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**MONUMENTS CONSERVANCY PRESENTS 25<sup>th</sup> ANNUAL  
SYMPOSIUM ON PUBLIC MONUMENTS  
AN ANNUAL TRIBUTE TO RUDOLF WITTKOWER\***

**THE EUCHARISTIC FOUNDATION OF PATRICK CHARLES KEELY'S  
ARTISTRY**

*On Friday, March 20, 2015, The Monuments Conservancy will present its 25<sup>th</sup> Annual Symposium at the New York Marriott East Side, 525 Lexington Avenue, 8:30 a.m. to 6:00 pm, to discuss the life and legacy of Patrick Charles Keely.*

Although he was the designer and builder of at least 700 churches and ecclesiastical buildings in the eastern and western United States and Canada, Keely is relatively unknown, even among authorities in the fields of American and European art and architecture of the 19<sup>th</sup> century.

At the Symposium the last two years, speakers from the fields of art history, decorative arts, conservation, psychology, and photography addressed the failure of recorded history and offered their individual knowledge and ideas about Keely's work. That initial exploration laid the foundations for the program this year, which brings together a variety of specialists who share their efforts to define Keely's spiritual legacy.

"The belief and manners of all people are embedded in the edifices they raise," declared A.W.N. Pugin (1812-52), the famous architect and theoretician of the Gothic Revival, which describes Keely's artistry as well as Pugin's, **J. PHILIP McALEER** clarifies.

The architectural lines, symbolism, and decoration in all of Keely's churches are oriented to the altar and subordinated to the Eucharist, the focal point of his Faith—and his churches.

**FATHER KENNETH MYERS** explains that primary spiritual reality, which is the Eucharistic Sacrifice on the altars Keely created. He describes the Mass as sacrifice, both in its historical origins and as it is expressed in the Traditional Latin Mass.

As a priest of the FSSP (Priestly Order of St. Peter), **FATHER MATTHEW McNEELY** explains the priest's revelation of the Good, the True, and the Beautiful through the lens of the liturgy, specifically the Traditional Latin Mass, the liturgy for which Keely built his churches.

In Keely's attention to detail in everything in his churches from the exterior shape of the architecture to the detailed carvings of his altars, **DELMA TALLERICO** clarifies how Keely built his churches as the earthly intersection of heaven and earth.

**KATHLEEN HECK** reveals how the responsible re-use of sacred art, as well as the transfer of great altars and other sacred objects and liturgical art, brings to life those sacred objects in appropriate settings.

In a glimpse of Keely's early years, **EDWARD FUREY** shows how Keely's architectural genius was nurtured in his homeland and brought to full flower in the 1840s to affect the Catholic Church in America.

Analyzing the relationship between the Gothic Revival in architecture and the revival of Gregorian Chant, **PEDRO d'AQUINO** looks further to the irony of the postmodern recovery of the Traditional Latin Mass and its sacred music as the epitome of the realization of Keely's ideal for the Church of the Holy Innocents.

The liturgical and spiritual transformation at Holy Innocents following Pope Benedict XVI's *Summorum Pontificum* in 2007, and the coexistence of the Ordinary Form and the Extraordinary Form of the Mass for New York's 2.8 million Catholics, unique in the Archdiocese, **DONALD REYNOLDS** characterizes as "The Miracle on 37<sup>th</sup> Street."

**FATHER LEONARD VILLA** clarifies the laity's participation in the Mass, both the sung Mass and the so-called dialog Mass while addressing the possible cross-pollination between the Ordinary Form and the Extraordinary Form of the Mass.

#### **SPEAKERS AT 2015 SYMPOSIUM**

##### **in order of appearance**

#### **Morning Session**

**DONALD M. REYNOLDS, Art Historian**  
*WELCOME AND INTRODUCTION*

**J. PHILIP McALEER, Art and Architectural Historian, Retired, Technical University of Nova Scotia, New Bedford, Nova Scotia.**  
*PATRICK CHARLES KEELY, THE "AMERICAN PUGIN"*

**FATHER KENNETH MYERS, Former Pastor, The Pittsburgh Latin Mass Community, Pittsburgh, Pennsylvania**  
*THE TRADITIONAL ALTAR AND THE CONCEPT OF SACRIFICE*

**FATHER MATTHEW McNEELY, FSSP (THE PRIESTLY SOCIETY OF ST. PETER), ADMINISTRATOR, OUR LADY OF FATIMA CHAPEL, PEQUANNOCK, NEW JERSEY**  
*THE TRADITIONAL LATIN MASS IN THE CONTEXT OF THE SACRED TRADITION OF THE CHURCH*

**PEDRO d'AQUINO, Acting Director of the Latin Mass Community, Church of the Holy Innocents, New York City**  
*THE POSTMODERN RECOVERY OF GREGORIAN CHANT IN THE TRADITIONAL LATIN MASS AND ITS ROOTS*

#### **Lunch Break**

**Afternoon Session**

**EDWARD H. FUREY, Artist, Educator, Founder and President of The Keely Society, Enfield, Connecticut**

*THE KEELY ARCHITECTS, IRELAND AND AMERICA*

**KATHLEEN HECK, Special Assistant to the Moderator of the Curia and Vicar General, Roman Catholic Archdiocese of Boston—2004-2008, Boston, Massachusetts**

*CONSOLATION THROUGH CONSERVATION: THE RESPONSIBLE RE-USE OF CHURCH ART AND SACRED OBJECTS*

**DELMA TALLERICO, Independent Scholar, Author, Lecturer, Wexford, Pennsylvania**

*KEELY DESIGN: SITES FOR SACRIFICE*

**DONALD M. REYNOLDS, Art Historian and Holy Innocents Parishioner, New York City**

*"THE MIRACLE ON 37<sup>TH</sup> STREET": TRANSFORMATION AND COEXISTENCE IN KEELY'S CHURCH OF THE HOLY INNOCENTS*

**FATHER LEONARD VILLA, Administrator, The Church of the Holy Innocents, New York City**

*THE POSSIBLE CROSS-POLLINATION BETWEEN THE ORDINARY FORM AND THE EXTRAORDINARY FORM OF THE MASS*

\*Donald M. Reynolds founded the symposium in 1991 on the 20<sup>th</sup> anniversary of the death of the renowned art historian Rudolf Wittkower. The Symposium is made possible through bequests of Elaine Zlobik Skinner, Joan Zlobik Gdosky, and John Leo Zlobik, siblings of Nancy Zlobik Reynolds, parishioner of Holy Innocents Church.