic Church including the cathedrals in Hartford and Providence.

For nearly thirty-five years, Lamprecht provided murals for churches, chapels, seminaries, and hospitals in parts of the East and Midwest in the cities, of Cincinnati, New York, Providence, Hartford, Brooklyn, Hoboken, Boston, Philadelphia and many others. In 1901, he returned home to his native Germany where he remained until his death in 1922.

For the Cathedral of Saints Peter and Paul, Lamprecht painted this ceiling mural depicting the Transfiguration.

SLIDE 27: Lamprecht's painting of the Transfiguration

This story from Scripture ends with the command, "This is my chosen Son; listen to Him." What better message for the congregation?

SLIDE 28: Ceiling murals surrounded by portraits of the Evangelists

This black and white image shows the mural surrounded by Lamprecht's portraits of the Four Evangelists, once again, reminding us that with the Gospels we find the Word of God.

In the sanctuary of the Cathedral of Saints Peter and Paul, Lamprecht painted in three arched panels depictions of the *Agony in the Garden*, *The Last Supper*, and the *Three Women at the Tomb*.

Like in Hartford, the windows of the Providence cathedral were created by the Innsbruck workshop purchased through the Pustet Company. The windows of the east side of the church feature stories of the Old Testament and the windows of the west side feature stories of the New Testament.

SLIDE 29: Stained glass of Innsbruck, Providence

This window depicts Jewish tradition that God came and took Moses to heaven in a cloud with his angels.

SLIDE 30: High Altar of the Cathedral of Saints Peter and Paul, originally

The high altar of the Cathedral of Saints Peter and Paul, like Hartford, was built by the Charles E. Hall Company. Joseph Sibbel carved the statues and panels. The *Boston Globe* described Sibbel's contributions to the altar in this way:

In the centre of the altar frontal just under the tabernacle is an oblong panel two and one quarters feet wide and one foot high. It represents the entombment of Christ, with seven figures in full relief. Joseph Sibbel of New York, the sculptor of the statuary work on the cathedral, is the artist.

... The niches are filled with statues of angels in gold, designed by Mr. Sibbel. A statue of St. Michael, the archangel, occupies the niche on the right and the left niche is filled with the statue of St. Gabriel.

SLIDE THIRTY-ONE: Cathedral of Saints Peter and Paul, today

Today the front panel depicting the entombment of Christ has been replaced by a solid white panel, possibly because the free-standing altar of sacrifice obscures the view. The statue of St. Michael and St. Gabriel remain.

Everywhere the eye rests within the walls of Keely's Cathedral of Saints Peter and Paul in Providence, it beholds a physical manifestation of the Roman Catholic faith. From Joseph Sibbel's sculpted statuary of the columns capital to the paintings of William Lamprecht to the windows of the Royal Bavarian Stained Glass Company of Innsbruck, to the altar of the Charles E. Hall Company, Keely and his artistic assistants provided constant reminders of *WHAT* we believe and *WHY* we believe it.

SLIDE THIRTY-TWO: Cathedral of the Holy Name, Chicago

(Cornerstone laid, 1874; dedication, 1875; decoration, 1890's, renovations, 1970s)

In Chicago, the same team of ecclesiastic artists and artisans helped Keely bring to life the stories of their faith in the decoration of the Cathedral of the Holy Name. This skyview of the cathedral shows us how Keely's exterior shape of the building itself, its cruciformity, reminds us that Christ is the Church's one

foundation. The following quote from Father Robert Barron in his book, *Heaven in Stone and Glass* explains the significance of cruciformity in this way:

There is an aspect of a cathedral that can easily go undetected if we examine the building only from ground level. However, if we look down at a cathedral from high above, we cannot miss one of its most remarkable characteristics, its cruciformity. The building itself is a cross, the main body of the church, the nave, constituting the upright, and the “transept” forming the great crossbeam.

What Father Barron describes is the walk we take after we enter the doors of the cathedral and move toward the main altar; one walks the supporting pillar upon which Christ’s body hung; likewise walking from the end of one transept to the other, one walks the outstretched arms of our Savior. Architects like Patrick Keely knew the importance of this cruciformity and demanded it not only from the exterior design but from its interior decoration. The clergy recognized Keely’s ability to combine his artistic talent with this attention to his Catholic faith.

SLIDE THIRTY-THREE: 1876 image of CHN

Archbishop Patrick Feehan commissioned the redecoration of the Chicago cathedral in the 1890s and hired Patrick Keely to supervise. In an article entitled, “Art in a Cathedral,” the *Chicago Daily* described the renovations as they were done by a trio of artists reunited for this project, William Lamprecht, the muralist, Mayer of Munich, stained glass artists, and Joseph Sibbel, sculptor. The article described the artwork in this way:

When Father Fitzsimmons began to plan for the stained glass windows he sought the best European and American firms. There are four new windows in transept. Two of them are by a Munich firm [Mayer} and two by a firm in London. These are the two celebrated makers of antique window glass. Eventually there will be added five sanctuary immense rose windows by the Munich makers. All the windows are figured. A beautiful one is the immense rose window in the transept, twenty-two feet in diameter. The figure on it represents Christ and the twelve Apostles. On another rose window are the blessed Virgin and saints. The glass is opalescent and furnishes a beautiful decorative effect.

SLIDE THIRTY-FOUR: Stained glass window from CHN

SLIDE THIRTY-FIVE: Holy Family on journey

SLIDE THIRTY-SIX: Stained glass sample from today

The article, “Art in a Cathedral,” continues with a description of Lamprecht’s work for the Cathedral of the Holy Name:

The fresco work has been done by a Brooklyn artist who did similar work for cathedrals in New York and Providence. [Lamprecht] The pictures all grow out of incidents in church history. Among the representations is the Transfiguration. It forms the centerpiece in the transept. It is surrounded by medallions of the four evangelists. Other fresco representations include the parable of the Return of the Prodigal Son, Prophecy of the Destruction of the Temple, Agony in the Garden of Gethsemane, Crucifixion, Pentecost, Resurrection, Ascension, Last Supper, Washing the Disciple’s Feet, Sermon on the Mount, Feeding of the Multitude, Delivery of the Keys to Peter, Calming of the Sea, Raising of Jairus’ Daughter, Cure of the Blind and Deaf, Samaritan Woman at the Well, Changing of Water into Wine, and other scenes.

SLIDE THIRTY-SEVEN: Lamprecht’s painting “Jesus in the Temple.”

SLIDES THIRTY-EIGHT-THIRTY-NINE: Sibbel’s SHJ statue and MARY

The following year the *Chicago Daily Tribune* contained a description of Sibbel’s contributions to the redecorations with his statues of the Sacred Heart of Jesus and the Blessed Virgin in an article entitled, “Fine Work of Artist’s Chisel.” The League of the Sacred Heart and the young women of the parish donated the statues which were unveiled on November 15, 1894. The newspaper described them in this way:

They are both of Carrara marble, life size, and are of the sculptor’s own conception. That of the Sacred Heart represents the Savior in a supplicating attitude asking the homage of mankind, and that of the Virgin represent her in a meditative mood, with hands folded across her breast, with head bowed in an attitude of prayer. The statue of the Sacred Heart is to the right of the main altar, the Blessed Virgin to the left. The drapery of both is considered superb. The folds of the Virgin’s gown are chiseled in intricate and original design, and the Savior’s gown is carved in simple yet graceful lines.

Sibbel also created statues of St. Joseph holding the Christ Child and the four doctors of the church of the niches of the columns: St. Jerome, St. Athanasius, St. Ambrose, and St. Augustine.

Tallerico, Ecclesiastical Décor As A Manifestation of Faith

SLIDE FORTY: Sibbel's St. Joseph

SLIDE FORTY-ONE: St. Jerome in the niche of the column

SLIDE FORTY-TWO: St. Augustine and St. Gregory

SLIDE FORTY-THREE: St. Jerome and St. Ambrose

Joseph Sibbel created large Stations of the Cross for the Cathedral of the Holy Name.

SLIDES FORTY-FOUR and FORTY-FIVE: Stations of the Cross CHN

At the same time Sibbel was working at the Cathedral of the Holy Name, he was preparing Stations of the Cross for the Cathedral of Saint Andrew in Little Rock, Arkansas. The story that has been told in Little Rock for years is that they mistakingly received the Stations of the Cross meant for Chicago. The set in Little Rock is definitely large enough for that to be so, but I've never found any documentation to prove this story.

SLIDE FORTY-SIX: Interior originally

SLIDES FORTY-SEVEN: Demolition

FORTY-EIGHT: Chicago cathedral interior now.

During the renovations of 1968-1969, the Cathedral of the Holy Name replaced the Mayer windows with modern stained glass of colorful geometric shapes, and the contributions of William Lamprecht and Joseph Sibbel were removed.

SLIDE FORTY-NINE: Church of St. John the Baptist, Manayunk, PA

(Cornerstone laid, 1886; dedication, 1894)

In addition to beautiful cathedrals, Keely designed magnificent cathedral-sized churches. In the city of Manayunk, Pennsylvania, just north of Philadelphia, Keely designed St. John the Baptist Church, which still exists and serves the parish today.

SLIDE FIFTY: CHARLES E. HALL altar at SJB

Upon entering the church, one is immediately drawn to the Charles E. Hall altar on which stands statues of St. Bernard and St. Cecilia carved from single blocks of marble by Joseph Sibbel. The studio must have been exceptionally proud of this statue of Saint Cecilia because they used it for one of the ads.

The placement of St. Bernard and St. Cecilia on the altar commemorates the generosity of Bernard and Cecilia McCane who donated the money for the construction of the church of St. John the Baptist. When Bernard McCane died in 1881, he left the overcrowded parish \$500,000 which was used to build two separate churches. McCane's generosity led to the construction of St. John the Baptist Church in 1886 and Holy Family Church in 1898.

SLIDE FIFTY-ONE: St. Bernard

St. Bernard was a twelfth century Abbot of the monastery at Clairvaux. He was a prolific writer and has been declared a Doctor of the Church. His life impacted so many people that he was declared a saint only 21 years after his death.

SLIDE FIFTY-TWO: St. Cecilia

St. Cecilia is known as the patroness saint of church musicians and her image is often present in a Catholic church but normally somewhere around the choir loft. In this church, because she shared the same name as an important benefactor, she takes her place upon the high altar. Sibbel's representations show her holding a small organ. The legend of St. Cecilia dates to the sixth century and we know little about her. It's doubtful she played the organ, even though works of art sometimes represent her that way. Legend tells us that being forced into a marriage she didn't want, during the ritual, she heard music and sang a love song to the Lord in her heart.

SLIDE FIFTY-THREE: AD with St. Cecilia

For the niches of the columns at the intersection of the main aisle and the transepts, Sibbel created four other statues, St. Peter and Paul, (the patron saints of the Diocese of Philadelphia), St. Patrick and St. John the Baptist, of course, is the patron saint of the parish.

SLIDE FIFTY-FOUR: St. Paul from SJB

SLIDE FIFTY-FIVE: Sibbel's statue of Saint John the Baptist SJB

SLIDE FIFTY-SIX: Sibbel's statue of Saint Anthony from SJB

Sibbel's statue of St. Anthony for St. John the Baptist Church attracted the attention of the *Philadelphia Inquirer* who reported it in this way: The statue was "cut from a block of marble from the Serravalle quarries, in Italy, from which Michael Angelo took all the marble for his masterpieces that adorn St. Peter's at Rome and the tombs of the Medici."

Sibbel represented St. Anthony holding the Christ Child in one arm and lilies in the other. The Child Jesus points to the lilies referring to the saint's holiness. This representation of Saint Anthony of Padua came from a legend that described his stay at a hermitage on the grounds of a count. According to that legend, the count noticed a light in the window of the friar's cell at night. The count fell to his knees after he peeked through the window and witnessed the Child Jesus speaking to Saint Anthony.

SLIDE FIFTY-SEVEN: Row of Sibbel's Stations of the Cross

Joseph Sibbel created a set of Stations of the Cross for the church. Over the years, the people of the parish have tinted them with muted colors of red and blue. Sibbel would NOT have colored the Stations but rather tinted them in ivory. The combination of alabaster plaster of Paris and ivory tint was intended to give the appearance of marble. However, this set has only been slightly colored and tastefully done.

SLIDE FIFTY-EIGHT: Single Station of the Cross

The Sibbel Studio also created two statues for placement in front of accompanying murals.

SLIDE FIFTY-NINE: St. Joseph in front of mural

In front of the mural in honor of the Holy Family, he created a larger than life-sized statue of St. Joseph. The angels above the Holy Family carry a banner that reads, *Ora et Labora* or *Pray and Work*. In the mural we see the Holy Family, each member doing his own work. Joseph works with wood, Mary is spinning flax (a reference to the Manayunk community which, at one time, had many textile mills) and Jesus studies his lessons.

SLIDE SIXTY: Statue of St. Joseph

The representation Sibbel chose for this statue is St. Joseph the Worker and shows him with a carpenter's angle in his hand. In a letter to Mother Aitkin of the Society of the Sacred Heart, Joseph Sibbel once wrote: "I hope St. Joseph the Patron saint of the workmen, will always be my guardian in my work and undertaking."

SLIDE SIXTY-ONE: Statue of Sacred Heart of Jesus in front of mural

Directly across from the Holy Family mural is a mural of the Vision of St. Margaret Mary Alacoque and the appropriate statue of the Sacred Heart of Jesus, created by the Sibbel Studio. The devotion to the Sacred Heart of Jesus was popularized in the 17th century by Margaret Mary Alacoque who, in the octave of Corpus Christi experienced a vision of Christ who spoke to her, saying, "Behold the Heart that has so loved men, instead of gratitude I receive from the greater part of mankind only ingratitude." The mural depicts that vision. At the time the church was built Margaret Mary was not yet canonized but Pope Leo's consecration of all mankind to the Sacred Heart of Jesus at the end of the nineteenth century popularized the devotion and many parishes requested statues of this image.

SLIDE SIXTY-TWO: View of sanctuary of SJB

This view of the sanctuary of St. John the Baptist brings to mind a quote from Father Robert Barron, this one on the verticality of a church;

"When we first enter a Gothic cathedral, we are, as we saw earlier, blinded, plunged into darkness. However, once our eyes adjust and the interior becomes visible, our heads are wrenched almost automatically up, because every major line in the building is vertical, shooting skyward like an arrow."

"As the arches, lines and towers of the cathedral pull the eye upward, they are also pulling the soul up beyond itself to the far country attainable only through ecstasy."

SLIDE SIXTY-THREE: Interior view, SJB

SLIDE SIXTY-FOUR-SIXTY-FIVE: Exterior views of St. Peter's Church, Lowell

(Cornerstone laid, 1892, Dedication, 1903)

Keely's St. Peter's Church in Lowell, Massachusetts displayed all the grandeur of his cathedrals and was filled with artistic representations of the Catholic faith. Keely began the designs before his death in

1896, but the supervision of the completion of the church was left to the hands of Thomas Francis Houghton, his son-in-law. Houghton, an Irish immigrant like Keely himself, worked alongside his father-in-law on many large projects yet was solely responsible for the construction of many churches and altars in his own right. Brooklyn was familiar with the talents of Thomas Frances Houghton. Not only did he design the 1888 construction of St. Agnes Church but also the replacement church in 1905 after the fire of 1901. The parishes of St. Teresa, Transfiguration, Our Lady of Mercy, Our Lady of Victory and the Church of the Nativity witnessed the beauty of his designs in the construction of their churches.

The beauty Keely imagined for St. Peter's in Lowell was realized by the hard work of Thomas Houghton. He employed the same talents his father-in-law used in the great cathedrals of New England.

The only images I have of St. Peter's, Lowell are the ones generously shared by Ted Furey. My favorites, of course, are the photos of the panels created by Joseph Sibbel.

SLIDE SIXTY-SIX THROUGH SEVENTY-ONE: Sibbel's panels at St. Peter

For the niches in the pillars of St. Peter's Church, Sibbel created four larger-than-life sized statues representing the four prophets of the Old Testament: Ezekiel, Isaiah, Daniel, and Jeremiah.

During the construction of St. Peter's, several changes in artistic supervision took place. As already stated, after Keely died in 1896, Houghton continued the supervision of the construction. Likewise with the painting of the murals, originally, Lamprecht designed and participated in the painting. However, as I've stated, for some reason, unknown to me, Lamprecht returned home to Germany in 1901 where he stayed until his death in 1922. Lamprecht left the completion of the murals in the hands of his able assistant Gustav Kinkelin. Kinkelin was born in Bavaria in 1844 and immigrated to the United States in 1869 to help Lamprecht with the murals at the Benedictine abbey in New Jersey. Lamprecht was studying at the Academy of the Forming Arts in Munich at the same time as Kinkelin, Lamprecht being six years his senior. Kinkelin's name was listed in the city directories of those places where he worked probably because his work could have taken anywhere from six months to several years to complete. In the late 1860s to the early 1870s he lived in New Jersey, in the late 1880s to early 1890s he lived on 108th street in New York City as he worked on murals for the Church of the Holy Name of Jesus. (Today you can find his painting of the *Crucifixion* above the altar in the sanctuary.) In 1904, he's listed as living in Lowell, MA. After finishing his work at St. Peter's he was asked to paint St. Patrick's church in the same city.

SLIDE SEVENTY-TWO: Kinkelin's mural for the ceiling of St. Peter's, Lowell

For St. Peter's, Lowell, Kinkelin painted *Christ Blessing the Children, The Miracle of the Loaves and Fishes, Mary, Queen of Heaven, Saint Patrick, Saint Peter*, and more.

SLIDES SEVENTY-THREE –SEVENTY-NINE: Kinkelin's paintings from St. Peter's

St. Peter's Church served the parish for nearly a century until the church was razed in 1992 for economical reasons. The Hook & Hastings organ, the Stations of the Cross and the stained glass windows have been redistributed for use in other churches.

SLIDE EIGHTY—St. Patrick's Church, Lowell, Massachusetts

(Built 1854, rebuilt after a fire, 1904)

Just one year after the dedication of St. Peter's Church in Lowell, another Keely church structure suffered great losses in a devastating fire and the Houghton team was called in to rebuild St. Patrick's Church. Gustav Kinkelin spent six months painting the murals which depicted the scenes from the *Life of Christ*. The Tyrolese Glass Company installed stained glass windows which represented St. Patrick preaching at Tara, Ireland, the 15 mysteries of the rosary, St. Anthony, Our Lady of Lourdes, St. William, St. Edward, and the Four Evangelists, Matthew, Mark, Luke, and John.

The local newspapers reported about Joseph Sibel's artistic contributions to the work on the altars.

SLIDE EIGHTY-ONE—St. Patrick's High altar, Lowell, Massachusetts

Three towers rise from the high altar of St. Patrick's. The middle one contains a central niche displaying a bronze crucifix. The niches of the end towers display Sibel's statues of St. Patrick (left) and St. Joseph (right). Two carved panels displaying sacrificial themes of the Old Testament—The Sacrifice of Abraham and Isaac and the Sacrifice of Mechisedek-- connect the three towers and complete the reredos.

Sibel's statues of Saints Peter and Paul stand behind the high altar, placed on pedestals to either side of a stained glass representation of the Crucifixion.

SLIDE EIGHTY-TWO: SMM altar St. Patrick's

Fortunately two of Sibbel's finest side altars remain at St. Patrick's. Each rise as a triptych whose end niches contain beautiful angels with their wings raised behind them. For one altar, the central panel contains a carved representation of the *Vision of Saint Dominic*. Sibbel beautifully depicts the saint kneeling in respect in front of the Blessed Virgin and Child who are escorted by heavenly angels. The other side altar depicts the *Vision of St. Margaret Mary Alacoque* kneeling before the *Sacred Heart of Jesus* while angels hover overhead.

The parish of St. Patrick's, Lowell, recently celebrated their 175th anniversary. The church, originally built in 1854 and rebuilt in 1906 still serves the congregation.

SLIDE EIGHTY-THREE: Stained glass window of Ann teaching Mary.

Two passages from the Bible provide explanation for the inspiration and motivation with which men such as Keely, Sibbel, Lamprecht, Theis, Houghton, Kinkelin, and Mayer approached and executed their work; one from the book of Deuteronomy in the Old Testament and one from the Book of Matthew in the New Testament. With the decorative beauty of saints, symbols, cherubim, Doctors of the Church, formed with stone, bronze, stained glass, and paint, these architects, artists, and artisans beautifully illustrated the stories of their faith obediently as set forth in the book of Deuteronomy where it is written:

See, I am teaching you the statutes and ordinances as the LORD, my God, has commanded me, that you may observe them in the land you are entering to possess. Observe them carefully, for this is your wisdom and discernment in the sight of the peoples, who will hear of all these statutes and say, "This great nation is truly a wise and discerning people." For what great nation is there that has gods so close to it as the LORD, our God, is to us whenever we call upon him? Or what great nation has statutes and ordinances that are as just as this whole law which I am setting before you today? However, be on your guard and be very careful not to forget the things your own eyes have seen, nor let them slip from your heart as long as you live, but make them known to your children and to your children's children.
--Deuteronomy 4: 9

Keely, in the cruciformity of the overall design of his church buildings reminded us of the Sacrifice of Christ, the central figure of the story of our salvation; Sibbel reminded us of the lives of the "cloud of witnesses" that lived before us in the figures of the saints and the Doctors of the Church; Lamprecht and Kinkelin painted in

detail the images of the Evangelists, the Saints, and the symbols of our Faith. When people enter these Houses of God, there are constant reminders-- everywhere the eye turns-- to the story of their salvation.

SLIDE EIGHTY-FOUR: GO FORTH

At a time when this country was only one hundred years old and the Roman Catholic clergy worked to expand their congregations across an ever-developing New World, these architects, these artists, these artisans worked alongside the first priests, the first Bishops, the first Archbishops and Cardinals to build “Houses of God” in order to help spread the Gospel of Jesus Christ in obedience to Christ’s call to his apostles:

Go, therefore, and make disciples of all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Spirit, teaching them to observe all that I have commanded you. And behold, I am with you always, until the end of the age.

--Matthew 28: 19

These men, Keely, Sibbel, Lamprecht, Kinkelin, Mayer, Charles E. Hall and all the many others, indeed, chose careers that appointed them ecclesiastically artistic “disciples of Christ.” The monuments they built and decorated became physical manifestations of their faith. As they traveled through the cities of this new country, they left behind them not just “gathering places”, but “temples of God”, “houses of worship”, “altars of sacrifice” for all the newly baptized disciples of this great nation.