

**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: 1156-62 S Broad Street

Postal code: 19146 Councilmanic District: 2nd

**2. NAME OF HISTORIC RESOURCE**

Historic Name: Roman Catholic Church of St. Rita of Cascia

Current/Common Name: National Shrine; St. Rita of Cascia

**3. TYPE OF HISTORIC RESOURCE**

☒ Building ☐ Structure ☐ Site ☐ Object

**4. PROPERTY INFORMATION**

Occupancy: ☒ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: Active worship site

**5. BOUNDARY DESCRIPTION**

See attached.

**6. DESCRIPTION**

See attached.

**7. SIGNIFICANCE**

Please attach the Statement of Significance.

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

Date(s) of construction and/or alteration: 1907-08

Architect, engineer, and/or designer: George I. Lovatt, AIA

Builder, contractor, and/or artisan: Melody & Keating

Original owner: Archdiocese of Philadelphia

Other significant persons: Archbishop Patrick J. Ryan, George I. Lovatt, St. Rita of Cascia

**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.

Not designated  
under Criterion A

CHD and  
HC found  
that the  
property  
satisfied  
Criterion H

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

See attached.

**9. NOMINATOR**

Organization \_\_\_\_\_ Date 7/6/2018

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

Street Address 1234 South Sheridan Street 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: 7/6/2018

☒ Correct-Complete ☐ Incorrect-Incomplete Date: 9/10/2018

Date of Notice Issuance: 9/14/2018

Property Owner at Time of Notice

Name: Archbishop of Philadelphia

Address: 227 N 17<sup>th</sup> St

City: Philadelphia State: PA Postal Code: 19103

Date(s) Reviewed by the Committee on Historic Designation: 12/12/2018

Date(s) Reviewed by the Historical Commission: 1/11/2019

Date of Final Action: 1/11/2019, Criteria D & H

☒ Designated ☐ Rejected

3/12/18

## 5. Boundary:

St. Rita's Roman Catholic Church occupies 1156-62 S Broad Street. The boundary is as follows:

Beginning at a point 88 feet southwardly from the southwestern corner of S. Broad Street and Ellsworth Street, containing in front or breadth along S. Broad Street approximately 90.8 feet, thence extending westwardly between right angles approximately 178 feet to S. Carlisle Street; and containing in front or breadth approximately 90.8 feet along S. Carlisle Street.

Being OPA Account #: 773058020

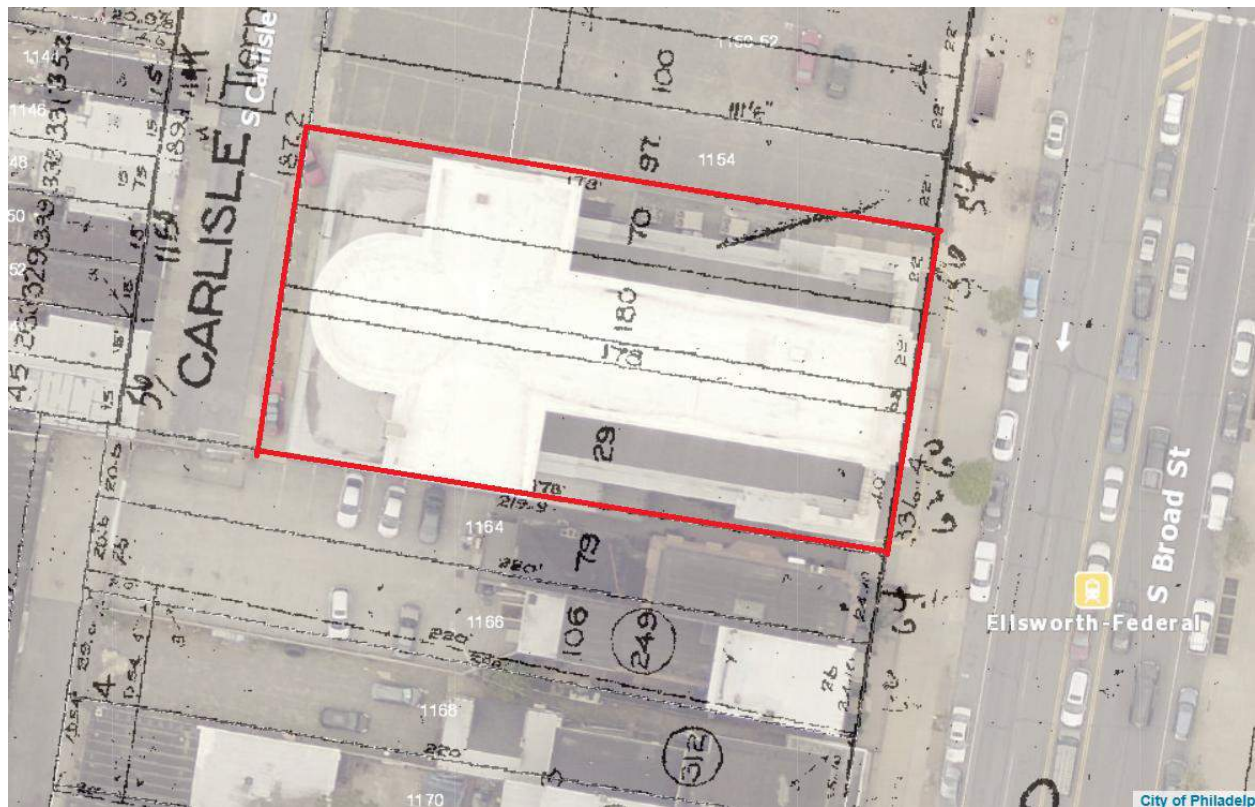
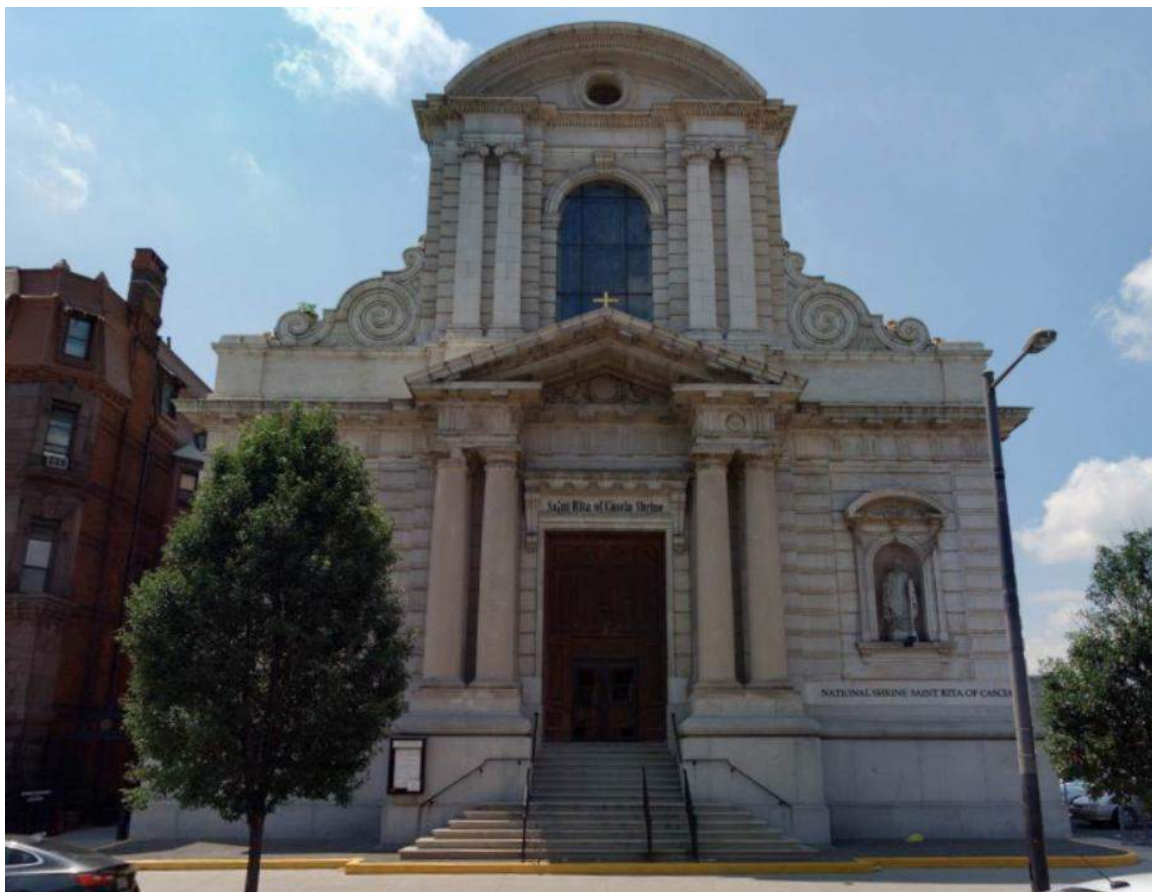


Image source: City of Philadelphia, CityGeo.

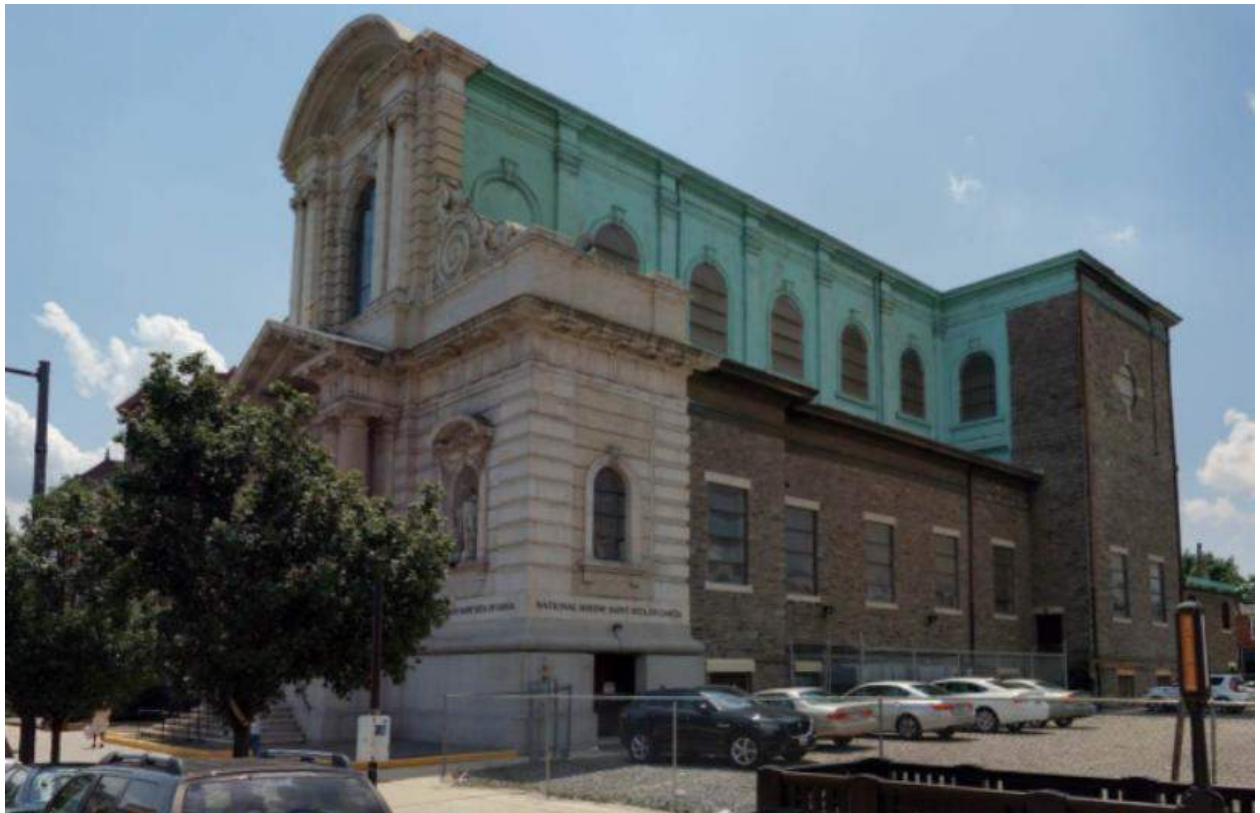


View from S. Broad Street.



East elevation along S. Broad Street.





**East and north elevations, from S. Broad Street.**



**North elevation from Ellsworth Street.**



**North and west elevations, from S. Carlisle Street.**

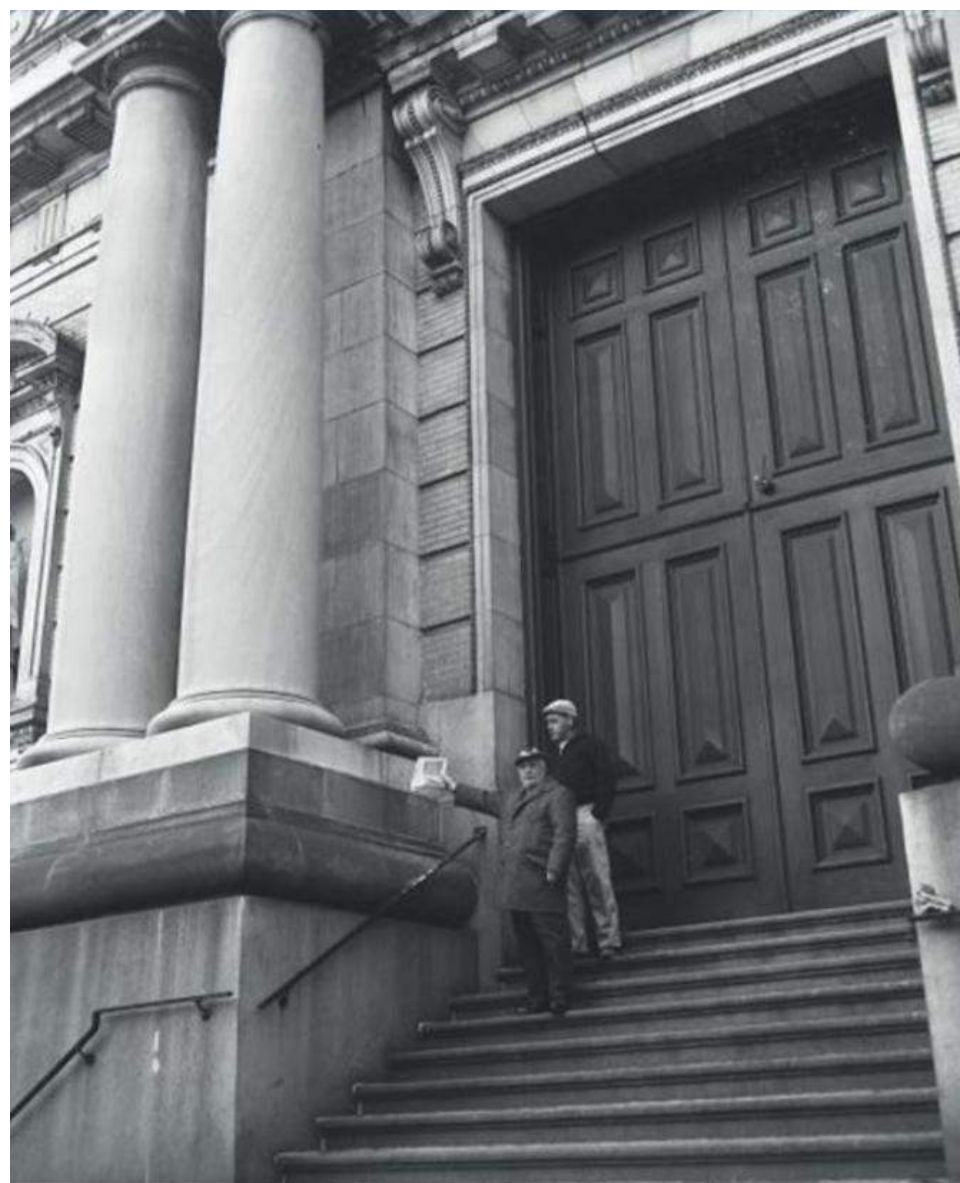


**Detail of west elevation, from S. Carlisle Street.**





1931 photograph of St. Rita's, looking northwest up Broad Street. Source: Philadelphia Department of Records.



1962 photograph of St. Rita's entrance. Source: Philadelphia Department of Records.



1971 photograph of St. Rita's. Source: Philadelphia Historical Commission



21016

PAENSYLVANIA HISTORIC RESOURCE SURVEY FORM  
OFFICE OF HISTORIC PRESERVATION Box 1026  
HISTORICAL & MUSEUM COMMISSION Harrisburg, PA 17120

6. property owners name and address

Rev. Dennis J. Dougherty, in trust  
1720 Summer Street  
Phila., PA 19103

7. Local survey organization

9. tax parcel number / other number

365001000

11. status (other surveys, lists etc.)

10. U.T.M. zone

18 485650

4420480

Phila. Quad.

12. classification  
site ( ) structure ( ) object ( )  
building ( )  
in N.R. district yes ( ) no (x)

13. date(s) (how determined)

1907

14. period

1900-1919

15. style, design or folk type

Roman Baroque

19. original use

Church

20. present use

Church

16. architect or engineer

George Lovatt

17. contractor or builder

Brick, terra cotta,  
and limestone

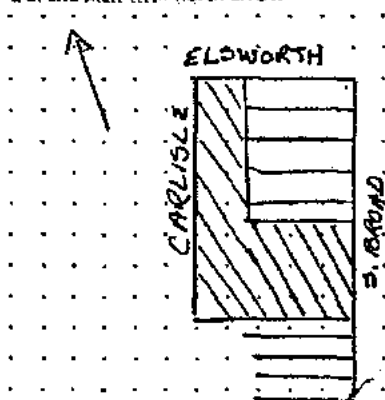
21. condition

Above Average

22. integrity

Excellent

23. site plan with north arrow



24. photo notation

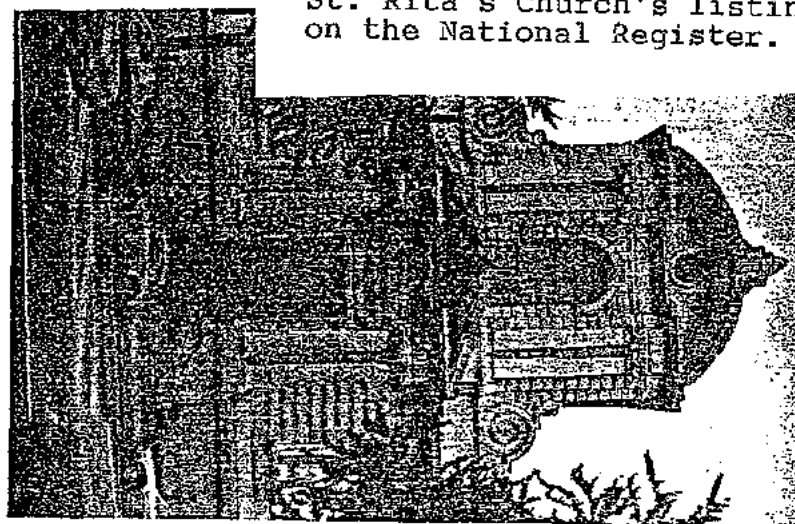
GT/SB-10

25. file/location

26. brief description (note unusual features, integrity, environment, threats and associated buildings)

St. Rita's is a brilliant homage to Rome--in the midst of the South Philadelphia Roman Catholic community. Its facade is organized in the manner of the Roman Baroque triumphal arch, with a central pedimented entrance portico carried on paired Tuscan columns, engaged to a flat, light brick and terra cotta wall, accented by deep niches, containing figures of saints. Above the first floor entablature, which is set at the height of the aisles, is a second story, flanked by gigantic volutes and articulated by paired pilasters which carry an immense segmental pediment, and framing a large stained glass window. The clerestory is clad in copper.

St. Rita's Church's listing  
on the National Register.



1. County Philadelphia  
2. present name St. Rita's of Cascia

3. Municipality Philadelphia  
4. other name (historic name if any)

5. street address or specific location  
1154-62 S. Broad Street

6. survey code  
047-19160-01154

(continue on back if necessary)

27. significance and/or background

The most monumental, and elegant of South Broad Street buildings by the Architect associated with the most important Catholic commissions in early 20th century Philadelphia.

28. information

to Index 0008024

(continue on back if necessary)

29. prepared by:

G. Thomas

30. date

8/11/80

revision(s)

(continue on back if necessary)

escutcheon with papal  
insignia; flanking volutes

BAROQUE COMPONENTS  
on  
St. Rita's facade:

pediments

volute

slightly  
recessed  
level with  
engaged columns

narrow 2nd level  
cicerestory

elevated base for  
steps to high portal  
in center between the  
niches with statuary

Verticality emphasized  
in paired pilasters atop  
columns, high portal.

St. Rita's

1957

Image from Moss Collection, The Athenaeum of Philadelphia.

### Description:

Architect George I. Lovatt's design of St. Rita's Church generally follows the plans first submitted in February of 1907 and finalized by October of that year. The attached copies of Lovatt's drawings guide to the description for the facade, north (exposed) side and west (rear) side. (See pages 12 to 14 herein.)

### Materials:

Lovatt's design called for color contrasts, a variety of textures and a remarkable use of terra cotta for decorative and structural purposes. Architectural historian Bruce Laverty said that terra cotta is "stronger than brick because it is fired longer than brick," the latter which is used minimally. St. Rita's facade presents these terra cotta elements:

- 1) an eschutcheon with the papal mitre flanked with volutes in the center, uppermost part of the pediment shaped as a
- 2) lunette, rimmed with egg & dart and dentil moldings upon
- 3) the cornice spanning above the entablature above
- 4) two(2) engaged Ionic columns on either side of the
- 5) (terra cotta) framed stained-glass window surrounded by a
- 6) Roman arch with keystone;
- 7) large Baroque volutes buttress the second level facade above the lower
- 8) pedimented central entrance where the entablature holds a tableau of triglyphs, with
- 9) medallions between and above the Tuscan columns.
- 10) ten(10)horizontal blocks, stacked as quoins at the entrance level at either side of the two (2) niches.
- 11) The first level's niches are surrounded by lunette-shaped pediments, holding statues of St. Augustine (south) and St. Patrick (north).<sup>1</sup>
- 12) a shallow canopy over the portal is suspended by scroll

<sup>1</sup>St. Augustine (354-430) is a Doctor of the Roman Catholic Church whose writings are the basis for the Augustinian Order's Rules. St. Patrick (389?-461?), the patron saint of Ireland is honored because the Irish Provincial of the Order set upon Philadelphia as the Order's North American foundation.



brackets approximately 15 feet from the portal's landing.

Lovatt's contractors, Melody and Keating<sup>2</sup> also used limestone, granite, slate, some brick and "Conshohocken or Chester Creek stone" set in mortar, copper siding and copper trim. (Refer to plans.)

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St. Rita's Church's FACADE is a wonderful play of geometric shapes incorporated into the Roman Baroque. The rectangular upward shape of the central bay has pairs of pilasters on the second level above the Tuscan columns below alongside a tall portal, the sole entry into the upper church. While this verticality is emphasized with these elements, the building set upon the high base 15 steps above street level places a horizontal, linear component below the horizontally-cut terra cotta on the first level flanking the portal and emitting from the niches on either side of the entrance. Atop the side bays and attached to the narrow second level are two circular volutes, very large with swirls. These rounded shapes balance the oculus in the center, set into a lunette pediment and above an entablature where below that, is a Roman-arched framed stained glass window with a keystone. The first level's use of rounded figures below the volutes is at the niches holding statues of the saints. There are also small medallion-like shapes between the Tuscan columns set between triglyphs that run under the broad entablature. All of these shapes are monochromed, in a cream coordinating color with the statues. Under both niches in black Roman capital letters is a recent addition: "NATIONAL SHRINE SAINT RITA OF CASCIA." Inscribed on the granite block below the cornice at the northeast corner of this facade are two Greek crosses on either side of "1907" and below this: "Memorial to Lucas E. Burke Pray for the repose of his soul."

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<sup>2</sup>Cursory information on this building firm in Philadelphia is noted in the Philadelphia Architects and Buildings site which has it active from c. 1895 to 1919 and "involved in several of the largest church constructions of the early twentieth century."

The NORTH side of St. Rita's Church reveals the clerestory stained glass windows at the second level, independent from the first level and apart from the widest space. This side is very different from the facade and Lovatt negotiated the transition by wrapping the facade's layered terra cotta blocks westerly to the north and south walls. At the ground level on both sides are entranceways to access the basement shrine or upper church. Also at this level, eight (8) plain windows run along the wall and provide ventilation to a deep, approximately 12 foot deep basement with the saint's (and other saints') relics, chapel and other accommodations for visitors.

The north, exposed wall, as planned by Lovatt, is distinctive for the dark "Conshohocken or Chester Creek stone" which is dressed and set in mortar at the first floor level. Another contrasting color is the second level's copper sheathing.

Lovatt's side view of this wall from the exterior indicates the vestibule, as the depth of the terra cotta blocks, the nave's length and sanctuary within the apse. This wall also has an "arm", the transept extending beyond the width of the facade. This transept is of the dark stone and at the second floor level has an oculus with four (perhaps limestone) light-colored voussoirs at the directional points above two squarish windows. Attached to the transept is another structure with a ground level entrance. This structure is best understood from Lovatt's "sanctuary" plan (and the recent image) originally intended for the clergy to prepare for services at the northern section and the altar boys' room at the southern end with the apse between.

Conforming to the basilican plan, this semi-circular area surrounds the altar, the sanctuary for holy objects. Copper is on the exterior and there seemed no modifications from the Lovatt

design which includes the course of windows within the copper atop the dark stone. This part of the church building extends to the pavement by South Carlisle Street and the lower height of the structure around the apse justifies the two stairs drawn by Lovatt to the separate dressing rooms in the inside.

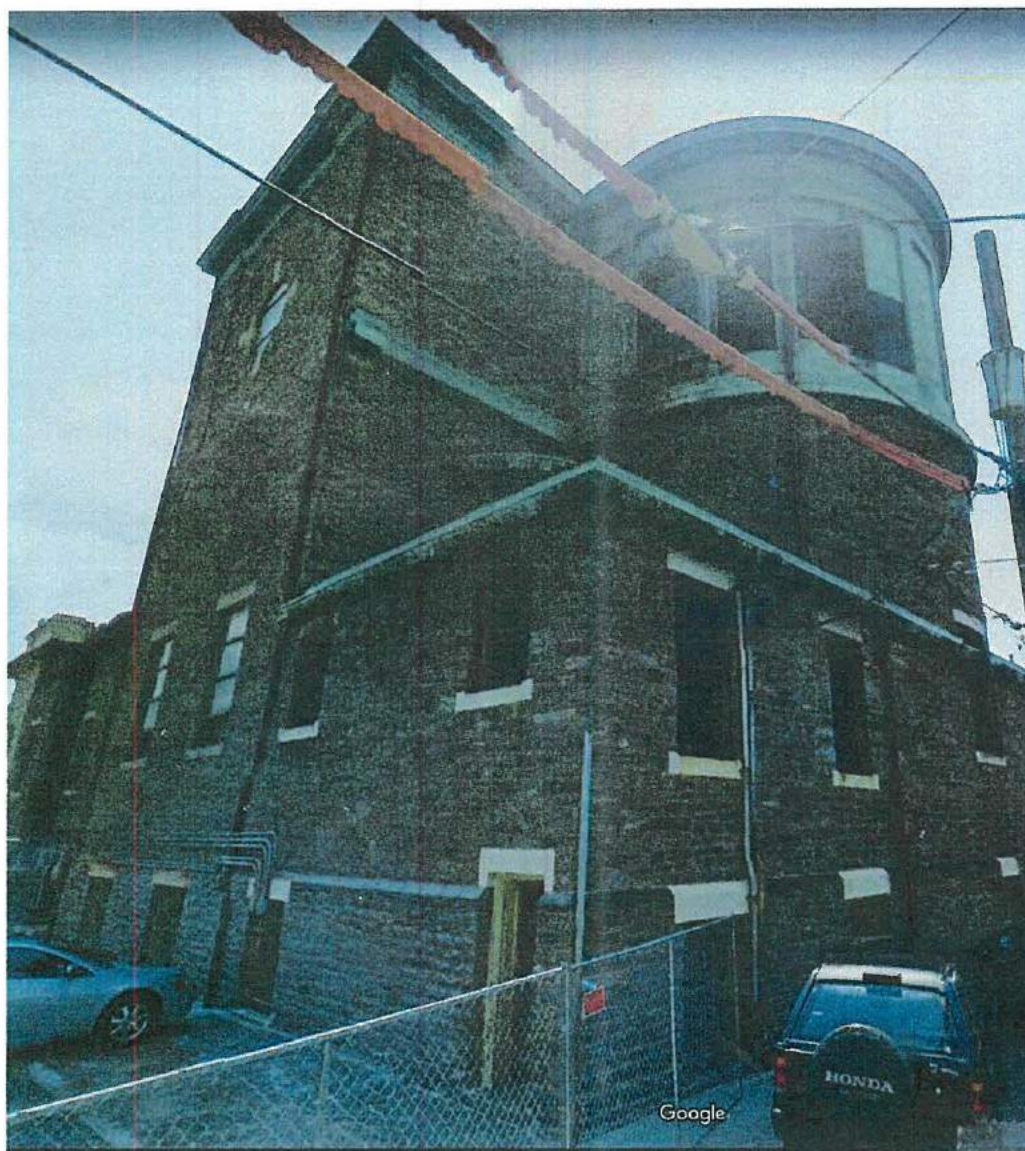


Westward orientation of St. Rita's Church on  
South Broad Street.

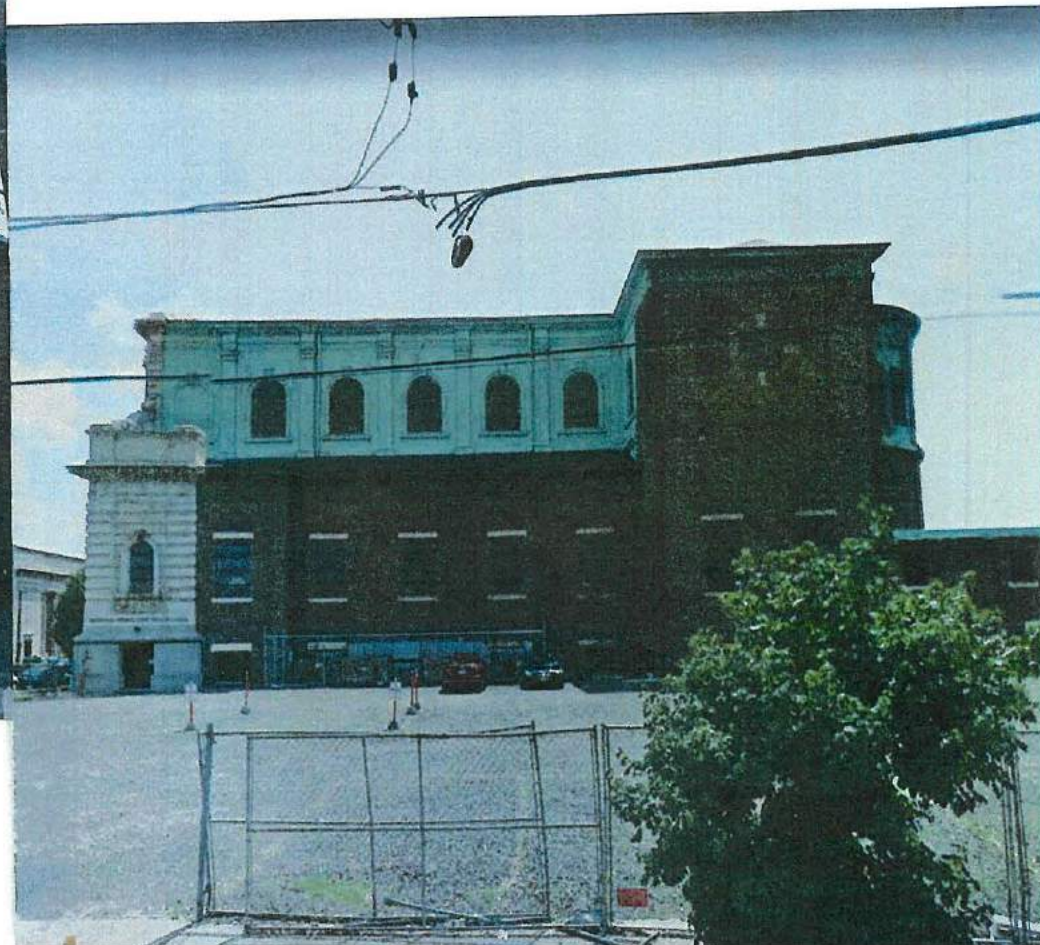
(Source: Google Maps.)



Carlisle Street view of church's west side.

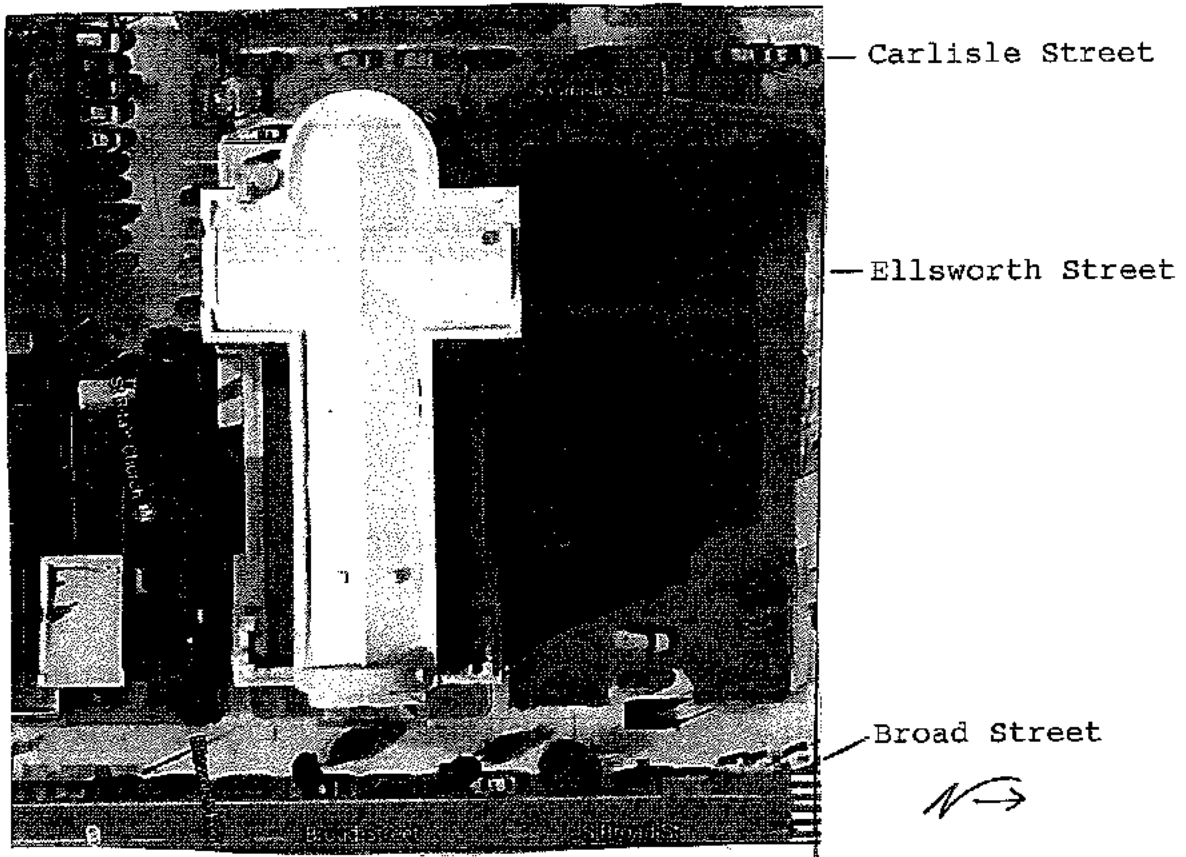


North side.  
Southward, from Ellsworth Street

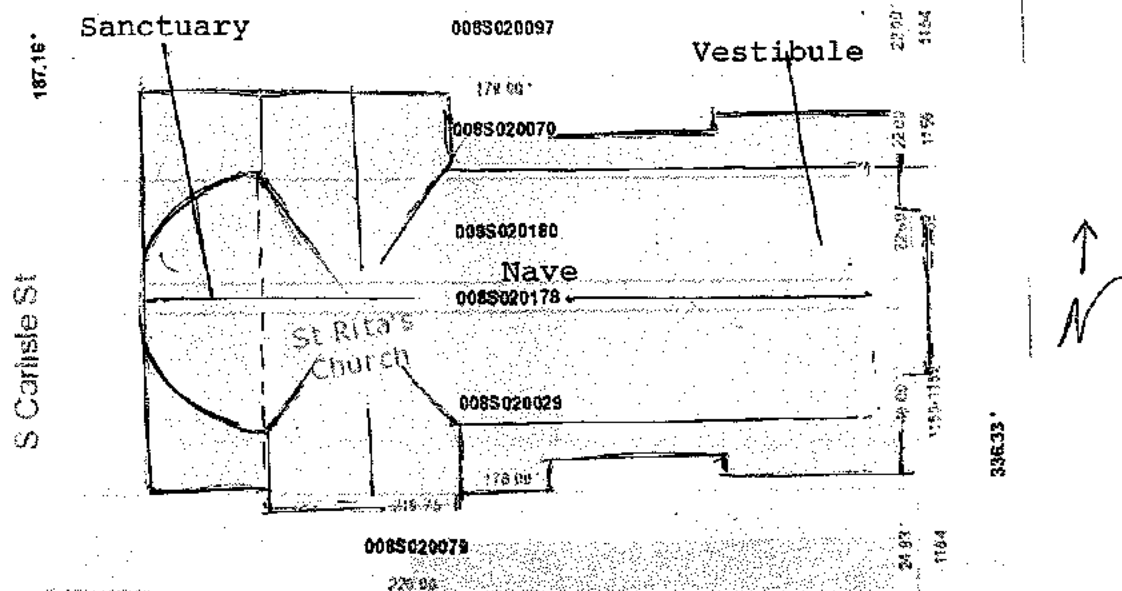


(Source: Google Maps.)

Westward aerial of St. Rita's Roman Catholic Church



Not unique to this church, the cruciform plan created by the roof on the second level is coated with the whitish material while the first level's roof remains obscured.

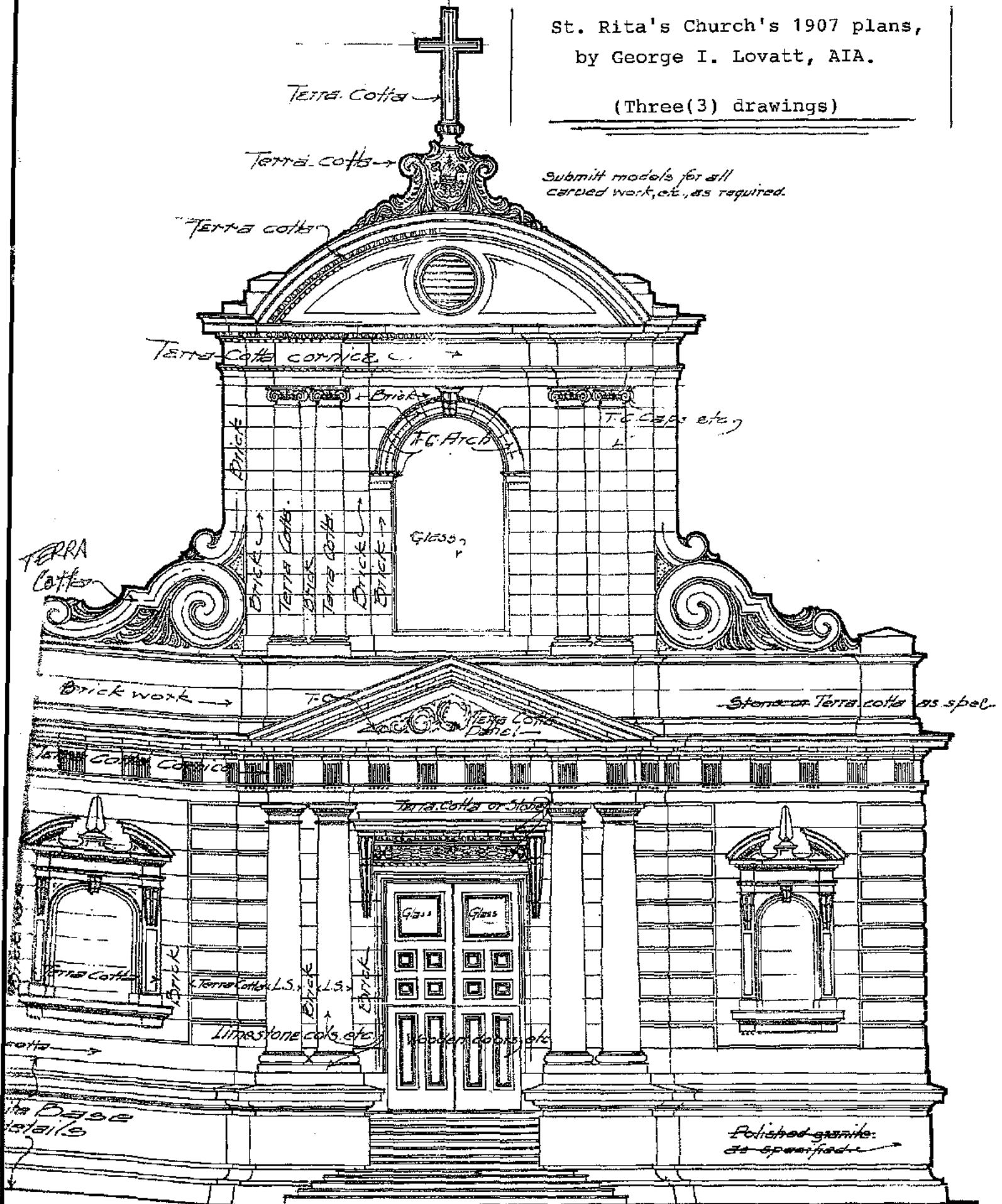




St. Rita's Church's 1907 plans,  
by George I. Lovatt, AIA.

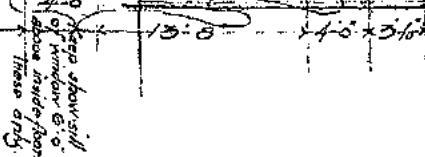
(Three(3) drawings)

Submit models for all  
carved work, etc., as required.



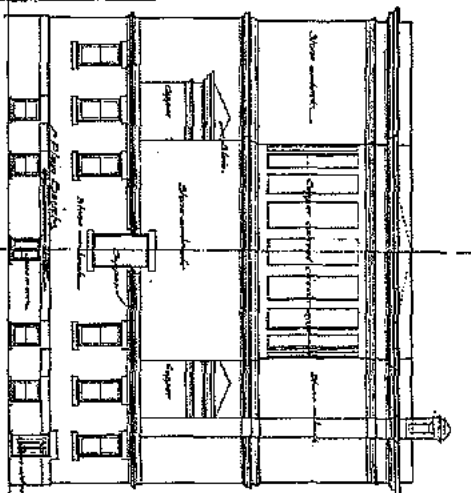
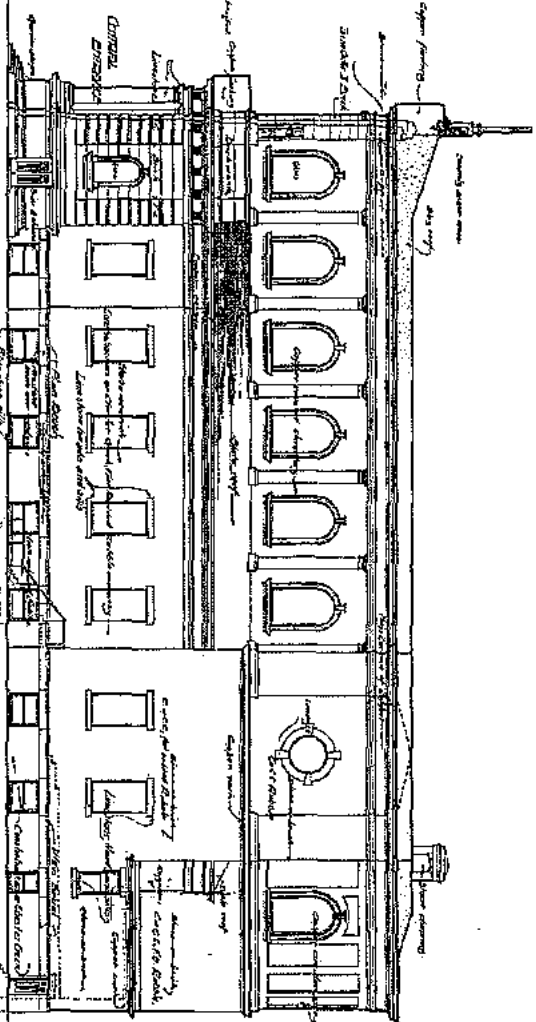
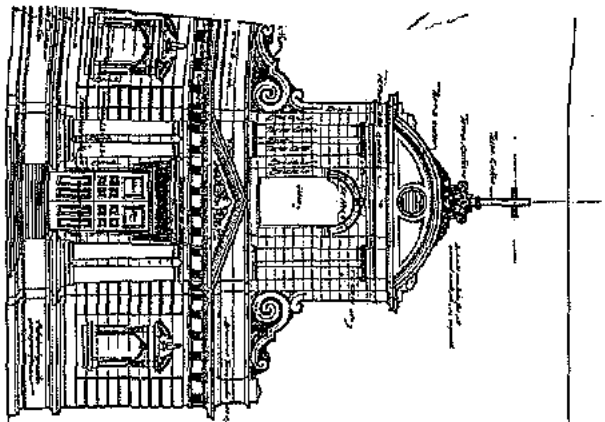


NOTE-This sheet is supple-  
mentary to general sheet No. 705.


$$2016 \frac{3}{4}'' = 1'0''$$

Showing changes in Secs. 1-5.  
St. Peter's Church - Broad and  
Ellsworth Streets, Philadelphia  
10-25-'07

7034



FRONT ELEVATION

ST. PETER'S CATHOLIC CHURCH

DESIGNED BY J. J. COUGHLIN

PHILADELPHIA, PENNA.

FOR THE REV. FATHER

OF THE

PARISH

OF ST. PETER

PHILADELPHIA

PENNA.

1890

1891

1892

1893

1894

1895

1896

1897

1898

1899

1900

1901

1902

1903

1904

1905

1906

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1909

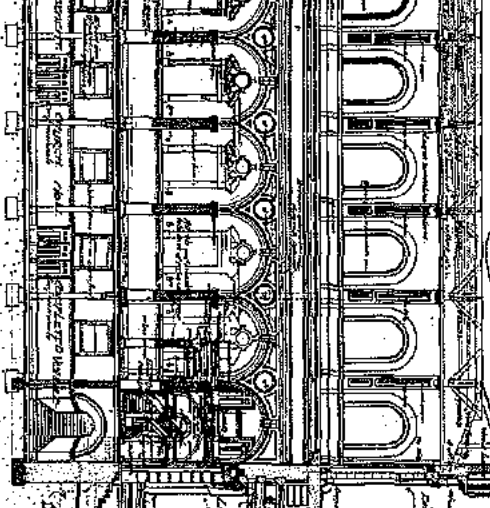
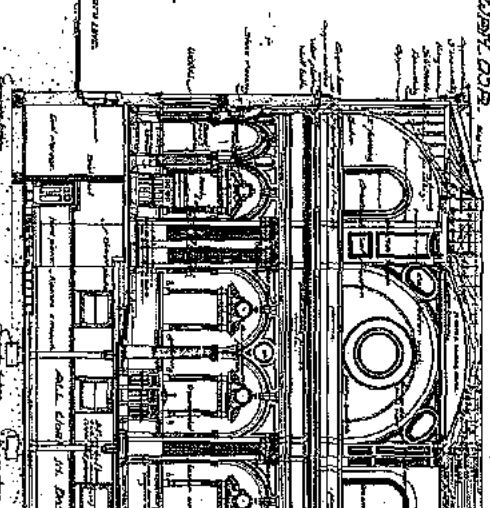
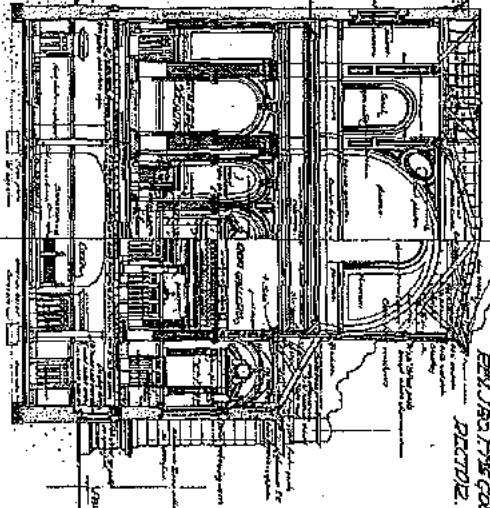
1910

1911

1912

1913

1914



FRONT ELEVATION

LONGITUDINAL SECTION

For the Rev. Father of the Parish of St. Peter Philadelphia Penna. 1890

1891 1892 1893 1894 1895 1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914

Statement of Significance:

When architect George I. Lovatt's plans for a church were approved in 1907, there were only a few examples of the Baroque in Philadelphia. Named after a recently canonized saint, Rita of Cascia (Italy), Lovatt's design was adapted from the first Baroque churches in Rome as an architectural style associated with the Roman Catholic Church and its response to religious dissenters during the Counter Reformation. St. Rita's Church is derived from the Catholic churches constructed from the mid-1500s through the seventeenth century in Rome, where the style flourished.

St. Rita's Church was administratively given to the Augustinian clergy by Archbishop Patrick J. Ryan, prelate of the Archdiocese and remains with this religious order that made Philadelphia its base in North America in the 1790s. The first priests in the Order of St. Augustine had arrived from Ireland, and continued their mission here as abroad with a focus on ministry and education. Through the bequeathed gift of public accountant Lucas E. Burke,<sup>3</sup> this church was built, facing South Broad Street as this part of the city was developing towards the terminus at the Navy Yard.

George I. Lovatt's design for St. Rita's was his first in applying the Roman Baroque, modeled similarly to Il Gesu in Rome. Lovatt's success with St. Rita's began an extensive list of ecclesiastical architecture demonstrating his flexibility with not only this Roman Baroque, but with Gothic churches, such as the Church of the Holy Child (now, Our Lady of Hope) which drew international acclaim later. Lovatt would become one of the most active architects in the early twentieth century as the city's population increased and more parishes were founded in the archdiocese.

St. Rita's Church became a shrine in recent decades<sup>4</sup> as her popularity spread with some miracles attributed to her intercession. Rita Mancini (1377-1447) had lived in Umbria with her husband and

<sup>3</sup> Mr. Burke died in 1886 but his Will was not probated until 1903. Archbishop Ryan determined to use Burke's bequeathment by 1906; Lovatt was then hired in 1907.

<sup>4</sup> Refer to September 24, 1996 letter by Rev. DiGregorio, OSA attached.



sons, and later became an Augustinian nun after their deaths. During her religious life, a "thorn" believed to have come from Jesus' Crown while He suffered to His death on the cross, appeared in Rita's forehead. This manifestation represented her shared suffering with Christ and made her notable in life. A substantial body of contemporary iconography and documentation attested to Rita's holiness, but she had not been canonized until 1900.<sup>5</sup> At the church are her relics and Rita is implored as a saint of impossible causes, family harmony or for peace at the basement shrine.

This nomination is for a church which is a **building** as defined by the Philadelphia Preservation Code. No other contributing property is included in this nomination to qualify St. Rita's Roman Catholic Church for designation under criteria (a) and (d).

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<sup>5</sup> Butler's *Lives of the Saints* (1956) listed "1457" as the year of Rita's death and left her qualification to sainthood in doubt whereas the *New Catholic Encyclopedia* (2003) did provide information from contemporary iconography and a 1457 dating on the bishop's *recognitia cultus* which attested to the merits of Rita's cause for sainthood, despite that it took nearly 450 years.

St. Rita's Roman Catholic Church...

(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.

Although the National Register report noted that St. Rita's Church building is "The most monumental, and elegant of South Broad Street," the circumstances and individuals responsible for this church have significance beyond the trite contemporary accounts. My findings have placed initial importance on Lucas E. Burke, Archbishop Patrick J. Ryan and architect George I. Lovatt, Sr.

In the history of the Roman Catholic Church in Philadelphia, there are few instances where private funding for the construction of churches are noted. And until the hiring of architect Edwin F. Durang (1826-1911) by the Archdiocese under Archbishop Patrick J. Ryan (1831-1911) ecclesiastical architecture was not distinctive nor a specialized field. St. Rita's history contributes to these issues.

Roman Catholic churches in Philadelphia are subject to the authority of the bishop or archbishop appointed to oversee the diocese/archdiocese and all bureaucratic functions. The bishop or archbishop then determines if and when a church is to be built to serve a congregation who would support it financially. Mr. Lucas E. Burke (d.1886) was a local public accountant. As a single man, his only family was a dependent sister, Sarah, who not only inherited Lucas' estate, but was his last living heir to dispose of his rather detailed gifts, mainly for "the erection of a Catholic church as a memorial" and to "many designated Catholic charitable institutions."<sup>6</sup> Until 1906, Mr. Burke's estate was held in trust until the archbishop, Patrick J. Ryan decided to use it to build St. Rita's.

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<sup>6</sup>City of Philadelphia, Register of Wills, "Burke's Estate," Opinion decided February 10, 1903. Lucas' sister and only living heir, Sarah, died in 1891 and all disbursements of the estate held until 1903.

The Archdiocese of Philadelphia first made the Burke gift to build a Catholic church a part of its official history in *Catholicity in Philadelphia* (1911),<sup>7</sup> but the selection of the Augustinians as the caretakers of St. Rita's was not fully discussed. Juliani's research at the Augustinian Archives at Villanova University (location of the Augustinian Provincial) found a document from the Congregation, Propaganda Fide in Rome designating the Augustinian Order in Philadelphia "to care (for) all Italians" in the city.<sup>8</sup> This would mean that all Italian national parishes in Philadelphia would be staffed by no other order or diocesan priests except the Augustinians. The document was dated "1899" and had been directed to the newly established parish, Our Lady of Good Counsel on the 800 block of Christian Street.

St. Rita's was not an Italian national parish, despite what Kirlin noted (among other factual errors in his text.) Located two blocks south of Washington Avenue on the west side of South Broad Street, St. Rita's filled a void between St. Teresa's Church at Broad and Catharine Streets (east side) and the recent Durang-designed St. Thomas Aquinas (1904) about one mile southwest. For this Broad Street site, the church would have a westward orientation for the altar, but would have a facade on Broad where rows of tall brownstones, some with distinguishing Victorian accents displayed their middle-class owners' wealth, similarly to the same brownstones on North Broad. The socio-economics were important to influence the archbishop's choice for a site for the church as a matter of the congregation's ability to financially maintain the church building, as an investment and asset to the archdiocese.

This part of South Philadelphia already had development comparable to other outlying neighborhoods. The Vare brothers from

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<sup>7</sup> Kirlin, J. *Catholicity in Philadelphia*. Phila.: McVey, 1911, p.508.

<sup>8</sup> Juliani, Richard, *Priest, Parish, and People*. Notre Dame: University of Notre Dame Press, 2007, pp.164,351, 50n.

Snyder Avenue are credited for developing the area south of Washington Avenue on both sides of Broad Street. U.S. Senator William S. Vare stated: "My constituents' interests are my interests: a greater navy yard; more small parks and...League Island Park; completion of the boulevard (i.e., Broad Street); better street railway facilities; additional school buildings; better police and fire protection, and streets graded and improved so that builders may be encouraged and not handicapped."<sup>9</sup> His statement is a summary of the time and circumstances around which St. Rita's was established.

Migration of southern Italians to Philadelphia began significantly in the 1880 to 1920 period. Juliani, retired professor of Sociology at Villanova University and the expert on the history of the presence of anyone from the Italian peninsula had written his *Building Little Italy*<sup>10</sup> on the movement of the Italian groups in Philadelphia. Whether settling in areas close to their employment, or to reunite with relatives, generally, the Italians, like the Irish before them, progressed from east to west and south in the area south of Washington Avenue. The Irish Catholics who had already been near the St. Rita's Church location diffused any labelling of the church as specifically for one from Italy or Italian nationality. Indeed, the staffing of Augustinians of Irish ancestry who were ordered to oversee those of Italian ancestry mitigated the Augustinians' services in assimilating when it seemed that Italian newcomers were to be found east of Broad where the Italian-born clergy and nuns were greeting a second wave,<sup>11</sup> not those from the late 19th century who relocated to other Philadelphia neighborhoods like Tacony, West Philadelphia and farther south.

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<sup>9</sup> Oberholtzer's *History of Philadelphia*, copied the same text on "William S. Vare" as in *Philadelphia: Pictorial and Biographical Phila.: S.J. Clarke Pub., 1911, pp.361;363-4.*

<sup>10</sup> Juliani, *Building Little Italy*. Penn State University Press, 1997.  
<sup>11</sup> St. Mary Magdalen de Pazzi Church, the first Italian national church in the U.S. and nearby Our Lady of Good Counsel were staffed with Italian-speaking clergy and provided services to new arrivals.



Whatever the politics of assigning only the Augustinians to minister to Italian immigrants were had not been fully explained. Juliani's discovery of the document was relevant somewhat to his focus on the Italian national churches east of Broad. But he also listed how, under Archbishop Ryan, other Italian national parishes arose in Philadelphia around the same time and they were not administered by the Augustinians: St. Lucy's (1906), Our Lady of Angels (1907), St. Donato's (1910) and St. Mary of the Eternal (1911). For Ryan, his participation in the canonization Mass for St. Rita at the Vatican associated him to the saint and her Augustinian Order one year after the 1899 mandate for the Italian missions here. (Refer to letter in Appendix 1.)

Archbishop Patrick J. Ryan was not one to challenge his superiors when ordered. He also did not turn from the then-current problems facing the American Catholic Church with the increasing numbers of faithful from eastern and southern Europe trying to interact with clergy who did not speak their languages or understand their concerns. In the post-Civil War period, Ryan came to the city in 1882, leaving St. Louis, Missouri and a Catholic hierarchy who was not opposed to slavery.<sup>12</sup> In Philadelphia, Ryan would support African American Catholics

<sup>13</sup>, with their own church, St. Peter Claver (1892). Whether by his own initiatives, or with Mother Katharine Drexel (1858-1955),<sup>14</sup> Ryan was sensitive to those who only had their faith when life seemed so beyond their control. Mother Drexel had relinquished her assets, made her profession to the religious life and began her own order, the Sisters of the Blessed Sacrament for Indians and Colored People when Ryan was her archbishop. In 1902, Ryan had been appointed to the Board of

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<sup>12</sup>On the southern Catholics pro-slavery position and advocacy of the secession see James Hitchcock's concise *History of the Catholic Church*. San Francisco: Ignatius, 2012, pp.448-449. Ryan's predecessor, Archbishop Kenrick was a slave-holder in St. Louis.

<sup>13</sup>Refer to images in Miller, et al., *Still Philadelphia*. Phila.: Temple University Press, 1983, pp.102 and 103.

<sup>14</sup>Mother Drexel was canonized to sainthood in 2000.

Indian Commissioners by President Theodore Roosevelt, a national honor for a Roman Catholic at the time. But among the scant records archived for a prelate of such duration and activity remains proof that Ryan had relationships with others in Roosevelt's Republican staff, such as Attorney General Charles Bonaparte, a former diplomat. At the time of St. Rita's founding, Ryan was a very accomplished representative of Philadelphia's Roman Catholic Church, without a hint of impropriety marring his good name. (Refer to some documents copied for Appendix 1.)

The question of why George I. Lovatt and not Edwin F. Durang designed St. Rita's is one still unanswered and not even suggested by any record. As previously mentioned, in 1904, St. Thomas Aquinas Church, about one mile southwest of St. Rita's was designed by Durang at Morris and Seventeenth Streets. Durang was still on the archdiocesan payroll, in the archdiocesan offices provided for him and was given the most commissions by Ryan and his staff of parish planners. In the case of St. Rita's however, there seemed no written proof of Lovatt's hiring, but this architect was quite familiar with South Broad Street from his alterations done at the St. Teresa Church complex,<sup>15</sup> about five blocks north of St. Rita's. With no indication of how Lovatt decided upon the design for St. Rita's--as if suggested by Ryan--the presumption is that Lovatt used this commission to establish himself as an able ecclesiastical architect, competent to handle much more for the archdiocese.

Lovatt's biographical information is attached for reference on his background, experience and recognition by fellow architects. For St. Rita's he seemed to have done research on the first Baroque churches in Rome dating from the mid to late 1500s into the 1600s when the style became refined by Maderno who went on to finish St. Peter's Basilica at the Vatican. Neither of Lovatt's local churches

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<sup>15</sup>Tatman, S. and Moss, R., *Biographical Dictionary of Philadelphia Architects*. Boston: Hall, pp.

Lovatt's work at St. Teresa's was in 1905, above Washington Avenue near Tindley Temple, the Ridgeway Library and other churches.

which won architectural awards reflected the Roman Baroque that he applied at St. Rita's. Thus, the church's architecture is unique to Lovatt's interpretation of the Baroque used in Rome at the time of the Counter Reformation, when many defected from a faith they deemed too "materialistic" and immoral in the use of money to fund the arts. Art historians specify the "Roman" Baroque from its use in France or Germany. The Roman Baroque was intended to produce the Catholic response of "triumph"<sup>16</sup> over Protestants who founded their own churches, ones lacking in embellishments, such as statuary, stained glass--articles with visual movement and color to cause sensation. St. Rita's facade has statues of the great saint and Doctor of the Roman Catholic Church, St. Augustine, holding a heart, his attribute, while in the dress as Bishop of Hippo. The other statue, that of St. Patrick, is attired similarly and would confuse identifying him but not for the three-leaved clover he holds to explain the Holy Trinity.

Lovatt's design for St. Rita's allowed for additional contributions to be made for the installation of stained glass in the clerestory (second level) windows and those on the first floor and single facade window. The names of the benefactors prove the church's original congregants were Irish Americans, and with only minor representation from those of Italian ancestry who would have had the financial means to donate to these large windows. (One such family was the Dragonetti whose name is well known to lawyers in the state law informally called "The Dragonetti Act.")<sup>17</sup> Overall, the influence of established Catholics in the area, namely those of Irish descent, predominated the church's construction by its 1908 dedication.

If there was an ulterior motive for Lovatt's design and the site on South Broad Street, there was nothing documented to why this church was named in honor of the newly canonized saint named

<sup>16</sup> Refer to Hitchcock, op.cit., pp.297-299; 310-311.

<sup>17</sup> The "Dragonetti Act" is codified as the Wrongful Use of Process Law in Pennsylvania. The Dragonettis were business-owners and sued illegally, thus leading lawmakers to enact law to protect others from what the Dragonettis suffered from abuse of law.

Rita Mancini who supposedly had a following in Cascia, Italy to attest to her intercession to Our Lord through miracles. Rita was of the Augustinian Order of nuns, thus relevant to the males in the Provincial situated on the grounds of their Villanova University, formerly "Villanova College" when founded in 1842. It was the first Roman Catholic school of higher education in Pennsylvania and did not admit females until the early 1960s.

Juliani and Bishop Joseph Martino<sup>18</sup> chronicled the time of the founding of St. Rita's by Archbishop Ryan around the subject of Protestant evangelization in South Philadelphia with the Italian newcomers as the targeted group. Several Italian Protestant churches arose in the general area near St. Rita's, but east of Broad, from the early 1880s through the early decades of the twentieth century--all while Ryan was archbishop.<sup>19</sup> Kirlin noted that "the generosity" of the pastor and parishioners at the "Messiah Protestant Episcopal Church,"<sup>20</sup> extended to those who would become St. Rita's first congregants with use of their premises on the corner of Broad and Federal Street. It was across<sup>from</sup> another church, a Presbyterian one. Methodists were also in the area and south on Broad Street, expanding their religion to medical and social services. So, while the imminent Protestant groups somewhat surrounded St. Rita's, it is not documented whether Lovatt's use of the Roman Baroque was to recall the Catholic reaction to looming Protestantism in the same environment. But the Roman Baroque suggests a contemporary sentiment that was surely on Ryan's mind at the time, as the Church's shepherd over a fluctuating, diverse and unpredictable flock in Philadelphia.

In 1908, Archbishop Ryan dedicated St. Rita's.

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<sup>18</sup> Martino's doctoral dissertation is "A Study of Certain Aspects of the Episcopate of Patrick J. Ryan, Archbishop of Philadelphia, 1884-1911," submitted to Gregorian Pontifical University, Rome, 1982. Bishop Martino first noted the Protestant sects in "Little Italy," then Giuliani in *Priest*... added more in relation to his thesis.

<sup>19</sup> Philadelphia Atlases, 1895, 1901 and 1910 (Bromley; Hexamer Insurance).

<sup>20</sup> Kirlin, *op. cit.*



The Roman Catholic Church of St. Rita of Cascia...

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

As one of only a few Roman Baroque buildings in Philadelphia, St. Rita's Church was carefully designed to evoke the first churches of this style. St. Rita's Church would find its architectural predecessors in Rome, Italy where the Baroque began in the mid-1500s and matured before 1700. The Baroque emerged as the Roman Catholic Church's response to the call for reform; Protestant religions were founded in opposition. With religious conflicts throughout the European continent, the Church reasserted its primacy in faith as well as culturally through art. Visual religious expression was intended to maintain active Catholicism and the Baroque was bold, brash and moved ancient Greek and Roman architecture beyond the Renaissance into a style which would be adapted throughout Europe. Initially, the Baroque was an instrument of the Church's propaganda against the rising Protestant factions. The robust articulation of architectural parts brought an excitement not sensed with the Gothic, Romanesque or Renaissance styles.

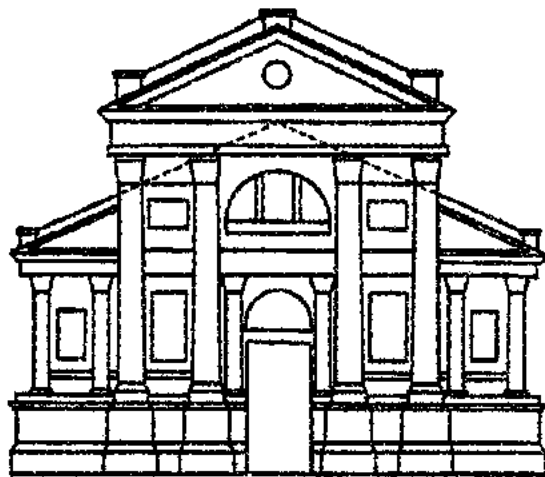


FIG. 31. *S. Francesco della Vigna, Venice, by Palladio. Design of the facade (after R. Wittkoter) showing the two interlocked temple fronts. (1562)*

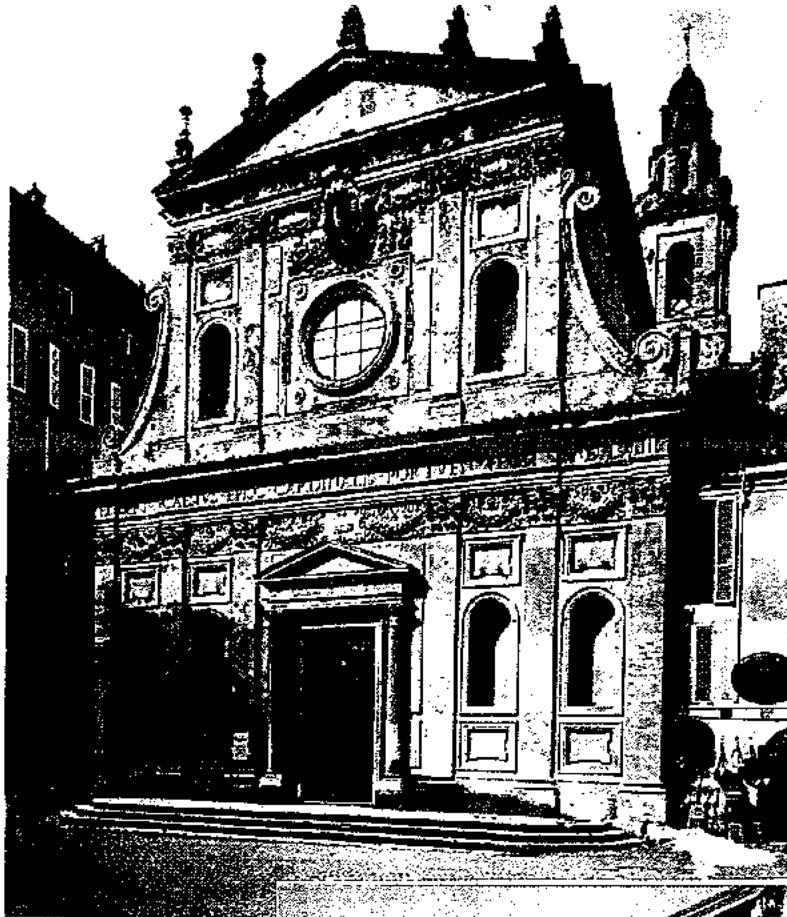
At left is an early prototype leading to a complete Baroque in Rome. (Source: Chastel, A., *Italian Art*. NY:Harper & Row, 1963, p.279.)

Refer to Santa Susanna Church by Maderno (1597) to compare for matured Baroque, herein, p. 27.

Palladio's drawing on the previous page explains the genesis of how a building such as St. Rita's and other Baroque churches bore facades with the integrated vertical and horizontal components, relegating a second, upper level to a more narrowed width, but allowing the central vantage to lead upward, then to each side bay. The viewer's eyes understand these facades to appear higher than wider, but it is not the case in most Baroque.

Architect Lovatt noted the essence of verticality when applying characteristics of the Baroque. Tracing how this style arose from an interim period after the Renaissance (Mannerism), from Palladio (ne: Andrea di Pietro: 1508-1580), the church of Santa Caterina dei Funari in Rome proceeded two years after the Palladio church in Venice. Designed by Guido Guidetti, the Roman church introduced volutes above the first floor to negotiate the space between the two levels, interlocking the levels. (Refer to image, herein on page 26.) From this design emerged the fuller, matured Baroque in the facade by Giacomo della Porta at the Church of Il Gesu in Rome. Begun in 1575, the volutes at the facade, the wide second level pediment hovering over paired piers, then another level of paired piers on the first level, the "unified" composition of the vertical and horizontal elements add to Il Gesu's part in the history of the Baroque. Note the emphasis to the center, the side niches with statues and high pedimented portal, adapted at St. Rita's. (Refer to image, herein, page 26.)

After Il Gesu, architect Carlo Maderno (1556-1629) designed Santa Susanna (1597-1603) in Rome. Maderno had been born just as the Baroque was germinating in northern Italy and his contribution to the decades-old style--imitated at St. Rita's--is how the pairing of piers (or pilasters) on the second level and the twinned



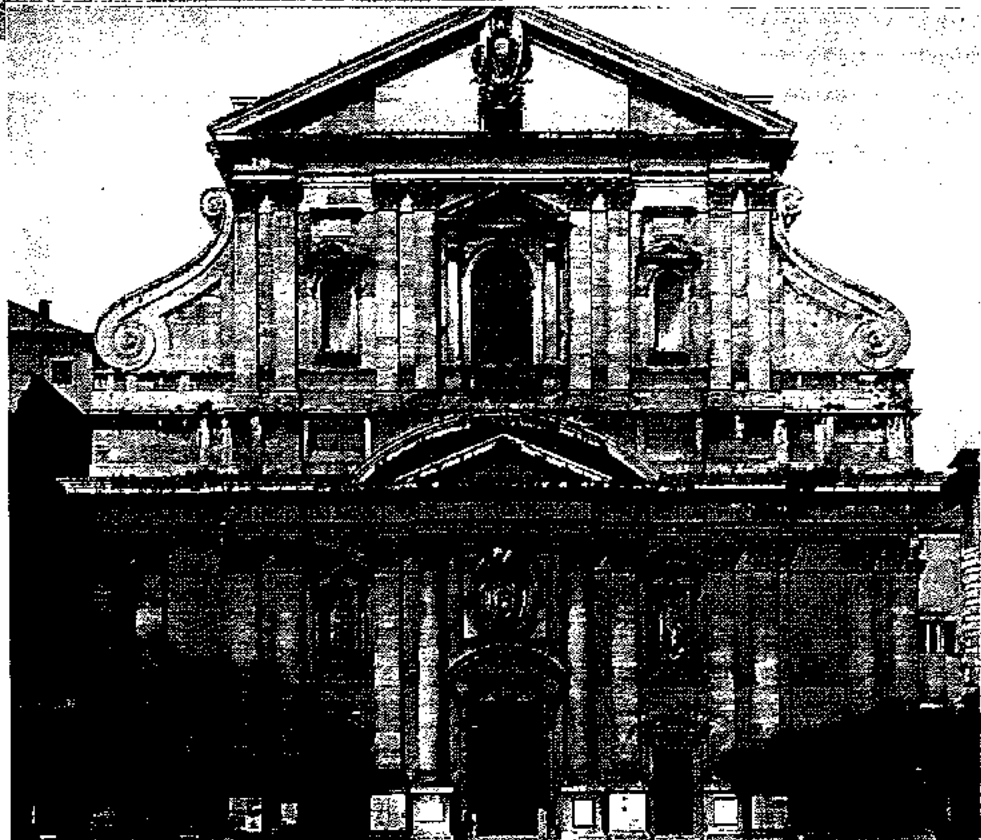
### Prototypes for St. Rita's

Characteristics of the Baroque began to appear in Rome with the Church of Santa Caterina (left) in 1564 with the volutes.

Art historians agree that the Church of Il Gesu in Rome (below) epitomizes the Baroque from its 1575 facade.

The Baroque continued to produce more attempts to integrate the parts within each level into the 1600s.

(Images left and next page in Held; below, Janson.)



596. GIACOMO DELLA PORTA.  
Façade of Il Gesù, Rome. c. 1575-84

17. CARLO MADERNO.  
Façade, S. Susanna.  
1597-1603. Rome



Maderno's "clarity of organization" observation by Held in this façade, along with its more florid, ornamental textures elevated the Baroque. (Refer to Appendix 1, Held, pp.26-27.)



columns rising from the portal, ascend to the roofline to "enhance the nobility of the central bay"<sup>21</sup> as at Santa Susanna. Also as in the Maderno example, St. Rita's carries the rounded pediments with the second level-center pediment forming a triangular with those above the niches. What Lovatt implemented at St. Rita's however, beyond the three Roman Baroque churches in comparison, are more of the horizontal visuals with the long terra cotta blocks balancing the center bay's verticality.

The Baroque's association with the Roman Catholic Church may lend architecture to exclude other faiths and other types of buildings.<sup>22</sup> In Philadelphia the Roman Baroque is rare and had not been seen in archdiocesan buildings in the late nineteenth century with the Durang commissions as consistent as Lovatt's design of the

church. Durang's interpretation of the Baroque at the Church of the Gesu (1879) is a three-story red brick with white cast iron construction holding five bays, two towers and a forcefulness not absorbed from the Roman Gesu. (See page 29 herein.) Durang's St. Mary Magdalen de Pazzi (1892) has a blue-gray stone facade with three bays, but there are no volutes, no niches, asymmetrical towers and very little that relates to the Roman Baroque, which to Janson is at Il Gesu's design. That art historian agreed with his peers that Il Gesu is "basic to Baroque architecture"<sup>23</sup> and its similarity to St. Rita's explains why this nominated church does indeed exemplify a truer Roman Baroque than the Durangs.

St. Rita's Church's architecture is a very thoughtful embodiment of the Roman Baroque and for this reason and under criterion (a) merits designation by this Commission.

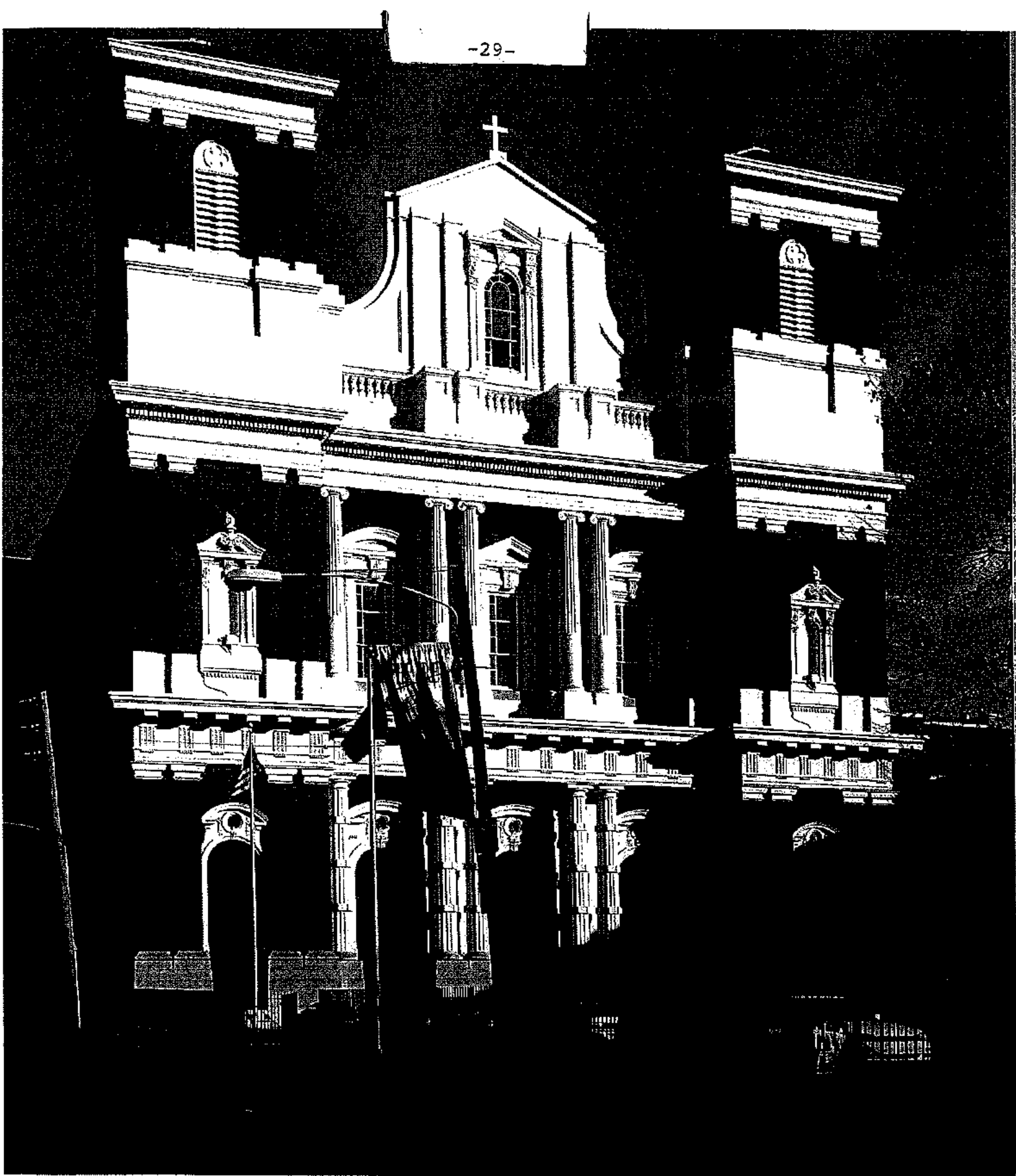
Celeste A. Morello, MS, MA

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<sup>21</sup>Held, J. & Posner, D., *17th and 18th Century Art*. NY: Abrams, 1979, p.27. Also refer to copies of source in Appendix 2 attached.

<sup>22</sup>Hitchcock, op.cit. offers recent Catholic opinion on the Baroque on how art was coordinated in the Church's propaganda. (See Appen.1.)

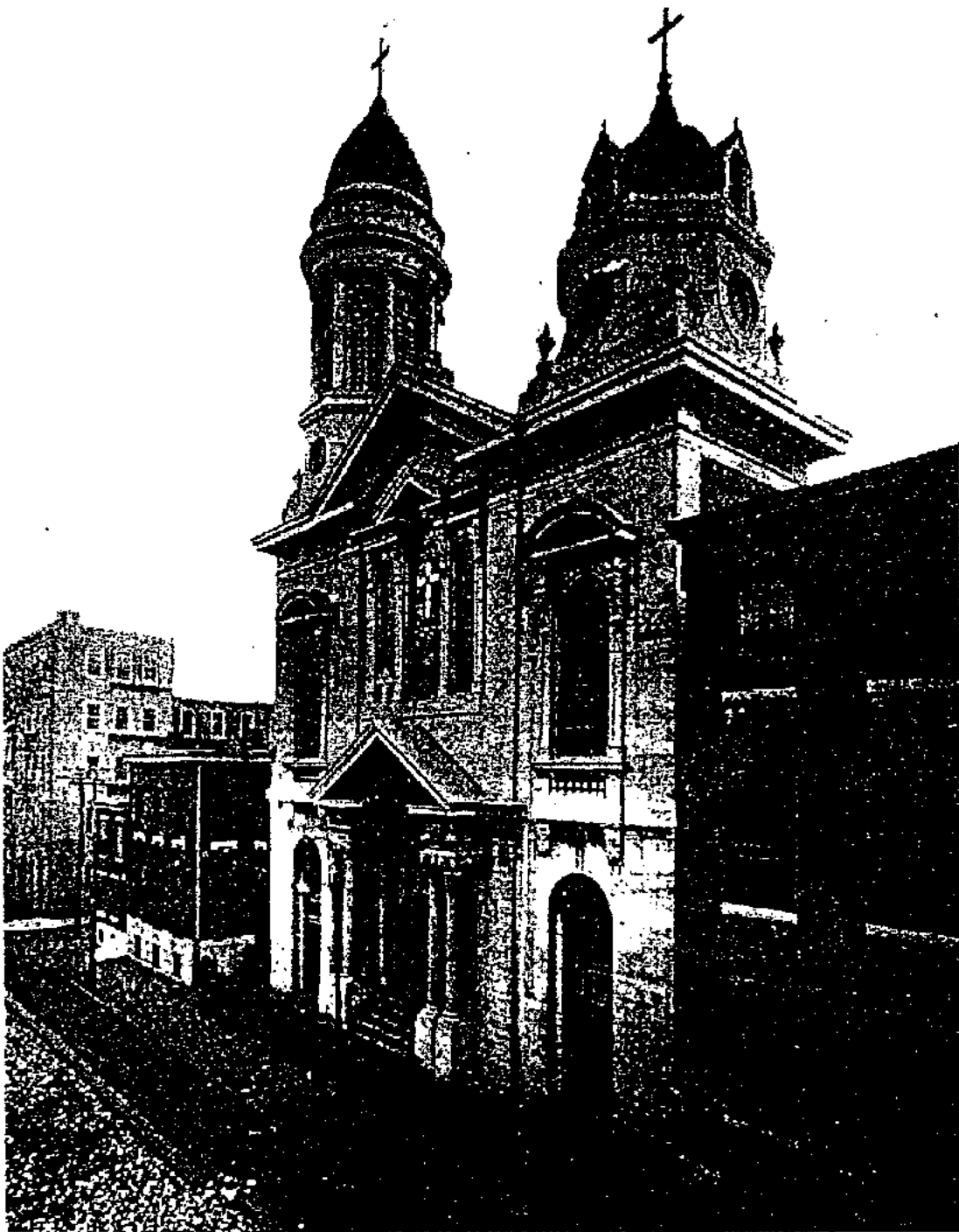
<sup>23</sup>Janson, H.W., *History of Art*. NY: Abrams, 1977, p.459. (Also refer to copied pages in Appendix 2 attached.)



Tom Crane photograph from Roger Moss' Historic Sacred Places.

Church of the Gesu

NORTH PHILADELPHIA 239



St. Mary Magdalen de Pazzi Church, c. 1910. *Architectural Album of Edwin Forrest Durang & Son*, courtesy of the Philadelphia Archdiocesan Historical Research Center.

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Catholic Historical Research Center of the Archdiocese of Phila.

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"Megan" at Map Collection, Free Library of Phila. (Logan Branch)

Patrick Shank, Asst. Archivist, Catholic Historical Research Center of the Archdiocese of Philadelphia, Phila.

APPENDICES AVAILABLE ON WEBSITE:

[https://www.phila.gov/historical/Documents/1156-62\\_S\\_Broad\\_St\\_StRitas.pdf](https://www.phila.gov/historical/Documents/1156-62_S_Broad_St_StRitas.pdf)



A P P E N D I X 1 :

Sources used for Criterion (a)

# **National Shrine of Saint Rita of Cascia**

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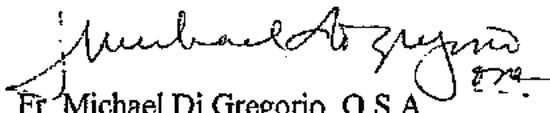
September 24, 1996

Program Director  
Historic Religious Properties Program  
1616 Walnut Street, Suite 2310  
Philadelphia, PA 19103

Dear Program Director,

I recently happened upon a copy of your brochure, "Sacred Sites of Center City, A Walking Tour." I am including some information on our shrine in the hope that we might qualify for inclusion in your next publication. We are located on South Broad Street, just one block south of Washington Avenue. For the past several years I have been working to increase awareness of our existence both locally and nationally. We have met with some success through our own limited advertisement efforts, but I am interested in networking with other groups as well. Just yesterday a tour bus from Kentucky stopped here on its way to Canada. We have also received tour groups from New York, New Jersey and Delaware. I have been a member for the past three years of the National Association of Shrine and Pilgrimage Apostolate, an association of Catholic religious shrines. Any advice you might be able to offer to help me in my efforts would be greatly appreciated.

I thank you for your consideration.



Fr. Michael Di Gregorio, O.S.A.  
Pastor and Shrine Director

Italy against Austria. Rome fell into Italian hands in 1870, after France recalled its soldiers to meet the threat of Prussian attack. By 1870 the *risorgimento* could be considered finished, even though some claim that its completion did not occur until the acquisition of *Italia irredenta* (Italian territory still in Austrian hands) after World War I.

The *risorgimento* was mainly a political movement, but it can be interpreted also as a national revival that made Italy part of the 19th-century Western state system and civilization. As such, the movement posed serious religious problems, for with few exceptions all who participated in it were practicing Catholics, from the leaders of the 1821 revolts to General Cadorna, who occupied Rome in 1870. The split between the Church and the national and liberal movement began in 1848 and gained momentum after 1855, when the first Piedmontese anticlerical laws were passed. From then on, Catholics who were also patriots were faced with a serious crisis of conscience. This created many problems for the new state and had serious consequences for Italy and its people until the schism was healed by the LATERAN PACTS of 1929 (see ROMAN QUESTION).

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[E. P. NOETHER]

## RIST, VALERIUS

Franciscan missionary to Indochina; b. Neuburg, Jan. 6, 1696; d. Nhatrang, Cochin China, Sept. 15, 1737. In 1712 he joined the Reformed Franciscans of Bavaria. In 1721 he entered the S. Pietro in Montorio missionary college, Rome, and in 1722 left to found a mission in Johore, Malaya. When he was refused entry on May 11, 1724, he went to Cambodia, where he worked from October of 1724 to August of 1728. He was sent by the Con-

gregation de Propaganda Fide to Kuang-chou, China, enduring a shipwreck on the way. In July of 1730 he became pro-vicar of Cambodia and Laos. On Oct. 1, 1735, he was named titular bishop of Mindonium and coadjutor to Bishop Alessandro Alessandri, vicar apostolic of Cochin China and Cambodia, and was consecrated by him on April 28, 1737, at Hué. He was buried at Nhatrang, center of his apostolate. Despite conflicts of jurisdiction with missionaries of other institutes, he converted many pagans, almost completed a catechism in Cambodian that has since perished, and compiled an itinerary of his travels.

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[F. MARGIOTTI]

## RITA OF CASCIA, ST.

"Saint of Desperate Cases"; b. Roccaporena near Cascia, Umbria, 1377; d. May 1447. After her husband had been murdered and her children had died, she entered the new Augustinian convent of Santa Maria Magdalena (now S. Rita) in Cascia. A mystic of the cross, she bore Christ's bloody thorn in her forehead for 15 years before her death. Because of her reputation for sanctity and miracles, her body and original coffin were transferred in 1457 to a decorated sarcophagus that still exists. Inside this sarcophagus is traced the bishop's *recognitio cultus* of 1457. She was beatified July 16, 1626, and canonized May 24, 1900. The sources for her life include the short versified life on the sarcophagus of 1457, the biographical introduction of the original list of miracles after 1457 included in her beatification process, and the authentic 15th-century painting with six medallions portraying some events of her life. This painting was described in the beatification process. The iconography of the saint is based on the 15th-century painting as well as on two pictures on the sarcophagus. A new basilica containing the body of the saint was erected in 1946. It is combined with a monastery, school, hospital, and orphanage and is a pilgrim center.

Feast: May 22.

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[F. ROTH]

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# Catholicity in Philadelphia

FROM THE EARLIEST MISSIONARIES  
DOWN TO THE PRESENT TIME

BY

JOSEPH L. J. KIRLIN

Priest of the Archdiocese of Philadelphia



WISCONSIN  
HISTORICAL  
SOCIETY

PHILADELPHIA

JOHN JOS. McVEY

1909



secured the names and residences, and familiarized himself with the needs of the Italians. Father McCort bought ground at Fiftieth and Master Streets, and began the erection of a church, the corner-stone of which was blessed on 7 July, 1907, by Bishop Prendergast. The building was quickly finished, and on 1 December, 1907, was dedicated by Bishop Prendergast under the title of Our Lady of the Angels. Almost the entire cost of the church was paid by the generous people of the parish of Our Mother of Sorrows.

**St. Rita's Church (Italian), 1907** Although the Italian settlement was provided with two Italian churches very close together, and the Italian School of St. Paul's parish, it was found necessary to establish another Italian parish at Broad and Ellsworth Streets. For this purpose the Archbishop devoted a legacy that had been left him by the estate of Lucas Burke to build a church for the Augustinian Fathers, and accordingly in June, 1907, the Rev. James F. McGowan, O. S. A., was placed by his Superiors in charge of the new parish, to secure the permanent support of which parts of the parishes of St. Teresa's and the Annunciation were devoted. Dwelling-houses were purchased on Broad Street below Ellsworth Street, and a temporary chapel was solemnly opened in a stable building on Carlisle Street, 23 June, 1907, by the Very Rev. M. J. Geraghty, D. D., Provincial of the Augustinian Order. After a few weeks, however, through the generosity of the Rev. Frederick Smith, and the congregation of the Messiah Protestant Episcopal Church, the parish-house of that congregation was used by St. Rita's Catholic congregation for services on Sundays and holidays of obligation until their own edifice was completed. As soon as the site was cleared, the construction of the church was begun, and the corner-stone was blessed on 27 October, 1907, by the Right Rev. William A. Jones, D. D., O. S. A., Bishop of Porto Rico. The work on the church, which is of characteristic Italian Renaissance architecture, was prosecuted until the structure was completed exteriorly, although the basement had been fitted up for divine worship, and dedicated on 27 September by Archbishop Ryan.

# THE HISTORY OF THE ARCHDIOCESE OF PHILADELPHIA

*Edited by James F. Connelly, S.T.L., Hist. E.D.*

*Philadelphia*

*c-1976*

legal incorporation in October, 1788; elected as their own pastor John Ch. Helbron, a German Capuchin, and on November 22, 1789, Holy Trinity church was dedicated and opened as the first national parish in America. This experiment in religious pluralism contained all the elements of the framework of the prolonged controversy over "trusteeism": laymen acting in church affairs upon their own initiative; wandering priests fleeing the disturbed conditions of Europe following the French Revolution, many of them lacking proper credentials, and appeals to American civil law and authority to circumvent the inadequate and poorly organized canon law of the diocese.

In the late summer of 1796, while Philadelphia was still recovering from the yellow fever epidemics that took 5,000 lives,<sup>103</sup> personality conflicts and jurisdictional battles over parish leadership divided the trustees of Holy Trinity. It took another six years of negotiations between Bishop John Carroll and the trustees before the latter finally yielded to episcopal authority.

Between the years 1790 and 1820 approximately 250,000 immigrants entered the United States of America helping to raise the total population to 9,618,000 by 1820. During that same period, the population of the Commonwealth of Pennsylvania more than doubled, rising from 434,000 to slightly over 600,000 in 1800, over 800,000 in 1810, and passing the 1,000,000 mark by the end of the generation. In 1810 the city and county of Philadelphia numbered 111,210 people (14 percent of the total state population). The slowed growth of the city population may have been a direct consequence of the recurrence of epidemics in 1798, but the increase in the number of Catholics in Philadelphia clearly indicated strains and stress upon the religious institutions of the area.

As the three existing Catholic churches of Philadelphia were all situated south of Walnut Street by 1789, the need for a structure north of Market Street steadily became apparent. With permission from Bishop Carroll, Irish Augustinians came to the Diocese of Baltimore, and in 1795 Matthew Carr, O.S.A. arrived from Dublin to found a house of his order in Philadelphia. The generous response to his appeal for building funds immediately prompted Father Carr to undertake construction of what became "the first church in Philadelphia" in June, 1801. St. Augustine church was located on Fourth and Vine streets. This initial monastery of the Augustinians became the motherhouse of the Province of Our Lady of Good Counsel. Destroyed during the church records during the Native-American anti-Catholic riots obscures much of the early history of this parish."<sup>105</sup>

When Father Carr moved his residence to St. Augustine's, the trustees of St. Mary's petitioned Bishop John Carroll to send to them a pastor capable of preserving the dignity of what they modestly called "the leading church in the United States." Father Michael Egan, an Irish-born member of the I

# Priest, Parish, and People

*Saying the Faith in Philadelphia's "Little Italy"*

RICHARD N. JULIANI

*University of Notre Dame Press*

*Notre Dame, Indiana*

2007

"outside societies" independent of his parish, "cropping up like mushrooms," he was admitting that he could no longer remain the only pastor serving them.<sup>48</sup>

Isoleri was well aware of the congestion and its consequences in his district. Mindful of the agrarian origins of Italians, he proposed that one-half of them, for their own moral, hygienic, and economic improvement as well as for the benefit of their new society, resettle in rural areas where there was land for them to cultivate. Isoleri also asked city officials to open two or three small parks below South Street to relieve the congestion that caused idleness nine months of the year, bred disease, crime, and socialism, and encouraged Protestant proselytizing. The era of St. Mary Magdalen dePazzi as Little Italy's only church had reached its end.<sup>49</sup>

Another aspect of Our Lady of Good Counsel, however, remained hidden from public knowledge. In February 1899, the Congregation of Propaganda Fide had granted the Augustinians not only the new church "in perpetuum" but also the care of all Italians in Philadelphia, except for those who were currently members of St. Mary Magdalen dePazzi. In July 1900, Archbishop Ryan added to the contract that the parish and property of St. Mary Magdalen dePazzi, upon the death of its present pastor, would be assigned to the Augustinians. With an estimated 30,000 Italians in Philadelphia at this time, the arrangement appeared to be feasible, but subsequent population growth, along with a new archdiocesan policy of establishing its own churches, would eventually negate it. And some thirty-four years after the original agreement, Archbishop Dennis J. Dougherty's suppression of Our Lady of Good Counsel would provoke the most turbulent events in the archdiocese since the Hoganism schism a century earlier.<sup>50</sup>

*See p. 232 on other Italian  
nat'l parishes in city  
while Ryan alive + not  
under Augustinians.*

*p. 257*

By the late nineteenth century the pastor had transcended local boundaries in American religious history. In Philadelphia, Father Antonio Isoleri addressed not only the Italian community but the whole of America. At these moments, when the church was struggling, long known to prelates, scholars, and grants adjusting to a new social order, challenges, but three in particular: their willingness and ability to embrace new forms of popular piety; and a new commonality called, as practiced by Protestants and secular reformers, the need for a national Americanism, the Italian problem of American Catholicism at a crossroads. While the "Italian problem" of Catholicism in the United States, dePazzi would provide its own solutions and laity. Although its connection linked his parish and others like

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parish school grew to an enrollment of 1,460, with all but twenty students being Italian, by 1920. Thus, Italian children took over the school, as their families did the parish, while they were themselves being absorbed by a dominant culture. School and parish had both become caldrons of assimilation for Italians.<sup>27</sup>

### *West of Broad Street*

Although some Italians feared that crossing Broad Street—Philadelphia's principal north-south artery—meant reprisals from the Irish, an increasing number of families took that risk in their search for housing. When the archdiocese opened St. Rita's Church, Irish American Augustinians erased that boundary altogether. Neither a nationality parish nor a co-opted territorial parish, St. Rita's was marked by anomaly and ambiguity from its inception. It began with a legacy from a wealthy layman to the archdiocese that directed the Augustinians from Villanova College to build a church in nearby suburban Bryn Mawr. Since one already existed there, the archdiocese sought to use the bequest in another manner, but the Augustinian role still had to be resolved. In 1905, recognizing the urgent need for another Italian church, the archdiocese began securing properties on the west side of South Broad Street below Ellsworth. Unlike Our Lady of Good Counsel with its Italian clergy, St. Rita's, staffed by American priests, rested on a compromise between the archdiocese and the American Province of the Augustinians.<sup>28</sup>

An ambitious plan called for other facilities as well as a church for the community. The energetic pastor of St. Rita's, Father James F. McGowan, O.S.A., bought a house on Broad Street for a day nursery, kindergarten, and parish center under the direction of Augustinian brothers. Behind quickly demolished houses on Broad Street, he renovated a former stable as a temporary chapel in the spring of 1907. By autumn, the congregation had exceeded its capacity. A Protestant neighbor provided an almost providential solution. Eschewing the usual discord between denominations, the Reverend Frederick W. Smith, rector of the Messiah Protestant Episcopal Church, extended the use of his parish house without charge to the Augustinians. From this exemplary act, McGowan was able to offer six masses on Sundays. Reciprocating this precocious ecumenicism, McGowan invited Smith to the dedication of the basement chapel in 1908.<sup>29</sup>

The ambiguous status of St. Rita's as a parish represents a puzzling aspect of its early history. Although termed an Italian church as well as "Italian-English," St. Rita's was intended to serve not only the Italians west of Twelfth Street but also the English-speaking Catholics on both sides of Broad Street. When an estimated 10,000 spectators gathered for the cornerstone laying-ceremonies, Italians staked their claim. A large procession from Little Italy, led by older people,

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future for Italian an

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the industrial city to  
Assumption Church  
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then children's sodalities, and other religious societies, marched from Our Lady of Good Counsel to St. Rita's in the celebration.<sup>30</sup>

When the basement chapel opened in September 1908, newspaper accounts referred to St. Rita's as an Italian church or as one for the Italian colony, but it was more diverse than other congregations in which Italians found themselves:

The congregation, mainly composed of persons of Irish and Italian birth or ancestry, included also representatives of half a dozen other nationalities and a sprinkling of Colored Catholics. Among those present were some of the recent converts of Episcopalianism, as also members of the Messiah congregation of that denomination, which so kindly placed its parish house at the disposal of St. Rita's pastor and people pending the completion of the new basement. There were two sermons, one in English and one in Italian, the latter paying tribute to the faith and fidelity of the Irish race. The celebrant of the Mass bore a name redolent of the Old Sod, the deacons were sons of Sunny Italy, the master of ceremonies suggested France and a minor officer "bleeding Poland."<sup>31</sup>

Despite the tendency of the archdiocesan press to celebrate the "unifying power of the Catholic Church" as a *fait accompli*, St. Rita's had to reconcile a largely Italian congregation with an Irish American clergy as well as with the ethnic diversity within its parish. Father Joseph Bizzarri, a priest from Rome, helped to settle differences at the chapel dedication. Speaking in Italian, he described traits shared by the Irish and Italians. Praising the Irish for their fidelity, he spoke of their persecution in Ireland and their ostracism in America. He then applauded them for overcoming these obstacles and for winning respect for their Church and themselves in their new country. With Italians coming in large numbers, he asserted that the lack of their own priests posed a problem, but they would, if cared for, be as faithful as Catholics as the Irish had been. And both groups, united by the Church, would resist socialism and anarchy by elevating citizenship through religion. Bizzarri had shown a remarkably prophetic sense of the future for Italian and Irish Catholics in America.<sup>32</sup>

#### *From the Main Line to Chester*

At almost the same time that Italians crossed Broad Street, they formed new churches in Strafford, in the Main Line suburbs to the west, and in Chester, the industrial city to the south of Philadelphia. The origins of Our Lady of the Assumption Church in Strafford have been attributed to a woman from Tera-mo, who wrote to her uncle, a monsignor in Rome, seeking a priest to hear



# THE CONDOR'S ROOST

President of the United States of America.

To all to whom these Presents shall come, Greeting:

Know All, That, having special trust and confidence in the Integrity, Ability and Discretion of Archibald Patrick J. Bryan, Jr. of Philadelphia, Pa. We appoint him to be

a Member of the Board of Indian Commissioners,  
— via Mr. Ben Henry C. Apple, Secy —

and do authorize and empower him to execute and fulfill the duties of that Office according to him, and to hold the said Office with all the rights and emoluments thereto legally appertaining unto him the said Patrick J. Bryan during the pleasure of the President of the United States.

In Testimony Whereof, We have caused these Letters to be made, Signed, and the Seal of the Department of the Interior to be hereunto affixed.

GIVEN under my hand at the City of Washington, on fourteen day of April in the year of our Lord one thousand nine hundred and ten and of the Independence of the United States of America the one hundred and thirty year.

April 14, 1902

Letter advising Ryan that his vestments for  
St. Rita's canonization had been selected.

Rome:

May 6, 1900

Dear Archbishop, I send you  
the picture of the new vestments  
I selected, viz: blue, more  
appropriate for the mass of Canon-  
ization of St. Rita. I am  
sure the ~~new~~ vestments will  
inspire of interest. I enclose  
a pamphlet. Also, viz: the very  
richly embroidered vestments  
gold and with the very attractive  
I mailed. I am sure the three  
pictures for the new canonization  
vestments. Yesterday, I received  
a long cable from the  
Ms. Co. re: the pictures. I  
sent the pictures. I am  
But it was too late.  
The correspondence of the

Rev. in Rm. is also  
very good. I am sure  
it is. I am sure  
1030 Ave. and Ave. I am  
and I am sure it is  
better to stay here. I am  
otherwise the vestments  
available for the  
Rm. The vestments are  
cost about 1000 \$ and will  
be ready the 10th of June.  
The Holy Father's canonization  
vestments, which I am  
sure and sure. It is  
I am sure. I am  
I am sure. I am  
I am sure. I am  
I am sure. I am

Yours,  
St. Rita's Canonization

# Act of Profession

**I**n the name of our Lord and Savior Jesus Christ, and under the protection of His Immaculate Mother, Mary ever Virgin; I, Katharine Drexel, called in Religion, Sister Mary Katharine, this 12th day of February, 1891, do vow and promise to God for five years from this date, Poverty, Chastity, and Obedience; and to be the Mother and the Servant of the Indian and Negro Races, according to the Rule and Constitutions of the Sisters of the Blessed Sacrament for Indians and Colored People; nor shall I undertake any work which may tend to the neglect or abandonment of the Indian and Colored Races; under the authority and in presence of you, My Most Reverend Father in God, Patrick John Ryan, Archbishop of Philadelphia.

*Katharine Drexel*

*In Religion Sister M. Katharine*

*Patrick J. Ryan, Archbishop of Philadelphia*      *By M. Sebastian Gillespie, Moderator*  
*St. M. Neri Bowen: Secy.*

Katharine Drexel, Philadelphia heiress and later St. Katharine made her profession official, under authority of Archbishop Ryan.



Office of the Attorney General,  
Washington, D. C.

October 8, 1907.

Right Reverend P. J. Ryan, D.D.,  
Logan Square,  
Philadelphia, Pa.

My dear Archbishop Ryan:

I enclose herewith invitations to attend the annual meeting of the National Civil Service Reform League, at Buffalo, New York, with the special request that you make an address at the public session on Thursday evening, November 7th. I desire to urge as earnestly as I can that you accept this invitation. Your presence will not only be a source of personal pleasure to myself and the other gentlemen particularly interested in the success of the meeting, but will be a very great help in the work of the League. I heartily commend this invitation to you, and sincerely trust that you will be able to accept it.

Believe me to be,

Yours most truly,

*Charles J. Bonaparte.*



Archdiocese of Philadelphia

Letter sent in response to, first  
approved of Rule S. B. S.

Archbishop's House,

Logan Square, Philadelphia

July 23 1907

Dear Mother Mercedes,

I write to congratulate  
you & all the members of the order as the  
news contained in enclosed cablegram.  
Mr. Turner <sup>informed</sup> me that he has already  
informed you of the fact, as he opened the  
cablegram in my absence, but I think you  
ought to preserve the little but important  
document in your archives.

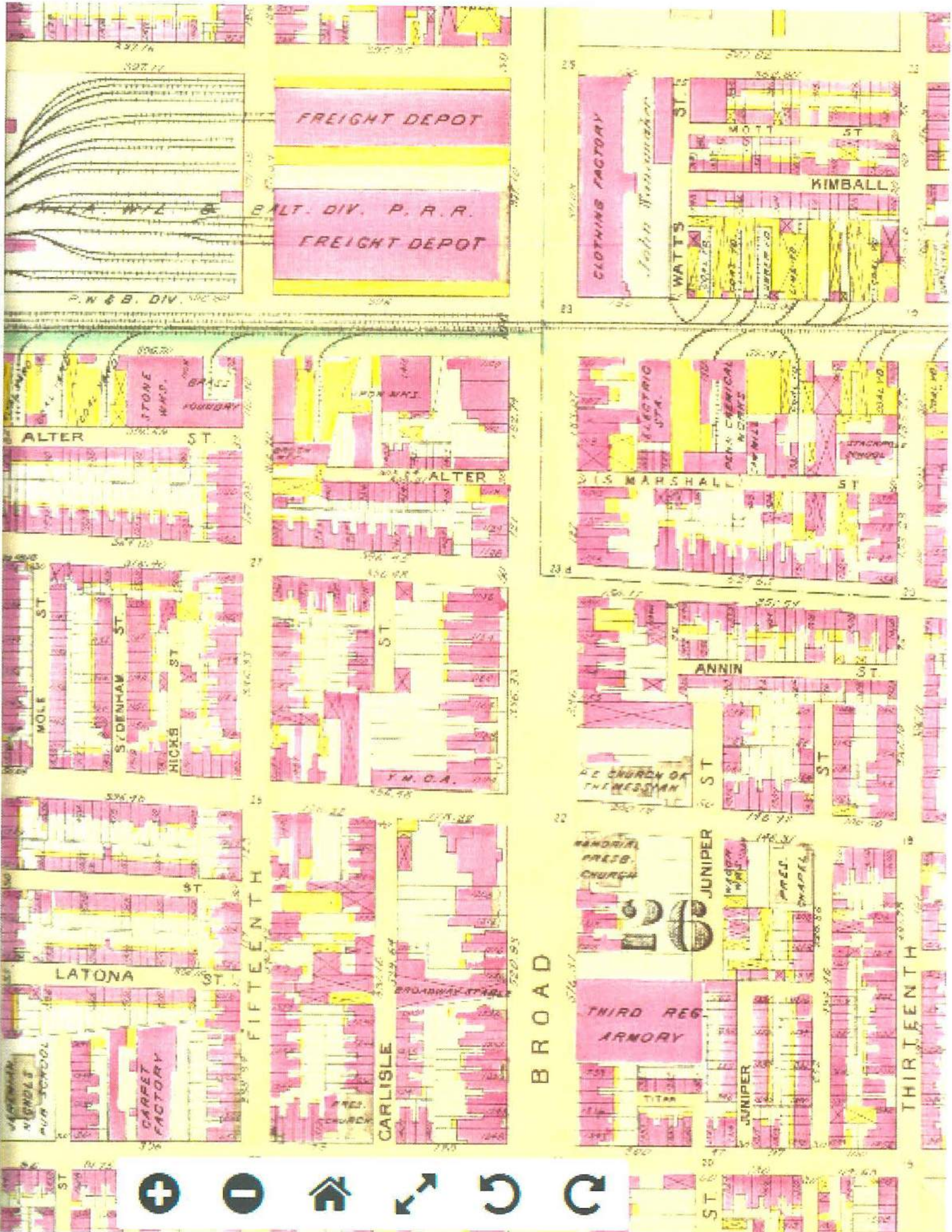
May God bless you all.  
I hope in a day or two to see you &  
offer my personal congratulations.  
Your devoted father in Christ  
+ St. Ignace of Loyola

Philadelphia.  
Aug. 28. 1907

to the Secretary of the Admiralty.

10





FREIGHT DEPOT

BALT. DIV. P. R. R.

FREIGHT DEPOT

CLOTHING FACTORY

John W. Wacker

WATTS

MOTT ST

KIMBALL

STONE W.D.

BRASS

FOUNDRY

ALTER ST.

ALTER

ELECTRIC STA.

PEN. CHEMICAL

WATTS

ST. MARSHALL ST

MOLE ST.

SYDENHAM ST.

HICKS ST.

ST.

Y.N.C.A.

ANNIN ST.

THE CHURCH OF THE MESSIAH

ST.

LATONA ST.

CARPET FACTORY

ST.

FIFTEENTH

CARLISLE

BROADWAY STABLE

THIRD REG. ARMORY

JUNIPER

THIRTEENTH



FLOUR STORAGE

FREIGHT DEPOT

CLOTHING FACTORY

BALT. DIV. P. R. R.

FREIGHT DEPOT

KINDAL

QUARTER  
MASTERS  
DEPT

U.S. MARINE  
CORPS

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A.C. CHURCH

ADD FIELDS  
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WHITE  
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ETABLES  
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HOLLAND  
MEMORIAL  
HALL  
CHURCH

26  
THIRD REG  
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JUNIOR

ARMORY

WHITE  
CHURCH

FIFTEENTH

BROAD

# Philadelphia

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PICTORIAL AND  
BIOGRAPHICAL

STEEL PLATE SUPPLEMENT



PHILADELPHIA AND CHICAGO  
THE S. J. CLARKE PUBLISHING COMPANY

1911

## William S. Vare



FROM a negligible factor in municipal affairs to a position of commanding influence—from "The Neck" to South Philadelphia—such in brief is the history of the past dozen years of that great section of the city south of South street and between the Delaware and Schuylkill rivers. While the man who would write of that development could not ignore the Business Men's Association, with its agitations and recommendations, yet the credit for actual accomplishment must be awarded to Recorder of Deeds William S. Vare. In the personal and public life of the section, in its religious, industrial and social, as well as in its political circles he has been an impelling force, generally and generously recognized. Churches have benefited by his largess, the public schools have been his solicitude, splendid municipal improvements have been and are being secured, to the advantage and embellishment of the section, ample police and fire protection is admitted, political adherents are duly cared for, and to the tale of the distressed deaf ears have never been turned. There is no secret to his success. It has been mainly a genius for hard work and the making of his constituents' interests his own interests.

William S. Vare left the grammar school for the mercantile field and began business life in a humble capacity in a department store. His industry and aptness soon won him promotion to a position in the auditing department, where he acquired those habits of method and thrift which have never left him. Shortly after attaining his majority he was elected to the first ward republican executive committee. His election as president of the committee followed and under his masterly direction the opposition was reduced to insignificance. Possessing natural executive gifts, Recorder Vare has ably administered every public trust committed to his care. The office of recorder of deeds, one of the most responsible and exacting in the city hall, with its many details and several hundred employes, he has brought to a plane of efficiency never before attained. Testimony to this effect from an unexpected quarter came from Secretary Waldo, of the Civil Service Reform Association. He was testifying before a legislative committee in 1909 and was asked his opinion of



will extend from Thirteenth to Fifteenth streets and from Oregon avenue south for two blocks, where Board street will be opened into a three-hundred-foot-wide boulevard, which is to be continued to Pattison avenue, seven blocks south, the northern boundary of the park. The park comprises three hundred acres and extends from Eleventh to Twentieth streets and from Pattison avenue to Government avenue, which borders the navy yard.

By some strange oversight, South Philadelphia, although traversed by three lines of cars running east and west, was practically without the benefit of the free transfer system. This was a grievous inconvenience and injustice to thousands of workers and a handicap to the local retail merchants. Enlisted by the latter, Recorder Vare appeared before the board of directors of the Rapid Transit Company and so successfully did he plead his constituents' cause that the section was granted free transfers at nearly every important junction.

The development of the water front and the filling in of the lowlands of South Philadelphia are tremendous projects involving novel engineering problems and the expenditure of millions of money. No one is more thoroughly acquainted with the details or more anxious to assist Mayor Reyburn in working out plans than Recorder Vare.

Recorder of Deeds William S. Vare was born in the Vare homestead, Fourth and Snyder avenue, on December 24, 1867. His mother, Abigail Vare, after whom the board of education named the first modern elementary school which graced the section, was a lifelong member of the Methodist church. She was noted for her piety and charity and when, as a tribute to her memory the Recorder donated a year's salary of ten thousand dollars to the Messiah Methodist Episcopal church at Moyamensing avenue and Morris street, which she had attended, the trustees renamed it the Abigail Vare Memorial Methodist Episcopal church. During the service at which this splendid gift was commemorated, one of the speakers said: "The influence wielded by Mrs. Vare must have been ideal, when she could give to the world such useful, noble sons." And another declared: "We all know she was the mother of three fine boys, but I also know that she was the mother, practically, of unnumbered needy ones." Recorder Vare's contributions to charitable and religious associations are large and are made without regard to creed.

On February 15, 1898, Mr. Vare was elected to select council from the first ward, which then included the present thirty-ninth, and was reelected in 1901. His platform of principles is that upon

VARE FARM

BROAD ST.

which he has since stood and which has gained for him in no small measure his popularity and influence. Some of the planks were: "My constituents' interests are my interests; a greater navy yard; more small parks and the development of League Island Park; completion of the boulevard; better street railway facilities; additional school buildings; better police and fire protection, and streets graded and improved so that builders may be encouraged and not handicapped."

In 1898 he was appointed a mercantile appraiser by City Treasurer Clayton McMichael. He was not only elected president of the board but assigned to the business districts of the city, in which are situated the large retail and wholesale stores, hotels and important industrial establishments.

On November 5, 1901, he was elected to the position which he occupies today—recorder of deeds—and resigned his seat in select council. John Virdin, who was recorder and desired reelection, opposed him on the municipal league and union party tickets. Vare's vote was one hundred and thirty-six thousand, nine hundred and ninety-six. Virdin's, ninety-one thousand, three hundred and thirty-six, and the democrats secured less than eleven thousand. In November, 1904, he was again chosen for the office by a vote of two hundred and eleven thousand and eighteen, the opposition getting but forty-two thousand, five hundred and twenty. Again in November, 1907, he was reelected by a vote of one hundred and forty-seven thousand and fifty-eight, the combined democratic and city party vote amounting to fifty-five thousand, three hundred and twenty-four. His election for the third time to this most influential and responsible office was without precedent. It had been regarded as a "one term" position, and Mr. Vare's signal victory was a tribute to his able administration. That it was really significant and deserved was proven at a public dinner given in his honor in that year, when he was complimented by those who had dealings with his office upon his thorough business administration. A demonstration in his honor, as flattering as it was deserved, came on his return from Europe in 1908, when upwards of one thousand of his business and political neighbors and associates dined him on the sward at Essington. The testimonial was under the auspices of the South Philadelphia Business Men's Association and the ward political committees of the section. A huge tent had been erected on the lawn in which the banquet was served and speeches highly eulogistic were made by merchants and public men. Mayor Reyburn was among the city officials who were present and the



the conduct of the recorder's office. He admitted it was admirably managed and attributed it to the "unusual executive gifts" possessed by Recorder Vare. Mr. Waldo's testimonial will doubtless be voiced by those having dealings with the recorder's office. He has so expedited the handling of deeds and mortgages that trust companies, conveyancers and real-estate agents, who were formerly compelled to wait months to have such instruments recorded, now have it done in as many weeks.

\* His work for South Philadelphia is household knowledge in that part of the city. Unhesitating credit is given him for securing the noble building at Broad and Jackson streets, which houses the Southern High and Manuel Training High School, the first sectional public high school in the city. The dedication was the most imposing that ever attended a similar event and was due almost entirely to the interest and liberality of Recorder Vare. Other modern public schools are monuments to his concern for the youth of the section.

Efforts of a quarter of a century to secure municipal appropriations for a bridge across the Schuylkill river at Passyunk avenue came to naught until Recorder Vare took hold of the undertaking and induced councils to appropriate a sufficient sum to complete the work. He has been equally energetic and successful in behalf of parks and playgrounds. One of his first achievements as select councilman was to secure an appropriation for the John Dickinson park of the first ward and later another sum for the Mifflin park in the thirty-ninth ward.

Of all his public work in behalf of South Philadelphia, there is none in which he takes greater pride than in the League Island park and South Broad street plaza and boulevard. It was not until Mayor Reyburn's term that the city really awoke to the necessity and value of the public park and playground. Recorder Vare's efforts in behalf of League Island park and boulevard began years before, thus again demonstrating his foresight and public spirit. He has been instrumental in securing large municipal appropriations for the work, which is being energetically pushed. In the course of probably three years Philadelphia will not have there a rival to Fairmount Park in size and natural scenic beauty, but the city will have one of the most beautifully appointed municipal parks and boulevards in the world. It is planned to have artistically arranged walks and driveways, artificial lakes providing boating and fishing in summer and skating in winter, magnificent horticultural displays, superb electric effects, a great baseball plot and athletic field, a casino and music hall and other necessary buildings. The plaza

FDR

## Lovatt, George Ignatius, Sr. (1872-1958)

ARCHITECT

[Add to My Architects](#)

Born: 1872, Died: 1958

George I. Lovatt, Sr., proved to be a formidable competitor for the considerable Catholic church work which was initiated in the late nineteenth and early twentieth centuries. Although [Edwin Forrest Durang](#) and [Henry Dagit](#) designed a number of Catholic church and institutional buildings during this time, Durang's firm was inherited by his son [E. Ferdinand Durang](#) and during the 1930s moved to New York City, leaving Henry D. Dagit, George I. Lovatt, Sr., and the [Hoffman-Henon](#) firm to divide major Catholic commissions in the city.

Lovatt studied at the Pennsylvania Museum and School of Industrial Art during the academic terms 1890/91 and 1892/93. His first documented commission occurred as a result of the death of [Adrian Worthington Smith](#), who had begun work on the Monastery of the Visitation in Wilmington, DE (now demolished). Following Smith's death in 1892, Lovatt completed the convent and continued his studies at the PMSI at the same time. He does not appear in Philadelphia city directories until 1894 as an architect, with offices at 424 Walnut Street.

Lovatt's firm received both local and national honors, gleaning a commendation for the Church of the Most Precious Blood, 26th and Diamond streets, Philadelphia, in 1926 at the International Exhibition held in Barcelona, Spain. He followed this honor in 1930 by winning the Philadelphia Chapter of the AIA's gold medal for his Church of the Holy Child, Broad and Duncannon streets, Philadelphia. In 1927 he was joined in the firm by his son [George I. Lovatt, Jr.](#), but he did not retire until 1940.

*Written by Sandra L. Tatman.*

### Clubs and Membership Organizations

- Philadelphia Chapter, AIA

### School Affiliations

- Pennsylvania Museum and School of Industrial Art

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Biographical Dictionary  
of  
Philadelphia Architects:  
1700-1930

Sandra L. Tatman  
Roger W. Moss  
*The Athenaeum*  
*Philadelphia*

G.K. HALL & CO., 70 LINCOLN STREET, BOSTON, MASSACHUSETTS  
1985

SELECTED BIBLIOGRAPHY: Loos, , Architectural Designs. 4th ed. Phila.: 1896; Loos, Architectural Designs. 5th ed. Dover, DE: 1898; Loos, Illustrations. Phila.: 1901; Presbyt. Ch. in the U.S. Bd. of Ch. Erection. Annual Report. Phila.: 1900, p.90, design no. 59.

st

LORT, JOHN (c.1752 - 1795). John Lort was a master builder elected to The Carpenters' Company in 1773, the same year as his brief partnership with Thomas Nevell (q.v.). The partners were paid 47 pounds 13 shillings 10 pence for work performed at Carpenters' Hall that was then under construction. Lort is known to have been one of several carpenters who worked on the Library Company hall in 1790. His inventory included drawing instruments and a "Lot of Architect Books" valued at 2 pounds 12 shillings and 6 pence.

SELECTED BIBLIOGRAPHY: Hall; MCCCCP; Moss, Master Builders; Nevell Account Bk., Univ. of PA; Peterson, "Library Hall" p.135; Philadelphia Wills, 1795:83.

rm

LOVATT, GEORGE IGNATIUS, SR. (2/13/1872 - 9/5/1958). George I. Lovatt, Sr., proved to be a formidable competitor for the considerable Catholic church work at the end of the nineteenth and early twentieth centuries. Although E. F. Durang (q.v.) and Henry Dagit (q.v.) also designed Catholic church and institutional buildings during this time, E. F. Durang's firm was inherited by his son F. Ferdinand Durang (q.v.), who moved the office to New York City during the 1930s, leaving Henry D. Dagit and George I. Lovatt, Sr., as the major Catholic church architects in the city. Lovatt studied at the Pennsylvania Museum and School of Industrial Art during the school years 1890/91 and 1892/93. Perhaps his first commission was to finish the Monastery of the Visitation in Delaware after the death of Adrian W. Smith (q.v.) in 1892. During 1892 and 1893 he continued both his studies and the work on the Monastery, and first appears in the Philadelphia city directories and the PRERBG as an architect in 1894. In 1927 he was joined in the firm by his son, George Lovatt, Jr., but he did not retire until 1940.

Lovatt was a member of the T-Square Club, the AIA, and the Philadelphia Chapter of the AIA, for whom he served as president. In 1930 he received the award of the Philadelphia Chapter for his design for the Church of the Holy Child, at Broad and Duncannon streets in Philadelphia. He had already received commendation at the International Exhibition in Barcelona, Spain, in 1926 for his design for the Church of the Most Precious Blood, 28th & Diamond streets, in Philadelphia.

#### LIST OF PROJECTS:

- 1894 St. Patrick's Ch., parochial schl., 14th St. betw. French & King sts., Wilmington, DE
- 1895 Alts. & adds., fire engine station into tenement hse., 3rd St. & Washington Ave., Phila.  
 Bldg., alts. to rear, 614 Fairmount Ave., Phila.  
 Bldg., alts. & adds., new front, 616 Fairmount Ave., Phila.  
 Dempsey, Michael, store, Broad & S. Marshall sts., Phila.  
 Jones, W.J., res., Narberth, PA  
 New Cathedral Cemetery, waiting rms., gateways & lodge, Phila.  
 St. Joseph's Industrial Schl., alts. & adds. to old bldgs., Clayton, DE
- 1896 St. Patrick's Ch., parochial schl., Wilmington, DE  
 St. Joseph's Industrial Schl., bldg., Claymont, DE  
 St. Patrick's Ch., alts. & adds., Wilmington, DE  
 St. Peter's Catholic Ch., bell tower, New Castle, DE  
 Store, Marshall St. s. of Washington Ave., Phila.
- 1897 Coates, Mamie M., res & stable, Torresdale, Phila.

- Dempsey, M.A., alts. & adds. to store, Broad & Marshall sts., Phila.  
 De Victor, Mr., res., Eddington, PA  
 Hotel, Run Point, Atlantic City, NJ  
 Lombardo & Co., residences (6), 63rd & Vine sts., Phila.  
 Smith, W. Binkley, res., Bryn Mawr, PA
- 1898 Sacred Heart Ch., new add't'l. bldg., Phila.  
 Thomas, John, res., 1709 S. Broad St., Phila.
- 1899 St. Anne's Ch. congregation, parochial schl., Wilmington, DE
- 1901 Convent of the Visitation, DE  
 St. Catherine's Chapel, Reaybold, DE  
 St. Joseph's Ch., alts., Wilmington, DE  
 St. Joseph's College, study hall, Montgomery, AL  
 St. Paul's Parish, convent, Wilmington, DE  
 St. Peter's Ch., rectory, Columbia, SC
- 1902 Dockstader, W.L., theatre, Market St. betw. 8th & 9th sts., Phila.  
 Holy Trinity Ch., alts., 601-09 Spruce St., Phila.  
 Monaghan, John J., res., Wilmington, DE  
 O'Donnell, Mr., res., Sumter, SC  
 St. Patrick's Ch., remdlg. int., Wilmington, DE  
 St. Patrick's Parish, cathedral, W. State St., Harrisburg, PA
- 1903 Bldgs., 2312-16 S. Broad St., Phila.  
 St. Mary's Ch., schl., York, PA  
 St. Vincent's Home, int. adds. to east & west wings & new boiler hse., nw 20th & Race sts., Phila.
- 1904 Cathedral, Harrisburg, PA  
 Store & res., nw 52nd & Spruce sts., Phila.  
 Ware, Wm. S., copper bays (2), repair roof, & int. alts., nw Broad & Wolf sts., Phila.
- 1905 Gately & Fitzgerald, alts. & adds. to store, Trenton, NJ  
 St. Patrick's Ch., basement, Norristown, PA  
 St. Teresa's Ch., int. alts. & adds. to ch., Broad & Catherine sts., Phila.
- 1906 Immaculate Conception Congregation, sanctuary & parish hse., Front & Allen sts., Phila.  
 Mitchell, Jos., res., Ridley Park, PA  
 St. Mathias R.C. Ch., ch. & rectory, Bala, PA
- 1907 Holy Cross Ch., ch., parochial schl., convent & rectory, Mt. Airy Ave., Phila.  
 Holy Saviour Ch., Norristown, PA  
 Mitchell, Joseph, res., Ridley Park, PA  
 St. Rita's of Cascia, 1154-62 S. Broad St., Phila.
- 1908 Fitzgerald, Thos. I., alts. & adds. to res., Lansdowne, PA
- 1909 Henderson, John J., alts. & adds. to res., Melrose Park, PA  
 Immaculate Conception Ch., alts. & adds. to rectory, Front & Canal sts., Phila.  
 Our Lady of the Rosary Ch., convent, 63rd St. bel. Callowhill St., Phila.
- 1910 Holy Child Ch., parochial schl., Broad & Duncannon sts., Phila.  
 Holy Cross Ch., schl. & convent, Mt. Airy, Phila.
- 1911 Sacred Heart Schl., parochial schl., Williamstown, PA  
 St. Mary's Greek Catholic Ch., Trenton, NJ  
 St. Matthew's Parish, rectory, Conshohocken, PA  
 Trainer, Edward, garage, 220 Queen St., Phila.
- 1912 O'Hara, Geo. I., rectory, Bradley Beach, PA  
 St. Edmund's Ch., 23rd & Mifflin sts., Phila.  
 St. Edmund's Ch., Hamilton, Bermuda
- 1913 Holy Angels Ch., parish hse., 6934 N. Old York Rd., Phila.
- 1914 Osborn, Lester J., theatre, stores & apts., Beach Haven, NJ  
 Sacred Heart Ch., ch. & rectory, Cornwall, PA  
 Sisters of St. Joseph, alts. & adds. to res., Conshohocken, PA  
 St. Gertrude's Ch., ch. & rectory, Lebanon, PA  
 St. Mary's Memorial Hosp., hosp., Scranton, PA

St. Mary's Ch., alts. & adds. to ch., Pheonixville, PA  
 Watson, M.L., apt. hse., Broad & Ellsworth sts., Phila.  
 Holy Child Ch., alts. & adds. to ch., Broad & Duncannon sts., Phila.  
 St. Gertrude's Ch., convent, W. Conshohocken, PA  
 St. Gregory's Ch., alts., 5188 Media St., Phila.  
 St. John's Ch., alts. & adds. to ch., Collingswood, NJ  
 St. Mathews Ch., ch. & rectory, Conshohocken, PA  
 St. Raphael's Ch., schl., 85th St. & Tinicum Ave., Phila.  
 Corpus Christi Ch., rectory, 29th St. & Allegheny Ave., Phila.  
 Fitzgerald, T.M., store, 1714 Walnut St., Phila.  
 Michel Roast Beef Co., alts. & adds. to restaurant, Delaware Ave. & Dock St., Phila.  
 Our Lady of the Rosary Ch., alts. & adds. to parochial schl., 63rd & Callowhill sts., Phila.  
 St. Ann's Ch., Wildwood, NJ  
 St. Mathia's Ch., parochial schl., Bala, PA  
 Gallagher, John J., alts. & adds. to res., Old Lancaster Rd., Overbrook, Phila.  
 Malone, A., office bldg., Conshohocken, PA  
 Laugh & Sons, storage shed, Morris St. & Delaware River, Phila.  
 Holy Child Ch., alts., 5220-28 N. Broad St., Phila.  
 Lester Schl Bld., schls., Lester & Essington, PA  
 St. Lawrence's Ch., parish bldgs., Highland Park, PA  
 Walsh, Jas. E., alts. to res., 333 S. 18th St., Phila.  
 Assumption Ch., Hackettstown, NJ  
 Holy Child Ch., rectory, 5220-28 N. Broad St., Logan, Phila.  
 Sacred Heart Ch., restoration, Phoenixville, PA  
 St. Anthony De Padua Ch., alts. & adds. to ch., Fitzwater St. & Grays Ferry Rd., Phila.  
 St. Bartholomew Ch., schl., Wissinoming, Phila.  
 St. Laurence, 30 St. Laurence Rd., Highland Park, PA  
 Helen, T.J. & J.R., alts. & adds. to res. into apt. hse., se 17th & Summer sts., Phila.  
 Manhattan Bldg., se 4th & Walnut sts., Phila.  
 Sisters of the Visitation, monastery, Bethesda, MD  
 St. Monica's Ch., alts., 17th & Ritner sts., Phila.  
 St. Rita's Ch., alts. & adds. to rectory, Broad & Ellsworth sts., Phila.  
 Llanerch Country Club, alts. & adds. to clubhse., Llanerch, PA  
 Office bldg., 311-13 Walnut St., Phila.  
 Our Lady of Good Counsel Ch., lyceum, Moorestown, NJ  
 St. Bridget's Ch. & Rectory, oratory, 3669 Midvale Ave., Phila.  
 St. Ursula's Ch., parochial schl., Bethlehem, PA  
 Grant, Dominic, 1721 Walnut St., Phila.  
 St. Edmund's Ch., 2100 Snyder Ave., Phila.  
 St. Rita's Ch., alts. to office bldg., nw Broad & Federal sts., Phila.  
 Blessed Sacrament Cathedral, Altoona, PA  
 Watt, T.B. & Sons, alts. & adds. to bldg., 222 S. 8th St., Phila.  
 St. Ann's Ch., parochial schl., Lansford, PA  
 St. Philomena's Ch., rectory, Baltimore Ave., Lansdowne, PA  
 Holy Child Ch., schl. bldg., 5220-28 N. Broad St., Phila.  
 St. of the Holy Angels, passage betw. rectory & schl., Oak Lane, Phila.  
 St. Peter's Ch., rectory, Wilmington, DE  
 Llanerch Country Club, alts. & adds., Chester Pike at Manon, PA  
 St. Andrew's Ch., Drexel Hill, PA  
 St. Ignatius Ch., schl. bldg., Centralia, PA  
 St. Lawrence Ch., adds. to parochial schl., Highland Park, PA  
 St. Ursula's Ch., convent & rectory, Bethlehem, PA  
 Good Shepherd Parochial Schl., Phila.



- St. Joseph's H.S., alts., 727 Pine St., Phila.  
 St. Mary's Ch., schl., Lebanon, PA  
 1929 Holy Child Ch., Broad & Duncannon sts., Phila.  
 St. Joseph's Catholic Asylum, alts., swc 17th & Spruce sts., Phila.

LOCATION OF DRAWINGS AND PAPERS: AIA Archives; Athenaeum of Phila.

SELECTED BIBLIOGRAPHY: Avery Index to Architectural Periodicals;  
 T-Square: 1900/01, 1916, 1929, 1930; Webster, p.16, 139, 375 (n.52).  
 st

LOVE, JOHN B. (fl. 1882 - 1894). John B. Love is listed as either an architect or draftsman in the Philadelphia city directories between 1883 and 1894. He attended the Franklin Institute Drawing School for Winter term, 1883. st

LOVE, S. ARTHUR, JR. (7/1/1890 - ?). S. Arthur Love, Jr., was born in Philadelphia and attended Central Manual Training School before graduating from the University of Pennsylvania with his B.S. in Architecture in 1912 and his M.S. in 1913. He also attended the T-Square Club atelier for some three years and traveled in Europe for one year. He then worked in Philadelphia and New York City architectural offices for approximately ten years before opening his own office in Philadelphia in 1917. He is listed as an architect from 1914 to 1918 in the Philadelphia city directories and again from 1926 to 1930. By 1962, when George Koyl compiled the American Architects Directory, Love was maintaining an office in Norwood, PA, and a member of the Eastern Pennsylvania Chapter of the AIA.

#### LIST OF PROJECTS:

- 1925 English Village, Wynnewood, PA (developed by his brother Donald Love)  
 1926 Martin, Luther, res., Morristown, NJ  
 1927 Alts. & adds., 1324 Walnut St., Phila.  
     Shoyer, Fred J., alts. & adds., 1632 Walnut St., Phila.  
     Store, 2012 Chestnut St., Phila.  
 1929 Cherry Bldg. Corp., loft bldgs., 1016-18 Cherry St., Phila.  
 1930 Kent Automatic Garages, garage, 15th St. betw. Walnut & Locust sts. Phila.

SELECTED BIBLIOGRAPHY: Bk. of the Schl., p.170; Koyl, p.432; UPA Gen. Alumni Cat. (1917), p.360. st

LOWERY, JOSEPH F. (fl. 1898 - 1941). Joseph F. Lowery is noted as an architect in Philadelphia city directories and telephone books for the years 1899 to 1941. During that time the office addresses given for him are 1012 Land Title Building (1924-1927), 102 South Broad Street (1929-1935/36), and 2928 North Camac Street (1936-1941).

#### LIST OF PROJECTS:

- 1924 Schneider, Frank A., alts. & adds. to res., Birch Ave. bel. Highlan Ave., Bala, PA  
 1925 Cashman & Gallagher, residences (2), Overbrook, Phila.  
     Malloy res., alts. & adds., 15 E. Mermaid La., Phila.  
 1926 Gallagher, John M., (3) stores & apts., Elmwood & Massey sts., Phil  
 1927 Gallagher, Timothy, res. & garage, 7100 Overbrook Ave., Phila.  
 1928 Jordon, Eugene, res. & garage, Woodbine Ave., Merion, PA  
 1929 Blizard, J.F., alts. & adds. to res., 6836 Anderson St., Phila.  
     Gallagher, T.F., residences (27), 65th & Elmwood Ave., Phila.  
     Residences (24), Yeadon, PA st

LOWNES, WILLIAM (fl. 1770s). William Lownes was a master builder elected to The Carpenters' Company prior to 1768. From 1773 through 1777 he was Philadelphia City Assessor and was probably actively following hi

A P P E N D I X    2 :

Sources used for Criterion (d)

# ITALIAN ART

by

ANDRÉ CHASTEL

TRANSLATED FROM THE FRENCH BY

PETER AND LINDA MURRAY

Icon Editions

Harper & Row, Publishers

New York, Evanston, San Francisco, London



*Annunciation from the Maesta  
(National Gallery)*

## VENICE

early works could throw a proper light on this. His main aim was to react against the abuses caused by decoration, by narrowing the limits of the problem, by defining according to good Antique usage the value of the various elements—pediments, columns, arches, cornices—and by using an appropriate motif in preference to a haphazard accumulation. This search for a sensitive and carefully thought out effect, which is one of the elements of Mannerist refinement, is linked to two far greater preoccupations: an internal harmony of the parts which will establish the edifice as a thing of beauty in itself, deliberately created (and in this Palladio shows himself heir to the

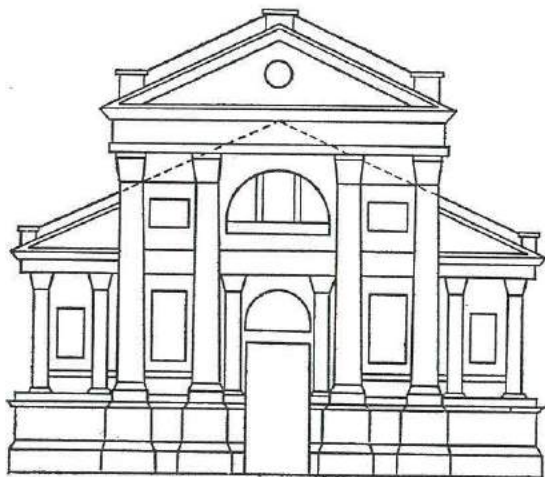


FIG. 31. *S. Francesco della Vigna, Venice, by Palladio. Design of the façade (after R. Wittkower) showing the two interlocked temple fronts.*

thought and even to the philosophy of Alberti); the importance of the relationship between this harmonious, geometric form with the place, the atmosphere, and nature itself, according to Venetian tradition. Villas are raised on a base which blends them with their setting, and their colonnades create effects of light and shadow comparable to those of the palaces on the Lagoons. But Palladio must not be considered merely in relation to purely Venetian problems, but in relation to the Renaissance as a whole.

One of the great problems was to ally the Antique temple and the church. Alberti, in his façades, ranged from the triumphal arch motif (Rimini) to the portico (S. Sebastiano, Mantua), and finally combined the two (S. Andrea, Mantua). A different solution was reached by Peruzzi at Carpi (1515), where a giant order corresponds to the full height of the nave, and a smaller order to the aisles. This harmonious arrangement occurs in Palladio who adapts a true prostyle temple front in *S. Francesco della Vigna* (1562), and again



# 17th and 18th Century Art

BAROQUE PAINTING

SCULPTURE • ARCHITECTURE

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*Professor, Institute of Fine Arts, New York University*

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PRENTICE-HALL, INC., *Englewood Cliffs, N.J.*  
and HARRY N. ABRAMS, INC., *New York*

# Italy in the Seventeenth Century

by Julius Held

## INTRODUCTION

The cradle of the Baroque was Italy, and the artistic capital of Italy was Rome. As time went on, other countries made their bid for leadership, but toward the end of the sixteenth century and in the first decades of the seventeenth, Rome attracted artists from all over Europe, as if by magic. To have made a mark in Rome was then for artists' reputations what favorable reviews in the leading cultural centers are to actors and musicians today. It must have been a source of justifiable pride for Rubens when in 1606 he obtained, over the heads of all Roman artists, the commission to decorate the high altar of the new church of the Oratorian brothers. Virtually every great artist of the Baroque in Rome had come from elsewhere. Carlo Maderno, Caravaggio, and later Francesco Borromini came from northern Italy, Annibale Carracci from Bologna, Pietro da Cortona from Tuscany, Gianlorenzo Bernini from Naples, Nicolas Poussin from France; yet Rome transformed them all, as they transformed her.

Many factors had contributed to this situation, but it was essentially connected with the Counter Reformation and the renewed vigor of the Roman papacy engendered by that movement. The Coun-

ter Reformation had been launched in the last sessions of the Council of Trent, when under the guidance of the Jesuits the Church began to assume a militant posture. Starting with Pope Pius V (1566-72), the chair of St. Peter's was occupied by men of great energy and vision. Pius himself adopted the Tridentine Profession of Faith (1566), formulated the Roman Breviary (1568), and reformed the Curia. He also condemned ancient statues as *idola antiquorum*. His successor, Pope Gregory XIII (1572-85), known for his calendar reform, was a strong supporter of the Jesuits. The church of Il Gesù, the first major work of art sponsored by the Company of Jesus, was built while he was pope. Sixtus V (1585-90) started a complete modernization of Rome by cutting long straight thoroughfares through its old quarters. Armenini, writing in 1586, noted the amazing increase in the construction of churches, chapels, and monasteries.<sup>1</sup>

Rome undoubtedly gained from the progress Catholicism made all over Europe. With the conversion and absolution of Henry IV (1595), France had again become a Catholic power. Flanders, Bavaria, and Austria were firmly in the

Society



impress man, the Church during the Counter Reformation furthered immeasurably the forming of a new artistic ideal in which all arts contributed to the creation of a comprehensive work of art.

The principle laid down by the Church for the treatment of religious art remained valid—with local modifications—wherever Counter Reforma-

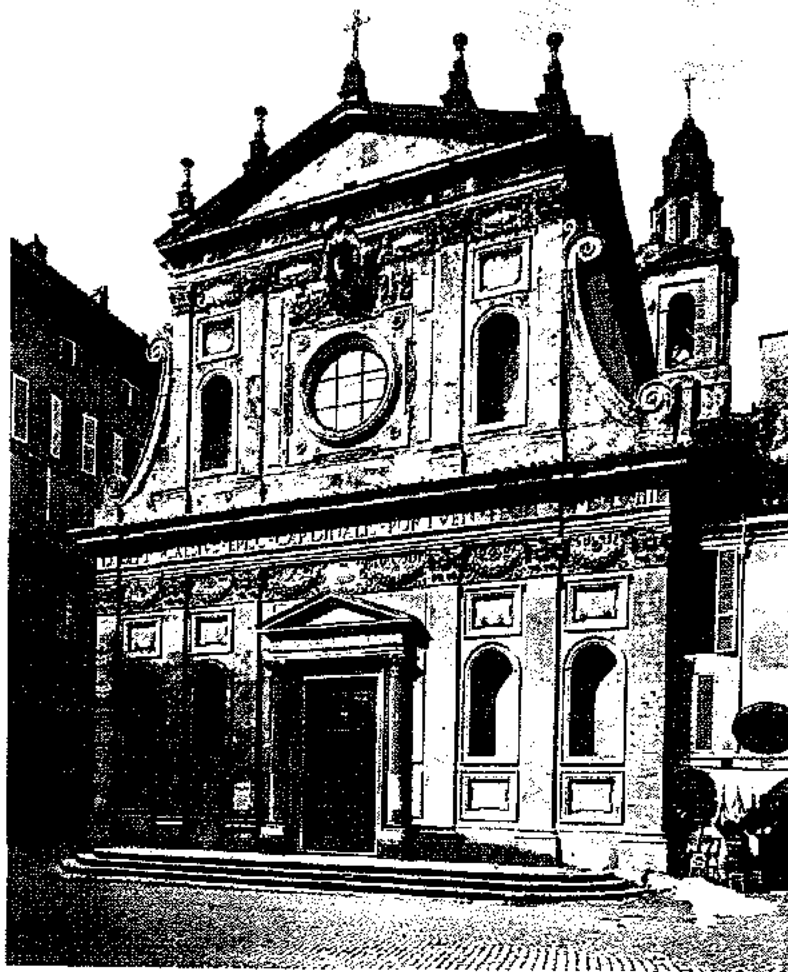
tion Catholicism held sway: Italy, Spain (and her colonies), France, Flanders, southern Germany, and Austria. Other types of subject matter, however, were developed during the Baroque period and flourished in the non-Catholic countries, especially the Netherlands. These developments in secular art will be treated in their appropriate context.

## ARCHITECTURE

The first great church built for the Jesuit Order would have had a place in history for that reason alone. Il Gesù, started by Giacomo Barozzi, called Vignola (1507–1573) in 1568, offers even more: a milestone in the history of church architecture, “it has perhaps exerted a wider influence than any other church of the last four hundred years.”<sup>11</sup>

Il Gesù owed this success largely to the satisfactory solution of an old problem: to integrate a central plan of building with a longitudinal one (fig. 14). The central plan had been a favorite idea of the High Renaissance, but the longitudinal one had the weight of tradition behind it—and tradition was important to the men of the Counter Reformation. Compared to a fifteenth-century structure that had had similar aims, Sant’Andrea in Mantua, designed by Alberti, Vignola’s church is much more unified, with a clear subordination of all parts to a leading motif. The openings of the chapels hardly affect the impression of a compact space made by the nave beneath its huge barrel vault. The nave of Il Gesù is long enough to be felt as a longitudinal room, and short enough to make the visitor at once aware of the light area of the crossing under its soaring dome. A key role in the combination of the two systems, the longitudinal plan of the nave and the central plan of the dome, is played by the last bay, which, belonging to both, ties one to the other.

The design of the façade of Il Gesù (fig. 15) was not entirely new, but Vignola, and even more so his successor Giacomo della Porta, introduced a number of innovations that strongly affected the subsequent evolution of Baroque church façades. Like Alberti’s façade of Santa Maria Novella in Florence more than a century earlier, that of Il Gesù consists of two stories, the upper being narrower than the lower. The difference is masked by two volutes bracing the upper story on either side. A wide pediment crowns this composition. A façade of this type had been built by Guido Guidetti for Santa Caterina dei Funari in Rome (fig. 16) only four years before Il Gesù was begun. Yet in Guidetti’s façade an unbroken entablature kept the two stories completely apart; in Il Gesù all the major horizontal elements were broken in order to permit the vertical accents to continue unchecked from one level to the next. This verticalism—all the more important as the façade is as wide as it is high—marks the central bay particularly. In Santa Caterina dei Funari the pediment of the main portal remained below the horizontal division. At Il Gesù, a twin pediment above the central door overlaps the socle zone of the upper story, and a wall strip the width of the central bay continues it into the crowning pediment. In the earlier church, furthermore, all the lateral bays, on both levels, are treated in the



16. GUIDO GUIDETTI.  
Façade, S. Caterina dei Funari.  
Begun 1564. Rome

same way. In Il Gesù, those next to the central bay are marked by niches (and by doors on the ground floor), while the outermost bays below (and the areas that correspond to them above) are free of any embellishment. Thus a kind of hierarchy is established in which a powerful, dominant center is accompanied by subsidiary sections that differ among themselves in rank and value. This hierarchy has been further stressed by one crucial idea. The pilasters on the extreme bays are in a plane slightly behind that of the pilasters on the intermediate bays, while the latter, in turn, remain behind the columns framing the central portal. The central area, prominent already through its size and decor, thus literally stands out because of the slight forward motion of the whole façade from the sides to the center. The main gate welcomes the visitor by seemingly

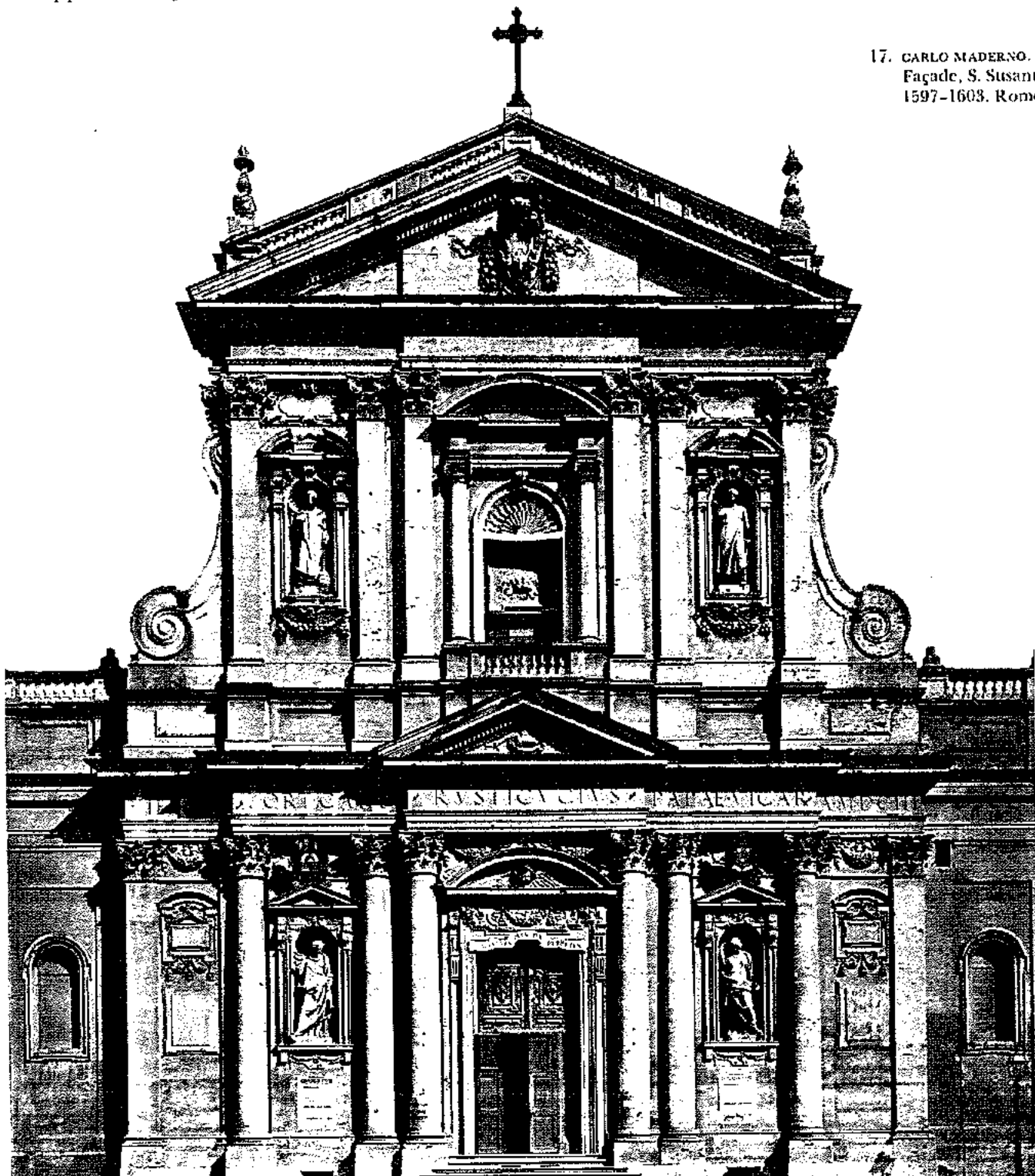
moving out toward him, an idea that was elaborated imaginatively in later phases of the Baroque.

At Il Gesù, admittedly, this forward motion is somewhat hesitant and the relationship of the bays to each other not without ambiguities. In Carlo Maderno's (1556–1629) façade of Santa Susanna (fig. 17) there is no longer any ambiguity. The nearly equal balance between height and width at Il Gesù is replaced by a marked preponderance of the vertical, suggesting an upward surge of energies. Despite the relative narrowness of the façade, the bays are clearly distinguished from each other. The outer bays below, shrunk to near insignificance, are framed by shallow pilasters. The intermediate bays, stepped forward to be flush with these pilasters, are framed by columns below, pilasters above; on both levels these bays contain niches with figural sculpture.

The main bay is also framed by columns below and pilasters above, but they have again been moved forward by about half the depth of a column. Both the forward and the upward motion of Maderno's façade have more zest, as a result, than that at Il Gesù. While each bay is distinguishable from the next, Maderno managed to enhance the nobility of the central bay by making it appear that it alone is framed by paired columns or—on the upper level—pilasters.

The façade of Santa Susanna is remarkable for the clarity of its organization, which is all the more astonishing as it is richly covered with plastic decor making for a vivid interplay of light and shade. A work of surprisingly harmonious character, it seems to have revived some artistic principles of the High Renaissance. With its density of forms and its suggestion of motion in depth and height, it replaces the static equilibrium of the Renaissance with a new sense of dy-

17. CARLO MADERNO.  
Façade, S. Susanna.  
1597-1603. Rome



JAMES HITCHCOCK

# HISTORY OF THE CATHOLIC CHURCH

From the Apostolic Age to the Third Millenium

IGNATIUS PRESS    SAN FRANCISCO

Lutherans, and Anglicans in the first group, Calvinists and others in the second—a division that profoundly affected the arts.

Thus Zwinglians, and after them Calvinists, smashed statues and stained-glass windows, whitewashed the inside of churches, and allowed no music except the unaccompanied chanting of Psalms. Rembrandt was practically the only Calvinist artist of note, and biblical scenes were practically the only acceptable form of Protestant religious art, although even they were not permitted in churches. In this as in other things, Luther proved to be the most conservative of the Reformers, retaining vestments, candles, altar crosses, paintings, instrumental music, even, for a time, incense and Latin. Swedish Lutherans especially retained a particularly "high" kind of liturgy.

Catholic churches, on the other hand, were huge, lavishly decorated buildings that, along with being places of worship, were in effect museums of painting and sculpture. Trent enjoined an austerity in art and music thought appropriate to the spirit of reform; however, appropriately, the Catholic Reformation inspired great artistic creations (including drama), since one of the most profound differences with Protestantism was the Catholic mediation of the spiritual through the material.

This sacramentalism justified the dazzling new expressions of art and music called the Baroque, a term of uncertain origin. (Because of the Baroque's departures from the ideal symmetries of classical art, it may have derived from a Portuguese word for a twisted pearl.) The Baroque was the pre-eminent art of the Catholic Reformation, uniting doctrinal orthodoxy with dramatically new stylistic forms. Like the organization of the Jesuits, it was a major example of the highly innovative, in some ways even revolutionary, creativity of the sixteenth-century Church.

The Baroque spread as far as Latin America and Japan, but it flourished best in Europe, its exuberance stemming from religion but made possible by the aristocratic mentality that disdained economic prudence and spent lavishly as a sign of wealth and generosity. It was used also in palaces and public buildings and at one extreme could shade into a mere reveling in sensual splendor.

Both lay and ecclesiastical princes, especially the great papal families of the age—Medici, Farnese, Borghese, Barberini—commissioned artistic works that proclaimed their piety but also their importance. Typically, the façade of St. Peter's in Rome, completed by Gian Lorenzo Bernini (d. 1680), announced not only its patron saint but Paul V Borghese (1605–1621), one of the popes who brought it to completion. Bernini's famous statue *The Ecstasy of St. Teresa* was in a chapel whose patrons, the Cornari family, looked down on her from the box of a theatre, and it embodied the ambiguity of so much Renaissance art: a powerful dramatization

### *Protestant Divisions*

### *The Tridentine Spirit*

### *The Baroque*

### *Patrons*



Jesus' display of His bleeding but compassionate Heart was an invitation to repentance, one of the numerous contemporary antidotes to Jansenist pessimism (below). In time, it became one of the most popular of all devotions, with the image of the Sacred Heart commonly on display in churches and private homes and many Catholics making a novena of nine first Fridays in reparation for sin. The custom of the "holy hour" also originated with Margaret Mary.

### Baroque

The Baroque style was the last great manifestation of predominantly religious art in the history of Western civilization: its visual expressions mainly inspired by the Catholic Reformation, its music having both Catholic and Protestant form.

Baroque architecture came relatively late to the German lands, but there it had its last, and in some ways most spectacular, flowering, for example in Salzburg and the great abbey churches of Bavaria and Austria.

Baroque music was often religious, as in the work of William Byrd (d. 1623), a Catholic who wrote music for the Anglican liturgy; the Italian-French Jean Baptiste Lully (d. 1687); and the Italian priest Antonio Vivaldi (d. 1741). The Baroque in music culminated in the Austrian Catholics Franz Josef Hayden (d. 1809) and Wolfgang Amadeus Mozart (d. 1791) and in the Lutherans Johann Sebastian Bach (d. 1750) and George Frideric Handel (d. 1759), who occasionally wrote music for Catholic patrons.

At its height, Baroque exuberance sometimes crossed a line into a theatricality that threatened to compromise its spiritual purpose, with the worshippers as spectators, some distance from the sanctuary. Some liturgies were compared to the new secular genre of opera, combining the elements of text, music, "scenery", "costumes", and dramatic reenactments. Some incorporated the court ceremonial of the monarchy, such as bishops in procession wearing fifty-foot trains held up by servants. (De Sales resolved to pray the rosary during such liturgies, so as to make profitable use of the time.) The Holy See forbade translations of the Mass into the vernacular even for the private use of worshippers, a ban that was not consistently enforced but was in effect for two centuries.

For reasons that are not clear, while the tradition of religious music continued strong, religious painting declined in the later seventeenth century. The Fleming Peter Paul Rubens (d. 1640) continued the Baroque paradox of sacred themes executed in exuberant, even worldly, ways, and the Spaniard Bartolomé Esteban Murillo (d. 1682), an austere and devout man, was the last major religious painter in an unbroken tradition that extended back to the Middle Ages. A century later—uncharacteristic of his age—Giovanni Battista Tiepolo (d. 1770) was the last major artist to paint religious subjects.

Baroque Spanish statues were often painted in gaudy colors, with the sufferings of Christ and the martyrs carried to the furthest point

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of graphic detail. In Bavaria and Austria, statues of saints were surrounded by plaster clouds, and on Ascension Day in Italy, an image of Jesus was taken up to the ceiling of the church on a wire, while an image of a dove descended on the same wire on Pentecost.

Some great writers remained devout believers, like the Spaniard Lope de Vega (d. 1635), who wrote plays on religious subjects, and the French playwrights Pierre Corneille (d. 1684), who translated the *Imitation of Christ*, and Jean Racine (d. 1699), who was close to the ultra-devout Jansenists. The Jesuits continued to use drama as a means of instruction and inspiration in their schools.

The English poet John Dryden (d. 1700) was raised a Puritan, converted successively to Anglicanism and Catholicism, and defended the necessity of an infallible Church to guard against false understandings of Scripture. The poet Alexander Pope (d. 1744) was also a Catholic, although perhaps a merely nominal one.

Unforeseen at its peak, the glorious French Catholic revival evolved into one of the greatest crises in the history of the Church, contributing in no small measure to the eventual wreck of both church and state in France. The crisis began because of the divergences between Augustine and Aquinas on the fundamental but extremely subtle issue of the relationship between grace and free will, which was not entirely resolved at Trent. In the century following, it became the most contested Catholic doctrine—the central issue in seventeenth-century French Catholicism.

The Flemish theologian Michael Baius (d. 1589) was condemned for holding what seemed like an extreme Augustinian view that bordered on Calvinist predestination. Toward the end of the sixteenth century, Jesuit theologians charged that Dominicans slighted free will, while the Dominicans countered that the Jesuits did not fully recognize the need for grace. Pope Paul V ordered an end to the dispute, decreeing that both positions were within the bounds of Catholic orthodoxy.

The Spanish Jesuits Suárez and Luis de Molina (d. 1600)—the former perhaps the most influential theologian of the seventeenth century—taught that God foresaw free human choice and gave graces to individuals to aid their salvation but they could freely reject those graces. But Bérulle and many of his disciples were Augustinians in seeing the human will as severely impaired by sin and holding a version of the doctrine of predestination.

The Flemish bishop Cornelius Jansen (d. 1638), in his book *Augustine*, emphasized that God was remote and inscrutable, an understanding that had been particularly strong since the time of Ockham and that was taken to its furthest point by Calvin. For two centuries, Jansenism continued to be the single most influential and tenacious modern Catholic heresy.

### *Augustinianism*

### *Jansenism*

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

# 6

## THE BAROQUE IN ITALY AND GERMANY

Baroque has been the term used by art historians for almost a century to designate the dominant style of the period 1600–1750. Its original meaning—"irregular, contorted, grotesque"—is now largely superseded. It is generally agreed that the new style was born in Rome during the final years of the sixteenth century. What remains under dispute is whether the Baroque is the final phase of the Renaissance, or an era distinct from both Renaissance and modern. We have chosen the first alternative, while admitting that a good case can be made for the second. Which of the two we adopt is perhaps less important than an understanding of the factors that must enter into our decision. And here we run into a series of paradoxes. Thus it has been claimed that the Baroque style expresses the spirit of the Counter Reformation; yet the Counter Reformation, a dynamic movement of self-renewal within the Catholic Church, had already done its work by 1600—Protestantism was on the defensive, some important territories had been recaptured for the old faith, and neither side any longer had the power to upset the new balance. The princes of the Church who supported the growth of Baroque art were known for worldly splendor rather than piety. Besides, the new style penetrated the Protestant North so quickly that we should guard against overstressing its Counter Reformation aspect. Equally problematic is the assertion that Baroque is "the style of absolutism," reflecting the centralized state ruled by an autocrat of unlimited powers. Although absolutism reached its climax during the reign of Louis XIV in the later seventeenth century, it had been in the making since the 1520s (under Francis I in France, and the Medici dukes in Tuscany). Moreover, Baroque art flourished in bourgeois Holland no less than in the absolutist monarchies; and the style officially sponsored under Louis XIV was a notably subdued, classicistic kind of Baroque. We encounter similar difficulties when we try to relate Baroque art to the science and philosophy of the period. Such a link did exist in the Early and High Renaissance: an artist then could also be a humanist and a scientist. But during the

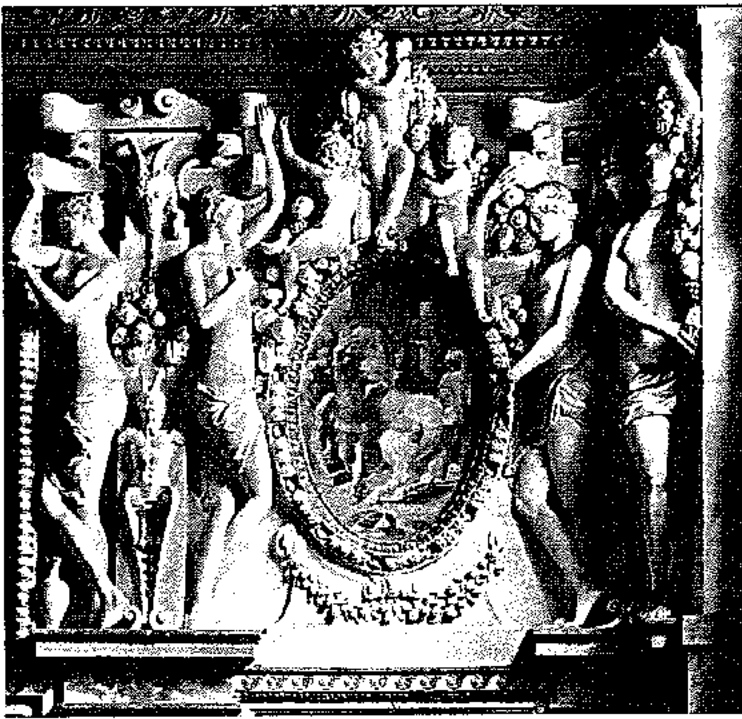
seventeenth century, scientific and philosophical thought became too complex, abstract, and systematic for him to share; gravitation, calculus, and *Cogito, ergo sum* could not stir his imagination. All of this means that Baroque art is not simply the result of religious, political, or intellectual developments. Interconnections surely existed, of course, but we do not yet understand them very well. Until we do, let us think of the Baroque style as one among other basic features—the newly fortified Catholic faith, the absolutist state, and the new role of science—that distinguish the period 1600–1750 from what had gone before.

### ROME

Around 1600 Rome became the fountainhead of the Baroque, as it had of the High Renaissance a century before, by gathering artists from other regions to perform challenging new tasks. The papacy patronized art on a large scale, with the aim of making Rome the most beautiful city of the Christian world "for the greater glory of God and the Church." This campaign had begun as early as 1585; the artists then on hand were late Mannerists of feeble distinction, but it soon attracted ambitious younger masters, especially from Northern Italy. These talented men created the new style.

#### *Caravaggio*

Foremost among these northerners was a painter of genius, called Caravaggio after his birthplace near Milan (1573–1610), who in 1597–98 did several monumental canvases for a chapel in the church of S. Luigi dei Francesi, among them *The Calling of St. Matthew* (colorplate 75). This extraordinary picture is remote from both Mannerism and the High Renaissance; its only antecedent is the "North Italian realism" of artists like Savoldo (see fig. 584). But Caravaggio's realism is such that a new term, "naturalism," is needed to distinguish it from



586. FRANCESCO PRIMATICCIO. Stucco Figures.  
c. 1541–45. Fontainebleau

ingenuity and skill, and to charm us with the grace of his figures. The allegorical significance of the design is simply a pretext for this display of virtuosity. When he tells us, for instance, that Neptune and Earth each have a bent and a straight leg to signify mountains and plains, we can only marvel at the divorce of form from content. Despite his boundless admiration for Michelangelo, Cellini's elegant figures on the saltcellar are as elongated, smooth, and languid as Parmigianino's (see colorplate 65). Parmigianino also strongly influenced Francesco Primaticcio, Cellini's rival at the court of Francis I. A man of many talents, Primaticcio designed the interior decoration of some of the main rooms in the royal château of Fontainebleau, combining painted scenes and a richly sculptured stucco framework. The section shown in figure 586 obviously caters to the same aristocratic taste that admired Cellini's saltcellar. Although the four maidens are not burdened with any specific allegorical significance—their role recalls the nudes on the Sistine Ceiling—they perform a task for which they seem equally ill-fitted: they reinforce the piers that sustain the ceiling. These willowy caryatids epitomize the studied nonchalance of second-phase Mannerism.

#### *Giovanni Bologna*

Cellini, Primaticcio, and the other Italians employed by Francis I made Mannerism the dominant style in mid-sixteenth-century France, and their influence went far

beyond the royal court. It must have reached a gifted young sculptor from Douai, Jean de Boulogne (1529–1608), who went to Italy about 1555 for further training and stayed to become, under the Italianized name of Giovanni Bologna, the most important sculptor in Florence during the last third of the century. His over-lifesize marble group, *The Rape of the Sabine Woman* (figs. 587, 588), won particular acclaim, and still has its place of honor near the Palazzo Vecchio. The subject, drawn from the legends of ancient Rome, seems an odd choice for statuary; the city's founders, an adventurous band of men from across the sea, so the story goes, tried vainly to find wives among their neighbors, the Sabines, and resorted at last to a trick: having invited the entire Sabine tribe into Rome for a peaceful festival, they fell upon them with arms, took the women away by force, and thus ensured the future of their race. Considering the nature of the theme, Giovanni Bologna's work tempts us to cite Samuel Johnson's famous remark on women preachers (who reminded him of a dog walking on its hind legs): "It is not done well; but you are surprised to find it done at all." Actually, the artist may not deserve such ridicule, for he designed the group with no specific subject in mind, to silence those critics who doubted his ability as a monumental sculptor in marble. He selected what seemed to him the most difficult feat, three figures of contrasting character united in a common action. Their identities were disputed among the learned connoisseurs of the day, who finally settled on the Rape of the Sabine Woman as the most suitable title. Here, then, is another artist who is noncommittal about subject matter, although his unconcern had a different motive from Veronese's. Giovanni Bologna's self-imposed task was to carve in marble, on a massive scale, a sculptural composition that was to be seen not from one but from all sides; this had hitherto been attempted only in bronze and on a much smaller scale (see figs. 529, 531). He has solved this purely formal problem, but only by insulating his group from the world of human experience. These figures, spiraling upward as if confined inside a tall, narrow cylinder, perform a well-rehearsed choreographic exercise the emotional meaning of which remains obscure. We admire their discipline but we find no trace of genuine *pathos*.

## ARCHITECTURE

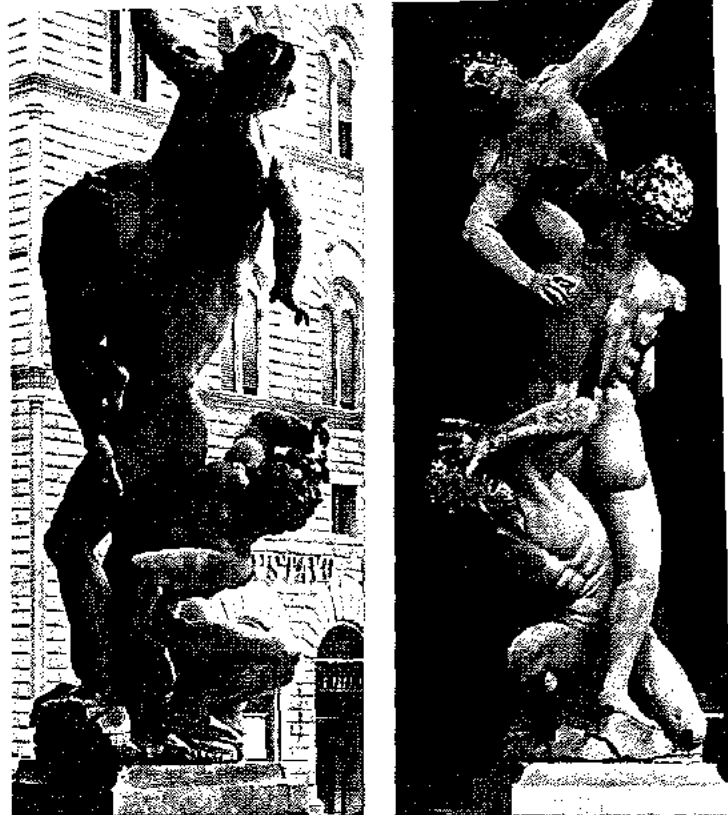
The concept of Mannerism as a period style, we recall, had been coined for painting. We have encountered little difficulty in applying it to sculpture. Can it usefully be extended to architecture as well? And if so, what qualities must we look for? These questions have arisen only recently, so it is not surprising that we cannot yet answer them very precisely. Some buildings, to be sure, would be called Mannerist by almost everyone today; but this does not give us a viable definition of Mannerism as an architectural period style. Such a structure is the Uffizi in



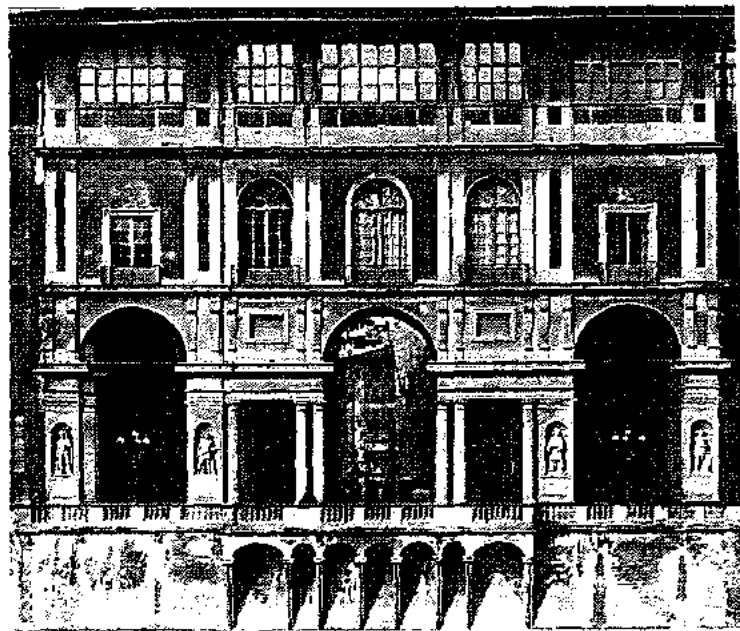
not far to seek: the "tired" scroll brackets and the peculiar combination of column and wall have their source in the vestibule of the Laurentian Library (on page 431 we cited Vasari's praise for Michelangelo's unorthodox use of the classical vocabulary). Yet his design lacks the sculptural power and expressiveness of its model; rather, the Uffizi loggia forms a screen as weightless as the façade of the Pazzi Chapel (see fig. 501). What is tense in Michelangelo's design becomes merely ambiguous—the architectural members seem as devoid of energy as the human figures of second-phase Mannerism, and their relationships as studiously "artificial." The same is true of the courtyard of the Palazzo Pitti, by Bartolommeo Ammanati (fig. 590), despite its display of muscularity. Here the three-story scheme of superimposed orders, derived from the Colosseum, has been overlaid with an extravagant pattern of rustication that "imprisons" the columns, reducing them to an oddly passive role. These welts disguise rather than enhance the massiveness of the masonry, the overall corrugated texture making us think of the fancies of a pastry cook.

### *Palladio*

If this is Mannerism in architecture, can we find it in the work of Andrea Palladio (1518–80), the greatest architect of the later sixteenth century, second in importance only to Michelangelo? Unlike Vasari, who was a painter and historian as well as an architect (his artists' *Lives* provide the first coherent account of Italian Renaissance art), or Ammanati, who was a sculptor-architect, Palladio stands in the tradition of the humanist and theoretician Leone Battista Alberti. Although his career centered on his native town of Vicenza, his buildings and theoretical writings soon brought him international status. Palladio insisted that architecture must be governed both by reason and by certain universal rules that were perfectly exemplified by the buildings of the ancients. He thus shared Alberti's basic outlook and his firm faith in the cosmic significance of numerical ratios (see page 390). They differed in how each man related theory and practice. With Alberti, this relationship had been loose and flexible, whereas Palladio believed quite literally in practicing what he preached. His architectural treatise is consequently more practical than Alberti's—this helps to explain its huge success—while his buildings are linked more directly with his theories. It has even been said that Palladio designed only what was, in his view, sanctioned by ancient precedent. If the results are not necessarily classic in style, we may call them "classicistic" (to denote a conscious striving for classic qualities); this is indeed the usual term for both Palladio's work and theoretical attitude.



587, 588. GIOVANNI BOLOGNA. *The Rape of the Sabine Woman*. Completed 1583. Marble, height 13' 6". Loggia dei Lanzi, Florence

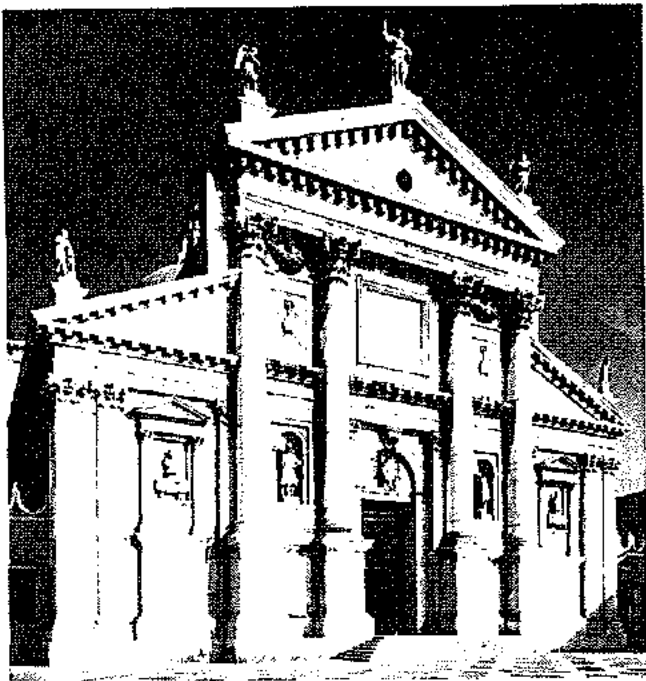


589. GIORGIO VASARI. Loggia of the Uffizi, Florence (view from the Arno). Begun 1560

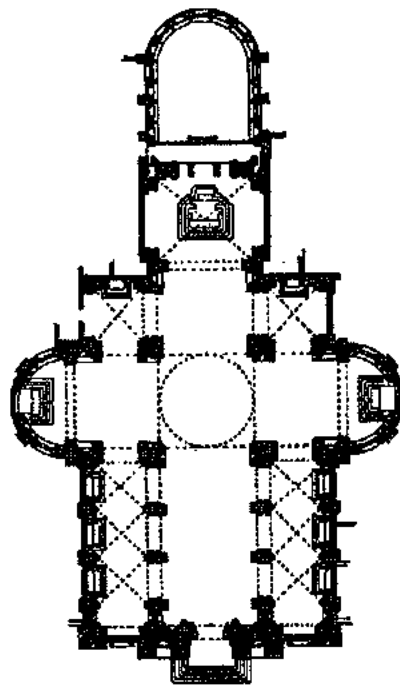
for both beauty and utility. In any case, the porches of the Villa Rotonda, beautifully correlated with the walls behind, are an organic part of his design. They lend the structure an air of serene dignity and festive grace that still appeals to us today.

The facade of S. Giorgio Maggiore in Venice (fig. 593), of about the same date as the Villa Rotonda, adds to the same effect a new sumptuousness and complexity. Palladio's problem here was how to create a classically integrated facade for a basilican church. He surely knew Alberti's solution (S. Andrea in Mantua; see fig. 520), a temple front enclosing a triumphal-arch motif; but this design, although impressively logical and compact, did not fit the cross section of a basilica, and really circumvented the problem. Palladio—again following what he believed to be ancient precedent—found a different answer: he superimposed a tall, narrow temple front on another low and wide one to reflect the different heights of nave and aisles. Theoretically, it was a perfect solution. In practice, however, he found that he could not keep the two systems as separate as his classicistic conscience demanded, and still integrate them into a harmonious whole. This conflict makes ambiguous those parts of the design that have, as it were, a dual allegiance; this might be interpreted as a Mannerist quality. The plan (fig. 594), too, suggests a duality: the main body of the church is strongly centralized—the transept is as long as the nave—but the longitudinal axis reasserts itself in the separate compartments for the main altar and the chapel beyond.

conflicting elements in the facade and plan of S. Giorgio from actually clashing. In less assured hands, such a precarious union would break apart. A more generally applicable solution was evolved just at that time in Rome by Vignola and by Giacomo della Porta, two architects who had assisted Michelangelo at St. Peter's and were still using his architectural vocabulary. The church of Il Gesù (Jesus), a building whose importance for subsequent church architecture can hardly be exaggerated, is the mother church of the Jesuits; its design must have been closely supervised so as to conform to the aims of the militant new order. We may thus view it as the architectural embodiment of the spirit of the Counter Reformation. The planning stage of the structure began in 1550 (Michelangelo himself once promised a design, but apparently never furnished it); the present ground plan, by Vignola, was adopted in 1568 (fig. 595). It contrasts in almost every possible respect with Palladio's S. Giorgio: a basilica, strikingly compact, dominated by its mighty nave. The aisles have been replaced by chapels, thus "herding" the congregation quite literally into one large, hall-like space directly in view of the altar; the attention of this "audience" is positively directed toward altar and pulpit, as our view of the interior (fig. 597) confirms. (The painting shows how the church would look from the street if the center part of the facade were removed; for the later, High Baroque decoration of the nave vault, see fig. 629.) We also see here an unexpected feature which the ground plan cannot show: the dramatic contrast be-

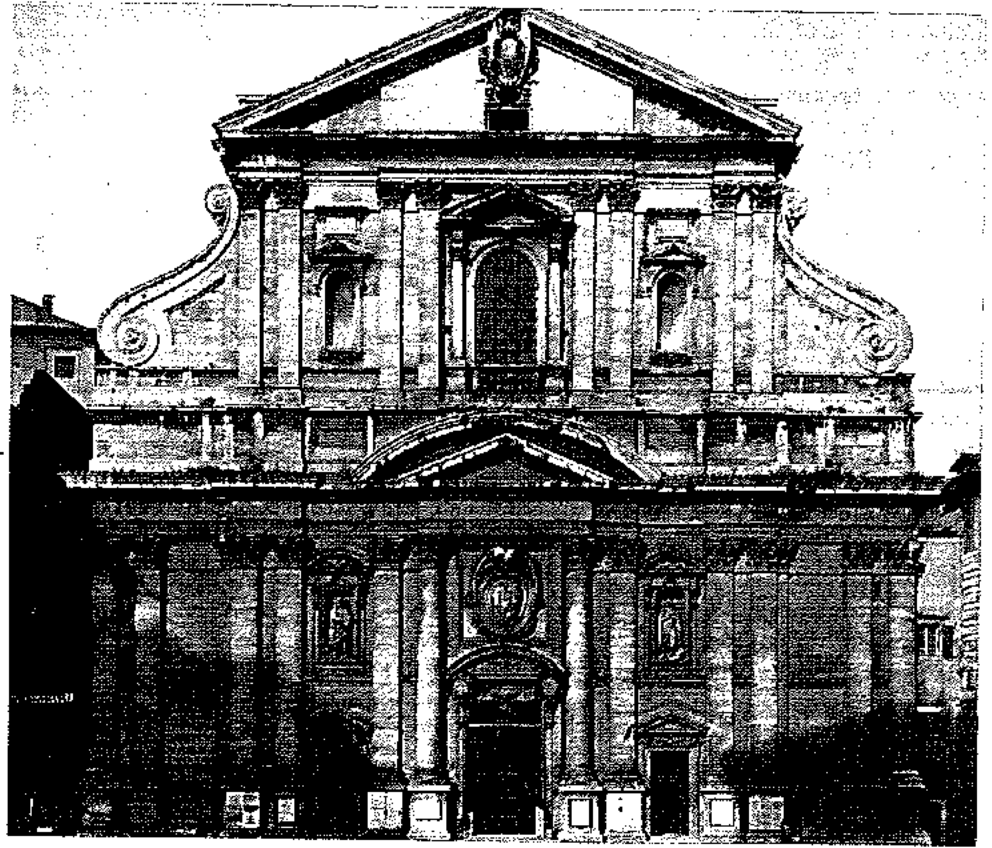
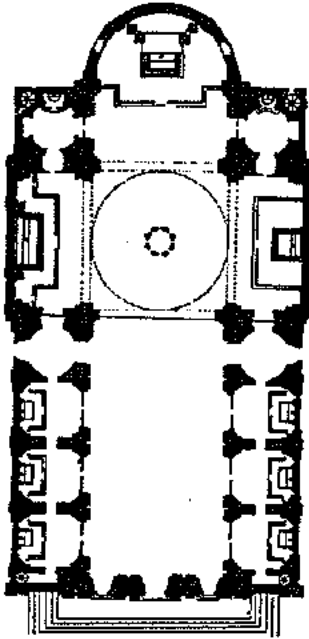


593. ANDREA PALLADIO. S. Giorgio Maggiore, Venice. Designed 1565



594. Plan of S. Giorgio Maggiore

595. GIACOMO VIGNOLA.  
Plan of Il Gesù, Rome, 1568



596. GIACOMO DELLA PORTA.  
Façade of Il Gesù, Rome, c. 1575–84



597. ANDREA SACCHI and JAN MIEL, *Urban VIII Visiting Il Gesù*, 1639–41. National Gallery, Rome

tween the dim illumination in the nave and the abundant light beyond, in the eastern part of the church, supplied by the large windows in the drum of the dome. Light has been consciously exploited for its expressive possibilities—a novel device, “theatrical” in the best sense—to give Il Gesù a stronger emotional focus than we have yet found in a church interior.

Despite its great originality, the plan of Il Gesù is not entirely without precedent (see fig. 521). The façade, by Giacomo della Porta, is as bold as the plan, although it, too, can be traced back to earlier sources (fig. 596). The paired pilasters and broken architrave of the lower story are clearly derived from Michelangelo’s design for the exterior of St. Peter’s (compare fig. 565). In the upper story the same pattern recurs on a somewhat smaller scale, with four instead of six pairs of supports; the difference in width is bridged by two scroll-shaped buttresses. A large pediment crowns the façade, which retains the classic proportions of Renaissance architecture (the height equals the width). What is fundamentally new here is the very element that was missing in the façade of S. Giorgio: the integration of all the parts into one whole. Giacomo della Porta, freed from classicistic scruples by his allegiance to Michelangelo, gave the same vertical rhythm to both stories of the façade; this rhythm is obeyed by all the horizontal members (note the broken

portal: its double frame—two pediments resting on coupled pilasters and columns—projects beyond the rest of the façade and gives strong focus to the entire design. Not since Gothic architecture has the entrance to a church received such a dramatic concentration of features, attracting the attention of the beholder outside the building much as the concentrated light beneath the dome channels that of the worshiper inside.

What are we to call the style of Il Gesù? Obviously, it

ent phases of the great master's career: the contrast between the Uffizi and Il Gesù is hardly less great than that between the vestibule of the Laurentian Library and the exterior of St. Peter's. If we label the Uffizi Mannerist, the same term will not serve us for Il Gesù. As we shall see, the design of Il Gesù will become basic to Baroque architecture; by calling it "pre-Baroque," we suggest both its seminal importance for the future and its special place in relation to the past.

\*

# HISTORIC SACRED PLACES *of* PHILADELPHIA

ROGER W. MOSS

PHOTOGRAPHS BY TOM CRANE

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PHILADELPHIA

*Tom Crane*

*Roger W. Moss*

*11-04-2004*



# SHRINE OF SAINT RITA OF CASCIA

1166 South Broad Street  
Philadelphia, PA 19146

George I. Lovatt, and Ballinger and  
Perrot, architects, 1907–1915

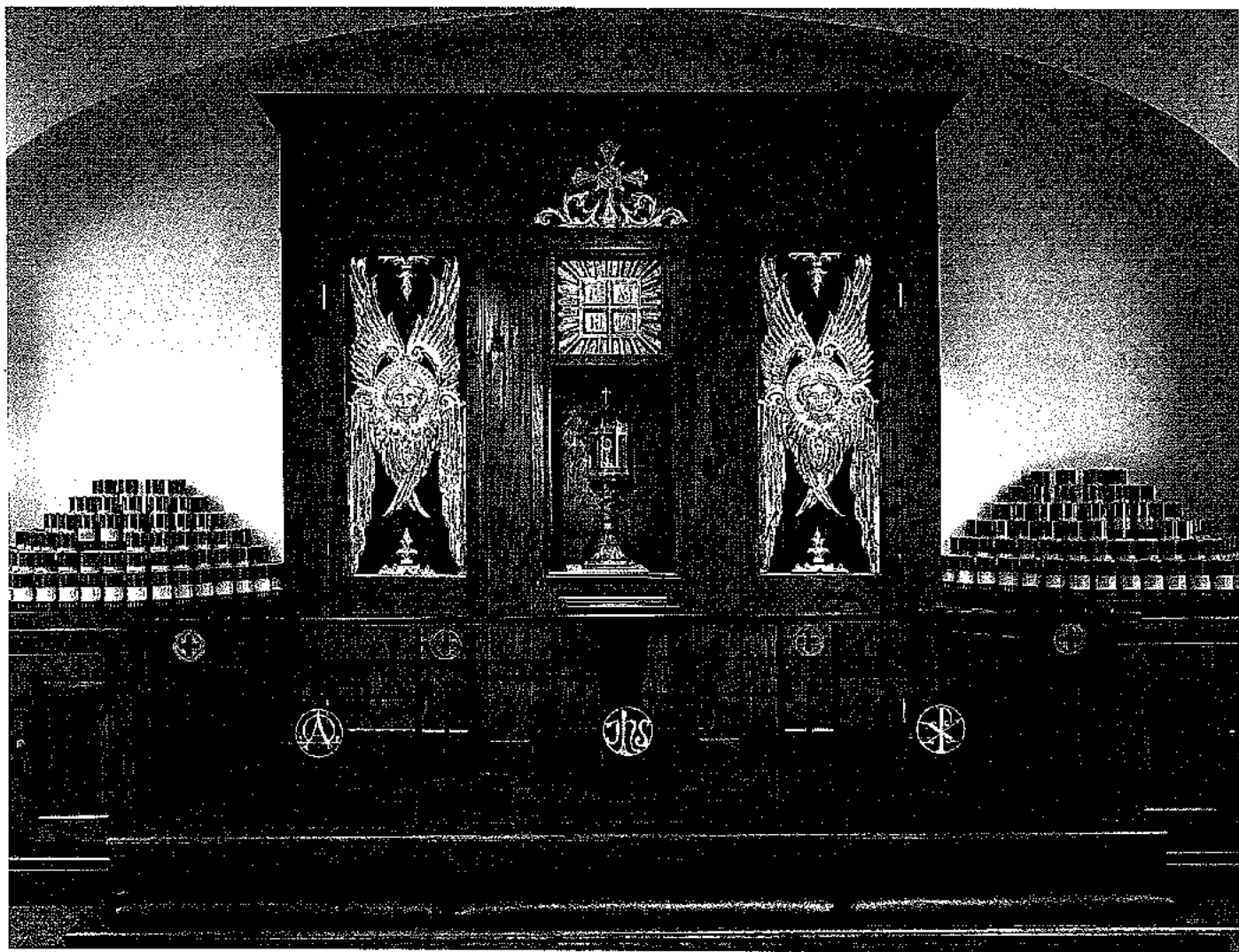
Telephone for visitor information:  
215.546.8333

[www.saintrita shrine.org](http://www.saintrita shrine.org)

The visitor intent on negotiating South Broad Street traffic could easily miss the Shrine of Saint Rita of Cascia. That would be attributable to the pace of twenty-first-century life, not to the vigorous Baroque styling of this much beloved church. It stands directly on the street, like its town house neighbors, and fully utilizes its mid-block site. Yet there can be few churches in Philadelphia so Roman in their ambiance and brilliance of execution. The exterior of Saint Rita's is all façade, a triumphal arch of light-colored brick, limestone, and terra cotta with a large pedimented entrance

✦ The Baroque façade of the Shrine of Saint Rita of Cascia on South Broad Street is one of the finest compositions by the young architect George I. Lovatt in collaboration with the firm of Ballinger and Perrot.

✦ The National Shrine of Saint Rita of Cascia with its reliquary in the lower church has recently been renovated and expanded to accommodate the large visitation of pilgrims from around the world who come to petition Saint Rita to intercede in their behalf.



supported by pairs of engaged Tuscan columns flanked by niches containing statues of Saint Augustine on the <sup>south</sup> north and Saint Patrick on the <sup>north</sup> south. The nave projects above the ground floor entablature with paired pilasters supporting a segmental pediment bracketed by two gigantic scrolls.

The church is named for Saint Rita of Cascia (1377-1447), known as the "Advocate of the Hopeless and even of the Impossible" and one of the most popular saints in the Roman Catholic Church "because of her amazing answers to prayer, as well as the remarkable events of her own life." Cascia is a small town near Spoleto in Umbria. Pope Leo XIII canonized this Augustinian nun in 1900, and the Augustinian Friars have established a shrine in her honor in the lower church.

Saint Rita's church and shrine were designed by George I. Lovatt (1872-1958), who ranks with Edwin F. Durang and Henry Dagit among Philadelphia leaders in late nineteenth- and early twentieth-century Catholic church work. Lovatt studied at the Pennsylvania Museum and School of Industrial Art, opened an office in 1894, and launched a successful career. He received a commendation for the Church of the Most Precious Blood (Twenty-Sixth and Diamond Streets) at the International Exhibition in Barcelona (1926), and a gold medal for his Church of the Holy Child (Broad and Duncannon Streets) from the Philadelphia Chapter of the American Institute of Architects (1930). Lovatt shares credit for Saint Rita's with the architecture and engineering firm of Ballinger and Perrot (Walter F. Ballinger and Emiel G. Perrot), who pioneered in the use of reinforced concrete.

Established as an Augustinian parish to serve a predominantly Irish congregation, the ethnicity of Saint Rita's gradually changed to Italian in the 1920s. In the following decades membership grew to 13,000 families, only to decline rapidly after World War II to fewer than a thousand families today.

← The striking interior of Saint Rita's reflects a major redecoration undertaken in the 1990s. The church and shrine to Saint Rita are visited by thousands of pilgrims annually, although the largely Italian American congregation is now smaller than in earlier decades.