

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

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM (CD, EMAIL, FLASH DRIVE)
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

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

Street address: 1501 S 10th St

Postal code: 19147

2. NAME OF HISTORIC RESOURCE

Historic Name: Church of the Annunciation (Roman Catholic)

Current/Common Name: Annunciation, Blessed Virgin Mary R.C. Church
(church only—no other contributing structures)

3. TYPE OF HISTORIC RESOURCE

Building

Structure

Site

Object

4. PROPERTY INFORMATION

Condition: excellent good fair poor ruins

Occupancy: occupied vacant under construction unknown

Current use: Active worship site

5. BOUNDARY DESCRIPTION

Please attach a narrative description and site/plot plan of the resource's boundaries.

6. DESCRIPTION

Please attach a narrative description and photographs of the resource's physical appearance, site, setting, and surroundings.

7. SIGNIFICANCE

Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.

Period of Significance (from year to year): from 1860 to 1900

Date(s) of construction and/or alteration: 1860; 1889; 1904

Architect, engineer, and/or designer: Orig. unknown; later, E.F. Durang; Watson & Huckel

Builder, contractor, and/or artisan: Kennedy; Manderfield; Wm. McShane (1904)

Original owner: Archdiocese of Philadelphia

Other significant persons: _____

CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization _____ Date _____

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

Street Address 1234 South Sheridan St Telephone 215-334-6008

City, State, and Postal Code Philadelphia, PA 19147

Nominator is is not the property owner.

PHC USE ONLY

Date of Receipt: 4/26/2019

Correct-Complete Incorrect-Incomplete Date: 8/12/2019

Date of Notice Issuance: 8/16/2019

Property Owner at Time of Notice:

Name: Rev John V Tolino Pastor, Roman Catholic (notice also sent to Pastor Martorano, 1511 S 10th St, and to the Archdiocese

Address: 1501 S 10th St of Philadelphia, 222 N 17th St)

City: Philadelphia State: PA Postal Code: 19147

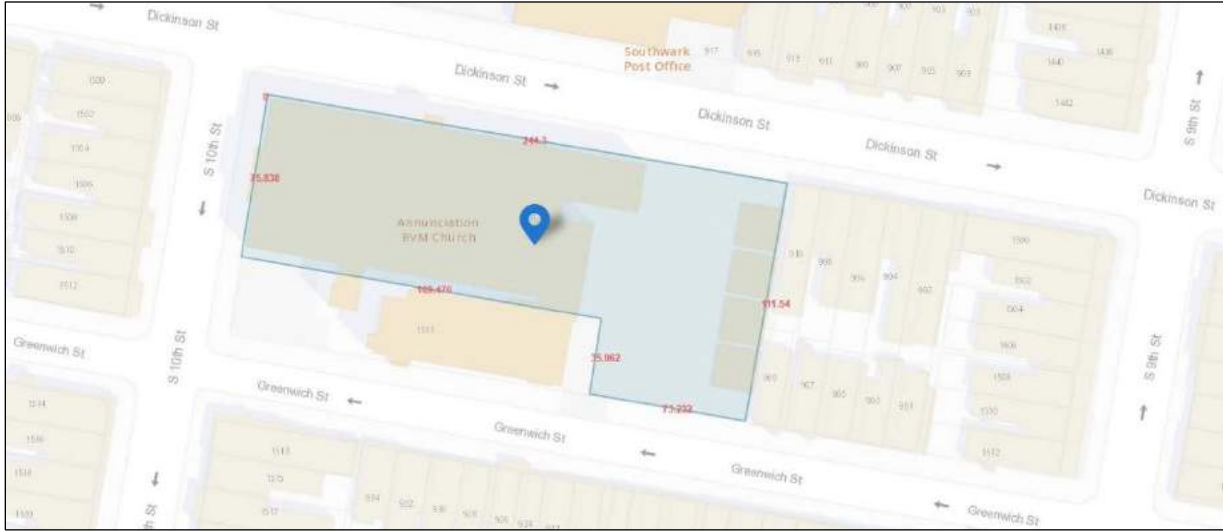
Date(s) Reviewed by the Committee on Historic Designation: 9/18/2019

Date(s) Reviewed by the Historical Commission: 10/11/2019

Date of Final Action: 10/11/2019

Designated Rejected

5. BOUNDARY DESCRIPTION



Situate on the Southeast corner of S. 10th Street and Dickinson Street, containing in front or breadth on said S. 10th Street approximately 76 feet and extending in depth Eastward along the South side of said Dickinson Street approximately 244 feet to a point; thence extending Southward along the rear of non-contributing carports approximately 112 feet to a point; thence extending Westward along the North side of Greenwich Street approximately 73 feet to a point; thence extending Northward approximately 35 feet to a point; thence extending Westward along the South side of the church building approximately 169 feet back to S. 10th Street, the point of beginning. Being 1501 S. 10th Street, and including the church building as the only contributing resource within the larger parcel. The carports at the far East of the property are considered non-contributing for the purposes of this nomination. The rectory is on a separate parcel, being 1511 S. 10th Street, which is not included as part of this nomination.

United States Post Office--
Southwark Station.

Annunciation
BMM Church

Rectory--now for Augustinians

-4-

Vinny's Fruit
and Produce

Meditation Garden.

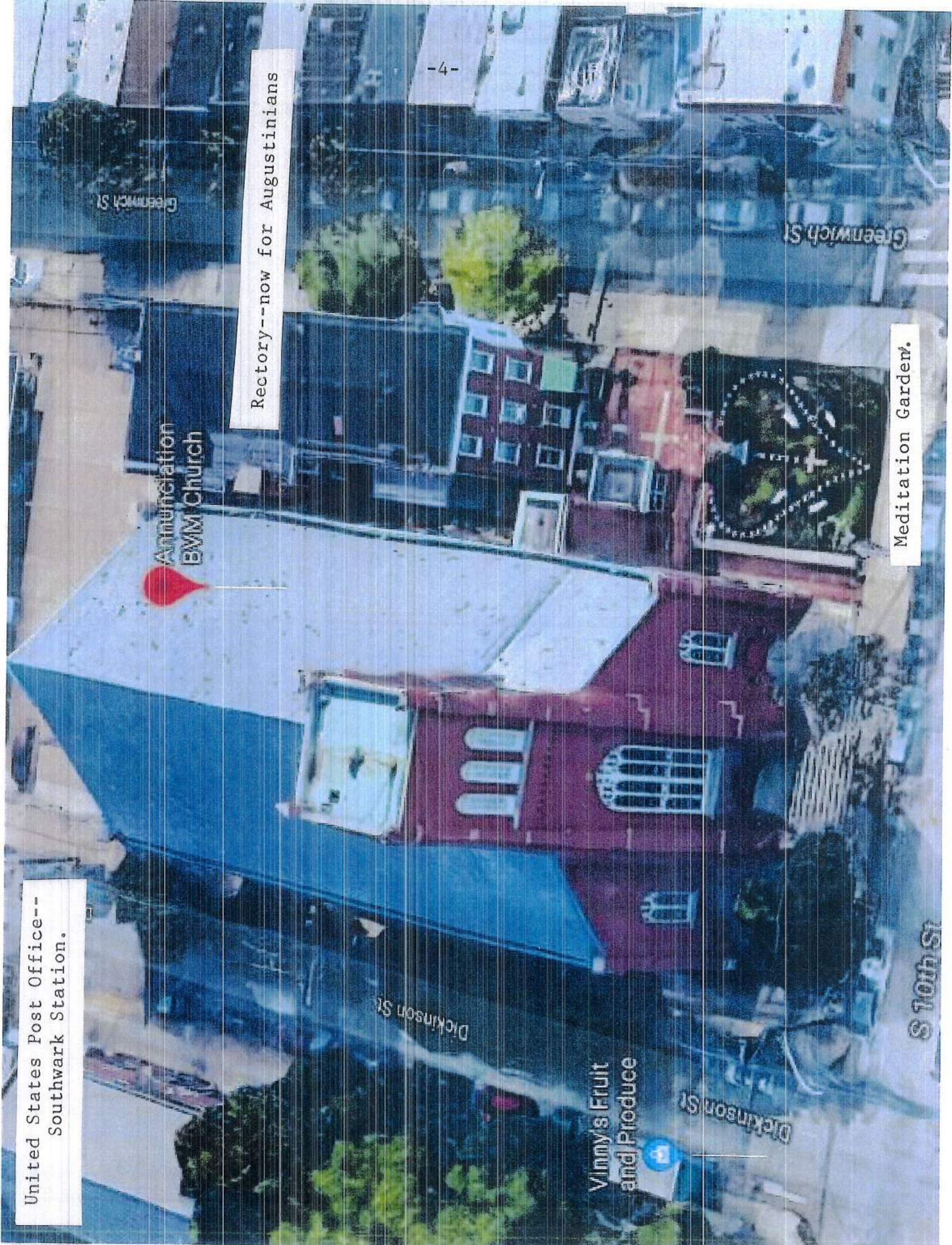
Greenwich St

Greenwich St

Dickinson St

Dickinson St

S 10th St



DESCRIPTION:

The Roman Catholic church of the Annunciation, Blessed Virgin Mary (hereafter, "Annunciation") is a large brick Gothic design at the southeast corner of Dickinson and South 10th Street in South Philadelphia. After the cornerstone was laid in 1860, a 65' wide by 126 deep structure arose with the facade of three Gothic arch portals below two, smaller flanking Gothic windows to the slightly projecting center bay holding a 16' by 32' Gothic window with tracery.¹ At the 1863 dedication, the 120' tower rose from the center bay, topped with a 50' spire (claimed to have been designed by Edwin F. Durang). At each corner are bases where originally tall pinnacles or finials stood, but have been removed. The spire also was removed, as its decorative base and concrete capping finished off to blunt the tower to its present appearance.

A "Mr. Kennedy" was the masonry contractor in charge of creating a "V" brick design running directly below the roof cornice. Under this are long dentil bricks in a course encircling the building. The Gothic arch is a strong "bent" of a line, resembling a type of Gothic arch called "equilateral" with no softness in the downward curve. Nine Gothic arch large windows are on the north and south sides over shorter bisected windows at the deep (6') basement level, the base of the church. A steep flight of steps spans across the facade to all portals which have the Gothic arch above the transoms. Buttresses separate the side walls' windows and are feigned at the church's corners. The tower maintains the trio of windows on all four sides under (again) Gothic arches.

This nomination includes the 1904 addition to the northeast corner which added "22 feet"² to the church's length. This is the only significant addition for this church which has had many arch-

¹"The Catholic Herald," November 24, 1860.

²Philadelphia Real Estate Record & Builders' Guide, August 3, 1904 naming Watson & Huckel, architects who designed an addition blending well with the 1860-1863 design.



itectural elements attached to the church's north, east and south sides through the 20th century.

This church is the only property nominated herein, with no other contributing property.

The emphasis is on what remains of the 1860-1863 building that had been consecrated by Archbishop James F. Wood.³

Overall, the brick construction is well-maintained, as are the granite steps leading into the church. No visible signs of wear were noted, or any need for repair(s).

Photograph (left) taken by nominator in May, 2019.

³"The Catholic Herald and Visitor," April 26, 1863.

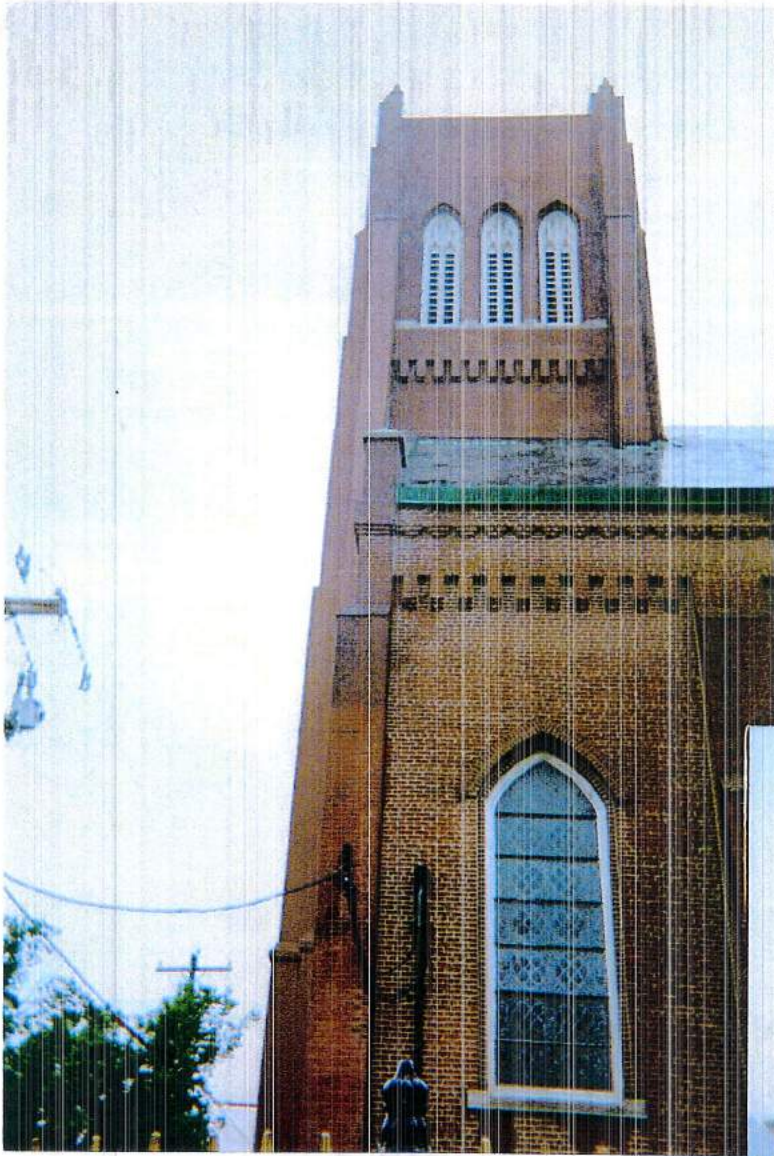


Located in a tight intersection, Annunciation, BVM Church is an active worship site. In the photograph (left), looking in a southeast direction, the brick patterns and sharp equilateral Gothic arches at the windows and portals at the facade's bays give the building a clean look. Note old black iron fencing at ground/street level.

Below is a wider view of the south wall with the addition and rectory. The meditative garden area is behind two-tone iron fencing.

Greenwich Street is the cross street to South Tenth Street.





Seen from the southwest corner of Annunciation, BVM Church is a closer view of the equilateral Gothic arch and the "dentil" pattern in the brick below the "lacey" pattern under the cornice.



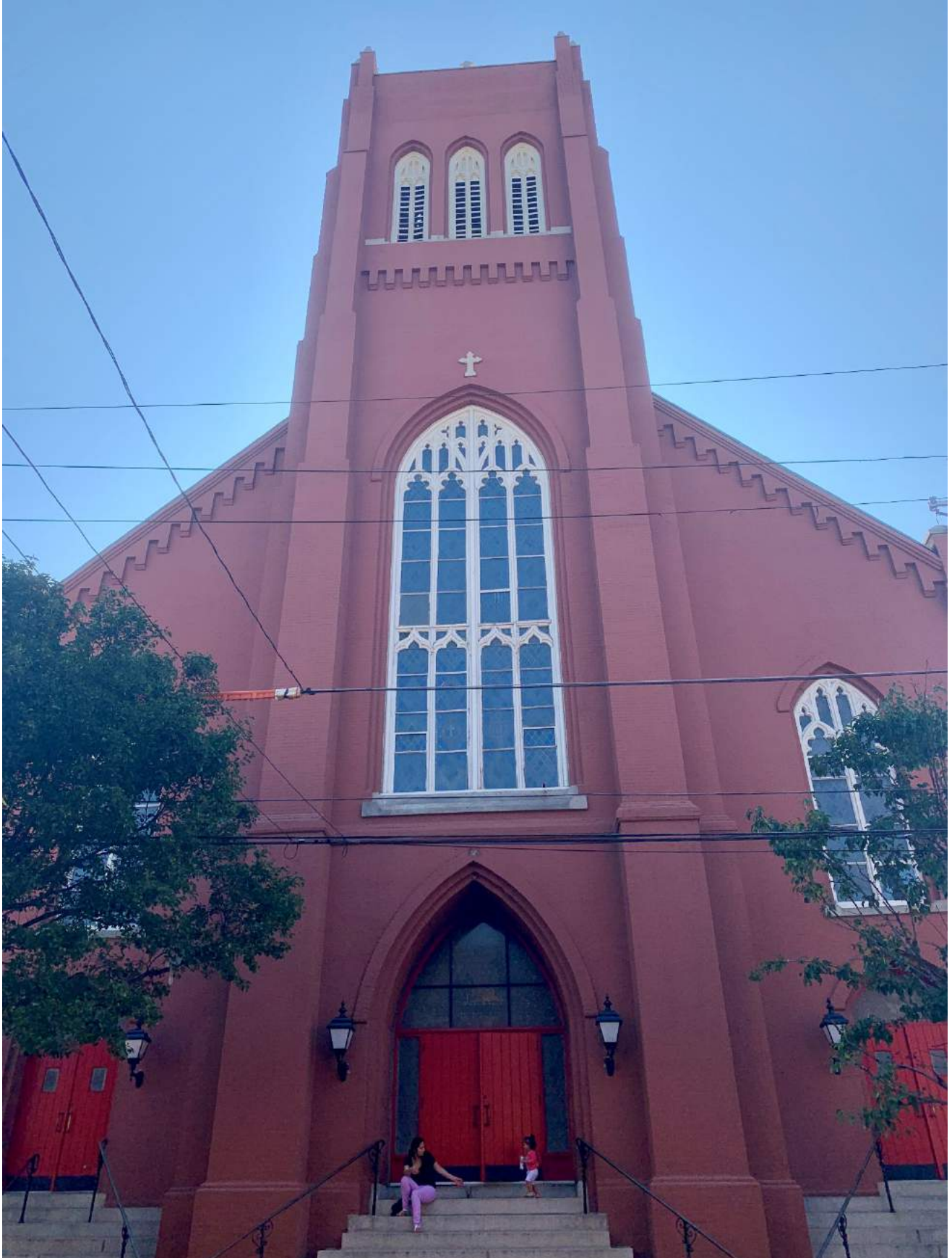
East or rear wall of Annunciation Church has many additions. Most notable is the Watson & Huckel addition from 1904 which adheres closest to the original c.1860 design with the brick pattern and equilateral Gothic arch.
(See page 7 herein.)

Staff Supplemented Photographs



Primary and south façades from S. 10th and Greenwich Streets, July 2019.

Staff Supplemented Photographs



Primary entrance on S. 10th Street, July 2019.

Staff Supplemented Photographs



South (side) elevation, view from Greenwich Street, July 2019.

Staff Supplemented Photographs



First two bays of north (side) elevation, view from S. 10th Street, July 2019.

Staff Supplemented Photographs



Entrance on Dickinson Street side elevation, July 2019.



Memorial on Dickinson Street side elevation, July 2019.

Staff Supplemented Photographs



East (rear) elevation of church with gable roof, also showing non-contributing carport at edge of parking lot. View from Greenwich Street, July 2019.

Real Estate Record

AND

BUILDERS' GUIDE.

DEVOTED TO REAL ESTATE, BUILDING, ARCHITECTURAL AND INSURANCE INTERESTS

[ENTERED AT THE PHILADELPHIA POST-OFFICE AS SECOND CLASS MATTER.]

VOL. XIX.—No 31.

PHILADELPHIA, WEDNESDAY, AUGUST 13 1904.

\$5.00 PER YEAR.

Two and a half stories high, 32x65½ feet, and will be Colonial in design and will be built of Sawyer-Fisher brick. It will have a porch on the front and sides and will have every modern improvement and convenience. Will be ready for bids in about two weeks.

McIlvaine & Roberts, architects, Land Title Building, have completed plans and specifications and sent same out to builders for estimates for the new Colonial residence of A. L. Register, Esq., to be built at Ardmore, Pa. It will be two and a half stories high, 32x65½

feet, and will be Colonial in design and will be built of Sawyer-Fisher brick. It will have a porch on the front and sides and will have every modern improvement and convenience. Will be ready for bids in about two weeks.

BUILDING AND REAL ESTATE NOTES
Oakes & Tyas, builders, 146 North Seventh

W. J. McShane, builder, 1517 South Thirteenth street, has been awarded the contract for the two-story addition, 22x22 feet, to the Sacristy of the Church of the Annunciation at Tenth and Dickinson streets and to erect a three-story addition and make alterations to the parochial residence of the same church at northeast corner of Tenth and Greenwich streets. The total cost is about \$5225. The plans and specifications are by Watson & Huckel, architects, 1213 Walnut street.



W. J. McSHANE

CONTRACTOR, CARPENTER AND BUILDER

1517 S. THIRTEENTH ST., PHILADELPHIA

Estimates Furnished

BUILDINGS ERECTED

Frame Church, St. Gabriel's
Parochial Residence, St. Gabriel's, 29th and Dickinson Sts.
Parochial Residence, St. Peter Claver, 12th and Lombard Sts.
St. Francis Church, 24th and Green Sts.
Our Lady of Mercy Church, Broad and Susquehanna Ave.
Store Building, 4203-05 Lancaster Ave.
Our Lady of Rosary School, 53d and Vine Sts.
Trinity College Convent and Boiler House, Washington, D. C.
Spire of Immaculate Heart Church, Chester, Pa.
St. Philomena Church, Lansdowne, Pa.
Addition to Notre Dame, W. Rittenhouse Square.
St. Thomas Church, 17th and Morris Sts.
St. Thomas Parochial Residence, 17th and Morris Sts.
St. Gabriel Church, 29th and Dickinson Sts.
St. Monica's under roof, 17th and Porter Sts.

St. Francis De Sales School, 47th and Springfield Ave.
Trinity College Art Gallery and Dormitory, Washington, D. C.
Warehouse, Front and Spruce Sts.
The Little Sisters of the Poor Building, 53d and Chester Ave.
St. Philips Neri Convent and School, Moyamensing Ave., below Christian.
Addition to Church and Residence, Annunciation B. V. M., 10th and Dickinson Sts.
St. Patrick's Cathedral, State St., Harrisburg, Pa.
Central Building Trinity College, Washington, D. C.
St. Gabriel's School, 29th and Dickinson Sts.
St. Stanislaus School and Convent, 3d and Fitzwater Sts.
St. Matthias Church, Bala, Pa.
Addition Immaculate Heart, Chester, Pa.
Convent and Chapel for Sisters of Notre Dame, Moylan, Pa.



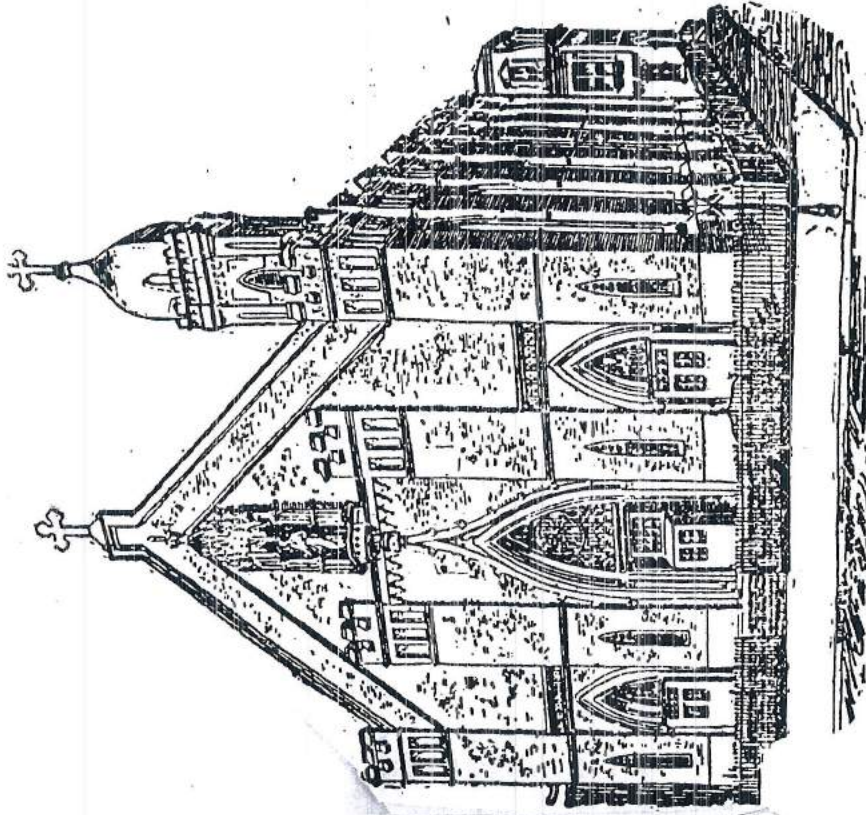
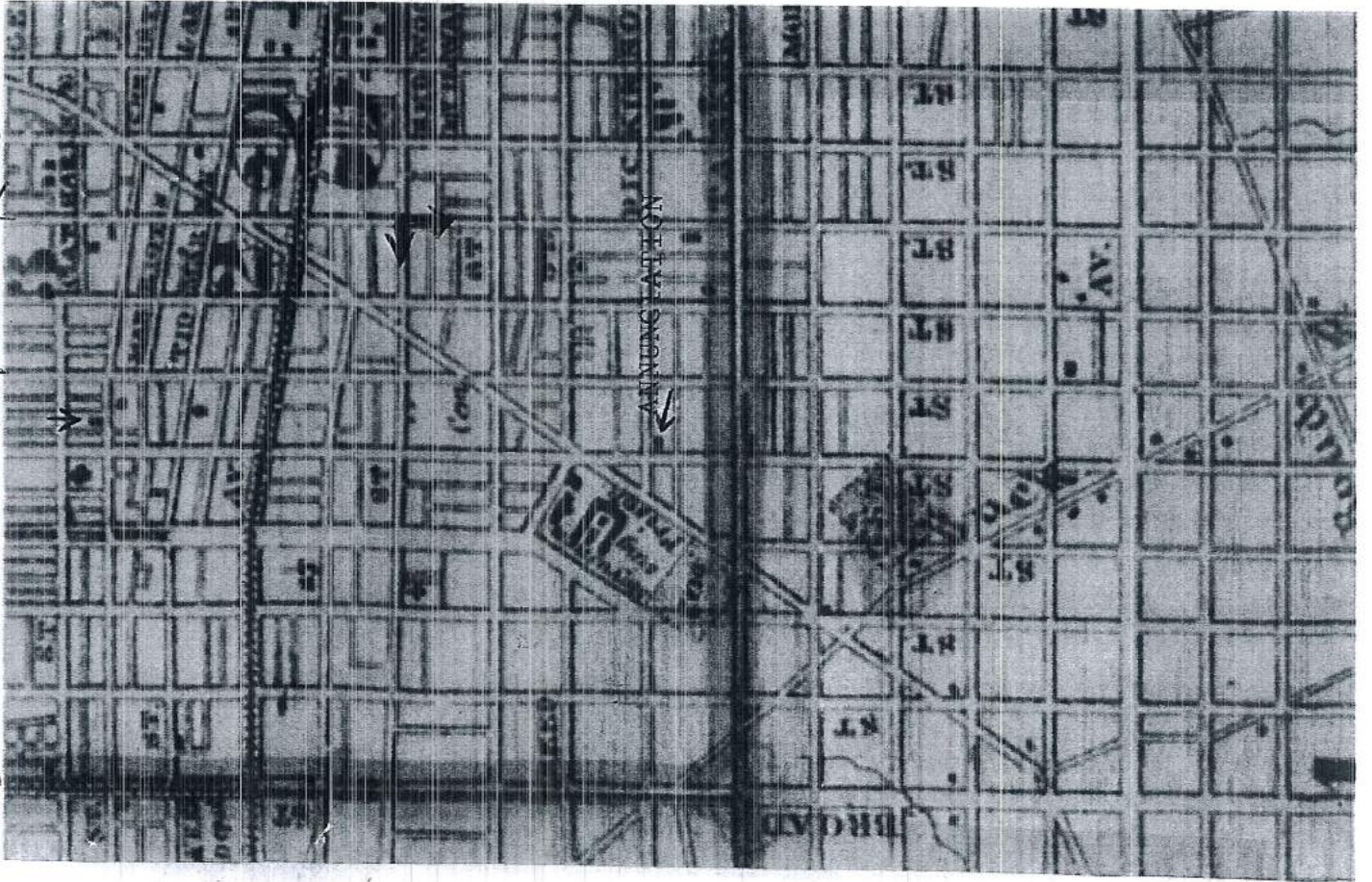
STATEMENT of SIGNIFICANCE:

In the history of Philadelphia's development after the 1854 Consolidation, Annunciation, Blessed Virgin Mary Roman Catholic church has its place in representing a reason to move into an area called a "wilderness" in 1860, one-half block from the County Prison (Moyamensing). Locating the prison in a "pastoral" area far from residences and commercial activity was countered when by 1860 the then-diocese decided to establish a parish, beginning with a church. With the lot on the southeast corner of 10th and Dickinson, Annunciation church was erected, with its cornerstone laid and consecrated by Archbishop James Wood in April of 1860. The parish had been divided from St. Paul's southern part, from Federal and 7th Streets, west to Broad Street and south to Moore Street. The parish's boundaries suggested how far development had gone by the Civil War years.

Annunciation's architecture from 1860 in the contemporary Gothic, with height as one of the features, had, since 1860 been a rare, distinguishing sight along a "trail" traversing in a diagonal through the grid of streets. It was "Passyunk Road," and now is Passyunk Avenue, or to locals, "The Avenue" where few buildings are as high as Annunciation, or as imposing among the rowhouses. The church is an obvious sight, the only distinctive Gothic in the neighborhood and very visible from The Avenue.

In the literature review, Annunciation had arisen as a design "attributed" or claimed to have been by renown architect John Notman. No source at the Archdiocese or The Athenaeum can verify Notman or anyone by name who designed Annunciation. It is possible that this well-crafted church building was inspired by the work of contemporary architects Sloan or Upjohn or Notman, or from a pattern book of designs for fledgling parishes with little means. Nevertheless, Annunciation held interest as well as presence because of its pleasant brick Gothic design which is welcoming to all who look up and appreciate this church's appearance. Criteria (d) and (h) will initiate why Annunciation merits historical designation.

St. Paul's
↓ 9 8 7 ← 6



ST. PAUL'S CHURCH.

Annunciation was divided from St. Paul's at 923 Christian Street whose original boundaries included all of Moyamensing Township, from South Street to the convergence of the Schuylkill and Delaware Rivers, west to the Schuylkill.

St. Paul's is a brick Gothic dating from 1843 and designed by John Carver, with alterations in 1846 by William Kernan.

1862 Atlas (left) has Annunciation's parish boundaries marked at 7th and Federal.

This burned down

Annunciation, Blessed Virgin Mary Church...

- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen.

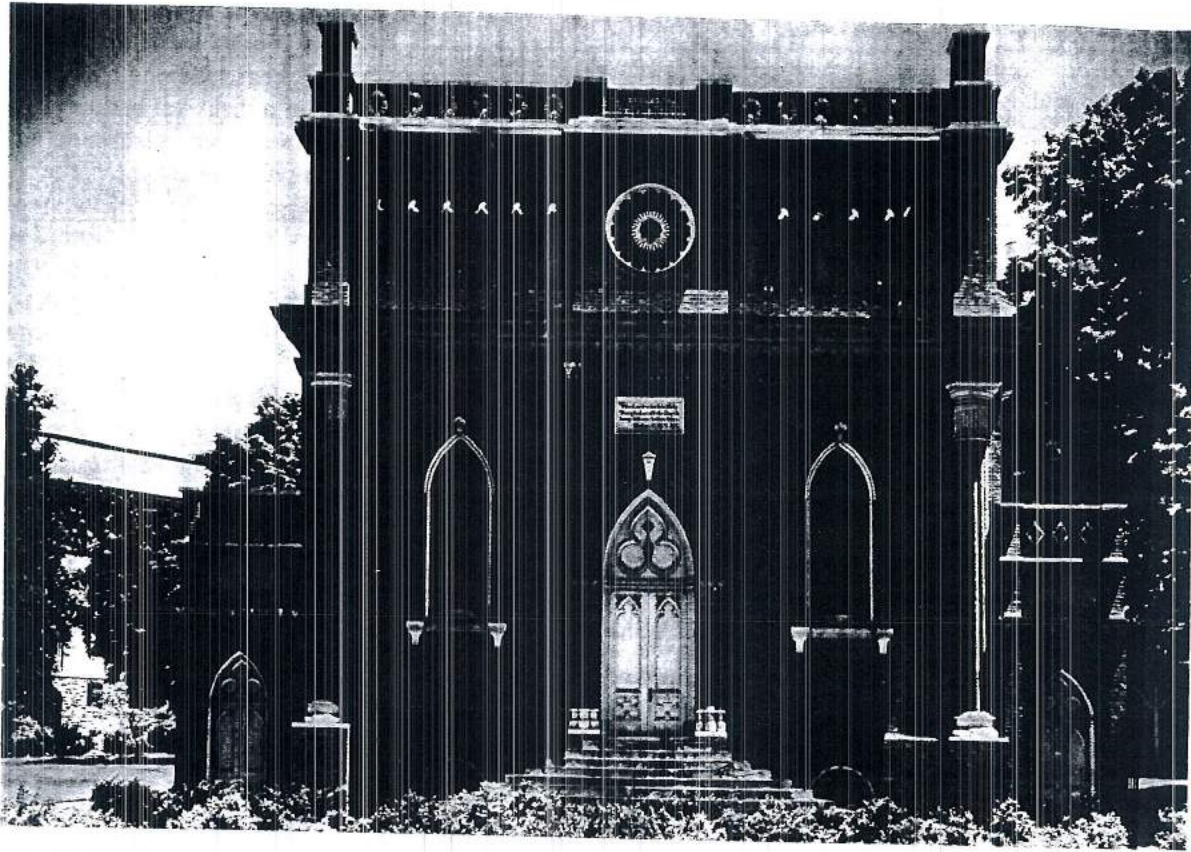
Annunciation church is an unmistakable example of a Gothic Revival church from the mid-19th century. Christian churches applied the Gothic over Neoclassical because the Gothic was considered more appropriate since its origin was from a Roman Catholic cleric, Abbott Suger in 12th century France.⁴ Throughout most of the 19th century, Roman Catholic churches were planned more by preference of design than by trend, allowing the Neoclassical, an adaptation of architecture developed by the pagan ancient Greek and Romans, also to be used in some Roman Catholic churches. For example, in the United States, the first Roman Catholic cathedral for the first diocesan seat, in Baltimore, decided to use architect Benjamin Latrobe's Neoclassical design over a Gothic one presented to the bishop in 1805.⁵ Maximilian Godefroy's Chapel at St. Mary's Seminary, also in Baltimore, demonstrated continued interest in the Gothic for churches when it was built in 1807. But acceptance of the Gothic in American churches would take decades, especially when the new nation identified with the Classical civilizations philosophically, politically and in art.

In Philadelphia, where architectural design and the actual profession of "architect" were seriously considered, as well as advancing to compete with other urban centers (here and abroad), William Strickland's Gothic design at St. Stephen's Protestant Episcopal Church (10th Street, below Market) appeared by the 18-20s and remained somewhat as the sole example of a revived Gothic used in a Protestant, or any other house of worship in Philadelphia. For the Roman Catholic churches in the city constructed before about 1825,⁶ such as the first St. Augustine's, the Neo-

⁴The Gothic style is affirmatively the work of Abbott Suger and he reported on how he "created" the new arch and other elements in the translated, Panofsky, E., *Abbott Suger: On the Abbey Church of St.-Denis...* Princeton: 1946.

⁵Janson, H.W., *History of Art*. NY:Abrams, 1977, p. 562; 283-298 (on Gothic).

⁶Old St. Mary's original design was Neoclassical, later altered.



214 Maximilien Godefroy. Chapel of St. Mary's Seminary, Baltimore. 1807 (from Brown, American Art, p.177)

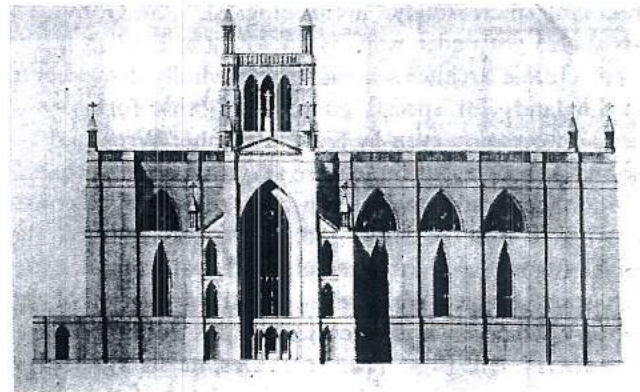


217 Richard Upjohn. Trinity Church, New York. 1839-46
(Image from Brown, p. 179)

Some early examples of the Gothic in Roman Catholic churches. (above and below).

Richard Upjohn's Trinity Protestant Episcopal, from 1839 promoted the Gothic more for use in Christian churches.

Trinity Church exemplified the "Gothic Church" design for larger congregations.



719. BENJAMIN LATROBE. Alternative Design for the Catholic Cathedral, Baltimore

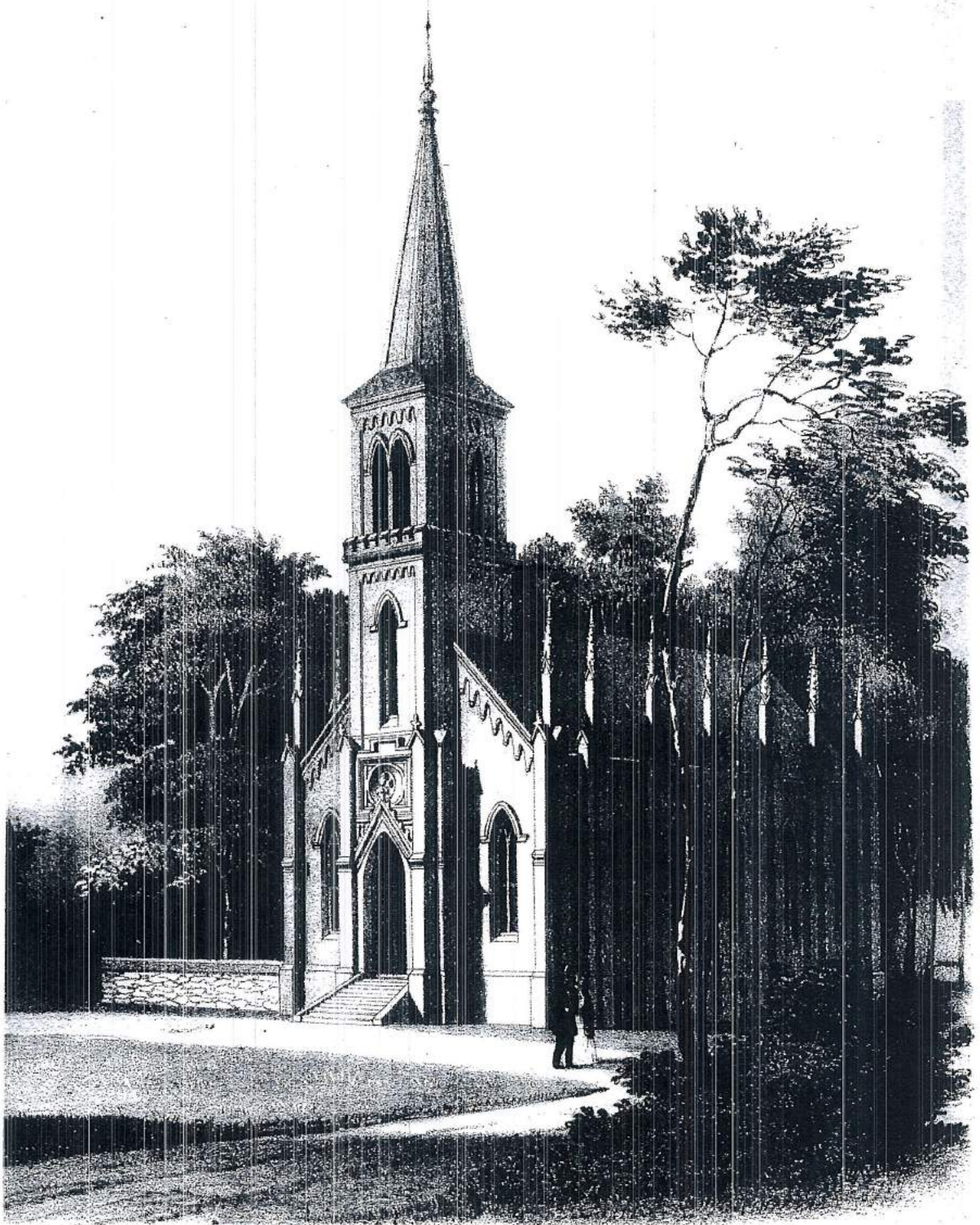
classical prevailed until several new parishes arose in the county areas and all were Gothic: St. Paul's (1843); St. Dominic's (1849); and Assumption, BVM (1849). By the 1840s, the Gothic for churches was a contemporary trend.

Architect Richard Upjohn had designed "the first (American) church to look like a medieval building" with Trinity Protestant Episcopal Church in New York City in 1839. Completed a few years later, Trinity made Upjohn "the most famous designer of Gothic Revival churches" in the nation, which brought him a substantial number of commissions. A pious man, Upjohn then published his *Rural Architecture* (1852), a "pattern book" for those congregations which could not afford to hire an architect. It was a "how-to" for builders or carpenters on what materials to use and how to use certain "details" consistent with the Gothic design. Art historians noted that the Upjohn book "inspired many small Gothic churches" of a simpler version of the style to arise over the country. Not to be outdone by Upjohn, Philadelphia architect Samuel Sloan published his *The Model Architect* (1852), explaining the Gothic with illustrations on the "Gothic Church" which was larger and more suitable for congregations within urban areas than the "Gothic Chapel" for smaller, rural groups.⁸

Sloan's "Gothic Church" could have been the prototype for Annunciation. (Refer to next page and page 15.)

⁷Brown, M., *American Art*. NY: Abrams, 1979, pp. 176-177 (image)
⁸Sloan, S., *The Model Architect*. Phila.: E.S. Jones & Co., 1852; reprinted in 1975 by DaCapo Press in New York.
Also, Sloan, S., *The Architectural Review and American Builders' Journal*, Vols. 1 and 2. Philadelphia: Claxton, Mensen & Haffelfinger, 1869; 1870.

Architect Samuel Sloan's 1851 design from
The Model Architect could have been the
pattern for Annunciation in 1860.
(See next page for 1871 photograph of the
Annunciation's original appearance.)



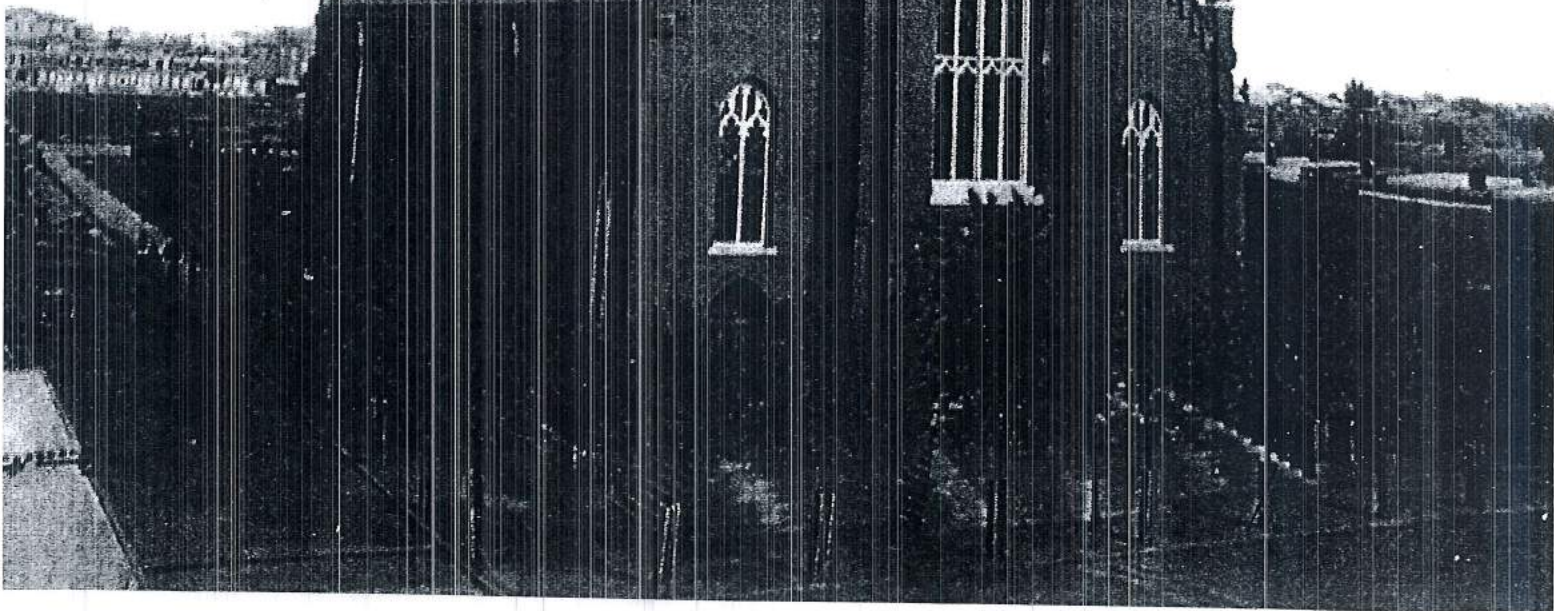
an Archt

P. S. Deval & Co. Steam Ink, Po. in Philad.

G O T H I C C H U R C H .

This 1871 image of Annunciation would have been taken from an upperlevel at Moyamensing Prison for the panorama.
The large Gothic window with tracery in the center bay recalls Upjohn's Trinity Church.

Source?



CONSTRUCTING ANNUNCIATION:

In the literature review, including the records of The Athenaeum and those from the Catholic Historical Research Center (formerly referred to as the Archdiocesan Archives), no architect by name designed Annunciation church. However, Annunciation had been reported as one of John Notman's designs in Joseph Jackson's 1923 book. Subsequent monographs on Notman referred to Annunciation, noting that Jackson had no source, but at least one "attribution" to Notman had been published.⁹

Although with no proof to one of the city's preeminent 19th architects, Jackson's claim is not implausible. Notman (1810-1865) had been hired by Bishop Francis P. Kenrick in 1851 to complete the new cathedral basilica's facade after Napoleon LeBrun "left." Besides other commissions, Notman continued at the cathedral, eventually working on the entire building and in 1857, meeting Kenrick's Coadjutor Bishop James F. Wood.¹⁰ By that time, Notman had worked under Bishop Saint John Neumann, Kenrick's successor in 1852 on the most important church in Philadelphia in a Neoclassical design. Notman's reputation locally had been from some Gothic churches for Anglo-Catholic (Anglican/Episcopalian) congregations. For the Roman Catholic cathedral which would not be dedicated by Wood until 1864, the Neoclassical prevailed over the Gothic.

Wood was Notman's overseer of his work at the cathedral from 1857 until about 1864 during which time Annunciation was planned and the cornerstone blessed by Wood in 1860. The church was ready, although unfinished in some spots, when consecrated by Wood in 1863.¹¹ No record credited Notman with Annunciation at all.

⁹Refer to Biographical References in Appendix I attached.

¹⁰"A Cathedral is Built." Seminarian Staff (St. Charles Borromeo Seminary in Overbrook, Pennsylvania). Records, American Catholic Historical Society. Vol. LXXV, Dec. 1964, pp.205;208.

¹¹"The Catholic Herald and Visitor," April 19, 1860; April 26, 1863.

The site where Annunciation church was erected experienced little change since the "pastoral" landscape was determined best for a new county prison in the early 1830s.¹² Moyamensing Township ran from about 6th Street at South (Cedar) Street westward to the Schuylkill River, then southward to where it met with the Delaware River. Southwark was the colonial "river ward" along the Delaware River from South Street to about 6th, south to just below present-day Washington Avenue.

The 1862 Smedley Atlas is consistent to a May 2, 1863 description of Annunciation's location by "The Catholic Herald and Visitor": "...on the one hand, of all the busy populousness of the city, on the other, of the waving trees, and cultivated fields of the quiet country." Annunciation was to be built on a lot that had been purchased on the corner of Dickinson and Tenth Street by St. Paul's assistant pastor, John McAnany. A cleared area, the church could be viewed from all sides, a consideration for the designer, or in this case, a carpenter/builder and the mason in charge. "The Catholic Herald" named "Mr. Kennedy" as the mason of Annunciation's brickwork and "Mr. Manderfield," the "carpenter," who often could advance to become an "architect."¹³ However, this news item did not name any other person instrumental in the church's construction. No "John Notman" was reported.

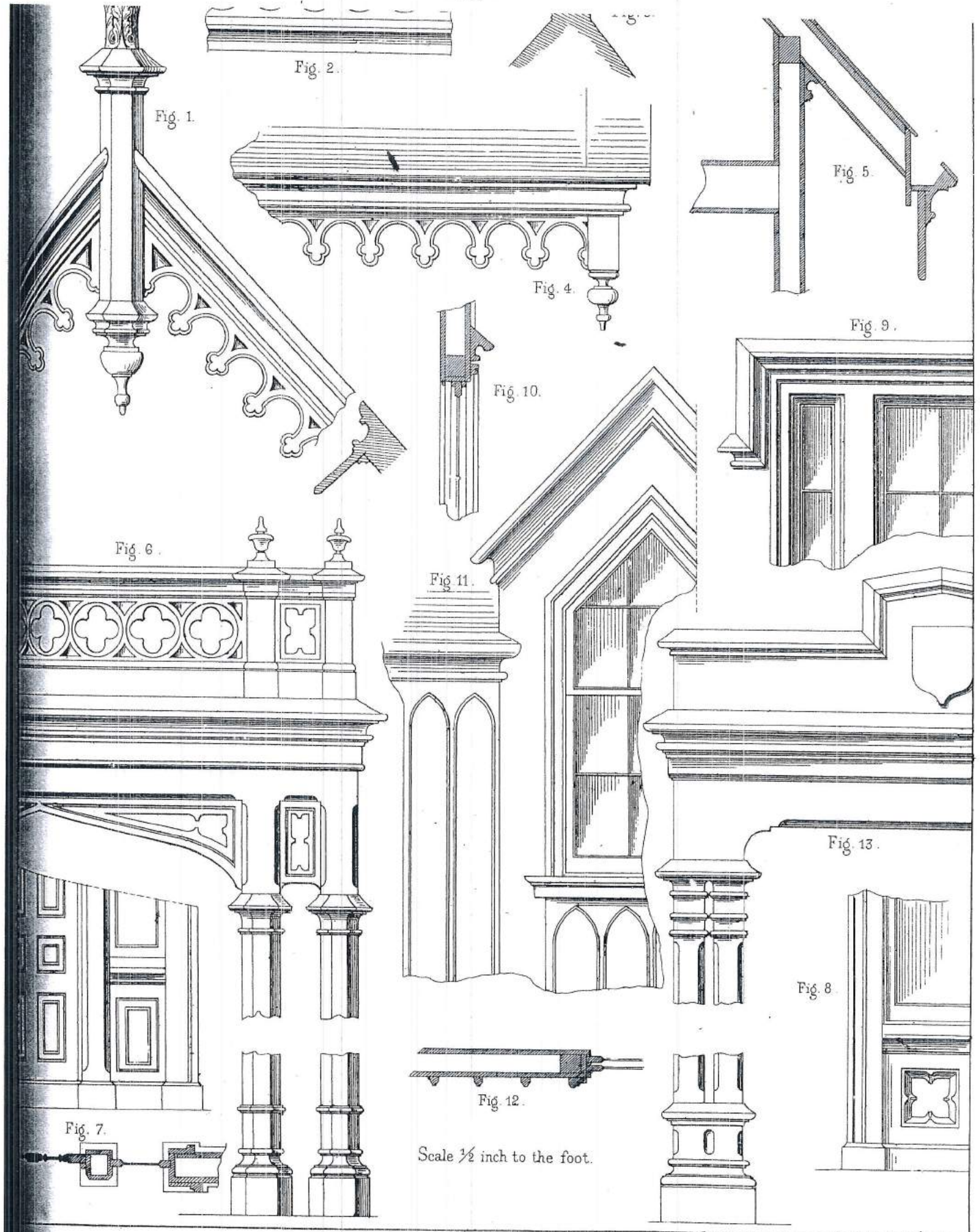
ANNUNCIATION'S DISTINGUISHING ARCHITECTURAL CHARACTERISTICS:

Annunciation's Gothic design in brick did not have the details as its "mother parish," St. Paul's with its niches, varied brick patterns, quatrefoil accents and tracery in the tympanum over the center portal, among other Gothic decorations. However, the Sloan "Details" (next page)¹⁴ may have inspired Annunciation's

¹² Mahoney, D., Historical Sketches of the Catholic Churches... Phila.: 1895, p. 111.

¹³ November 24, 1860 edition.

¹⁴ Sloan, op.cit., 1852.



Scale 1/2 inch to the foot.

DETAILS.

contractors, especially in the choice of an "equilateral" type of Gothic arch. The 1871 photograph of the finished church (page 15 herein), depicted a substantially more "Gothic" design resembling the Sloan with the buttresses separating the side windows and at the corners, the "pinnacles" or elongated finials at the corners' tops and at the base of the tower, the tower itself, and the high base upon which this church was placed. (The deep basement, of which about 6' is above the surface, was originally intended as a parochial school.)¹⁵ Stained glass has been in the window frames of this church since its dedication in 1863, although the type of stained glass now is the "Munich glass," from the late 1890s or early 1900s.

Annunciation church's removal of many distinctly Gothic details, notably the tower, still does not disqualify the design as a "Gothic Revival," which was chronologically fitting. When compared to nearby Roman Catholic churches which were constructed from c. 1853 (with St. Alphonsus) to 1877 (Sacred Heart of Jesus), Annunciation's design and its presence for the neighborhood where it serves identify the Victorian era's preference for the Gothic. (St. Alphonsus, a Roman Catholic German parish does not exist now; its Neoclassical designer is unknown, but it typified how national parishes within the then-diocese often isolated themselves.) The more "Victorian Gothic" Sacred Heart of Jesus church and extended parish buildings adjacent to the church, less than one mile east from Annunciation, dedicated in 1877, emphasizes the popularity of the Gothic for Roman Catholic churches. Designed by Edwin F. Durang,¹⁶ Sacred Heart is in stone, asymmetrical and more ornate than Annunciation, (and now with no tower), and likewise marks the immediate neighborhood.

¹⁵ Mahoney, op.cit.

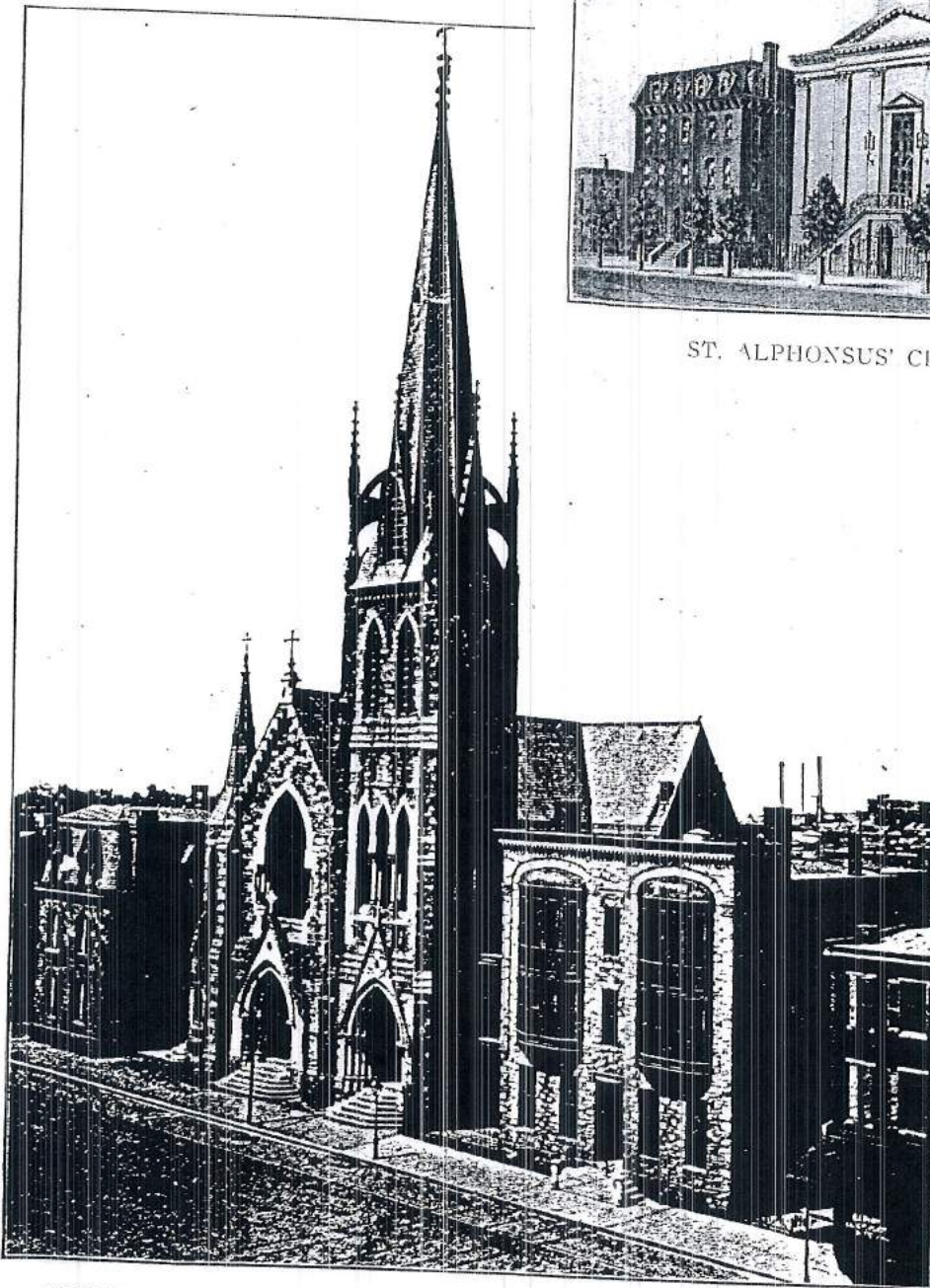
¹⁶ Durang, E.F., "Album." n.d., n.p. as primary source on his projects.

ANNUNCIATION'S NEARBY
ROMAN CATHOLIC CHURCHES

(1853 to 1877)



ST. ALPHONSUS' CHURCH, SCHOOL AND RECTORY



CHURCH OF SACRED HEART OF JESUS, THIRD AND REED STREETS, PHILA.

St. Alphonsus, the German national church at 4th and Reed Streets, just 6 blocks east of Annunciation was founded in 1853, but its church was not dedicated until March 4, 1860, one month before Annunciation's cornerstone was laid.

At 3rd and Reed Streets, Sacred Heart of Jesus R,C, Church was founded by 1871, but not dedicated until 1877.

These Roman Catholic churches prove significant growth in population south of Washington Avenue in the post-Civil War era.

Annunciation, Blessed Virgin Mary Roman Catholic Church...

- (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City.

Annunciation is one of very few large, or Gothic, or 19th century public buildings in this part of South Philadelphia. It is the only Roman Catholic church in the area, with Sacred Heart of Jesus R.C. Church about one mile east and a diminutive St. Nicholas of Tolentine, formerly an Italian national church about one-half mile south (and dating from the 1920s). Annunciation had been the primary Roman Catholic church since its 1863 dedication and before most of the residences were constructed.

Annunciation's location is not "unique," but as had been already discussed, the founding of the parish for Roman Catholics living south of Washington Avenue (who were not of German ancestry), drew more to reside around the church. Mahoney's 1895 account on Annunciation's history suggested how the parish grew when by "1868" the pastor, Father McAnany "opened a parochial school in the basement of the church."¹⁷ Catholic life centered on church services and a parochial school education by the nuns. By "1876" "a large brick school-building...was immediately built,"¹⁸ again implying growth of the parish because of the increase of members. Durang's design, the last school building at 12th and Wharton Streets¹⁹ was from about 1906 and could hold thousands of students.

Certainly, Roman Catholics were not the only local residents, but they were the majority. And Catholics were responsible for the construction of buildings which dominate the area today, the highest and most visible, Annunciation church.

¹⁷ Mahoney, op.cit.

¹⁸ Kirlin, J., Catholicity in Philadelphia. Phila.: McVey, 1909, p.373.

¹⁹ The cross and "ANNUNCIATION" name still exists on this award-winning condominium conversion.

Annunciation, BVM Church underwent a recent change where the Augustinian priests from St. Rita of Cascia church and shrine were assigned to Annunciation to serve there, St. Rita's and St. Nicholas of Tolentine churches. School-age children attend the St. Anthony of Padua School, formerly St. Nicholas' school, now consolidated. Annunciation has many activities to involve the parishioners as well as the general public with festivals with vendors. Many activities' purposes are for fund-raising and goodwill, keeping Annunciation as an accessible place to worship as well as to seek the assistance of the clergy whose provincial is on the grounds of Villanova University. (The same Augustinian priests established the university in 1842 as Pennsylvania's first Roman Catholic school of higher education.)

Annunciation as a Roman Catholic church is still a prominent building for visitors or patrons at "The Avenue," as Passyunk Avenue is called. Easily identified, Annunciation's Gothic design is noticeable on a mural at Passyunk Avenue, above Morris Street, facing the one-way traffic. For the non-Catholic, the church is still known in the neighborhood, and its 19th century Gothic design and location on two main, high-traffic streets make it an indelible part of the neighborhood around "The Avenue."

For the foregoing reasons, Annunciation merits historical designation.

Celeste A. Morello, MS, MA
April, 2019

Part of Annunciation, BVM Church was incorporated into this mural, when travelling north on East Passyunk Avenue, towards Dickinson Street. Annunciation added a 19th century motif to this composition with its Gothic arch windows and buttresses.

This mural contributes to the East Passyunk Avenue scene, a commercial strip of various shops and restaurants in the middle of rows of residences.

Annunciation, BVM Church

Google Maps 1626 S 12th St



LIFE
INSIDE, BEGINNING ON B5

ADVICE, B5
MUSEUMS, B8

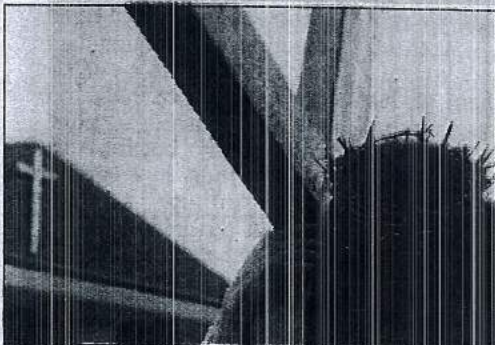


B The Inquirer **SATURDAY, APRIL 20, 2019 | PHILLY.COM | C1 CITY &**

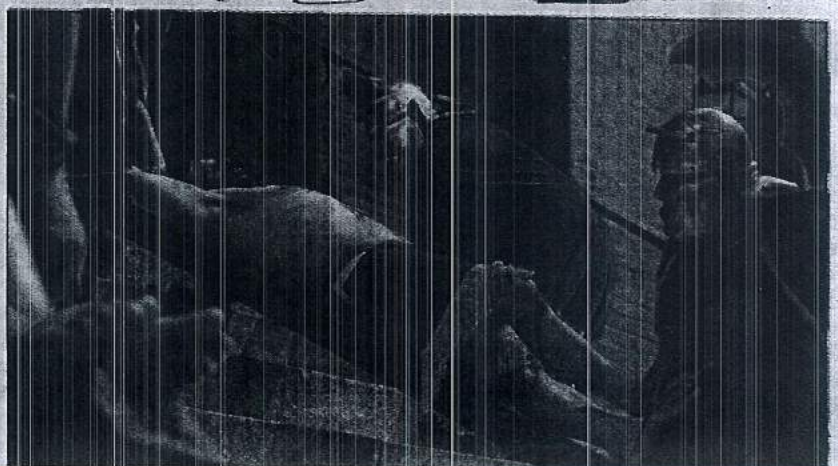
IN HIS STEPS



→ **Eduardo Lazaro**, as Jesus, carries the cross during a Stations of the Cross procession in South Philadelphia. Members of the Annunciation parish cultural group made their way through the Living Stations of the Cross on Good Friday. The group started at St. Thomas Aquinas Church and ended with the crucifixion on the steps of Annunciation of the Blessed Virgin Mary Church.



Eduardo Lazaro, as Jesus, carries the cross. The Living Stations of the Cross is a popular tradition among Hispanic Catholics. Others played the parts of Roman soldiers and



**The Parish Community of the Annunciation B.V.M.
Merged with St. Rita of Cascia Parish
(Partnered with St. Nicholas of Tolentine Parish)**

**1511 South 10th Street,
Philadelphia, PA 19147**

Rectory: 215-334-0159

Fax: 215-462-5065

WEB:

www.annunciationbvmchurch.org

Pastor:

Rev. Nick Martorano, O.S.A.

Parochial Vicars:

Rev. Robert Terranova, O.S.A.

Rev. Juan Alberto Cardenas Ruiz, O.S.A.

Parish Secretary

Ms. Cathy Sampere

Schedule:

Confession

Saturday: 4:30-5:00 PM

Or anytime by Appointment

Masses:

Saturday Vigil: 5:00 PM

Sunday:

7:30 & 11:00 AM (English)

9:00 AM (Spanish)

HOLY DAYS:

7:30 & 9:00 AM & 7:00 PM

Sacramental Information:

Baptism:

**Arrangements in Rectory Of-
fice**

**(Baptism Instruction Re-
quired)**

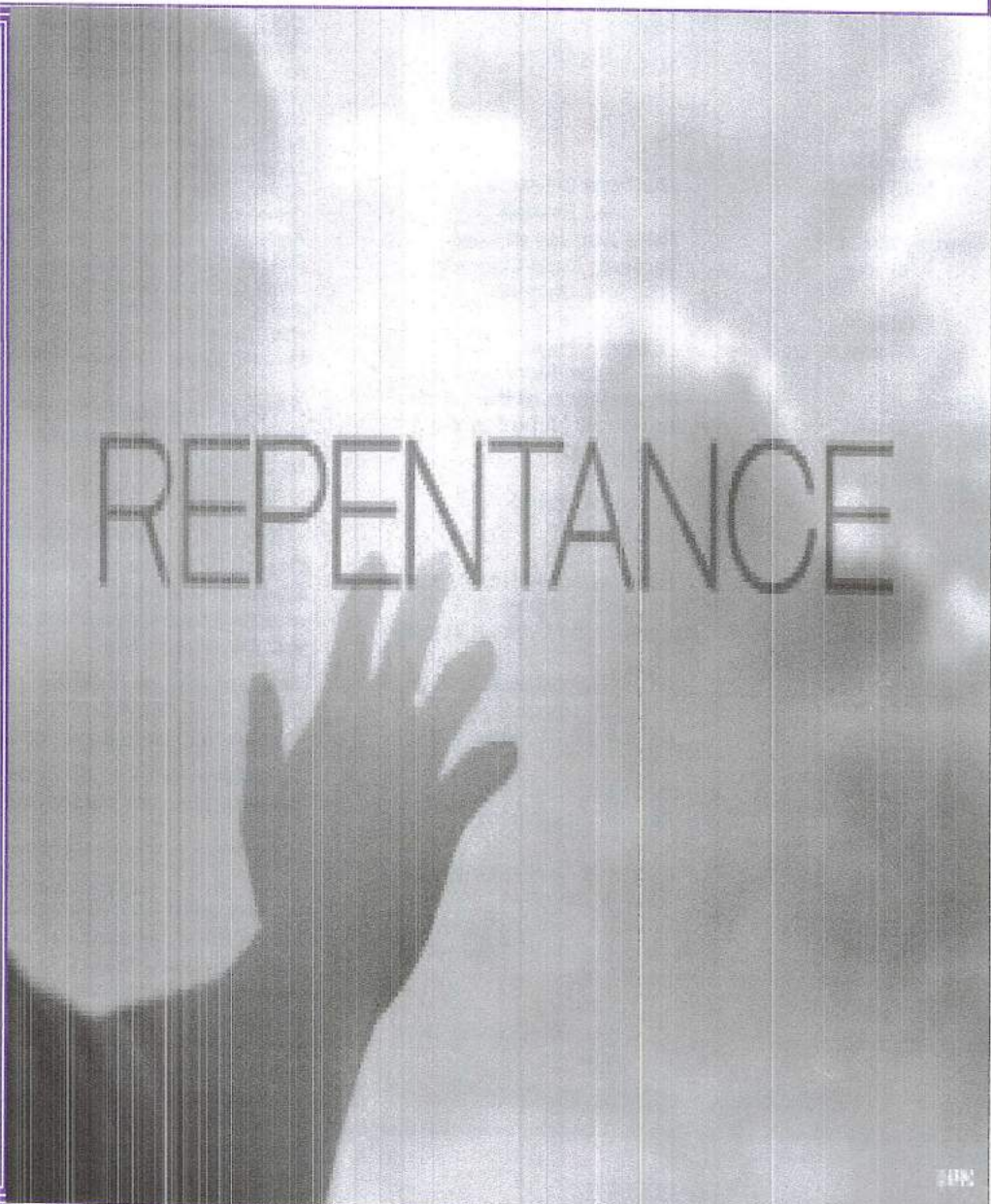
Marriage:

Six Months Preparation

Call Rectory Office

for Arrangements

(Pre-Cana Classes Required)



March 24, 2019 - Third Sunday of Lent

***“Annunciation BVM is a faith-filled Catholic Community
fostering hope and practicing charity.”***

*We welcome all new parishioners and encourage you to join our faith community by
registering at the Rectory Office: Hours: Mon.-Wed. 9:00 a.m.-2:00 p.m.,*

Thurs. 9:00 a.m.-1:00 p.m., and Fri. 9:00 a.m. - noon.



**Hall Rental: Our Church Hall is available for parties and other occasions. For information or
to rent call: Mr. Frank Franzini at: 267-702-9798 or Mr. Mario Mangini at: 215-519-1495**

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Messrs Patrick Shank and Shawn Weldon

Staff of the Philadelphia Historical Commission

A P P E N D I X I :

Bibliographical References
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BY SAMUEL SLOAN, ARCHITECT.

IN TWO VOLUMES
VOL. II.

1852

DA CAPO PRESS · NEW YORK · 1975



SATURDAY MORNING, APRIL 21, 1860.

Confirmations.
 April 22.—St. Joseph's, Philada.
 April 29.—St. Malachi's, do.
 May 6.—St. Anne's, do.
 May 18.—Villanova and West Haverford.
 May 20.—St. Joachim's, Frankford.

CONFIRMATION.—The Sacrament of Confirmation will be administered in St. Joseph's Church, next Sunday, at the 7 o'clock Mass, by the Right Rev. Bishop of the Diocese, who has kindly consented to preach, in the same church, at 10 o'clock, A.M.

An Instructive Course of Lectures.
 We direct the attention of our readers to the Sunday afternoon lectures, now being delivered by Rev. Father Martin, at St. Mary's Church. The Church has been filled to overflowing every Sunday afternoon for a long time past. The Rev. Father manifests great zeal in explaining the doctrines and precepts of the Church. The number of Protestants who are noticed to attend the lectures is quite large, and the utmost interest seems to prevail in regard to the subjects treated of.

The Germans—Cumberland Valley.
 The Rev. Father Weyrich, the Redemptorist from St. Peter's, goes, we understand, at the solicitation of the Pastor, to assist, for two weeks, in preparing the German Catholics, in Chambersburg and Carlisle, for their Paschal Communion. He will preach in Christ Church on Sunday, the 22d instant, and on the 20th in St. Patrick's, in the German language.

St. Augustine's Parochial School.
 The parochial school attached to St. Augustine's, has been placed under the direction of the Brothers of the Holy Cross. They entered on the discharge of their duties on Monday, April 9th. The school-room has been undergoing some alterations; partitions have been introduced, and various other improvements deemed necessary.

Convention of the Conferences of St. Vincent de Paul.
 We learn that a Convention of all the Conferences of St. Vincent de Paul is about to be held, and that it will meet on Monday, 23d inst., at half past 7 o'clock, at the Assembly Buildings, Tenth and Chestnut streets.

St. Joachim's Church.
 On Monday last solemn High Mass was celebrated at St. Joachim's Church, Frankford, for the repose of the souls of the former pastors of the Church, Rev. Father Forrestel and Rev. Jas. O'Kane.

Catholic Philopatrian Literary Institute.
 At a stated meeting of the Institute, held at their Hall, on the evening of the 10th instant, the following gentlemen were duly elected to serve for the ensuing six months:
 President—Rev. Geo. Strobel.
 Vice President—James D. Lahey.
 Corresponding Secretary—Francis Digley.

ever cherish it as a memento of your kindness towards me."

The case is of rosewood, surmounted by a heavy gold head, bearing the following inscription: "Presented to Professor J. A. Bauman, as a token of esteem, by the St. Augustine Musical Society, April 16th, 1860."

LAYING OF THE CORNER STONE OF THE CHURCH OF THE ANNUNCIATION.

SERMON BY REV. DR. MORIARTY, O. S. A.
 An Immense Concourse of People.

IMPRESSIVE CEREMONIES.

The laying of the corner stone of a Catholic Church is an event which possesses an all pervading interest, and one which cannot occur without exciting in the Catholic mind feelings of the deepest devotion. Every Catholic in the community regards the erection of a House of God, as a matter in which he should feel a personal interest. The particular situation of the Church is to him a secondary consideration; for, wherever an edifice is erected and consecrated according to the ceremonies of our holy religion, it becomes the property not of a particular parish, but of all. Hence it is that people from all quarters of a city collect together spontaneously to witness the ceremonies incident to the erection of a new Church. These facts could not but be deeply impressed upon every one, who, on Sunday last, had the pleasure of being present at the ceremonies of laying the corner stone of the new Church of the Annunciation, at Tenth and Dickerson streets.

A more congenial day for this purpose could hardly have been vouchsafed. The atmosphere was exhilarating and pleasant, and the sun shone out in a cloudless sky, so that nothing intervened to mar the proper celebration of an event so interesting. At about 4 o'clock in the afternoon, the avenues leading to the place were lined with persons moving towards it, and in a short time no less than ten thousand persons could have been present.

Rev. Father McGovern, of St. Joachim's Church, Frankford, engaged for the occasion a special train of seven cars, belonging to the Fifth and Sixth street Passenger Railway Co., which brought to the ground about 350 persons. A number of the churches were not open in the afternoon, vespers being postponed until the evening.

A large platform was erected at the Western end of the lot, designed for the officiating clergymen and others.

The services of the corner stone laying commenced about 4 o'clock. A procession of the clergymen, dressed in cassocks and surplices, was formed in a house near the ground, and proceeded to the North-east corner of the lot where the stone was to be laid. A large wooden cross, erected at the lower part of the ground was first blessed by Right Rev. Bishop Wood, after which the corner stone was placed in its position and blessed according to the usual forms. The clergymen present were the following:

Rev. Father McAnany, the pastor of the future Church; Rev. Fathers Sheridan and O'Haran, of St. Paul's; Cantwell and Riley, of St. Philip's; Loughran and Kelly, of St. Michael's; McLaughlin, of St. Ann's; Blacker, of St. Malachi's; Gatti and Samuels, of the Theological Seminary; Blox, of St. John's; Shanahan, of Rockdale Seminary; McMonigle and Monahan, of the Cathedral parish; Crane, of St. Augustine's; Keenahan, of St. Theresa's; Toner, of Assumption; and McGovern, of St.

and sublime came into existence. God gave unto man these noble faculties whereby he is enabled to survey all that is within the present state of existence, and then in bright conceptions to arise beyond every dark and gloomy cloud.

Man is more or less instructed with regard to the worship which he feels it his duty to pay to the Sovereign God. Hence it is that we find the attempt made to introduce the beauty of Nature's scenery into temples raised for the glory and honor of God. Hence it is that wherever an altar is erected man feels himself called upon by the most sacred obligations of holy religion, as well as by powerful instincts of nature, to contribute towards the adornment of that altar, some portion of the terrestrial gifts which God has been pleased to confer upon his dependent creatures. When a temple is erected, man endeavors to give it a soul by the expression of the most ardent sentiments. He endeavors to enter by means of the ceremonies of religion into harmony and communion with those spirits who above breathe forth an immortal existence,—in performing the glorious duty for which they were originally created, and that is, to sing forth in jubilant tones forever and ever the praise of the Most High. Thus instructed by the conceptions of his own mind, and also informed by the manners and customs of all people, in paying adoration to a Supreme Being, man erects a temple designed especially as a place of worship to the Most High.

When the Israelites were sojourning in the wilderness, the Lord condescended to come down to their lowly condition. It was in a tent that he displayed the emblems of his religion. God visited his people in that humble place. He visited every sanctuary, and every altar, erected to His glory. We find that, when the people of Israel were allowed to enjoy all the prosperity of their renowned city, the Lord exacted of them a tribute of gratitude as well as of reverence, and a temple accordingly was erected, without estimate of expenses, and without the slightest hesitation; or without one single consultation upon the difficulty of the task about to be undertaken. The temple erected by Solomon, was exactly in agreement with the express revelations of Heaven upon the subject.

The Rev. Speaker then referred to the time when a more perfect system of religion was introduced, when the Lord of the temple, Himself, condescended to enter into it—not represented any longer by a cloud, no longer exhibited by startling lightnings, such as appeared at Mount Sinai, but in the most tangible manner that can be conceived. He came forth in the clothing of our own manhood. It was in our own flesh, that the Holy One of Heaven was seen to enter a temple erected by human hands. He became not only our friend in our own flesh, but also, the High Priest of our sacred religion. He laid upon the altar of religion an oblation that is clean, to a degree rendering it pleasing to the God of all glory—an oblation which is justly characterized in correspondence with our own feelings as an offering raised to Heaven, from the rising to the setting of the sun—rendering the name of the Lord glorious among the Gentiles. The Rev. Doctor reviewed the history of the persecutions which the Church underwent during past ages, and showed that the arm of persecution had little or no effect upon the progress of that Church, established by God himself. In conclusion, he spoke of the enthusiasm with which he judged his hearers were animated on the present occasion. He hoped that that enthusiasm would continue, and that all would ever walk in the path which leads to celestial glory.

Right Rev. Bishop Wood, also addressed the assemblage. He said necessity required another Church to be erected in this portion of the city. There are many souls here to be saved, and we are determined they shall not perish. Therefore, he hoped his hearers would help the Pastor in the completion of the Church, and give freely of their means. He prophesied that, on the day of the Annunciation next year, the Sacrifice of the Mass would be celebrated within the walls of this new edifice.

April 25, 1860

April 19, 1860 ded.

April 26, 1863 dedication

The Catholic Herald and Visitor.

IRISH RELIEF COLLECTION

published to-day all the returns made collection for the relief of the dis- Ireland, made on Low Sunday, churches of this diocese. As we and as we wished, the response appeal of our Bishop has been generous and hearty, and as we before said, he may well feel a chari- pride in his flock, when he sends rineely donation on its errand of t and joy.

on the father land of the majority Catholics of this diocese pleads, no heart is deaf to its petitions, en, to its voice, is joined the all- ful call of religion, there is no y in the fact that they have out- d themselves and made up a gift ill at once astonish the grateful nts, and excite a healthful emula- nong our sister dioceses.

will be seen, St. Augustine's con- tion in this city leads the van, six d dollars over all the rest. But idly as they have done, they are d closely; for in proportion to rs, they are almost equalled by antry churches at Manayunk and ankford.

Dioceses of Pittsburgh, and Bos- ro to have made their offerings to mmon cause last Sunday. To be oy will not be able to present the grand result, but they will, we do well in proportion to the means ir command. Catholic charity is d only by the limits of its purse, ly when that is empty, does it cease

DIOCESAN NOTES.

give further contributions to tory of this diocese under a diffe- tle, because our previous articles a supposition that we were at- ng to write a full and connected ve. For this, we have not the r the proper resources. We again our friends of the "Catholic Afir- their contributions and corrections gain ask their kind continuance. have some old files of weekly and y journals before us, and from ve take the following notes:

HOLIO CABINET, October, 1848, ais.

The Catholic Herald of the 24th

DEDICATION OF THE CHURCH OF THE ANNUNCIATION.

In accordance with previous announcement, the Church of the Annunciation at Tenth and Dickerson streets was solemnly dedicated to Divine Worship last Sunday morning, by Right Rev. Bishop Wood. As the day was sun-lit and spring-like, marred only by a high wind that bore before its disagreeable plauds of dust, large numbers of Catholics from various sections of the city attended—devout and im- pressed witnesses of the beautiful ceremonies peculiar to our holy Faith. During the dedica- tion the doors of the church were closed, and the multitude, gathered on the steps and in the streets outside, waited patiently for admittance. At about 11 o'clock the ceremony was finished, admittance granted to the people, and soon the spacious edifice was comfortably filled.

Solemn High Mass was intoned by the Right Rev. Bishop; Very Rev. Dr. O'Hara, V. G., officiating as assistant Priest; Rev. Messrs. McGovern of St. Joachim's, Frankford, and Kierans of St. Michael's, Kensington, as Deacons of the Mass, and Rev. Messrs. Cantwell of St. Philip's, and Sheridan of St. Paul's, as Deacons of Honor. Rev. Mr. Hennessey, of St. Charles Seminary, directed the ceremon- ies, assisted by several students from the same institution. Besides the officers of the Mass, the following named clergymen were in the sanctuary: Very Rev. P. A. Stanton, O.S. A. of St. Augustine's; Rev. M. A. Walsh, Rector of St. Charles' Seminary; Rev. P. J. Barbelin, and Rev. P. J. Bleukinsop, S. J., of St. Joseph's; Rev. Mark Crane, O. S. A., of St. Augustine's; Rev. Hugh Lane, of St. Theres- a's; Rev. Peter McGrane, U. S. Chaplain in- general; Rev. Hugh McLoughlin of St. Ann's, Port Richmond; and Rev. John McNammy, pastor of the church.

Haydn's Mass, No. 12, was sung by an ex- cellent choir, directed by Mr. Doyle, composed of the choir belonging to the church, and of many volunteers from those of other churches in the city. It was accompanied by an orchestra (the Mechanic's Band) of 14 pieces, led by Mr. Oberkirsch. The various parts were all well sustained, Mr. Faulkner acting as princi- pal tenor, and Mr. James Cunningham, as principal basso. The soprani were Miss P. Donnelly and Miss Gubert; and the alti, the Misses McCaffrey. The duet "Ecce Parvula" was splendidly rendered by the ladies last mentioned, who, while they gave evidence of their own vocal ability, revealed most touch- ingly the weird beauty, the true devotional pathos of the great master's melody.

After the first Gospel, Rev. Peter P. McGrane, proceeded to address the large congregation on the character of the occasion that had gathered them together, and on the lessons it should teach them. He chose as his text the 12th and 13th verses of the 21st chapter of the Gospel of St. Matthew—

"And Jesus went into the temple of God, and cast out all who were selling and buying in the temple, and over- threw the tables of the money-changers, and the chairs of them that sold doves.

And he saith to them: It is written—My house shall be called the house of prayer, but you have made it a

We live in God, and God lives in us. Then this knowledge (that His Eye peers every- where, that His Right Hand reaches everywhere, pure, how holy we should be! In God we n how solicitous should we be of our conduct, every action. In Him we have our being! live in God, God liveth in us. We have every- thing then to keep our hearts holy and pure, to undressed into His presence, to guard al- against any transgression of His law, to gni- ways against the assaults of the enemy who to entrap and destroy us. We are here in- temple now, we kneel before the altar of the ful Presence, and yet before Christ came upon- no one dare so near approach. We all know when the Lord commanded Solomon to build temple, He saw that His condescension mig- abused, if the people were admitted without proper preparation. Rules were laid down by mighty God to Solomon. When He comma- them to hear Him, He kept at a distance from. He commanded to be made unto Himself a te- most rare, most magnificent, and in the midst of the magnificence, was the most magnificent of the Holy of Holies, screened from the observ- of all the people, in a retired and solemn y Into the uttermost part, enclosed by the inn- walls were admitted the Gentile people, and t strangers who came to seek a knowledge of the of God. Another, further interior, was permit- sacrifices and prayer to God. Here they pu- themselves by prayer. Another still—unto the priests of God were only permitted to e- after duly preparing themselves. Into the of Holies none were permitted to enter excep- High Priest. If these precautions, asked the speaker, were then made by the Eternal G- protect the Holy of Holies—a sacred place contained nothing more than the ten command- of the law, with what disposition should we enter houses of God where He is really and awfully pre- This day, my dear brethren, the Ruler of Heavens condescends to come down to dwell us. He invests Himself with "dignity" an- with "high privileges"; He makes us His ch- people, of a chosen generation, and gives us a hi- priesthood. We are chosen if we are holy; why should we not be, when we are permit- enter the Holy of Holies? Are we not cho- chosen from amongst the thousands, rescued idolatry to life in God, admitted to the holy Sac- of the New Law, enriched with a kingly pri- hood, smiled on by a paternal Saviour? In ut- with the priest of the New Law you offer the Sacrifice of the Mass. When the priest stands the altar he says "this sacrifice which we ob- he does not say "which I offer." Priest and pe- join together in a common sacrifice, and a com- prayer, showing clearly and grandly the glori- our Faith. You have therefore a consolation having erected this temple. You are rich and- alted because you have given "something to Lord; you have raised a monument that will s- forever, glorifying the earth. This church is u- the invocation of Mary, and it perpetuates memory of the Annunciation. What a glorious it was when Heaven witnessed man's redempt- "In the beginning was the word, and the word God." It was a triumph to God over powers of darkness, and His people ri- risen, sang a joyful hymn, through the an- at their deliverance. Much have you done Mary's honor and Mary's glory. And what- thing time has been chosen for the dedication. day is the feast of the patronage of St. Jose- the feast of that holy spouse, the servant and sister-father of Jesus—the protector and guar- of Mary. Imitate Joseph in his life, imitate M

May 2 1863

05/02/1863 # 2-

old erected altars to God in those places in which He was pleased to manifest Himself. We know the respect the Jewish people had for the Ark of the Covenant, and that where it was, there was God, and from thence He spoke to His people. In after times, Solomon erected a magnificent temple, such as his fathers had never conceived. It was the only temple on the whole earth; there all the children of Israel assembled to worship; there only could they assemble, and when they were carried away by the conqueror, they left all they loved behind them. Then did the children of Israel give themselves up to grief. They sat by the rivers of Babylon; they hung their harps upon the willows, and, with eyes bedewed with tears, looked towards Jerusalem's temple, and would not be consoled. Far, far away from their home, their hearts were heavy, their voices, so tuneful to praise, were silent. When the stranger said to them: "Why do you not sing for us; sing as you have done in your own land? Why do you not strike the harp, and join your voices in accord, and fill your hearts with joy?" they answered "No, we are exiles in a strange land. Where is our loved Jerusalem? We cannot sing, or strike the lyre."

All know the beauty of Jerusalem's temple. All the princes, and the great ones of the earth came to the city to contemplate the grandeur of that temple, bringing with them presents almost rivaling it in magnificence. When they saw the grandeur of the Jewish ceremonies, their eyes now glistened on the splendor, now melted into tears. Even Alexander the Great, the most powerful man of his day, when he entered the temple of Jerusalem, and looked upon its majesty, he, even he, bowed his proud head to the God of Nations.

But it was not until after the birth of Christianity, that chapels and churches met the eyes of believers. In the early times, those who professed the faith of Christ, pursued by all the haughty rulers of the earth, prayed in the murky darkness of the Catacombs of Rome. We see them shunning the eyes of men, and beneath the earth, offering up the glorious sacrifice of the New Law. It was their toils and sufferings that at last won from the Roman Caesars belief and confidence, and enabled them at last to scatter the blessings and the light of faith over the earth. Then they began to consecrate temples to the worship of the Great and True God. But, brethren, our temples are not like that temple which was the pride of Jerusalem. No, God comes to live amongst men, to establish Himself in His temple, to dwell on the altar. Yes, the Great God Himself is amongst us, no less He appears in heaven, but still amongst us, for we here on earth cannot look upon Him as He is, in all His tremendous majesty.

Do we not know that God is everywhere; that His Divine Presence pervades all created things, that in Him we live and move and have our being.

these consoling words—"I will place thee over many: enter thou into the joy of the Lord."

The Mass then proceeded, and at its conclusion the Right Rev. Bishop addressed the congregation, preparatory to the Papal benediction. Very Rev. Dr. O'Hara, V. G., then read the Papal rescript, heretofore published in these columns, authorizing the Prelates who had attended the canonisation to give the Papal Benediction, and to confer on all those who had properly fitted themselves for its reception—a Plenary Indulgence. The Right Rev. Bishop then solemnly blessed the multitude bowed in silence before him. This terminated the exercises of the day.

As it now stands, the Church of the Annunciation is one of the finest edifices devoted to religious purposes in the city. It is within sight, on the one hand, of all the busy populousness of the city, and on the other, of the waving trees, and cultivated fields of the quiet country. During the course of its erection, its exterior appearance has been so often described that repetition is needless here. It remains for us to notice the interior.

Here industrial skill has done everything that could please the eye of cultivated taste, or conduce to comfort. The ceiling of the auditorium is concave, spanned at intervals by highly wrought wooden arches, which give an appearance of height and width; but the general plan of arrangement, differs little from that of other churches. In the minutiae, in those little things on which the eye, in its wanderings, loves to dwell, and find rest and relief, there is much beauty of conception.

The altar resembles a church, and from its plane, a tower rises, in the base of which is the Tabernacle. This tower is highly ornamented, flanked by minarets, and pierced with little windows. It is unique, and therefore pretty.

The windows are of stained glass, and in the upper compartment of each sash are monograms suggesting and inspiring meditation and devotion.

The church is yet unfinished. Many improvements are yet to be made, which will require much labor and great expense. Let them soon be completed, and let Catholic liberality enable the rev. pastor to relieve it from the onus of debt.

THE OFFICIAL

GUIDE BOOK

TO

PHILADELPHIA.

A NEW

HANDBOOK FOR STRANGERS AND CITIZENS.

By THOMPSON WESTCOTT,

AUTHOR OF "A HISTORY OF PHILADELPHIA," "LIFE OF JOHN FITCH,"
ETC., ETC.

204168

WITH A STORY OF THE CITY, A LARGE MAP OF THE CITY SHOWING
ALL THE ROUTES OF THE PASSENGER RAILWAYS, NEW
MAP OF FAIRMOUNT PARK, ETC.

#

ILLUSTRATED WITH NEARLY ONE HUNDRED ENGRAVINGS.

PHILADELPHIA:
PORTER AND COATES,
822 CHESTNUT STREET.

1875

CHURCHES.

wood, of the Crucifixion, representing Christ on the cross. The front of the church was improved in 1826, and a cupola erected which contained a clock and bell, the latter being the old bell from the State-house, which had belonged to Pennsylvania in colonial times. This building was set on fire and totally destroyed during the Native American riots on the 8th of May, 1844. The present church-building was finished in 1846.

Assumption, north side of Spring Garden street east of Twelfth. Church of brownstone, Gothic, with two towers and spires 160 feet each in height, handsomely decorated in the interior. It is 75 feet in width by 116 in depth. The corner-stone was laid in 1848, and the building dedicated in November, 1849.

St. Peter's, south-east corner of Fifth street and Girard avenue. Building of brick, rough-cast, 78 feet wide in front, 170 feet deep. The style is of the Roman-Corinthian. The massive tower in the centre is surmounted by a spire, which rises to the height of 235 feet and contains a clock and bells. There is a chapel in the first story which will accommodate four hundred persons, and apartments for the use of the Sunday-schools. The ceiling of the main story is 44 feet above the floor, and is supported by fluted Composite pilasters raised on panelled pedestals 9 feet high. The sanctuary is 35 feet deep. There are three altars, the principal one being of Italian marble. There is space enough in the main chamber of the church to accommodate two thousand people seated.

This building belongs to the order of Redemptionists, who have schools and monastic buildings adjoining. The church was commenced in 1843, and the interior completed in 1847.

Annunciation, Tenth street below Dickinson. Building of brick. Steeple 200 feet high. The corner-stone was laid April 19, 1860; the building was finished in the fall of 1862, and dedicated April 19, 1863.

St. Bonifacius, Diamond street, between Front and Second and Howard and Hancock, opposite Norris square. Church-building of brownstone in the Decorated Gothic style, massive and striking in appearance. A splendid stone steeple and

and debilitated by disease, the tireless prelate set about completing the work which would remain the crowning act of his busy and useful life. The cathedral on Eighteenth Street, though in use for divine service for many years, and to the casual observer seemingly finished, yet required much labor and great expenditure to make it all he wished to see it and had intended it should be. The grand altar was to be built, handsome pews take the place of the temporary ones, and the whole vast interior be fitly decorated. Besides, a debt of twenty-five thousand dollars remaining due on the building had to be paid. He set about accomplishing all this and hoped to see his task completed, and the noble structure then solemnly consecrated to God forever. Nigh half-way to the finish had the work progressed when death came upon him in the midst of his labors. Shortly before midnight on Wednesday, June 20, 1883, he breathed his last. He had completed his seventieth year on the 26th of April previous. The solemn obsequies of the illustrious archbishop took place in the cathedral on Tuesday, the 26th. They were the most impressive ever celebrated in this city.

Distinguished ecclesiastics in great numbers from every part of the country were in attendance. The presence of the mayor, presidents of Councils, judges of the courts, and prominent citizens, irrespective of creed, gave evidence of the high esteem in which Archbishop Wood was held by the entire community.

Maternity of the Blessed Virgin Mary is at Bustleton. The corner-stone was laid Oct. 2, 1870, by Bishop Wood. The ground was presented by John B. Williams.

On Dec. 11, 1870, it was opened for divine service by Rev. John McGovern, pastor of St. Joachim's Church at Frankford. It is forty-six by seventy feet, and cost five thousand five hundred dollars. Its pastors have been Revs. J. F. Kelly (died May 14, 1871), John Loughran, J. Ward, H. Garvey, J. O'Byrne, M. J. Armstrong, James A. Brehony, M. P. O'Brien, D. S. Bowes, B. J. Conway, and Rev. A. P. Hayland, the present rector.

St. Alphonsus (German) Church is located at the southwest corner of Fourth and Reed Streets. The corner-stone was laid June 19, 1868, by Bishop Neumann. Father Regis was the first pastor. On March 4, 1860, the church was dedicated by Bishop Wood; sermon delivered by Very Rev. P. E. Moriarty, O.S.A. Father Nicola was then pastor. In July he was succeeded by Father Alphonse, of Syracuse, N. Y. The year following, Rev. Alphonsus M. Zoeller and Rev. Anthony Rosadowski were pastors. Rev. Anthony Grundtner succeeded; he died Aug. 18, 1876. His successor was Rev. John B. Maus. On his transfer to Allentown, Rev. Hubert Schick, of Holy Trinity, was appointed rector, and is at present in charge.

St. Ann's Church (on Lehigh Avenue and Cedar Street).—The corner-stone was laid July 4, 1845, by

Very Rev. F. X. Gartland, assisted by Rev. P. Rafferty and Rev. D. McDevitt. Sermon by Rev. Dr. Manahan, of New York. Father McDevitt was the first pastor. In November, 1846, the church was dedicated by Very Rev. F. X. Gartland. Sermon by Bishop Hughes, of New York. In 1847, Rev. Hug McLaughlin was appointed pastor, and continued such until his death, in 1865. On December 21st new organ was used for the first time, when pontifical mass was celebrated by Bishop Gartland, Savannah. On July 29, 1866, the corner-stone of new church was laid adjoining the old church.

The present rector is Rev. Thomas Kiernan, who succeeded Father McLaughlin in 1865.

St. Stephen's Church (Ninetown).—On Sept. 1843, the corner-stone was laid by Bishop Kenrick who also preached the sermon. On Monday, Jan. 1844, it was dedicated by Rev. M. Maller, O. president of the Theological Seminary. Sermon Rev. E. J. Sourin. In 1848, Rev. M. Domenech afterward Bishop of Pittsburgh, was pastor. On 21, 1848, the remains of Dr. John Michael Br were removed from Miss Dickinson's field, on road from Ninetown to Frankford, to St. Stephen's graveyard, Bishop Kenrick and other clergy present at reinterment. This ceremony took place in the belief that the remains were those of a man who died in 1760. Subsequent investigation proved that he was a physician. It is probable that a house mass was celebrated, and thus came the tradition that he was a priest. On May 11, 1856, F. Berrill, the pastor, died. In 1857 the pastor Rev. Eden McGinnis, and in 1859, Rev. Dr. In 1861, Rev. John D. Davis was pastor. In Rev. E. J. Martiu was pastor, and in 1875 John Kelly. The present rector is Rev. W. A. McLaughlin. He has purchased ground at east corner Broad and Butler Streets, on which to erect a new church.

The Church of the Annunciation is located at the corner of Ninth and Dickinson Streets. The corner-stone was laid April 15, 1860, and the church opened on Christmas day, 1860. Rev. John McAnville was pastor until his death, Christmas day, 1880. M. A. Filan was appointed his successor, and is present in charge. The church was completed and dedicated in 1863.

In 1861 the property northeast corner of Tenth and Dickinson Streets was purchased, and a church was erected by the Sisters of the Immaculate Heart founded by St. Francis Xavier's Church (Twenty Biddle Streets) was erected in 1839 under the direction of Rev. M. O'Connor, afterward Bishop of Philadelphia, which see he resigned to become a Jesuit. In Baltimore Oct. 12, 1872. The church was dedicated for divine service on the first Sunday of Advent when Very Rev. P. E. Moriarty, O.S.A., delivered the sermon. On June 6, 1841, the church was dedicated by Bishop Kenrick. Father O'Connor was

HISTORICAL SKETCHES
of the
Catholic Churches
—and Institutions
OF PHILADELPHIA.



A PARISH REGISTER
AND BOOK OF REFERENCE.

PHILADELPHIA:
DANIEL H. MAHONY, PUBLISHER.

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1895
MAY 10
1895

ANNUNCIATION B. V. M., 1860.

ST. PAUL'S was the first of the southern parishes to be divided. Far south of it a scattering population had begun to settle, and for the Catholics in this outlying district separate provision was made in 1860. Ground was purchased at the southeast corner of Tenth and Dickinson, a neighborhood then little better than a wilderness, and here, in the early spring of the year named Rev. John McAnany, hitherto senior assistant at St. Paul's, entered upon the task of building a church. On April 15th was laid the corner-stone of the large brick edifice that with its tall spire adorns the neighborhood, Bishop Wood officiating. Mass was celebrated in the present church, although unfinished, on Christmas Day of the same year, and afterwards in the basement until the completion of the church and its dedication in 1863. It being the first church named in honor of the Blessed Virgin during Bishop Wood's administration, he, at the dedication, tenderly referred to it as his first daughter.

But this was only the beginning of Father McAnany's work. Having also completed the erection of the pastoral residence, he in 1868 opened a parochial school in the basement of the church, and gave it into the charge of Sisters of the Immaculate Heart of Mary. They continued to reside for some time in the convent of St. Paul's parish. His next care was to provide a suitable school building, towards the realization of which he took direct steps in the spring of 1876. Having announced his plan to a meeting of the congregation called specially for that purpose and appealed for aid to those assembled, a prompt response was given, and as much as \$10,000 either contributed or pledged on the spot. Work was at once begun on a large brick school building adjoining the church to the east, which was completed and opened the following year, and was soon filled with children of the parish.

Father McAnany being afflicted with blindness during the later years of his life, most of the parochial duties fell upon his senior assistant, Rev. P. J. Dailey. The former died on Christmas Day, 1880, just twenty years after he had said the first Mass in the church. Father Dailey held temporary charge of the parish until January 21, 1881, when Rev. Michael Filan, the founder of the Immaculate Conception, was appointed as the permanent successor to the deceased pastor, and Father Dailey was rewarded by being made Father Filan's successor at the Immaculate Conception. The Annunciation's second pastor had not been long in his new charge when he purchased the large property at the northeast corner of Tenth and

Dickinson Streets, and had the house upon it not only renovated and remodelled, but enlarged, for the purposes of a convent for the Sisters, who had for some years occupied a small house on the same site of Tenth Street, below Reed. For the use of the new convent he also had a pretty chapel erected on the property. In addition to this he added considerably to the size of the pastoral residence, and made improvements to the church. But he was not to enjoy his charge much longer. He died on November 17, 1887, greatly mourned by his flock. His senior assistant, Rev. William P. Masterson, became administrator, and faithfully discharged the duties of his office until May 15, 1888, when Father Dailey returned to become pastor. He also has



MOST REV. JAMES F. WOOD, D.D.,

Fifth Bishop and First Archbishop of Philadelphia.

made substantial improvements to the parish property, thoroughly renovating the priests' house and the church basement, introducing steam heat into the church, and adding greatly to the adornments of the sanctuary. Though under his administration the parish has been divided, it is still comparatively large and prosperous. Father Dailey celebrated his silver jubilee on June 13th of this year, the Archbishop being present and presiding, and Rev. J. V. O'Connor preaching. In the evening of the same day the parishioners also celebrated it for him, when they presented him with a testimonial check for a large sum. It speaks well for the zeal and example of the priests stationed here that the Annunciation parish has of late years given proportionately more young men to the Seminary than any other parish in the city.

REAL ESTATE RECORD

AND

BUILDERS' GUIDE.

VOL. XVIII.—No. 44.

PHILADELPHIA, WEDNESDAY, NOVEMBER 4, 1903.

\$5.00

THE PHILADELPHIA Real Estate Record

AND

BUILDERS' GUIDE.

engineer, LAND TITLE BUILDING.

Watson & Huckel, architects, 1211 Walnut street, have awarded to Botolli & Co., of New York and Philadelphia, the contract for marble

altars and marble work in the Roman Catholic Church of the Annunciation, at Tenth and Dickinson streets, according to plans prepared by them.

Frank E. Wallace, builder, 1017 Chestnut street, has been awarded the contract to make interior improvements at the same church.

Mathias Kerstulja, contractor, 32-North Herbert street, will erect 13 two-story brick and

stone dwellings and one site in Philadelphia. They will be built to measure 15x38 feet, on Arch street between Arch and 15x46 feet, on Arch street, and one store, 15x32

across Shamokin creek county.

—At Braddock, Allegh

THE PHILADELPHIA

Real Estate Record

AND

BUILDERS' GUIDE.

DEVOTED TO REAL ESTATE, BUILDING, ARCHITECTURAL AND INSURANCE INFORMATION.

[ENTERED AT THE PHILADELPHIA POST-OFFICE AS SECOND CLASS MATTER.]

VOL. XIX.—No. 22.

PHILADELPHIA, WEDNESDAY, JUNE 1, 1904

\$5.00 PER ANNUM

stone with all modern improvements. Watson & Huckel, architects, 1211 Walnut street, are working on plans for extensive alterations to the sacristy, remodeling and additions to the rectory for the Roman Catholic congregation of the Annunciation, Rev. P. J. Daly, rector, at Tenth and Dickinson streets. It is expected to send the working drawings out for bids the latter part of this week.

The plans of Struthers & Hannah, Jackson Building, Pittsburg, Pa., have been accepted by the trustees of Westminster College, at New Wilmington, Pa., for the new building to be erected for the college at a cost of \$50,000. A. H. Bell and J. H. Getty are members of the building committee. The proposed structure will be finely finished and equipped and will include a Y. M. C. A. department, a gymnasium and a fine heating plant.

Caldwell & Simons, architects, 1229 Walnut street, have completed plans and specifications and will invite estimates the latter part of this week for the proposed new handsome clubhouse to be erected at 3156 and 3158 Frankford avenue, for the United Republican Club. It will be three stories high, 20x96 feet, and will be built of brick. It will have every modern improvement and convenience of an up-to-date clubhouse.

The co-partnership heretofore existing between Roberson Lea Perot and Elliston Perot Bissell, under the firm name of Perot & Bissell, architects, has been dissolved by mutual con-

specifications and sent same out to builders for estimates for the new bank building to be erected at West Chester, Pa., for the Chester County Trust Company. It will be one story and basement high, of stone, 44x80 feet, and will have the usual appointments. Bids due June 3. The following are bidding: John R. Wiggins & Co., W. H. Jones, W. H. Burns, Plummer Jefferies, E. C. Walker, J. E. & A. L. Pennock, A. Raymond Raff, Lewis Havens' Sons and Stacy Reeves & Son.

Edwin F. Durang, architect, 1200 Chestnut street, has completed plans and specifications and invited estimates for an isolating ward building at St. Agnes' Hospital, at Broad and Mifflin streets. It will be 3-story and basement high, fireproof structure of stone, 59x64 feet. Thomas Riley, Melody & Keating, Geo. C. Dietrich, John McShane, Doyle & Doak, A. Raymond Raff, George F. Payne & Co., and Nolan Bros., are bidding. Bids due June 4.—He has also sent plans and specifications to John McShane and Joseph Quinn for alterations to the parochial residence at St. Michael's church, at Second and Jefferson street.

Rowland W. Boyle, architect, 1626 Walnut street, is working on plans and specifications for a stable for the Little Sisters of the Poor, to be built at Fifty-third and Chester avenue. It will be two stories high, 30x90 feet, and will be built of brick with slag roof. It will

be constructed of Holmesburg site trimmings. On top of the iron railing three feet high. The three iron gates attached to this middle and the other two at each

BUILDING AND REAL ESTATE
Decision has been reached. Committee of the Carnegie Library, one of the libraries in Vernon town. Plans will be prepared and proposed library started at once. Wm. Steele & Sons, building street, have filed bids for a 1-story shop, 110x21 feet, with lantern at the plant of Edwin Harrington & Son, at Seventeenth and Calton. A. Raymond Raff, H. Mari Tourison, Appleton & Burrell & Son have filed bids with F. architects, 1414 South Penn Squations to the Baxter Building, at dress.

R. C. Ballinger & Co., built Thirteenth street, have been awarded contract to remodel the residence of T. Baines, at 2200 Pine street, for alterations and additions, rooms, bathroom on second floor, heating, plumbing, etc. Plans by Dilks, architect, Mutual Life Insurance Co. will proceed at once.

For Reference Only
Not To Be Removed
From This Room

Catholicity in Philadelphia

FROM THE EARLIEST MISSIONARIES
DOWN TO THE PRESENT TIME

BY
JOSEPH L. J. KIRLIN
Priest of the Archdiocese of Philadelphia



PHILADELPHIA
JOHN JOS. McVEY
1909

AMERICAN CATHOLIC
HISTORICAL SOCIETY
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) began to settle, and

XXX. ANNUNCIATION CHURCH 373

therefore St. Paul's parish was divided at Federal Street. Three squares south of this division, at the south-east corner of Tenth and Dickinson Streets, a large lot was purchased as a site for a church, and the Rev. John McAnany, the assistant at St. Paul's, was placed in charge of the new parish.

The Annunciation B.V.M., 1860 On 15 April, 1860, the corner-stone of the new brick edifice was blessed by Bishop Wood. The first Mass was said on Christmas Day, although the building was unfinished, and services were afterwards held in the basement of the church, until the building was completed, and dedicated by Bishop Wood in 1863, in honor of the Blessed Virgin, under the title of The Annunciation.

The immediate neighborhood of the church at that time was little more than a wilderness. Only a square away stood the Moyamensing County Prison, which had been built in 1837; and just back of it was the Parade Ground, established for the manoeuvres of the militia. Far to the north-east and south were private cemeteries, and great expanses of truck farms. Bishop Wood, however, was justified in his selection of the site, for within a few years the district became thickly populated. After Father McAnany had completed the erection of the pastoral residence next to the church he opened a parish school in the basement of the church, in 1868, which was placed in charge of the Sisters of the Immaculate Heart of Mary, who resided at the convent in St. Paul's parish. The parish constantly increased and made it necessary to provided a suitable school building, so that in the spring of 1876, at a meeting of the congregation, generous contributions were made, and a large brick school-building on Dickinson Street was immediately built, in which classes were opened the following year.

All Saints', Bridesburg, 1860 In the north-east part of the city, a number of German Catholics in Bridesburg and the neighborhood warranted the erection of a separate parish for them. In 1860 the Rev. Rudolph E. Kuenzer was appointed pastor. He secured a site on Richmond Street and on

EARLY PHILADELPHIA ARCHITECTS and ENGINEERS

By

JOSEPH JACKSON



Illustrated

While this structure was originally the work of LeBrun, the façade is from the hand of Notman. Brownstone was selected for the front of the building, probably at Notman's suggestion.

Among other buildings designed by Notman was the Church at 70th Street and Woodland Avenue; St. John's Church, Wilmington, Delaware; the Catholic Church of the Annunciation, Tenth and Dickinson Streets; and a Catholic convent at Trenton, N. J. He also found time between these commissions to erect the Henry C. Gibson residence at Forty-second and Walnut Streets; and the Eliza Gurney home at Burlington, N. J. He also designed "Alvethorpe," the residence of J. Francis Fisher, and the Germantown home of H. Pratt McKean.

Notman was not quite fifty-five years of age when he died, in 1865, and it is said that his end probably was hastened by having brought with him the Scotch custom of drinking immoderately. It is said of him that he was a one-bottle man; that is, that he could empty a bottle of brandy at a sitting.

A brother of Notman went to Montreal and there established himself as a photographer enjoying for many years the reputation of being the leading photographic artist in Canada.

PHILADELPHIA

MDMXXIII

1923

PHILADELPHIA, PA. 1910G

JOHN NOTMAN: CHURCH ARCHITECT

by

Jonathan Fairbanks

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts.

June, 1961

4. The Church of the Annunciation, Roman Catholic
Tenth and Dickinson Streets
Philadelphia, Pennsylvania

The Church of the Annunciation (Figure 18) is supposed to have been designed by Notman.² However, no manuscript material has been discovered to verify this attribution. The newspapers and guide books of the time also fail to mention the architect's name. The cornerstone of the church was laid on April 15, 1860, and the building was dedicated on April 19, 1865.³

¹ Ibid., p. 302.

² Dallett, The Princeton University Library Chronicle, XX, p. 13. 137, n. 44 cites Joseph Jackson, Early Philadelphia Architects and Engineers (Philadelphia, 1923), p. 225. Jackson also accredits another church to Notman on this page. According to Jackson, a Notman church was located at Seventieth Street and Woodland Avenue. The church has not been identified.

³ North American and United States Gazette (Philadelphia), April 16, 1860, p. 1. Thompson Westcott, The Official Guide Book to Philadelphia. A New Handbook for Strangers and Citizens (Philadelphia, 1875), p. 296.

American Catholic Historical Society of Philadelphia

Organized on July 22, 1884, this Society is the oldest Catholic historical society in the United States. Its purposes are the preservation and publication of the documentary sources of the Catholic history of America, the encouragement of historical research, and the dissemination of information on the part played by Catholics in the development of this nation.

The work of the Society is carried on through the publication of its quarterly journal, the RECORDS, through public meetings, and through its library and museum, now located at Saint Charles Seminary, Overbrook.

Membership in the Society is open to all those who are interested in American Catholic history, and may be obtained by writing the Secretary of the Society at 715 Spruce Street, Philadelphia 6, Pa.

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Records

of the

American Catholic Historical Society of Philadelphia

VOL. LXXV

DECEMBER, 1964

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the Cathedral of SS. Peter and Paul, Philadelphia,
November 29, 1964

By Reverend Bartholomew F. Fair

James Whitfield, Fourth Archbishop of Baltimore, the Episcopal Y
1828-1834

By Reverend Matthew Leo Panczyk

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of the diocese. To give further impetus to the collection of funds, he appointed Father E. Q. S. Waldron to direct the campaign.

Bishop Kenrick's Second Pastoral

FRANCIS PATRICK KENRICK, by the Grace of God and favor of the Apostolic See, Bishop of Philadelphia:

To the Clergy and Laity of the Diocese of Philadelphia.

Venerable Brethren of the Clergy, and Beloved Brethren of the Laity: We feel happy in announcing to you our determination to resume the work of the erection of the Cathedral, which in consequence of the many other calls upon your charity, we suspended for a time. The cry of our fellow christians—the countrymen of many of us—pierced our ears soon after we had laid the foundation stone of the building, and we could not resist it. The erection of the churches of St. Michael and St. Augustine did not admit of delay, and the wants of the Catholic population of Spring Garden were urgent. A home has been provided for the widow, and an asylum for the sick. It is now time to continue with vigor the great work of preparing a building of sufficient magnitude to accommodate the vast numbers that crowd the churches on occasion of Episcopal functions. In order to proceed cautiously we have obtained from the architect a detailed statement of the expenses still to be incurred for the final completion of the work, according to the original plan, which we have been assured will not exceed one hundred and fifty thousand dollars. The specifications have been submitted to the Building Committee, consisting of several respectable and intelligent gentlemen, who have encouraged us to proceed, approving at the same time of our intention to undertake at present only the erection of the Sanctuary and Transept, which, according to the estimate, will cost less than fifty thousand dollars. If means be afforded us, we can in less than two years have a place of worship, with ample room for the sacred functions, and accommodations for as many worshippers as any of our city churches now contains. The completion of the work may be postponed, or may proceed gradually, according to circumstances. We appeal, therefore, with confidence to your generosity and zeal, and urge you to continue and increase your contributions, that this temple may be built for the glory of God, and that you may enjoy the consolation of worshipping within its walls. By a generous and vigorous effort all can be accomplished. In order to proceed with caution and economy, the Building Committee will make the contracts. A zealous clergyman has acceded to our request, to devote his time and efforts to the collection of funds, for which purpose he will correspond with the clergy throughout the diocese. As the Cathedral is designed for the solemn functions, in which the Clergy unite with the Bishop, or aid

him by their counsel, each one of them should regard its erection as a matter personally interesting himself: and all the faithful should cheerfully contribute to it according to their means, as citizens bear in common the expenses of buildings devoted to State purposes. We shall not multiply words on a matter so obvious, but conscious to ourselves of no selfish motives, or extravagant project, we commend the good work to your piety and zeal, exhorting you not to fail in doing good, for in due time you shall reap, not failing.

Given at York, on our Visitation on the feast of the Most Holy Sacrament, in the year of Our Lord MDCCCXLIX.

✠FRANCIS PATRICK

Bp Philadelphia

Edw'd. J. SOURIN, Secretary

The years from 1849 to 1851 were still difficult years for the Philadelphia Church. The great Irish famine of 1848 continued to send thousands of immigrants to our shores, and the Bishop was acutely aware of all the many ways in which the immigrant had to be helped. Nor did their arrival in America make them immediately wealthy. The Catholic community was growing, but it was not growing wealthy. Father Waldron worked diligently, and a lithograph of the Cathedral was put out to help raise the needed funds, but the work continued veritabily at a snail's pace.

Perhaps that is why, in 1851, Napoleon Le Brun left the work at the Cathedral. Two architects were commissioned to take his place. John Notman was given charge of erecting the facade, and John T. Mahoney was designated to erect the remainder of the building. Mahoney left the work a few years later, but Notman continued the whole building. Le Brun returned to the work, too, but probably as a consultant on the dome and on the interior work. The changing design is seen in the Building Committee report for 1851.

Building Committee Report, 25 December 1851

The whole of the exterior is to be of light colored brown stone. The plan of the church a cruciform, divided internally by massive brick piers, into a nave, side aisles, choir, and transept. The side aisles and transepts are to contain ten altars, and there will be as many small chapels. The piers support the arches, on which the clerestory will be built, giving the upper portion of the Church, as viewed externally, a cruciform appearance.

This great temple measures 263 feet in length, and 136 feet in breadth. The nave or central portion of the church and transepts are each 50 feet wide. The piers which divide them from the side aisles are to be ornamented with impost mouldings, archivolt, and decorated keystones or consols. The

had to be provided for the constantly spreading population. Work on the Cathedral continued, but slowly and with frequent suspension. Neumann himself was unwilling to see the Cathedral in serious debt, and at times there simply was no money to continue the work. In 1856, at the annual meeting, the Bishop thanked the contributors, but added:

The circumstances of its progressing slowly ought not to discourage anyone, nor should any be tempted to doubt of its ever being finished. The old saying holds good here, "what is to last long must be built slowly." Our principal object in moving thus slowly is that the faithful may not be taxed too heavily, since every parish has its own institutions to support.

For a Bishop who was insisting on the need for Catholic schools in every parish, these were surely true words and in them we can see the same spiritual vision that animated Kenrick's first pastoral: a house deriving its chief splendor from the piety of its worshippers. Neumann was a saintly pastor of souls, who thought less in terms of money and finances than in terms of the spiritual needs of his people. He loved to hear confessions and to preach, though burdened with a heavy foreign accent. Indeed, he even studied Gaelic, so that he might hear the confessions of some of his poor Irish flock. Obviously financial matters were not his primary interest, and he must have welcomed the appointment of Bishop James Frederick Wood as his Coadjutor. On Wood's arrival in 1857, Neumann placed all the financial affairs of the diocese in his charge, including the Cathedral. Young and energetic, the new Bishop waited less than a month from the day of his arrival to announce his plans for the Cathedral.

Wood's First Letter on the Cathedral

REVEREND DEAR SIRs:

The annual subscriptions for the completion of the Cathedral will be taken up this year, on the twenty-first of June, the third Sunday of the month; and they will be made not only in all Churches where Mass is said every Sunday, but also in each Station throughout the Diocese at such time immediately after the third Sunday of June as may best suit the engagements of the Pastor.

The Reverend Pastors are earnestly and affectionately exhorted to unite with the Laity of their respective flocks, in making a generous effort to increase as much as possible the collection of the means necessary to prosecute the work vigorously for this year. The front of the Cathedral may be said to be already finished, and we hope, if sufficient means are supplied, to prepare the walls for the reception of the roof before the winter sets in, and to make contract for the roof, to be executed during the winter; so that at

the opening of the next season a large portion of the building may be roofed in, and thus rendered secure from any further exposure.

In all cases, the Reverend Pastors, having given due notice of the Collection on the preceding Sunday, will urge the immediate payment of the subscriptions made; and if this be not practicable, their earliest possible payment, so that at farthest by the first of October the sums subscribed be all paid in. This is necessary to avoid embarrassment, and perhaps delay, in the prosecution of the work. The same general plan which was followed last year will be followed this year: After the Gospel of the Sunday, the Pastor or Assistant will make an appeal to the Congregation in behalf of the Collection, and immediately after, with as many assistants as he may deem necessary to prevent too great a delay of the services, proceed among the people and afford each one an opportunity to subscribe.

The sums paid in will be handed to the Coadjutor Bishop of the Diocese as soon as they reach any considerable amount, but the subscription lists will be retained by the Pastors, until they are required to make out the annual report.

We most earnestly commend to the Beloved Pastors and Clergy of the Diocese this leading and important work of religion, whose successful prosecution and completion depend so much on their active and zealous co-operation.

✠JAMES F. WOOD

—Catholic Herald, 20 June 1857

Bishop Wood had mentioned that the Cathedral was almost ready to receive the roof. In only two short years he was able to bring to a certain stage of fruition the long hard labors of Kenrick and Neumann. Some of the elaborate design of the architects for the facade had been sacrificed. In place of the three virtues, or the massive statue of the Redeemer, a large gilt cross was raised to the top of the facade. Strangely the Philadelphia newspaper accounts are brief:

The Raising of the Cathedral Cross

The beautiful gilt cross which is intended to be placed on the pediment of the front of the Cathedral will be raised to its position on Tuesday next, September 13. It will be blessed in the body of the church with appropriate ceremonies. Addresses from several Rt. Rev. Prelates, and Sacred Music, will precede the blessing of the Cross. The building will be opened to the public during the whole day. No charge will be made for admission, but during the addresses a collection will be made to aid in prosecuting the work on the building. It is hoped that the Catholics of the city and diocese will

John Notman, Architect
1810-1865

Constance M. Greiff

The Athenaeum of Philadelphia

1979

Q-233

80.

CHURCH OF THE
ANNUNCIATION, R. C.
TENTH AND DICKINSON STREETS,
PHILADELPHIA
1860-1865

DOCUMENTATION:

North American and United States Gazette; Westcott, Thompson. *The Official Guide Book to Philadelphia*, Philadelphia (1875)

BIBLIOGRAPHICAL REFERENCES:

D: 137; F: 225

AS FAIRBANKS notes, no manuscript material has been found to support Jackson's attribution. The corner stone of the church was laid 15 Apr. 1860. [*Gazette* 16 Apr. 1860, 1] The building was dedicated five years later on 19 Apr. 1865. [*Guide*, 296] It is a simple structure of boxy proportions and rather heavy-handed detailing.

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SECOND EDITION

HISTORY OF ART

*A Survey of the Major Visual Arts
from the Dawn of History to the Present Day*

PRENTICE-HALL, INC., ENGLEWOOD CLIFFS, N. J.,

and HARRY N. ABRAMS, INC., NEW YORK

GOTHIC ART

Time and space, we have been taught, are interdependent. Yet we tend to think of history as the unfolding of events in time without sufficient awareness of their unfolding in space—we visualize it as a stack of chronological layers, or periods, each layer having a specific depth that corresponds to its duration. For the more remote past, where our sources of information are scanty, this simple image works reasonably well. It becomes less and less adequate as we draw closer to the present and our knowledge grows more precise. Thus we cannot define the Gothic era in terms of time alone; we must consider the changing surface area of the layer as well as its depth.

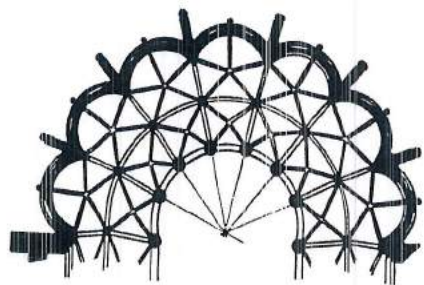
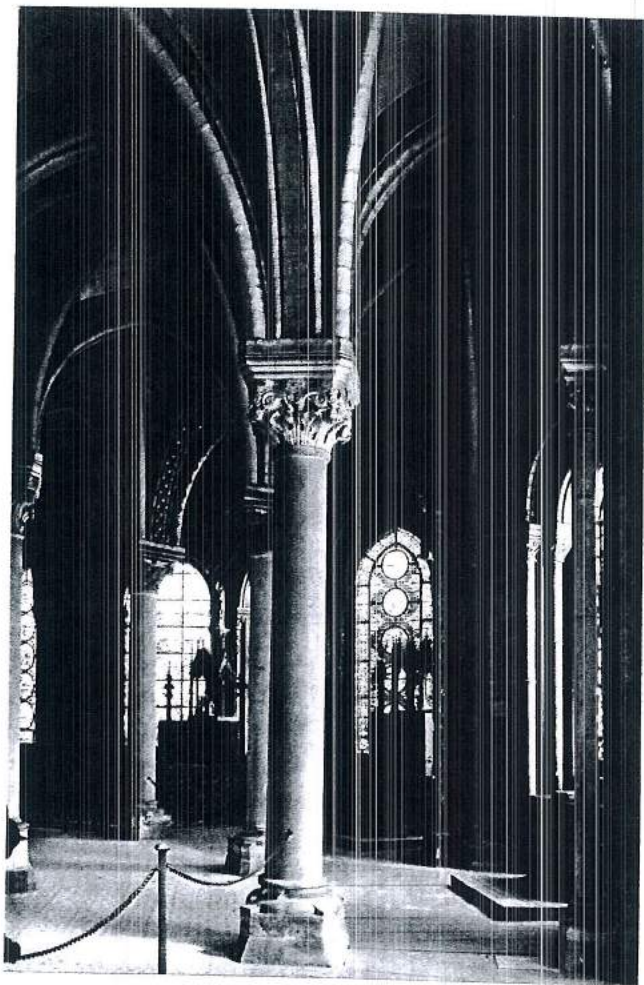
At the start, about 1150, this area was small indeed. It embraced only the province known as the Île-de-France (that is, Paris and vicinity), the royal domain of the French kings. A hundred years later, most of Europe had “gone Gothic,” from Sicily to Iceland, with only a few Romanesque pockets left here and there; through the Crusaders, the new style had even been introduced to the Near East. About 1450, the Gothic area had begun to shrink—it no longer included Italy—and about 1550 it had disappeared almost entirely. The Gothic layer, then, has a rather complicated shape, its depth varying from close to 400 years in some places to a minimum of 150 in others. This shape, moreover, does not emerge with equal clarity in all the visual arts. The term Gothic was coined for architecture, and it is in architecture that the characteristics of the style are most easily recognized. Only during the past hundred years have we become accustomed to speak of Gothic sculpture and painting. There is, as we shall see, some uncertainty even today about the exact limits of the Gothic style in these fields. This evolution of our concept of Gothic art suggests the way the new style actually grew: it began with architecture, and for about a century—from c. 1150 to 1250, during the Age of the Great Cathedrals—architecture retained its dominant role. Gothic sculpture, at first severely architectural in spirit, tended to become less and less so after 1200; its greatest achievements are between the years 1220 and 1420. Painting, in turn, reached a climax of creative endeavor between 1300 and 1350 in central Italy. North of the Alps, it became the leading art from about 1400 on. We thus find, in surveying the Gothic era as a whole, a gradual shift of emphasis from

architecture to painting or, better perhaps, from architectural to pictorial qualities (characteristically enough, Early Gothic sculpture and painting both reflect the discipline of their monumental setting, while Late Gothic architecture and sculpture strive for “picturesque” effects rather than clarity or firmness). Overlaying this broad pattern there is another one; international diffusion as against regional independence. Starting as a local development in the Île-de-France, Gothic art radiates from there to the rest of France and to all Europe, where it comes to be known as *opus modernum* or *francigenum* (modern or French work). In the course of the thirteenth century, the new style gradually loses its “imported” flavor; regional variety begins to reassert itself. Toward the middle of the fourteenth century, we notice a growing tendency for these regional achievements to influence each other until, about 1400, a surprisingly homogeneous “International Gothic” style prevails almost everywhere. Shortly thereafter, this unity breaks apart: Italy, with Florence in the lead, creates a radically new art, that of the Early Renaissance, while north of the Alps, Flanders assumes an equally commanding position in the development of Late Gothic painting and sculpture. A century later, finally, the Italian Renaissance becomes the basis of another international style. With this skeleton outline to guide us, we can now explore the unfolding of Gothic art in greater detail.

ARCHITECTURE

FRANCE: ST.-DENIS

We can pinpoint the origin of no previous style as exactly as that of Gothic. It was born between 1137 and 1144 in the rebuilding, by Abbot Suger, of the royal Abbey Church of St.-Denis just outside the city of Paris. If we are to understand how Gothic architecture happened to come into being at this particular spot, we must first acquaint ourselves with the special relationship between St.-Denis, Suger, and the French monarchy. The kings of France derived their claim to authority from the Carolingian tradition, although they belonged to the Capetian line (founded by Hugh Capet after the death



384, 385. Abbey Church of St.-Denis, Paris.
Ambulatory and Plan of Choir (after Gall). 1140-44

of the last Carolingian in 987). But their power was eclipsed by that of the nobles who, in theory, were their vassals; the only area they ruled directly was the Île-de-France, and they often found their authority challenged even there. Not until the early twelfth century did the royal power begin to expand; and Suger, as chief adviser to Louis VI, played a key role in this process. It was he who forged the alliance between the monarchy and the Church, which brought the bishops of France (and the cities under their authority) to the King's side, while the King, in turn, supported the papacy in its struggle against the German emperors. Suger, however, championed the

monarchy not only on the plane of practical politics but on that of "spiritual politics"; by investing the royal office with religious significance, by glorifying it as the strong right arm of justice, he sought to rally the nation behind the King. His architectural plans for the Abbey of St.-Denis must be understood in this context, for the church, founded in the late eighth century, enjoyed a dual prestige that made it ideally suitable for Suger's purpose: it was the shrine of the Apostle of France, the sacred protector of the realm, as well as the chief memorial of the Carolingian dynasty (both Charlemagne and his father, Pepin, had been consecrated kings there, and it was also the burial place of Charles Martel, Pepin, and Charles the Bald). Suger wanted to make the Abbey the spiritual center of France, a pilgrimage church to outshine the splendor of all the others, the focal point of religious as well as patriotic emotion. But in order to become the visible embodiment of such a goal, the old edifice had to be enlarged and rebuilt. The great Abbot himself has described the entire campaign in such eloquent detail that we know more about what he desired to achieve than we do about the final result, for the west façade and its sculpture are sadly mutilated today, and the choir, which Suger regarded as the most important part of the enterprise, retains its original appearance only in the ambulatory (figs. 384, 385). Looking at the plan, we recognize familiar elements of the Romanesque pilgrimage choir (compare fig. 347), with an arcaded apse surrounded by an ambulatory and radiating chapels. Yet these elements have been integrated in strikingly novel fashion; the chapels, instead of remaining separate entities, are merged so as to form, in effect, a second ambulatory, and ribbed groined vaulting based on the pointed arch is employed throughout (in the Romanesque pilgrimage choir, only the ambulatory had been groin-vaulted). As a result, the entire plan is held together by a new kind of geometric order: it consists of seven identical wedge-shaped units fanning out from the center of the apse. We experience this double ambulatory not as a series of separate compartments but as a continuous (though articulated) space, whose shape is outlined for us by the network of slender arches, ribs, and columns that sustains the vaults. What distinguishes this interior immediately from its predecessors is its lightness, in both senses; the architectural forms seem graceful, almost weightless as against the massive solidity of the Romanesque, and the windows have been enlarged to the point that they are no longer openings cut into a wall—they fill the entire wall area, so that they themselves become translucent walls. If we now examine the plan once more, we realize what makes this abundance of light possible. The outward pressure of the vaults is contained by heavy buttresses jutting out between the chapels (in the plan, they look like stubby black arrows pointing toward the center of the apse). The main weight of the masonry construction is concentrated there, visible only from the outside. No wonder, then, that the interior appears so

amazingly airy and weightless, since the heaviest members of the structural skeleton are beyond our view. The same impression would be even more striking if we could see Suger's choir in its entirety, for the upper part of the apse, rising above the double ambulatory, had very large, tall windows (the effect, from the nave, must have been similar to that of the somewhat later choir of Notre-Dame in Paris; see fig. 386).

In describing Suger's choir, we have also described the essentials of Gothic architecture. Yet none of the individual elements that entered into its design is really new; the pilgrimage choir plan, the pointed arch, the ribbed groined vault, are familiar to us from the various regional schools of the French (and Anglo-Norman) Romanesque, even though we never encounter them all combined in the same building until St.-Denis. The Île-de-France had failed to develop a Romanesque tradition of its own, so that Suger—as he himself tells us—had to bring together artisans from many different regions for his project. We must not conclude from this, however, that Gothic architecture originated as a mere synthesis of Romanesque traits. If it were no more than that, we would be hard pressed to explain the new spirit that strikes us so forcibly at St.-Denis: the emphasis on strict geometric planning and the quest for luminosity. Suger's account of the rebuilding of his church insistently stresses both of these as the highest values achieved in the new structure. "Harmony" (that is, the perfect relationship among parts in terms of mathematical proportions or ratios) is the source of all beauty, since it exemplifies the laws according to which divine reason has constructed the universe; the "miraculous" light flooding the choir through the "most sacred" windows becomes the Light Divine, a mystic revelation of the spirit of God.

This symbolic interpretation of light and of numerical harmony had been established for centuries in Christian thought. It derived from the writings of a fifth-century Greek theologian who, in the Middle Ages, was believed to have been Dionysius the Areopagite, an Athenian disciple of St. Paul. Through this identification, the works of this Pseudo-Dionysius came to be vested with great authority. In Carolingian France, however, Dionysius the disciple of St. Paul was identified both with the author of the Pseudo-Dionysian writings and with St. Denis, the Apostle of France and special protector of the realm. The revival of monarchic power during the early twelfth century gave new importance to the theology of the Pseudo-Dionysius, attributed to St. Denis and therefore regarded as France's very own. For Suger, the light-and-number symbolism of Dionysian thought must thus have had a particularly strong appeal. We can well understand why his own mind was steeped in it, and why he wanted to give it visible expression when he rebuilt the church of the royal patron saint. That he succeeded is proved not only by the inherent qualities of his choir design but also by its extraordinary impact; every visitor to St.-Denis, it seems, was overwhelmed by

Suger's achievement, and within a few decades the new style had spread far beyond the confines of the Île-de-France.

The how and why of his success are a good deal more difficult to explain. Here we encounter a controversy we have met several times before—that of form versus function. To the advocates of the functionalist approach, Gothic architecture has seemed the result of advances in architectural engineering, which made it possible to build more efficient vaults, to concentrate their thrust at a few critical points, and thus eliminate the solid walls of the Romanesque. Suger, they would argue, was fortunate in securing the services of an architect who evidently understood the principles of ribbed groined vaulting better than anybody else at that time. If the Abbot chose to interpret the resulting structure as symbolic of Dionysian theology, he was simply expressing his enthusiasm over it in the abstract language of the churchman; his account does not help us to understand the origin of the new style. It is perfectly true, of course, that the choir of St.-Denis is more rationally planned and constructed than any Romanesque church. The pointed arch (which can be "stretched" to reach any desired height regardless of the width of its base) has now become an integral part of the ribbed groined vault. As a result, these vaults are no longer restricted to square or near-square compartments; they have gained a flexibility that permits them to cover areas of almost any shape (such as the trapezoids and pentagons of the ambulatory). The buttressing of the vaults, too, is more fully understood than before. How could the theological ideas of Suger have led to these technical advances, unless we are willing to assume that he was a professionally trained architect? If we grant that he was not, can he claim any credit at all for the style of what he so proudly calls "his" new church? Perhaps the question poses a false alternative, somewhat like the conundrum of the chicken and the egg. The function of a church, after all, is not merely to enclose a maximum of space with a minimum of material; for the master who built the choir of St.-Denis under Suger's supervision, the technical problems of vaulting must have been inextricably bound up with considerations of form (that is, of beauty, harmony, fitness, etc.). As a matter of fact, his design includes various elements that *express* function without actually performing it, such as the slender shafts (called "responds") that seem to carry the weight of the vaults to the church floor. But in order to know what constituted beauty, harmony, and fitness, the medieval architect needed the guidance of ecclesiastical authority. Such guidance might be a simple directive to follow some established model or, in the case of a patron as actively concerned with architectural aesthetics as Suger, it might amount to full participation in the designing process. Thus Suger's desire to "build Dionysian theology" is likely to have been a decisive factor from the very beginning; it shaped his mental image of the kind of structure he wanted, we may assume, and determined

AMERICAN ART

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DECORATIVE ARTS • PHOTOGRAPHY

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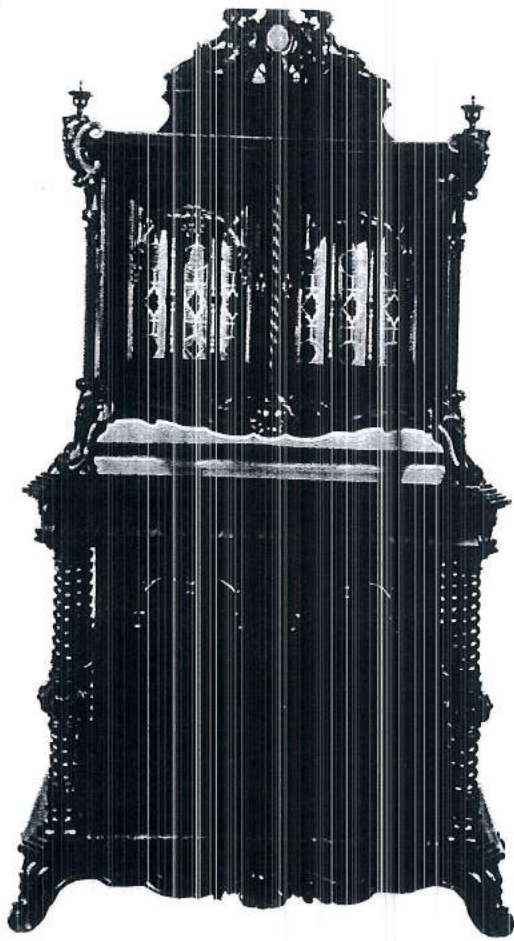
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1979



213 Thomas Brooks. Cabinet-bookcase. 1850. Rosewood, height 72". The Museum of the City of New York. Gift of Arthur S. Vernay

DECORATIVE ARTS

During the twenty or so years on both sides of the mid-nineteenth century many revival styles flourished in furniture, often combined in one piece. A tall rosewood bookcase (plate 213) clearly illustrates a confusion rather than a blending of styles. Actually it is two bookcases, one atop the other. The curved legs, French scroll feet, and carved aprons are obviously derived from the Rococo; the pairs of twisted columns on the lower case are based on Baroque forms; the elaborately carved pediment can be traced to the Renaissance; and the arched cresting and symbolic seated goddesses are sixteenth-century reminiscences, as is the central dedicatory cartouche.

This case, with a specially bound set of Audubon's Birds of America, was presented by a group of New York firemen to the celebrated singer Jenny Lind, the "Swedish Nightingale." The label "Brooks Cabinet Warehouse," which appears on the case, is that of the firm of Thomas Brooks (1811-1887), a Brooklyn cabinetmaker, who was active, alone or with various partners, in the area for many years and exhibited in the New York Crystal Palace in 1857.

indicative of the demise of the Greek Revival.

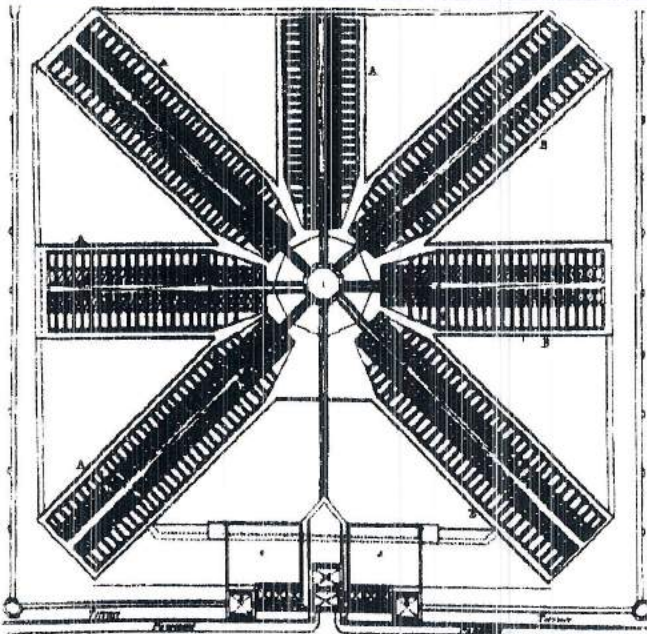
Now the very proliferation of Classical forms in architecture led to public surfeit with columns, plain walls, sharp edges, and white paint, and the Romantic preference for variety and the picturesque increasingly found the Classic style unexpressive. In opening the past to investigation, the Greek Revival made change and eventually, eclecticism inevitable. The primacy of utility in architecture was preached by architects from the Classicist Latrobe to the eclectic Downing, but function was neatly fitted into one or another historical style, or even a commingling of several.

Different modes were acceptable at the same time, and individual architects designed simultaneously in a variety of styles. The touchstone was appropriateness, not only functional but also symbolical. One can even discern a morphological pattern, although it was not rigidly adhered to: the Gothic especially but other medieval forms also were used for ecclesiastical buildings; prisons were castellated; armories were Romanesque; the Egyptian was linked with death; Oriental forms were employed for exotic or ornamental effects. Within this general picture of eclecticism one can note the growing and waning popularity of various styles—Italian Villa, Gothic, Romanesque, and, after the Civil War, the Second Empire—but none of them ever approached the earlier dominance of the Classic.

THE GOTHIC REVIVAL

Of all the post-Classic revivals, the Gothic was the most widespread and influential. In English history the Renaissance had come late, and the Gothic had survived almost into the eighteenth century. Even great post-Renaissance English architects, including Wren, Vanbrugh, Kent, and Hawksmoor, were called upon to design in the Gothic manner, usually for ecclesiastical or related structures. These, however, were more survivals than revivals. Perhaps the earliest evidence of a Gothic revival occurred at the height of the Georgian with the publication of *Gothic Architecture, Improved by Rules and Proportions* by the brothers Batty and Thomas Langley in 1742. From then on it became common practice to introduce Gothic ornamental "fabricks," such as mock medieval ruins, into English gardens for Romantic effect. Eventually houses in imitation of the Gothic style, such as Horace Walpole's Strawberry Hill and its various later progeny, became popular as a more or less playful conceit. The growth of taste for the "Gothick" eventually led to an increased awareness of England's medieval heritage and to archaeological study and restoration. Beginning with the first issue of Grose's *Antiquities of England and Wales* in 1773, the constant flow of literature on medieval architecture reveals a growing interest and sophistication. In England, the "Gothick" phase continued down to about 1820.

America's cultural lag in this case was about twenty



216 John Haviland. Plan, Eastern Penitentiary, Philadelphia. 1821-37. The Historical Society of Pennsylvania, Philadelphia

years, and the "Gothick" phase here had little importance and less quality. After 1800 the Gothic became more common, especially for church buildings, and most leading Neoclassic architects were involved. Since Latrobe's alternate design for the Baltimore Cathedral was not accepted, the first Gothic Revival church in America was Godefroy's Chapel of St. Mary's Seminary (1807, plate 214), in Baltimore. Then in rapid succession came Gothic churches by Bulfinch, Mangin, Greene, and Town. They were, from the evidence available, Gothic only in decorative detail and essentially still Georgian in conception.

The Gothic also found its way into secular building. Haviland's epochal Eastern Penitentiary (1821-37, plates 215, 216) was "castellated" Gothic in detail, but in its rationality of plan and spareness of form derived from Monumental Classical thinking. The selection of a brutal, dungeon-like design to house a penal institution reveals a symbolic intention at variance with the enlightened conception of the plan.

For America architectural books, rather than actual Gothic Revival buildings, eventually had a telling effect. The publications of Augustus W. N. Pugin were crucial in the transformation of the neo-Gothic from a picturesque minor mode into a programmatic style of Christian architecture. Pugin argued that only a Gothic architecture could lead people into Christian ways and beliefs and inspire them to moral behavior. The neo-Gothic was thus provided with a rationale as principled as that of the Neoclassic, and the Romantic taste for the picturesque joined with Christian piety to establish the Gothic in public favor.

The first and prototype of the full-fledged neo-Gothic churches was New York's third Trinity Church (1839-46, plate 217), by Richard Upjohn (1802-1878). It is also the first to look like a medieval building. Related to the Pugin ideal, it was conceived outside and inside as a Perpendicular English parish church. Upjohn was an honest and competent architect, underrated today because of the very conservatism and fidelity to Gothic Revival principles which originally made his reputation. As a dedicated churchman, he subscribed to the Anglican reform program and its implementation in Episcopal circles in the United States. He even refused to build in the Gothic style for nonconformist sects. Trinity, more than most of his output, reveals a visual reticence in its purely symmetrical plan and axial tower, a scholastic regularity in the repetition of elements, and a bareness, almost timidity, in ornamental detail. The interior, though structurally false, is aesthetically coherent. On the whole, it is an informed version of the Perpendicular.

Born in England, Upjohn worked as a cabinetmaker before coming to the United States in 1829. In 1833 he undertook his first architectural commission (now the Symphony House, Bangor, Me.), reminiscent of Bulfinch though indicating an awareness of the neo-Greek. Upjohn also designed Oaklands (1835-36) for R. H. Gardiner, Gardiner, Me., in the Gothic style but less a Tudor manor than a Georgian building. These early experiences presaged Upjohn's later eclecticism. Though he became the most famous designer of Gothic Revival churches, his oeuvre includes examples of the Italian Villa, Romanesque, Early Christian, and Renaissance styles.

Upjohn's larger Gothic churches were as imposing and authentic as any of the time, though on the whole not very ingratiating. He is often seen to better advantage in his small rural churches. As a missionary activity, he designed without fee one church a year for a poor parish, and the demand for his services became so great that he published a series of low-cost designs and instructions in Upjohn's Rural Architecture (1852), which inspired many small Gothic Revival churches. Perhaps the most interesting of these were the board-and-batten churches, of which his Trinity Church (1854, plate 218), Warsaw, N.Y., is typical. Board-and-batten construction was an indigenous form of carpentry sheathing in which boards were laid vertically and the joints covered by thin slats, or battens. Aside from being a simple and cheap method of building, the stripping had the aesthetic effect of enlivening the surface, emphasizing the vertical so dear to Gothic Revival taste.

Minard Lafever turned from the Neoclassic and designed a series of churches in the Gothic Revival style. Of all his ecclesiastical work in Manhattan, Brooklyn, and upstate New York only a handful remains. Among those in the Gothic manner, all in Brooklyn, is the Church of the Saviour, now the First Unitarian Church (1842-44, plate 219), on Pierrepont Street, in Collegiate Gothic.



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Watson, Frank Rushmore (1859 - 1940)

ARCHITECT

BIOGRAPHY

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Born: 2/28/1859, Died: 10/29/1940

Frank R. Watson was one of the most important of the several architects specializing in church design in Philadelphia during the late nineteenth and early twentieth centuries. He was born in the Frankford section of Philadelphia, the son of Samuel and Anna B. Watson. After graduating from Central High School in 1877, Watson entered the office of Edwin F. Durang, an eminent architect

concentrating on Catholic church projects during the last quarter of the nineteenth century. Watson spent five years with Durang before establishing his own independent firm in 1882/3. While not limiting his practice to Catholic projects,

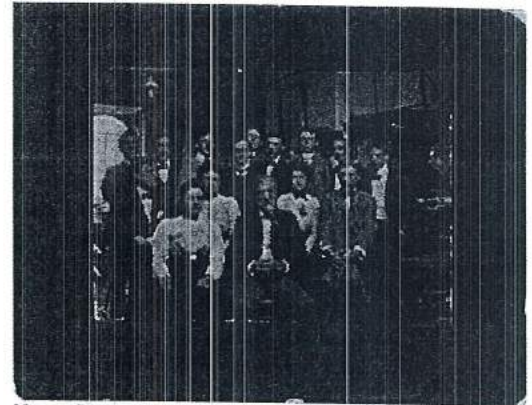
Watson still became well known for his church designs. So successful was he that he opened a branch office in Atlantic City, NJ in 1898. In 1901/02, when Samuel Huckel returned to Philadelphia, a partnership between the two was established under the name Watson & Huckel. Huckel's experience with Benjamin D. Price, another architect known for his church designs, as well as his experience with Edward Hazelhurst in the firm of Hazelhurst & Huckel stood the new partnership in good stead; and the office prospered until Huckel's death in 1917. Watson then continued practicing independently until 1922, when he was joined by the younger architects, George E. Edkins, and William Heyl Thompson. At the outset this firm was one of association, but soon the name became Watson, Edkins & Thompson. When Edkins moved to Oaklyn, NJ in 1936, Watson & Thompson continued in practice until Watson's death in 1940.

Watson joined the American Institute of Architects (AIA) in 1901, served as president of the Philadelphia Chapter in 1927, and was made a Fellow in 1930. He also held memberships in the Historical Society of Frankford, the Medieval Academy of America, the Philadelphia Museum of Art, and the Union League. He was given an honorary doctor of Fine Arts degree from Muhlenberg College. He also served as a delegate to the Pan American Congress of Architects meetings in South America in 1923 and 1927 and as technical advisor to the Philadelphia Housing Association from 1929 to 1932. In 1929 he was made an honorary member in the Mexican Society of Architects. When the Architects Building Corporation was established to oversee the design and construction of that dedicated highrise, Watson was elected president of the corporation.

Written by Sandra L. Tatman.

Clubs and Membership Organizations

- Historical Society of Pennsylvania (HSP)
- Pennsylvania Society of Architects
- American Institute of Architects (AIA)
- Philadelphia Chapter, AIA



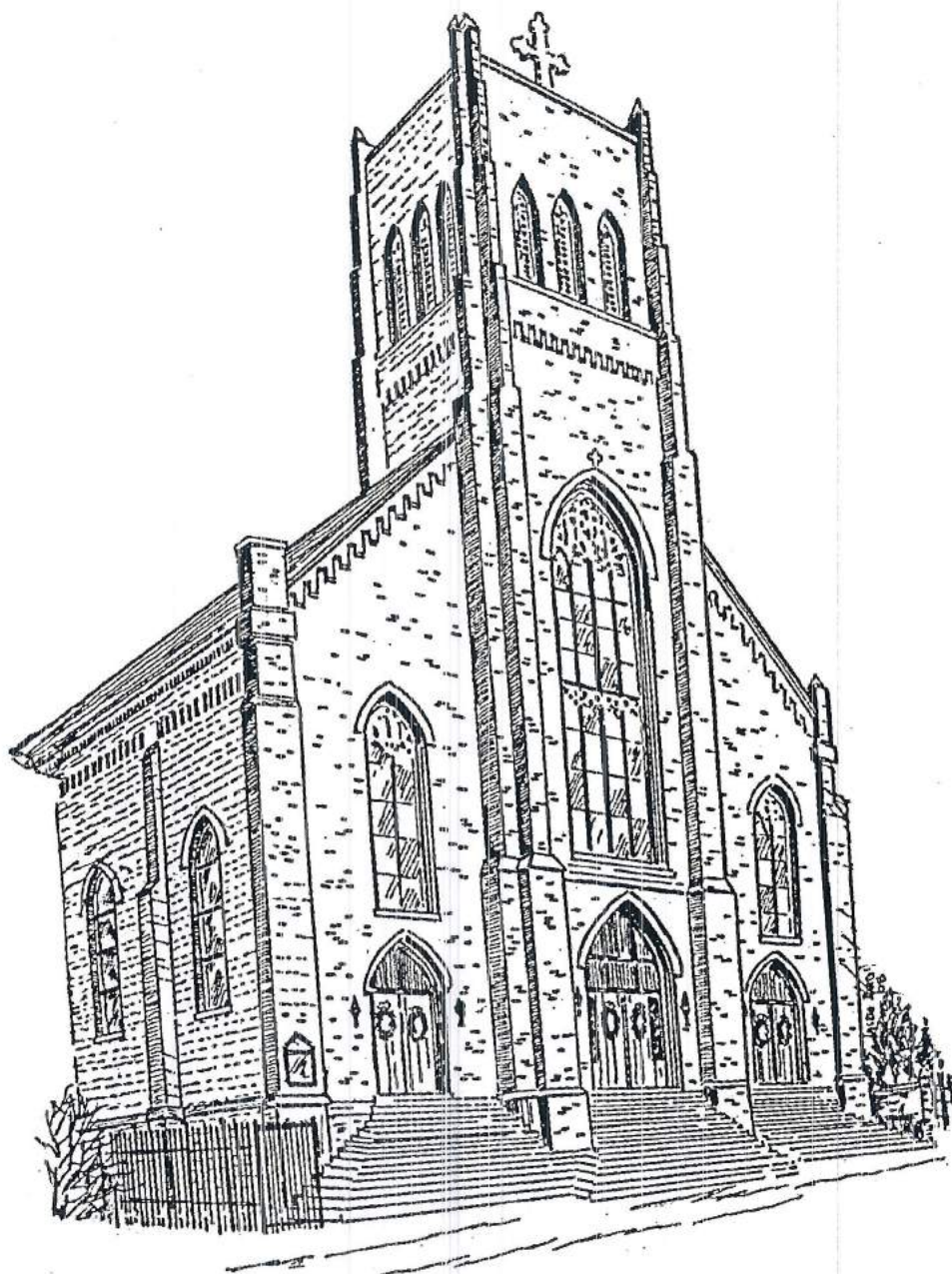
[Group Photo of James Windrim Office]

Frank Watson
(c. 1895)
Athenaeum of Philadelphia.
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Watson

Biographical Dictionary of Philadelphia Architects

- Webster, Geo. S., res., Frankford, Phila.
- Webster, John, stores (3), Frankford Ave. & Orthodox St., Phila.
- 1889 Annunciation Ch., chapel, 10th & Dickinson sts., Phila.
- RC Convent, alts. & adds., 48th St. & Lancaster Ave., Phila.
- Edward res., alts. & adds., Penlyne Sta., PA
- Goddard, Claude, res., Morton, PA
- Miller, Chas., 2 stores & residences, Main & Oxford sts., Phila.
- Noble, Jas., store & res., Frankford, Phila.
- Our Mother of Sorrows Ch., alts. & adds. to convent, 4800-14 Lancaster Ave., Phila.
- Patterson, residences (2), 3630-32 Chestnut St., Phila.
- Paul St. M.E. Ch., Frankford, Phila.
- Spring Garden Market Co., market & stable, 11th & Spring Garden sts., Phila.
- Thorpe, Thos., residences (2), Penn & Harrison sts., Frankford, Phila.
- Wolf, Dan'l., res., Swarthmore, PA
- 1890 Bolin, J.A., res., Tacony, Phila.
- Butterworth, Jos., res., Chester, PA
- Campbell, J.A.G., res., Chester, PA
- L'Emmanuelo Italian Mission Ch., 1020-24 Christian St., Phila. (now Christian St. Bapt. Ch.)
- Erickson res., Holmes, PA
- Freis, Fred. T., store & office, Orthodox St. & Frankford Ave., Phila.
- Gerhard, G.H., residences (3), Tacony, Phila.
- Hotel, 7th St. & Gtn. Ave., Phila.
- Luth. Ch., 5th & Cumberland sts., Phila.
- P.E. City Mission, Home for Consumptives competition, Chestnut Hill, Phila.
- Saul res., Penn St., Frankford, Phila.
- 6th German Ch. of the Evangelical, ne 5th & Indiana sts., Phila.
- RC St. Joseph's Ch., Girardville, PA
- St. Leo's Ch., Tacony, Phila.
- St. Luke's Ch., Frankford, Phila.
- Warehse., 21st & Market sts., Phila.
- 1891 Centenary M.E. Ch., Camden, NJ
- Deweese, John, res., Leiper & Oxford sts., Frankford, Phila.
- First Presbyt. Ch., 9-37 W. Cheltenham Ave., Phila.
- Grubb, E. Burd, alts. & adds. to res., Edgewater, NJ
- Harmon Presbyt. Ch., alts. & adds., Frankford, Phila.
- Herrick, Wm., res., Frankford, Phila.
- Kirschbaum & Co., clothing hse., 726-28 Market St., Phila.
- Nat'l. Bank, Atlantic City, NJ
- Sidebotham, John, residential operation & foundry, Frankford, Phila.
- Snellenburg, N., office, 932-34 Market St., Phila.
- Sooy, Richard, alts. & adds. to Brighton Hotel, Atlantic City, NJ
- Store, 1132 Chestnut St., Phila.
- Ursinus College, Bomberger Mem. Hall, Collegeville, PA
- Vare, Edward, res., 4th St. & Snyder Ave., Phila.
- White, John R., residences (13), 20th & Ontario sts., Phila.
- YMCA, NE branch, Phila.
- 1892 Allen, Geo. W., store, 1214 Chestnut St., Phila.
- RC Bowles, Thos., store, sw 8th & Sansom sts., Phila.
- Epiphany Ch., 1101 Jackson St., Phila.
- Hensel, Colladay & Co., Franklin & Vine sts., Phila.
- Latourette, Clinton, res., Oak La., Phila.
- RC Our Redeemer Episc. Ch., 16th & Oxford sts., Phila.
- St. Anthony of Padua Ch., Fitzwater St. & Grays Ferry Rd., Phila.
- Stone, Jas. A., store, 1013 Market St., Phila.
- West York St. M.E. Ch. & chapel, sw 17th & York sts., Phila.
- Wiggins, John P., store, 1013 Market St., Phila.



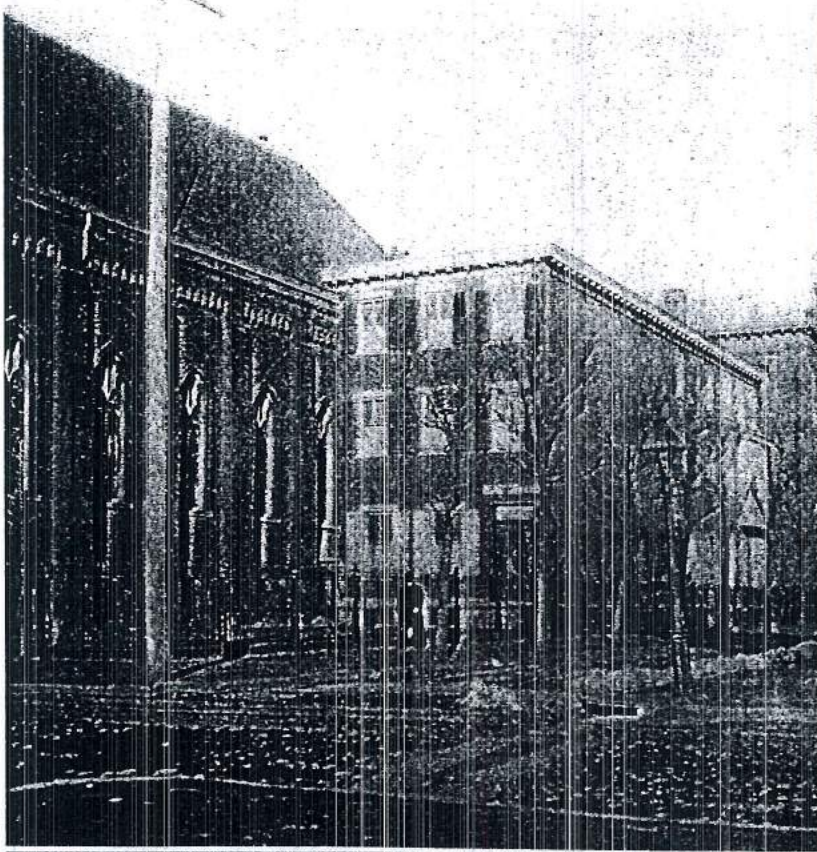
Sesquicentennial Anniversary

**ANNUNCIATION OF THE
BLESSED VIRGIN MARY PARISH**

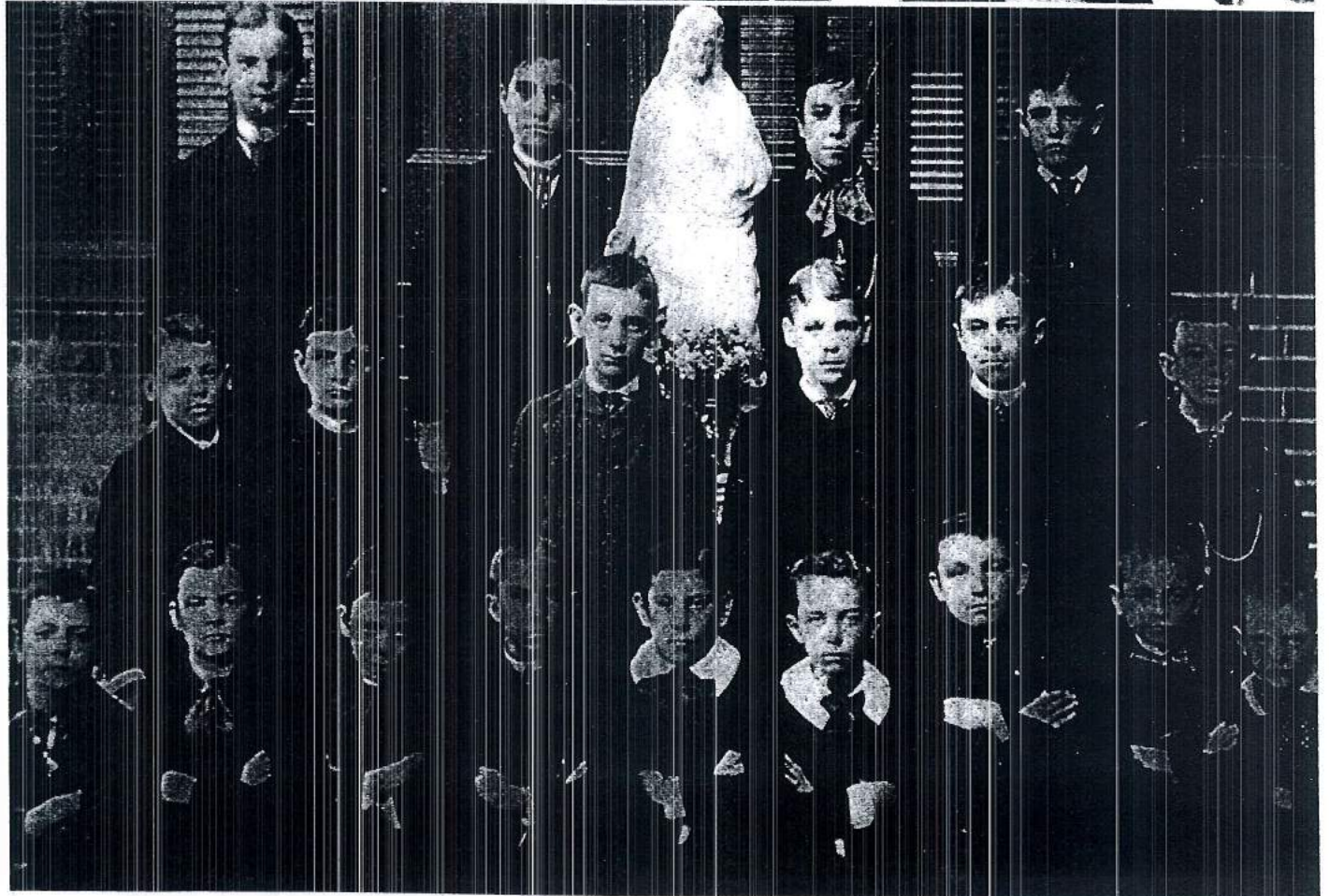
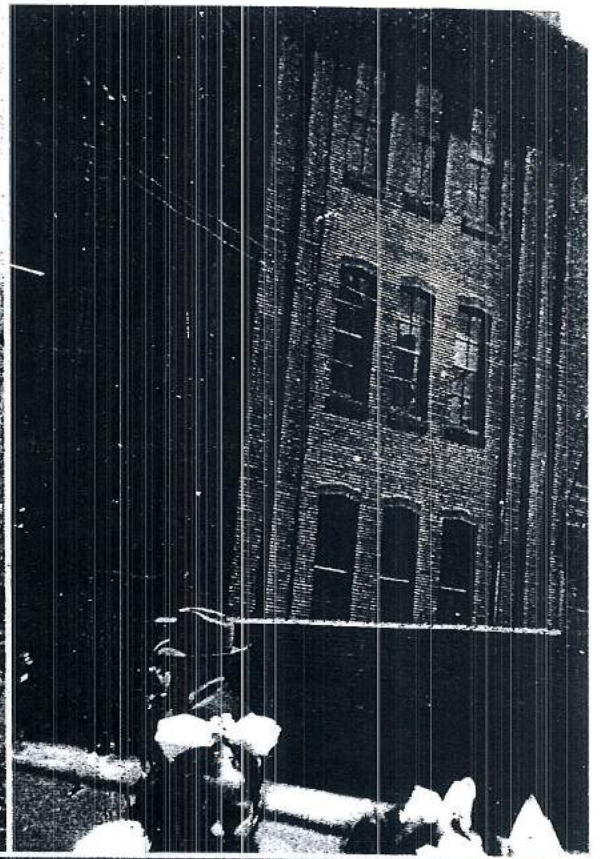
1860-2010

— 1860-2010 —

Pastoral residence completed in 1863.



Side view of original school building erected in 1869.



Earliest class photo taken in 1886. At this time, the school was located behind the church, which is now the rectory parking lot.