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

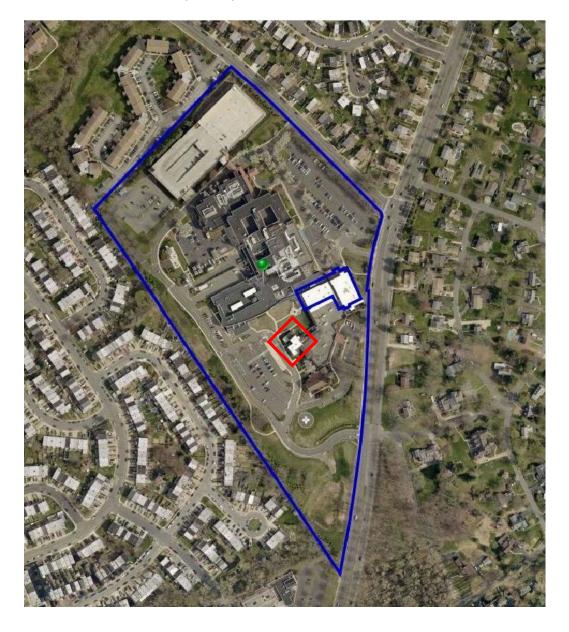
1. A DI	DRESS OF HISTORIC RESOURCE (must comply with an Office of Property Assessment address)
	Street address: 10800 Knights Road
	Postal code: 19154 Councilmanic District: 10 Lh
2. N A	ME OF HISTORIC RESOURCE
	Historic Name: "Saint Michel" (pronounced: san mee-shell)
	Current/Common Name: "The Mansion House" at Jefferson Health Knights Road" campus
3. TYI	PE OF HISTORIC RESOURCE
	■ Building
4. PR	OPERTY INFORMATION
	Occupancy: 🗓 occupied 🔲 vacant 🔲 under construction 🔲 unknown
	Current use: Administrative offices for hospital, "Jefferson Healt
5. Bo	UNDARY DESCRIPTION
	Please attach
6. DE	SCRIPTION
	Please attach
·····	
7. Sig	SNIFICANCE
	Please attach the Statement of Significance.
	Period of Significance (from year to year): from to
	Date(s) of construction and/or alteration: 1870
	Architect, engineer, and/or designer: Addison Hutton (1834-1916)
	Builder, contractor, and/or artisan: local
	Original owner: Francis A. Drexel (1824-1885)
	Other significant persons: Michel Bouvier (1792-1874); St. Katharine

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 Natio	on;
 (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 wo has significantly influenced the historical, architectural, economic, social, or cultural development the City, Commonwealth or Nation; or, (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or, 	rk ent of
 (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 a 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. 	nd
8. Major Bibliographical References Please attach	
9. Nominator	
OrganizationDate	
Name 微格环环胞 Celeste A. Morello Email	
Street Address 1234 South Sheridan Street Telephone 215.334.6008	
City, State, and Postal Code Philadelphia, PA 19147-4820	
Nominator is the property owner.	
Date of Receipt: NOV 13	
☐ Correct-Complete ☐ Incorrect-Incomplete ☐ Date: February 5, 2019	
Date of Notice Issuance February 5, 2019	
Property Owner at Time of Notice	
Name: Frankford Hospital - Torresdale Division	
Address: 10800 Knights Road	-
City: Philadelphia State: PA Postal Code: 1911	 14
Date(s) Reviewed by the Committee on Historic Designation: March 12, 2019, Criteria A and E	
Date(s) Reviewed by the Historical Commission: April 12, 2019	
Date of Final Action: April 12, 2019, Criteria A and E	
X Designated ☐ Rejected 3/	12/18

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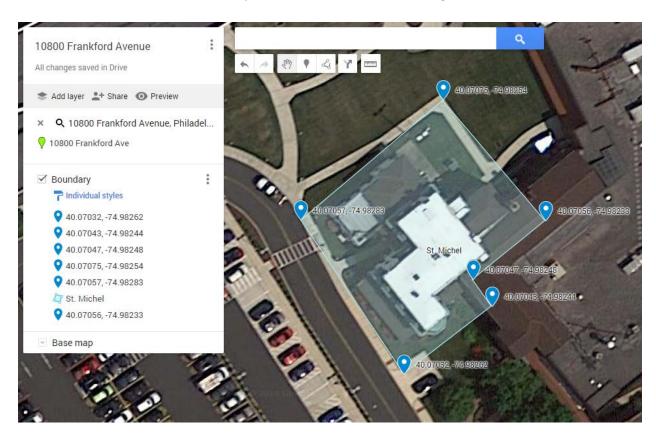
5. BOUNDARY DESCRIPTION

This nomination proposes to designate the property known as "St. Michel," which sits on an approximately 27-acre parcel at 10800 Knights Road. The parcel includes multiple buildings that are part of Aria Health–Torresdale campus. The larger property is bounded by Knights Road at the east, Red Lion Road at the northeast, and privately owned residences at the northwest and southwest.

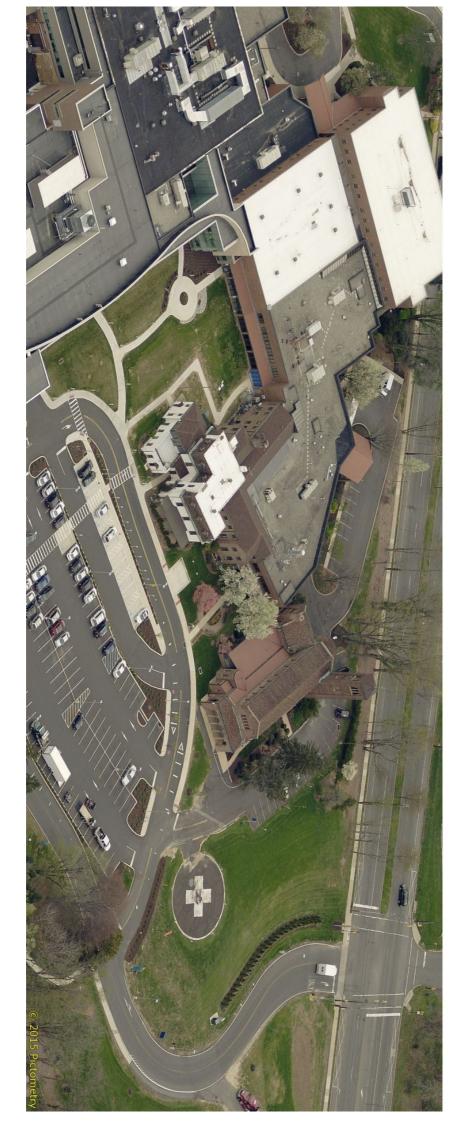




The boundary of St. Michel includes the footprint of the house, with a perimeter buffer. Several additions included within the boundary are considered non-contributing and are shaded blue.



Latitudinal and longitudinal points delineate the boundary of St. Michel.





DESCRIPTION of NOMINATION:

Presently referred to as "The Mansion House" by Jefferson Health staff, the Addison Hutton design from 1870 is a three story cream-colored stucco construction topped with a contemporary mansard roof. The aerial view of this building on the preceding pages better illustrate the "Z-shaped" original plan showing eight sides. This nomination is only on the 1870 Hutton plan, not the later additions.

Photographs inset into recent images of this nomination when known as "Saint Michel" a residence for the Francis A. Drexel family (1870-1891) describe its changes in the exterior from the Victorian ornamentations and louvred shutters to the post-1891 years when much of this decorative display that was typical in these "country houses" was pared down for the Sisters of the Blessed Sacrament's novitiate. (Compared page 6 to pages 8 and 9). The reduction in these embellishments by the Sisters is what is evident today, with no alteration to what architect Hutton had designed in conformity with the specific "country house" type-which relates to the natural environment or with additional landscaping which was also done in 1870 by Mr. Drexel. This building integrates with this setting, with its Asian-inspired wood patterns at the facade's porch and trim, occasional projecting bays for windows or a balcony or side porch. There are elements in this building which identify Hutton as the architect such as how he designed a mansard roof to incorporate the top floor, the "flow" of the building into, not upon, the terrain and how he masterfully accented areas so that no side seems dull or uninteresting because there are oculus windows or textures or grilles on the roof and windows, which still are here.

Today, the cream color of the stucco contrasts with a dark brown in the mansard roof, porches' roofs and the windows' trim

Google Maps Philadelphia, Pennsylvania

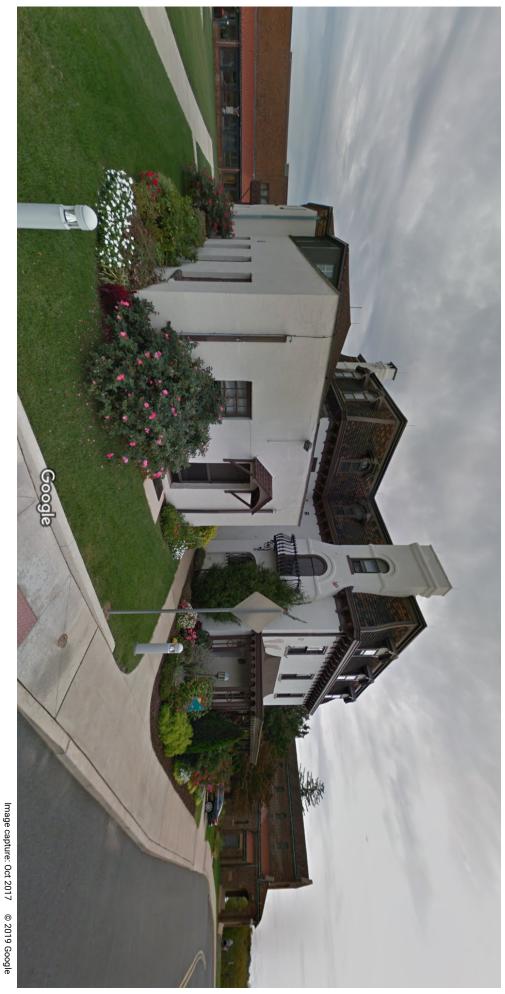




Street View - Oct 2017

https://www.google.com/maps/@40.0704049, -74.9827392, 3a, 90y, 50.5h, 93.9t/data = 13m6!1e1!3m4!1sg9FNy7xSwRD25ZcQ2tcAsQ!2e0!7i13312!8i6656. And the substitute of the subst

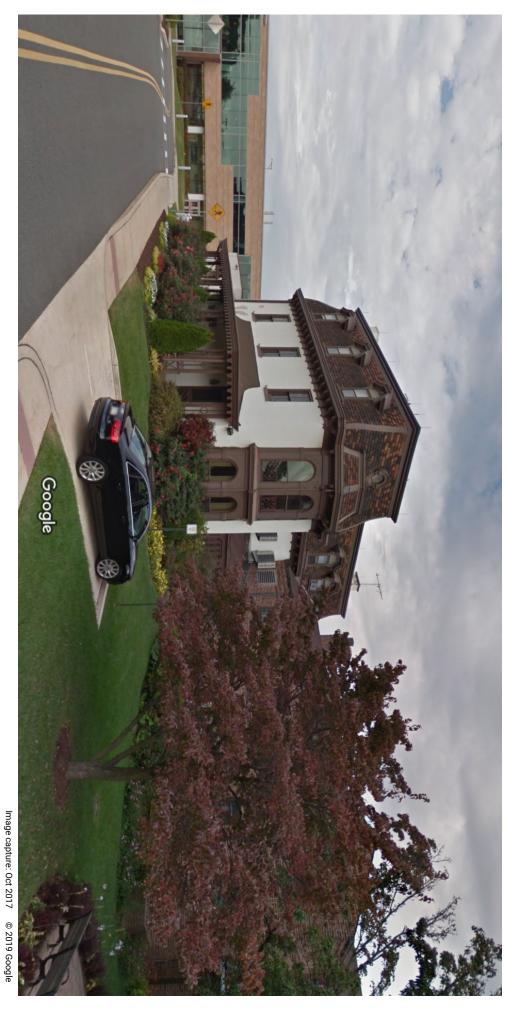
Google Maps Philadelphia, Pennsylvania





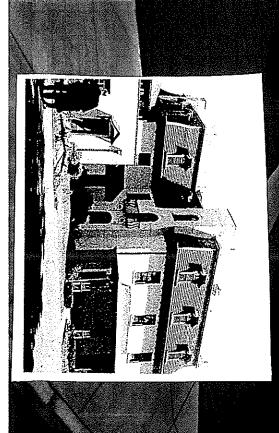
Street View - Oct 2017

Google Maps Philadelphia, Pennsylvania





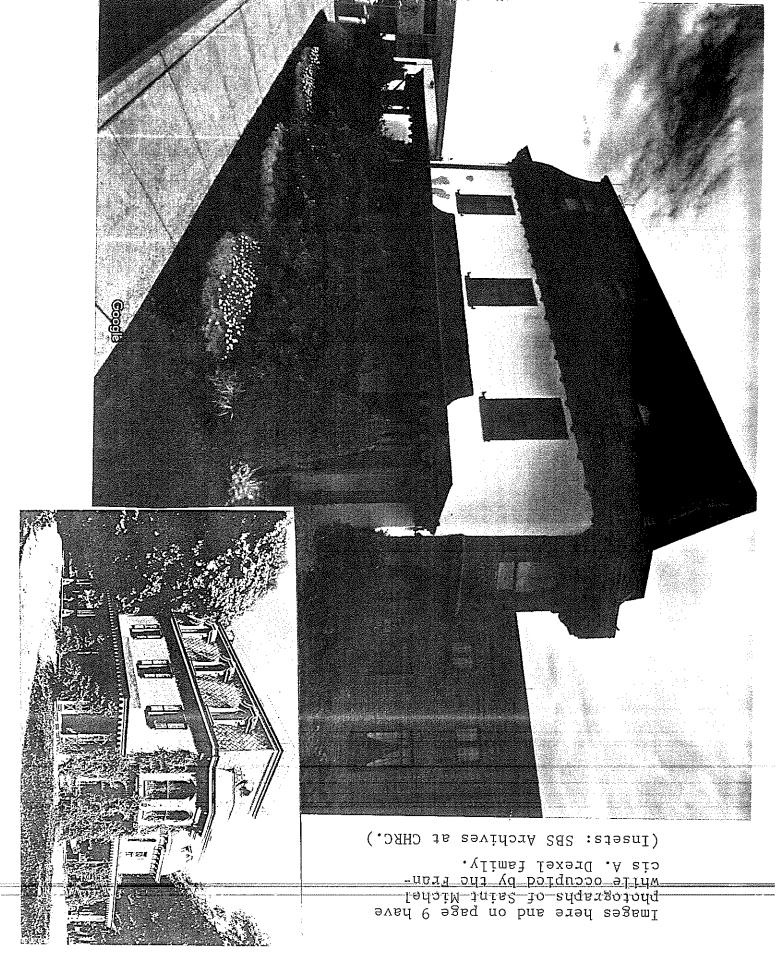
Street View - Oct 2017

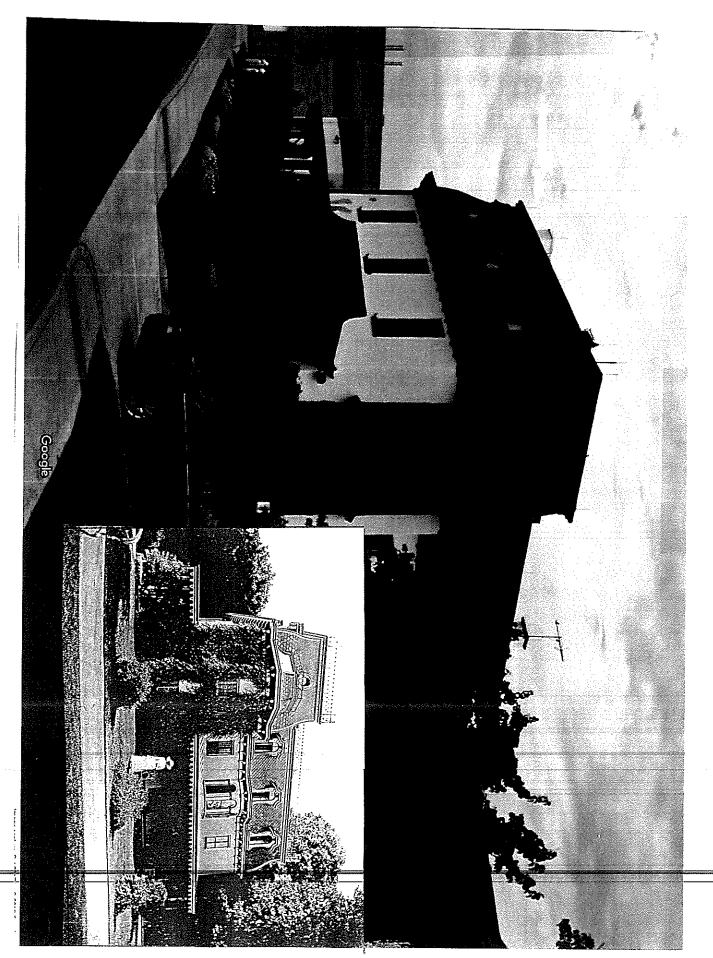


Source: Sisters of the Bessed Sacrament Archives. CHRC, Philadelphia. moved in, c. 1891-1892. Image (left) when Sisters

The main entrance (in 1870 and after) is accessed by an approximate 8 foot deep concrete platform at the western facade. This area is now closed off by shrubery around the entire porch including the north and south elevations (from sides) where the doorways are nearest to the grounds. This facade's porch is in good (not excellent) condition with the same Asian or Japanesestyle of woodwork pattern in the porch supports and trim suspended from the sloping roof. The porch spans the entire width of this side. The most notable feature at this facade is the original Caen marble bas relief of Saint Michael the Archangel in a contropposto pose, slaying Satan in the form of a dragon. This sculpture is set within the pediment above the door and has been there since the Drexels' placed it there, c. 1870. It measures about 2 feet in an irregularly-shaped circle. A white surround at this doorway features fluted posts below capitals in the form of leaf bunches. Proceeding southwardly, there is a window between another doorway. Brown screen doors hang over inner doors on both entries.

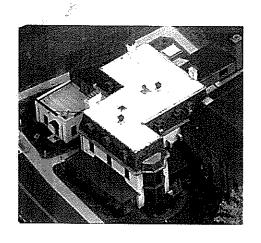
The mansard roof covers the height and width of the upper level, or third story. Rounded arch dormer window frames hold modern windows through this roof. Rounded arch windows are also on the bays at the south wall, varying from the majority of the windows (at the first and second levels) with straight tops. Original iron grilles at some windows at the first two levels remain as does the oculus at the southwest side. The north wall has a balcony below a window at the third floor level and both are rounded arch designs projecting slightly in what would seem to be a fireplace/chimney, if not with these openings.





As the preceding photographs show, none of the sides of this property are the same or similar, as carried from the Hutton design. However, some sides are obstructed with later building additions to the east and south, with that connecting to the Chapel which George I. Lovatt would design in 1931. The aerial of this nomination aids in distinguishing the "whitish roof" of the 1870 construction seeking designation, despite the additions even made by the Sisters who moved by 1892 to newer quarters elsewhere. While it seemed that the pared-down version of the property was made by the Sisters in about 1891, the decorations and shutter removals from the windows did not alter what Hutton and Mr. Drexel had agreed upon from the architectural plans in 1870 which is, generally, what is evident as of this submission. (2018)

The PHC aerial image (below) holds a defined understanding of what building seeks designation: the whitish-coated mansard roof of the 1870 construction by Hutton for Drexel.



This nominated property has the historic name, "Saint Michel," (French pronunciation)." It is a rare example of a post-Civil War "country house" with a mansard roof located within the boundaries of the City of Philadelphia. Designed by distinguished architect Addison Hutton for Philadelphia-based banking magnate, Francis A. Drexel in 1870, the property's significance is not only on its design, but mainly on the individuals associated with its origins, including Philadelphia's only native-born saint, Katharine Mary Drexel (Francis' daughter) who also founded the first religious order for Roman Catholic nuns here. The order, the Sisters of the Blessed Sacrament, had its first novitiate at the former residence. The Sisters' mission was solely concerned with African and Native Americans all over the United States.

The Drexel family's "Saint Michel" estate and country house were named after St. Michael the Archangel, the patron saint of Mrs. (Emma Bouvier) Drexel's beloved father, Michel (or "Michael") Bouvier, a local real estate developer who began as a furniture-maker in Philadelphia. Bouvier is still recalled today, in a street named after him, this house, and in a trio of brownstone houses in Society Hill constructed by him. To others, the "Bouvier" name is more associated with the former First Lady, Jacqueline Bouvier Kennedy, of the "Camelot" years at the White House shared with her husband, John from 1961 until his assassination in November of 1963. She was Michel's great-great granddaughter. In 1870, Michel was called "grandfather" by Saint Katharine Drexel and her sisters. (Emma was Katharine's step-mother). The Drexel-Bouvier union was of two notable families with deep observance of the Roman Catholic faith. Both

^{*} The Philadelphia Historical Commission's "Preservation Memo For Northeast District Plan" (2016) used a phonetic spelling of "San" Michel, which in French has the same sound but is spelled "Saint." Moreover, in the Roman Catholic Church, St. Michael (the Archangel) is the patron saint of protectors and protecting, i.e., law enforcement and military. St. Michael was invoked to protect the Drexel household.

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families were very financially comfortable in the 19th century,

However, the Drexels' lifestyle, exemplified by the ownership of this country house, mirrored Francis' wealthy peers, most of whom had rather have their "suburban villas" or "rural retreats" out in the outlying counties, such as in what would be called the "Main Line" later. One of Saint Michel's qualities is that it was purposely built in Philadelphia. Moreover, the residence was able to be easily incorporated into the natural, or intended, landscape as if it was in the suburbs.

Architecturally, Saint Michel holds the prescribed three "Principles" for what a "country house" or "cottage house" should present in its design and siting within the terrain. These "Principles" were determined by landscaper and architect Andrew Jackson Downing in the 1840s and very popular in published pattern books. In Philadelphia, many "country house" types prior to the Civil War in the 1850s and were described as "Italian Villa" or Italianate. At Saint Michel is a contemporary mansard roof and other elements not in prior designs. The Hutton plan at Saint Michel is distinctive and was when constructed, and even now with the removals of many of the original "Victorian" decorations, the architecture still responds to the "Principles" of country house design.

The Drexels' residence remained in use until the last daughter moved and married. By 1891, when she made her "Act of Profession" to her new order, Saint Katharine altered the interior and some additions were attached to the Hutton design—these additions are non-contributing to this nomination. However, what is included is a bas relief marble of St. Michael slaying Satan (as a dragon) in the pediment over the (west) doorway which identifies this property and bears the proof of the Drexels' lives and their great philanthropy in the Archdiocese of Philadelphia still applied today.

 $^{^{}m 1}$ Webster, Richard, Philadelphia Preserved. Temple Univ. Press, p.318.

The former residence of the Francis A. Drexel family and first novitiate for Saint Katharine Drexel's religious order...

(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.

The nomination of "Saint Michel," now called the "Mansion House" (to Jefferson Health staff), certainly has several persons who were historically significant on the local, state and national level. However, the individuals from this 19th century building are still relevant today, as are their accomplishments. This criterion will then discuss why Saint Michel, as a historically important building possesses such a high value from those associated with the building from 1870 to 1892 that should merit designation by this Commission.

FRANCIS ANTHONY DREXEL & HIS COUNTRY HOUSE

The "Drexel" name today is most known as a university in West Philadelphia, named after its founder, Anthony J. Drexel (1826-1893). He had outlived his older brother Francis A. (1824-1885) and seemed to have had more sources on him because of how he had partnered with those of his social class who were of the Protestant faith which he (Anthony) converted to from Roman Catholicism. The historiography of the Drexel family oftens finds the Protestant writers of the usual, and few, Philadelphia accounts more generous to Anthony, but his closeness to his brother Francis was essential. So, in Scharf & Westcott's History of Philadelphia (1884) there is a history of banking in the city and how Francis and Anthony were raised as children to work in "The Drexel Banking House" since 1837 when their father, Francis Martin Drexel founded what was a brokerage of "the front rank." The Drexel fortune arose

Published in Philadelphia by L. Everts, page 2101ii.

from "loans, credits and other financial operations...for government use, national, State, and municipal." ³ Francis A. and Anthony broadened their father's firm to where Drexel & Co. had brokerage houses in New York City, London and Paris by 1867. The brothers had excellent reputations as businessmen and in their private lives as well. Francis, the Roman Catholic, began his day with prayer and Mass with his wife and daughters. Contemporary sources placed him in a role in the office and dealing more one-to-one with clients while Anthony, the Protestant, was more accepted into the class of elite businessmen and their closed circle of City movers and shakers. While Scharf & Westcott's History of Philadelphia (1884) leaned more towards Anthony, reporting on Francis A. during and after his death in 1885 was redundant and similar to Morris' description of him as "simple, unostentatious, kindly, and well loved."4 Francis' donation to Roman Catholic and Archdiocesan charities is always part of his biographical data. His Will had pages of bequeathments to parishes, orphanages, Catholic colleges, schools for special education or training and as his primary executor, Anthony ensured his brother's estate was followed to Francis' wishes. Catholic University of America in Washington, D.C. has a chair in Francis' name. More importantly, the Drexel daughters' inheritances from Francis' years at Drexel & Co., was used to purchase land, then construct the schools, missions and other buildings for African and Native Americans throughout the United States.

In 1870, Francis and his second wife, Emma Bouvier, along with their three daughters, Elizabeth and Katharine (from first wife, Hannah) and Louise, lived well from the earnings made from Drexel & Co.'s loans made during the Civil War for the Union's cause. The family travelled and had a lifestyle comparable to their class.

³ Ibid.

⁴Morris, Chas., Makers of Philadelphia: An Historical Work. Phila.: 5L.R. Hamersly & Co., 1894, p. 55.
Sister M. Dolores, SBS, The Francis A. Drexel Family. Phila.: Jefferies & Manz, 1939, pp. 337-338.

The Drexel and Bouvier families were first generation Phila delphians, with the fathers, Francis M. and Michel (Michael) Bouvier both immigrants from Austria and France, respectively. However, Francis M. Drexel and Michel Bouvier worked to where they would see themselves prior to their deaths as millionaires in their own professions. Thus, Francis A. and Emma were raised in environments where industriousness mattered. And the Roman Catholic Church had utmost importance. According to The Francis A. Drexel Family (1939), a book written by Sister M. Dolores (as directed by Louise Bouvier Drexel Morrell), the family's core was their faith. There was very little about the Drexel & Co.'s business and on the "world-wide influence" the many Drexel brokerage houses had. (On how Francis M. Drexel suddenly changed his career from portrait artist to lender to the U.S. Government is also a mystery and not documented in Francis' own memoirs.)

The Drexel sisters, as Elizabeth, Katharine and Louise would be known, were getting older when Francis and Emma decided to purchase a farm in the Torresdale section part of the city. It had 90 acres and terrain where the farmhouse overlooked most of the land. Sister Dolores' book called this new Drexel property a "country home" and provided some description of the renovations "arranged by Mr. Drexel" to the farmhouse such as the "Mansard roof distinctive of the better class houses of that period." The architect, Addison Hutton, was never noted. Sister continued: "Not only the house, but the lands were transformed by Mr. Drexel from a farm in the ordinary sense of the word, to a well appointed country residence." This was in conformity with the Principles in the true "country house," for a distinctive architectural type.

Glackson, Joseph, Encyclopedia of Philadelphia. Vol. II. Harrisburg: 7
The Nat'l Historical Association, 1931, p. 601.
Sister M. Dolores, op.cit., p. 53.
Ibid., p. 54.

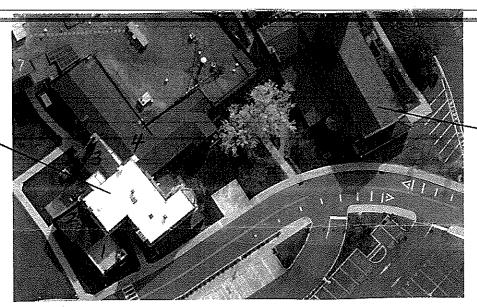
Just as others in their economic class, the Drexels often went to the less populated areas outside of the inner city for vacation or respites. The "country house" in Philadelphia had existed since the 18th century in homes now in the Fairmount Park area by the Schuylkill as well as at the homes of John Bartram and William Hamilton on the opposite banks of this river that are but few remaining. These were gentleman estates, not of the architectural trend in the 1840s and 1850s of those conforming to the "Cottage Residence" or "Country House" "patterns" found in the books by Andrew Jackson Downing (1815-1852). This former landscape designer-turned architect had proposed an integration of the terrain and greenery with the building. Downing espoused this relationship between the man-made with the natural in the country house design. Brown, the art historian, summed up Downing's three "principles...to domestic architecture" which involved fanciful use of certain architectural elements, such as porches or verandas, varied shapes of windows and chimneys. The house plans are not in squarish or rectangular shapes, but multi-sided, as if crawling." (The nominator's interpretation.)

Francis A. Drexel hired Addison Hutton (1834-1916) as the best architect to transform the farmhouse into a more stately residence, albeit a "country house" with a view of the grounds. Hutton was already known as the former partner of Samuel Sloan, which had lasted for four years and then dissolved just prior to the Saint Michel commission. Hutton produced designs which Francis probably saw in the city, such as the Philadelphia Savings Fund Society bank at 700-710 Walnut Street dating to 1868. Another was the Lippincott townhouse on Rittenhouse Square with its mansard roof squeezed between buildings. In 1870, Hutton not only designed Saint Michel, but he was found to have done a similar design on another country

Brown, Milton, American Art. NY: Abrams, 1979, p. 186.

Tatman & Moss, Biographical Dictionary of Philadelphia Architects: 1700-1930. Boston, Hall & Co., 1985, pp.401-2. This was of the few architectural sources listing Hutton with this commission.

Saint Michel and extensions



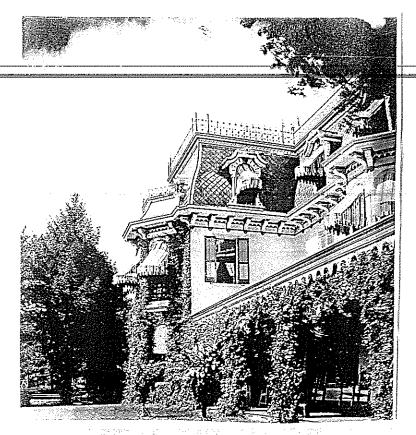
Chapel of the True Cross

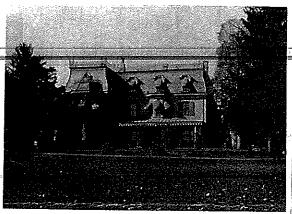
At least four(4) additional structures now adjoin Saint Michel.

house in Mount Kisco, New York. (See next page.) The use of the mansard roof--which engulfs the entire upper floor and holds the projecting dormers, the Victorian accents and the irregular-sided plan are in both country houses. They (houses) demonstrate how Hutton progressed beyond the Italian Villa types in the 1850s to the French Renaissance adaptations in the 1870 plans. The use of the mansard roof was a contemporary feature (noted by Sister Dolores, too) making the Drexel residence trendy in its time.

Saint Michel's location in Torresdale was said to have been chosen so that Emma Drexel could see her aunt Louise, a nun at Eden Hall, the private Catholic girls academy nearby. This Sister was a Bouvier, not unacquainted with the area from when her father, Michel owned his own country house in Frankford called "Fairview." Thus, the Bouvier presence in Northeast Philadelphia.

Hutton plans in Yarnall, Elizabeth, Addison Hutton. Phila.: Art 12Alliance Press, 1974. 13Webster, op.cit., p. 318. 13Davis, John H., The Bouviers...NY: Farrar, p.74.





"Saint Michel," c.1880 (above and left from Archives of Sisters of the Blessed Sacrament. Catholic Historical Research Center, Phila.)



FIG. 8. Elevations of "Braewold," Mt. Kisco, N.Y. For James Wood. 1870. Courtesy of the present James Wood

MICHAEL ("MICHEL") C. BOUVIER

Mrs. Francis A. (Emma Bouvier) Drexel loved her country house which she named "Saint Michel" (French pronunciation). As the fifth of twelve children born to her French-speaking parents, Emma named this estate and residence to honor her father's patron saint, Michael the Archangel, the protector saint. Emma had great reverence for her father, a self-made man who migrated from France and used his skill as a cabinetmaker to earn a living for himself and his family. He was very successful in life and it was he who was responsible for making the name "Bouvier" one of prestige, even today. (See tear sheets from "The Philadelphia Inquirer" Real Estate below.) (Also see Appendix 1, Davis, p. 51 on facts on house.)



Certainly, the three Drexel daughters, who called Michel "grandfather," knew that it was his saint that named their home. Emma spoke French to her daughters and embued their lives around Roman Catholicism, just as she experienced in the Bouvier house-Michael Bouvier was listed in the Philadelphia Directories up to about 1845 with the words "mahogany" or "mahogany and marble" to describe his occupation. Under "Cabinet Makers," he also had a listing, with studios on South Second or South Front Streets, near Market Street. Furniture was purchased by the upper classes who could afford the designs made by Bouvier. Athenaeum of Philadelphia exhibits at the present, some of the exquisite French Empire pieces made by Bouvier and appreciated Upon his arrival in Philadelphia, by volition and not by invitation because of his skills, he joined the French-speaking community. Eventually, he would meet Emperor Napoleon's exiled brother, Joseph and create furniture for him. Because Michael Bouvier was Emma Drexel's father and grandfather of her daughter Louise, information and an original portrait (among other personal) objects of Mr. Bouvier are in the possession of the Sisters of the Blessed Sacrament. John H. Davis, Michael's great-great grandson researched and wrote his history in depth in The Bouviers: Portrait of an American Family (several editions since 1967) where he asserted how the Bouviers rose in Philadelphia because of Michael's success: Bouvier speculated in land, typically buying at a greatly reduced price, then selling at profit. He had many employees for his furniture-making business, but he also constructed homes and added developer to his income opportunities.

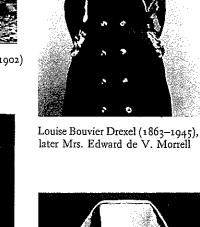
The Bouvier home headed by Michael included Roman Catholicism and philanthropy to the Church which dovetailed with the Drexels'

No source was found to verify his residence at 260 or anywhere on South Third Street in Society Hill. His residence had been at 1240 On page 51, Davis wrote that the Bouviers were but one year on that was unflattering and vulgar.

The Davis book provided the photographs tradition of giving. (below) to verify that Saint Michel was not the only Roman Catholic "tribute" to him, but at St. Patrick's Cathedral in New York City is an altar to him and to Louise, Emma Drexel's mother. This New York City cathedral would only have had this altar installed for an important person and who paid for this altar would have had influence with the archbishop to allow the altar.



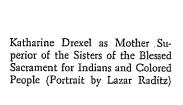
Louise Bouvier, R.S.C.J. (1831-1902)



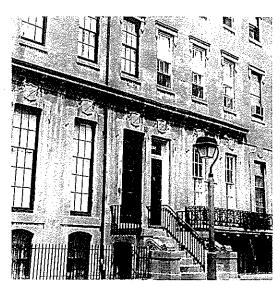
later Mrs. Edward de V. Morrell



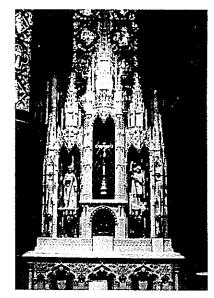
Katharine Drexel (1858-1955) as a young girl







Three brownstone houses built by Michel Bouvier on Th Spruce, in Philadelphia (1849)



Altar in memory of Michel and Louise Bouvier, St. Patrick's Cathedral, New York

Although today, "Bouvier Street" still runs in a northsouth direction through the city, Michael's surname and its exotic "Frenchness" were made more known when great-great granddaughter Jacqueline Lee Bouvier became the nation's First Lady from 1961 to the assassination of her husband, President John F. Kennedy in November of 1963. Her fashion sense and popular culture's interest in her continued past the "Camelot" years at the White House. She was the first Roman Catholic First Lady, too. (The Davis book was mindful to show how the grandchildren of Michael Bouvier were included in the New York City "Social Register" 15 elevating the Bouviers to a class which the more powerful and financially superior Kennedy family did not achieve.)

Descendant Davis wrote that Michael's "assets were worth about a million" by 1873, a year before his death. This may have put him in the same or nearly same economic level as the Drexels. (No records to prove this are available to give Davis or anyone any basis.) However, family records specifically state that Saint Michel was derived from the Bouvier pater familias, and the site was the residence visited by Philadelphia notables and elite, including Roman Catholic clergy of the highest rank.

KATHARINE MARY DREXEL A ROMAN CATHOLIC SAINT

Even non-Catholics can appreciate how a religious order of nuns who were dedicated to minister to African and Native Americans founded at Saint Michel has historical value. It was here, as a vacant building in 1891, where Reverend Mother Katharine Mary Drexel placed her new order's novitiate where women were trained in her order's rules and prepared to go out to establish missions.

¹⁶ Ibid., p. 103. 17 Ibid., p. 75. Sister Dolores, op.cit., "Foreword."

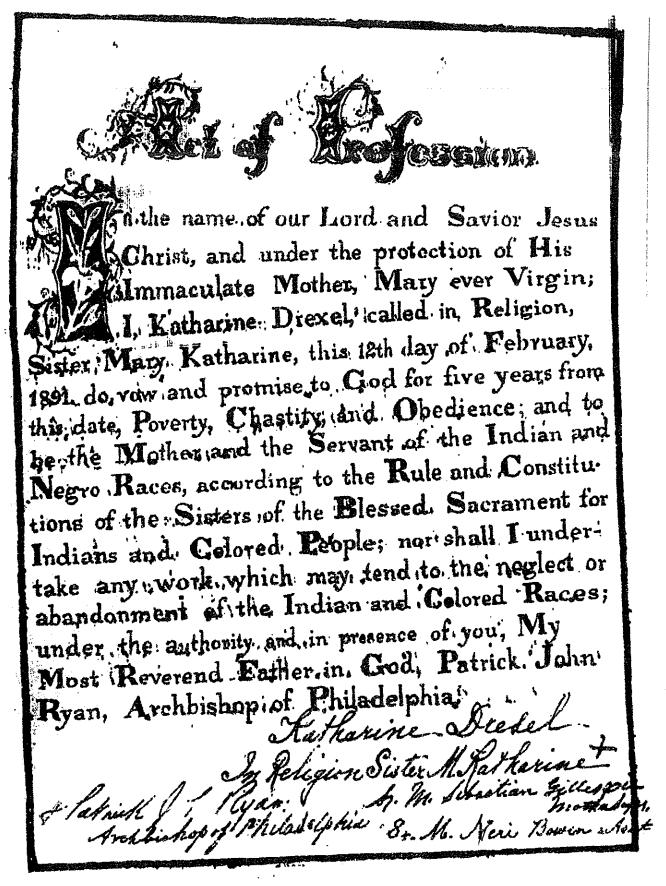
"Mother" Katharine Drexol had not received much reporting in the 1976 Archdiocesan history by Connelly, but Mahoney in 1895 did note two important facts: Katharine Drexel had founded the "first (religious order) that has had its origin in Philadelphia," and this order was founded "by a native of the Quaker City." He continued that Katharine "turned her family's country seat, near Torresdale, into a temporary convent, St. Michael's" and it was there that, she "had her first reception of novices on September 25, 1891." Katharine had made her "Act of Profession" (see next page) on February 12, 1891 of that year. She and the Sisters would remain at Saint Michael (Saint Michael's) until Archbishop Patrick Ryan dedicated their new convent in Bucks County on December 8, 1892.

Since her canonization in 2000, Katharine Mary Drexel has become internationally known as one of only a small number of Americans whose intercession was implored for the miraculous. Drexel case, the former heiress who inherited millions from the Drexel & Co. brokerage and banking firm, had been sought by two families in Bucks County to intercede to God for miracles. In 1988, Katharine Drexel was beatified by Pope (and later Saint) John Paul II when the hearing of two children defied medicallysupervised treatments, and no other explanation could be given on how one child born deaf and another who $\log 1$ lost hearing were able to hear after praying to Katharine Drexel. The canonization eclipsed Katharine's ministry which resulted (during he $_{70}$ life), in "145 missions, 45 elementary schools, 12 high schools" and Xavier University, the first Catholic university specifically for African Americans.

Mahoney, D.H., Historical Sketches of the Catholic Churches and 19 Institutions of Philadelphia. Phila.: Mahoney, 1895, p. 211.

Archdiocesan staff, Our Faith- Filled Heritage. Strasbourg, France: 20 Editions du signe, 2007, p.116.
Freeman's Auction Sheet by Lynda Cain, April, 2017 on "Native American Arts to be offered from the Collection of The Sisters of the Blessed Sacrament."

The Act of Profession, memorialized in writing (below) initiated the religious order, the Sisters of the Blessed Sacrament, which began at Saint Michel, the former Drexel residence nominated.

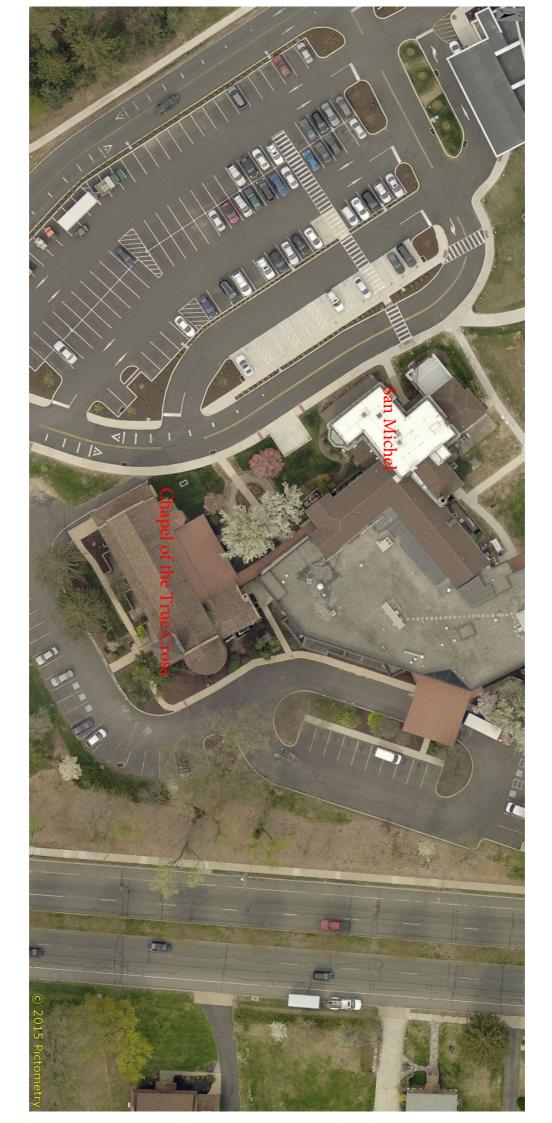


Katharine Drexel's work among the mallon's blacks and Native Americans for whom she promised to be their "Mother and Servant" is also part of their (separate) histories. Mahoney wrote in 1895 that the "Drexel sisters" had purchased a large four-story house at 9th and Pine Streets in Philadelphia to be one of their first schools "for colored Catholics." 21 In 1891, the Sisters of the Blessed Sacrament opened their first mission in Santa Fe, New Mexico, the beginning of her work in the West. If a race or culture is assessed by what products it makes, then Katharine Drexel had a first-hand look into the souls of those she served and sought to free from "neglect or abandonment." She and her Sisters had received gifts from the Indians which were deemed valuable and sold at auction by world-renown Freeman's in April of 2017 in the "Native American Arts" collection to ease the costs of a waning religious order. This sale of this valuable collection $(50 \pm 1 \text{ots})$ is one such public reminder leading to the November, 2018 opening of a new crypt to Saint Katharine in the Cathedral Basilica of Saints Peter and Paul in Philadelphia.

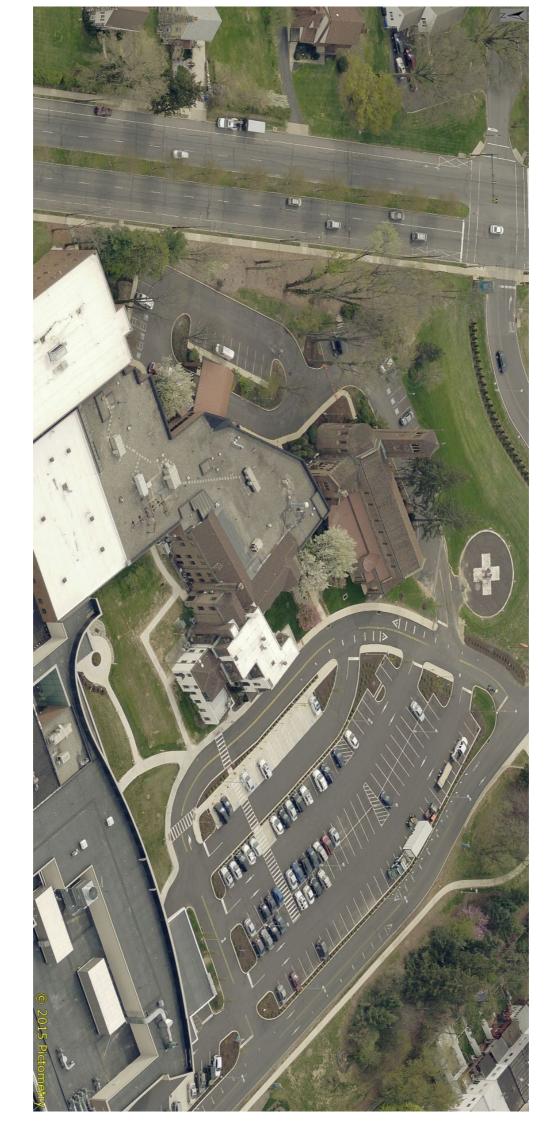
Saint Katharine's life had always been influenced by her Roman Catholic faith, which at Saint Michel grew as she taught Sunday School there. She and her family passed under the marble sculpture of St. Michael the Archangel (included in the nomination) as did the Archdiocese's highest ranking clergy to say Mass there. Saint Michel is the history of one of America's wealthiest families whose Roman Catholicism represented the country's acceptance of the faith because their wealth funded good causes and produced wonderful people and their accomplishments. Saint Michel was this place.

Celeste A. Morello, MS, MA November, 2018

²¹Mahoney, op.cit., p. 147. Subsequent schools and other services were established for the blacks by St. Katharine after the 1895 publication.







E The Inquirer | WEDNESDAY, OCT./31, 2018 | PHILLY.COM | C | CITY & SUBURBS

ASAINT in the CATHEDRA

St. Katharine Drexel tomb unveiled.

By Kristin E. Holmes STAFF WRITER

he relocated tomb of St. Katharine Drexel, the Philadelphia heiress who gave up her fortune for a life devoted to helping marginalized communities, was unveiled by the Archdiocese of Philadelphia on Tuesday in its new home at the Cathedral Basilica of SS. Peter and Paul in Center City.

The modest sarcophagus of beige marble was moved in August from the 44-acre Bensalem estate of the Sisters of the Blessed Sacrament, a religious community founded by St. Katharine in 1891.

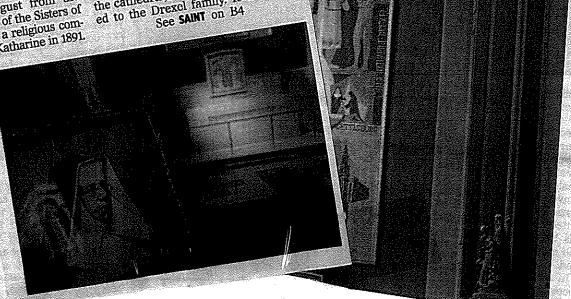
Her remains had been at the Bucks County shrine for 63 years, but the religious order has suffered a crippling decline in membership. The nuns can no longer maintain the estate and are selling the property. In a news conference, the Rev. Dennis

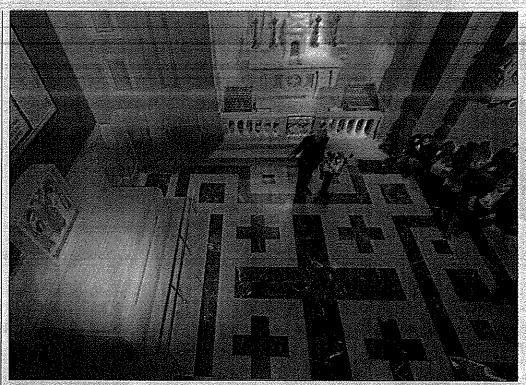
Gill, rector of the cathedral, described the move as St. Katharine "coming home" to a house of worship that was important to her and her family.

The tomb, now open to the public, is on the chapel-side aisle in the rear of the cathedral, next to an altar dedicated to the Drexel family. It sits below

A portrait of St. Katharine Drexel was displayed near the tomb. The religious order she founded has had to sell its Bucks County property. which is where the saint's tomb had been. The sarcophagus was

moved in August.





The Rev. Dennis Gill, rector of the cathedral, described the move of St. Katharine Drexel's remains as her "coming home" to a house of worship that was important to her. DAVID MAIALETTI / Staff Photographer

Saint

Continued from B1

an arch-shape mosaic commemorating the 41st International Eucharistic Congress, held in Philadelphia in 1976. The mosaic depicts Catholic life in Philadelphia, including an image of St. Katharine.

The archdiocese will officially mark the installation of the remains with a Mass scheduled for 11 a.m. Sunday, Nov. 18, at the cathedral, with Archbishop Charles J. Chaput presiding. "The fact that she is no longer at the Motherhouse is a loss for me," said Sister Donna Breslin, president of the Sisters of the Blessed Sacrament. "But I believe many people will come to know about her in her new home. Most important, they will know about the mission that God entrusted to her and her community."

The religious community has an agreement of sale with Bucks County-based Aquinas Realty Partners, which plans to build a senior housing complex on the parcel. Another property owned by the order, of 2,200 acres, has a prospective buyer, Breslin said.

Proceeds from the sale will be used to fund international charitable initiatives and care for the order's aging nuns. The community has 87 sisters, ranging in age from the early 50s to nearly 100. Most live at Paul's Run, a continuing care community in Northeast Philadelphia. The order's administrative offices remain on the Bensalem estate.

St. Katharine was the daughter of a wealthy investment banker. The socially prominent Drexels regularly distributed food, clothing, and monetary support to poor families, and St. Katharine and her sisters participated in the philanthropic efforts as children and adults. When she asked Pope Leo XIII for help staffing an American Indian mission she was supporting, the pontiff suggested she become a missionary. St. Katharine decided to devote her life to assisting American Indians, African Americans, and poor people. She entered the Sisters of Mercy convent in Pittsburgh in 1889 and founded the Sisters of the Blessed Sacrament two years later. She was canonized in 2000.

The tomb's construction was underwritten by a grant from the Connelly Foundation, a nonprofit charitable organization based in West Conshohocken. The donation also will also fund a new communications and education program about St. Katharine.

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RESEARCH CENTERS:

The Athenaeum of Philadelphia

Catholic Historical Research Center of the Archdiocese of Philadelphia The Free Library of Philadelphia

SPECIAL THANKS TO:

Archdiocesan archivists Shawn Weldon and Patrick Shank

Bruce Laverty and Michael of The Athenaeum of Philadelphia

Meredith Keller, Philadelphia Historical Commission.

APPENDIX 1:

Copies of primary sources obtained from:

The Athenaeum of Philadelphia;

Catholic Historical Research Center;

and,

Free Library of Philadelphia.

re: historically-significant individuals associated with "Saint Michel."

le cure This letter and the next show the Drexel firm's letterheads in 1880 and 1881 and explain how prestigious the Drexel company was--world-wide.

34 SOUTH THIRD ST.

Toward's Co. Bank

Od not go to Michille Your affectioniate Latter for me - I cuelou two blands My darling Children your very interesting latter last evening emfoy yourselves all you can figure the following tolograms. Packe away set them shive at Cape May directed neat wask. I dear children t count typic. We will the your I was a good letter but did not Cheques in case you should need hange Maurica, Views - Chank

HISTORY

OF

PHILADELPHIA.

1609 1884.

J. THOMAS SCHARF AND THOMPSON WESTCOTT.

IN THREË VOLUMES. Vol. II.

L. H. EVERTS & CO.

does not extend beyond the time when the present banking system was established know nothing of the condition of the currency and exchanges after the failure of the United States Bank, and the extent to which private banking firms transacted the different branches of the exchange business now monopolized by the National Banks.

The profits resulting to Mr. Clark from seven years' business, between 1837 and 1844, were all used by him in the payment of debts incurred in Boston in 1836, and the considerable fortune which he left to his family in 1856 was acquired in 1844 and later

His eldest son, Edward W., became a partner in the house in January, 1849. Jay Cooke had then been a partner for five years, and Mr. Clark gradually withdrew from active participation in the business. Clarence H. Clark was admitted in 1854.

Mr. Clark did not live long to enjoy the rest thus afforded. He was attacked in 1855 by a painful disease due to nicotine poisoning, and died in 1856, be-

fore completing his fifty-fourth year.

Jay Cooke, who had been at one time a partner of Enoch W. Clark, was born in Huron County, Ohio, Aug. 10, 1821. His business life commenced at the early age of thirteen in a store in Sandusky, where he remained nearly a year, and then went to St. Louis, from whence he returned home to continue his education. He soon removed to Philadelphia, and accepted a position with William G. Moorhead, who was then largely engaged in railroad and canal enterprises. He subsequently obtained a position in the banking house of E. W. Clark & Co., of this city. He was about seventeen when he entered this house, but his earnest zeal to understand the business of banking, and his close attention to all details, so impressed his employers that before he attained his majority he was intrusted with full powers of attorney to sign the name of the firm; and in 1842, when twenty-one years of age, he was admitted a partner, in which he remained until 1858. In the early part of 1861 he went into partnership with W. G. Moorhead, under the style of Jay Cooke & Co. When the first of the war loans was advertised, this house obtained and sent to Washington a large list of subscriptions; afterward the house placed a large part of the war loan of Pennsylvania. The subsequent success of the house in placing the war loans obtained for its head the name of the Financier of the Rebellion. The house continued to prosper until it became the bankers and fiscal agents of the Northern Pacific Railroad Company. The heavy advances made by the firm to this company, depending for reimbursement on the sale of bonds, caused the suspension of the company on the 18th of September, 1873, after which the concern was placed in bankruptcy, from which Mr. Cooke emerged with loss of fortune, but with preservation of character.

Sacrificing all his properties to meet the demands of his creditors, and disdaining to resort to the legal

technicalities which might have largely protected him, he passed into an honorable retirement, leaving behind him the example of a man who was as brave in meeting disaster as he had been wise and energetic in-financially-holding-up-the-hands-of-the-government, and in opening to civilization and settlement the magnificent and fertile empire of the new Northwest. Recalling now the financial strength of the government, its untarnished credit, and the high valuations of its securities in all the money markets of the world, no person familiar with its history can avoid acknowledging the influence of Mr. Cooke in the policy which has led to such proud results.

The Drexel Banking House, in broad influence and honorable reputation, occupies the front rank. It was founded in 1887 by Francis M. Drexel, deceased, father of the two brothers of that name who are now at its head. It became large, prosperous, and of high credit in his lifetime. Their New York house (now Drexel, Morgan & Co.) dates from 1850; and the Paris house (Drexel, Harjes & Co.) was established in 1867. The loans, credits, and other financial operations of these three Drexel banks extend all over the commercial world. The London connection is J. S. Morgan & Co. The Drexel brothers above referred to are Anthony J. and Francis A., and a brief sketch of the former is given here.

Anthony J. Drexel was born in Philadelphia in 1826, and long before he was through with his school studies entered the bank at the age of thirteen. Since then (or rather since his school education was finished) the history of the banking establishment has been his life. Its progress, its great growth, its high repute, its wide influence, the extent of its operations, furnish the material that would go into his biography, his brother's, and his father's. Otherwise the writer can only speak of his character, and the admirable qualities which give him prominence in business and in private life. First, as to his breadth of view as banker. The Drexel houses are money-furnishing establishments, their principal transactions being to supply capital for individual and corporate enterprises or needs,-for government use, national, State, and municipal,—and for times of public emergency. In all such negotiations, but especially those of a large or public nature, Mr. Anthony Drexel has a quick and intuitive perception, his mind taking in all the prominent bearings of the proposition at once, and enabling him to decide promptly what ought or ought not to be done; and with him what should be done takes notice not only of the interests of his own banks, but just and generous regard for the interests of the client and for the public also, whenever the negotiation has its public side. If it is an occasion when solvent business men or fiduciary institutions are hard pressed or might be compelled to suspend or break owing to panic in the money market, the means are furnished to save the men or the institutions from breaking or discredit. Mr. Drexel has

MAKERS

OF

PHILADELPHIA

AN HISTORICAL WORK

OF PHILADELPHIA FROM THE TIME OF WILLIAM PENN
TO THE PRESENT DAY.

MAR 9 1936

EDITED BY
CHARLES MORRIS.



Presented by
Mr S. Knowles
6"Mo. '94

PUBLISHED BY
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PHILADELPHIA, PA.
1894.

FRANCIS ANTHONY DREXEL.

FRANCIS ANTHONY DREXEL was the oldest son of Francis Martin Drexel, who came to the United States in 1817, from the Austrian Tyrol. The senior Drexel, after some years spent in his profession of portrait painting in South America, turned his attention to finance, and founded the house of Drexel & Company in 1837. Francis was the eldest of three sons, Anthony Joseph and Joseph William being his younger brothers. He was born in Philadelphia, January 7, 1824. The discipline imposed upon his boys by the founder of the house was a severe one, and bore fruits in a success rarely equalled in the history of banking. At the age of thirteen the subject of this sketch began his career in his father's counting-room, and there developed a natural aptitude for business, that was strengthened by industrious application until his acquirements were of the highest order. His keen discernment and sound judgment made itself felt in the building up of the firm; and after the death of his father, in 1863, he and his brother, Anthony J., were already known as unusual men and well qualified to develop the business on the lines already laid down by its founder. The affection that bound these brothers to each other during the long years they worked together and the perfect confidence they reposed in each other's judgment, notwithstanding some dissimilarities of temperament, gave to their united work results that could hardly have been attained by individual effort. The younger brother was prompt to seek advice from the elder; the elder to assent to the suggestions of the younger. Francis was of a retiring nature, notwithstanding his strength of character. Anthony had been early trained to the outside work of the firm, while his brother superused the office and counting-house. As a consequence, Anthony was more often seen among men; but his brother's department of the firm's business was not less important than his own. The public history of the lives of these brothers is largely, almost entirely, that of the house of Drexel & Company, a banking firm that, like certain European houses, although controlled by private individuals, seemed under their management more like a public institution. What it has been to Philadelphia as astrengthening and conservative power in business circles, it would be difficult to tell; but that its power has been used wisely, and in such a manner that its success might ary with it the advantage of others, is shown by the charity.



exalted esteem in which the characters of these brothers were held during their lives and the honor paid their memories after death.

In private life, Mr. Drexel was simple, unostentatious, kindly, and well loved. His charities were so great as to mark him as a philanthropist; but he sought to avoid publicity and to confer his benevolence in such a way as to give grace to his act. His life was governed by a strict and conscientious regard for the precepts of his religion. He was a devout Catholic, and found his rule of action in the teachings of that Church. He was an intense lover of music, and had great knowledge of its science. His favorite instrument was the organ, of which he was a master. He owned a fine instrument, upon which it was his favorite diversion to play the most elevated and scientific productions. He was capable of directing the most difficult performance, and on many occasions he carried on the musical services at the Cathedral.

Fond of a rural life, he made himself familiar with the natural history of trees and flowers, of birds and animals, and devoted much of his leisure time to the beautifying of his country home. He was a discriminating reader, and filled his library with well-chosen books. He died on the 15th day of February, 1885. By his will one tithe of his large estate he devoted to charity.

159

poured in upon him faster than he could fill them, and throughout his life he had command of every important work produced in France. His engravings were mainly the portraits of distinguished people. Among his many superb plates a portrait of Colbert (1700) marks the acme of his art; and next in point of excellence come the portraits of Louis XIV and Louis XV, both after Rigaud. Other celebrated works of his are



PIERRE DREVET Hyacinthe Rigaud

a Crucifixion, after Coypel, and a portrait of Charles II of England. Dur-ing the last years of his life Drevet worked with his son and they produced plates together.

Pierre - Imbert Drevet, called the Younger Pierre, was born in Paris, 1697; died there, 1739. His father, the elder Drevet, gave him such assiduous instruction that at the age of thirteen he produced a superb little plate which indicated his

future eminence. At first he engraved after Lebrun, but he soon developed a style of his own, spontaneous, sincere, and brilliant. Under his facile, sure, and soft graver every detail was rendered, every shade of colour and every variety of texture. The result was always an harmonious unit. He was his father's constant companion and worked with unwearying patience with him. In 1723 Pierre-Imbert finished his portrait of Bossuet after Rigaud (see Catholic Encyclopedia, II, s. v. Bossuet), "perhaps the finest of all the engraved portraits of France" (Lippman). In 1724 the portrait of Cardinal Dubois was engraved. Both of these are treated broadly and freely, show magnificent handling of depositions and progress average freely. draperies, and possess exquisite finish. The great plate of Adrienne Lecouvreur (1730) and that of plate of Adrienne Lecouvreur (1730) and that of Samuel Bernard are by many authorities ranked with the Bossuet. For Bernard's portrait Rigaud himself made the drawing, a most unusual event in eighteenth-century engraving. Besides his masterly portraits, Pierre-Imbert produced many religious and historical plates, chiefly of Coypel. sunstroke (1726) resulted in intermittent imbecility, and the talented and hardworking master-the last of the pure-line men-had thirteen years of such madness before his death. He kept on engraving, however, until the end. He was a member of the Académie de Peinture and the king assigned him apartments in the Louvre. Among his pupils were François and Jacques Chéreau and Simon Vallée.

The following are among his principal works: "Presentation of the Virgin", after Le Brun; "Presentation in the Temple", after L. Boullongne; portraits of the Archbishop of Cambrai (after Vivien); and René Pucelle, his last work, after Rigaud.

CLAUDE DREVET, a French engraver, b. at Lyons, 1705; d. in Paris, 1782. He was a nephew and pupil of Pierre the Elder and at first followed the traditions of the two Pierres, forming about him a coterie of engravers who endeavoured to keep alive their great traditions. Later he became very hard and precise with the graver, and his work lost all its artistic and painter-like quality, everything being sacrificed for a brilliant technic. Nevertheless, many of his plates possess great charm and delicacy. Claude seemed indifferent to his art and produced but little compared with the other members of the family. When Pierre-

Imbert died, his rooms in the Louvre were given to Claude, who proceeded to squander nearly all the money left him by his uncle and his cousin.

He engraved portraits of Henri Oswald, Cardinal d'Auvergne, after Rigaud, and of De Vintimille, Arch-

Firmin Didot, Les Drevet (Paris, 1876); Pawlowsky, Catalogue raisonné; Dilke, French Engravers and Draughtsmen of the XVIII Century (London, 1902); LIPPMAN, Engraving and Etcling (New York, 1906); Pernetty, Les Lyonnais dignes de mémoire, II, 139.

Drexel, Francis Anthony, banker, b. at Philadelphia, U. S. A., 20 June, 1824; d. there 15 Feb., 1885. He was the oldest son of Francis Martin Drexel, a Tyrolese by birth, and by profession a portrait-painter and musician, who in 1837 turned his attention to finance, and founded the house of Drexel & Co. in Philadelphia with connexions with the firms of J. S. Morgan & Co. of New York, and Drexel, Harjes & Co. of Paris. Associated with him were his sons Francis Anthony, Anthony Joseph, and Joseph William. Francis Anthony began his financial career at the age of thirteen, and at his father's death in 1863. became the senior member of the firm, and was recognized as one of America's foremost financiers. The house of Drexel & Co. was in the public estimation unalterably associated with the strictest integrity and the most broadminded liberality. At critical periods it came generously to the support of the public credit. Francis A. Drexel's growing fortune did not alienate him from religion or harden his heart against the appeals of charity. He remained to the end poor in spirit, and regarded his vast wealth merely as a Divinely lent instrument for doing good. In his exercises of piety and his copious distribution of charities, he was ably seconded by his second wife, Emma Bouvier Drexel, who died before him. His children by his first wife, who was Hannah J. Langstreth was Philadech who died as Cantal and Second with the died and the died as Cantal and Second with the died as Cantal and Second with the died and th troth, were Elizabeth, who died 26 September, 1890, and was the wife of Walter George Smith, of Philaand Katharine, who entered religion and founded the congregation of the Sisters of the Blessed Sacrament for Indians and Coloured People (see Catholic Encydelphia.

CATHOLIC ENCY-CLOPEDIA, II, p. 599). Another daughter, Louise, wife of Edward Morrell, was the only child of his second marriage. In his will Mr. Drexel followed the Biblical injunction of bequeathing tithe (\$1,500,-000) of his great estate to religious and charitable purposes, with the further proviso that in case his daughters should leave no issue, the entire estate should be



FRANCIS ANTHONY DREXEL

distributed among the institutions specified in the will. His daughters continued to walk in the footsteps of their father. Among their own benefactions, Mrs. Smith and Mrs. Morrell founded the St. Francis Industrial School at Eddington, Pennsylvania. Francis A. Drexel Chair of Moral Theology in the Catholic University of America was founded by his daughters in honour of Mr. Drexel.

JAMES F. LOUGHLIN.

Drey, Johann Sebastian von, professor of theology at the University of Tübingen, b. 16 Oct., 1777, at

ENCYCLOPEDIA OF PHILADELPHIA



ΒY

JOSEPH JACKSON A DELLA

AUTHOR OF "MARKET STREET,"
"AMERICAN COLONIAL ARCHITECTURE," Etc.

VOL. II

BOKER • EVANGELINE
ILLUSTRATED



HARRISBURG
THE NATIONAL HISTORICAL ASSOCIATION
TELEGRAPH BUILDING

bridge seems to have been erected, and it is probable that not long afterwards another bridge—not a drawbridge—carried Second Street over the dock (for the creek had been widened to form a dock), was built. In 1704, the grand jury presented that the bridge was insufficient and dangerous to man and beast. In their presentment in 1713, the bridge first was referred to as the Drawbridge. The grand jury found it not passable, and mentioned the bridge at Second Street as also in need of repair. In 1740, a stone bridge covered the dock at Third Street, its upper end. When the creek was arched over and Dock Street laid out, the Drawbridge passed into history.—See Dock Street; Dock Creek.

DREXEL, FRANCIS MARTIN—(1792–1863), portrait painter and banker, was born in Dornbirn, Austrian Tyrol, where his father, Franz Joseph Drexel, was a merchant. His mother was Magadalen Wilhelm Drexel. When he was eleven years of age, young Drexel was sent to school at Milan, where, in addition to the study of languages, he also studied to be a painter. The Napoleonic Wars, which seem to have produced financial difficulties for his father, interrupted his studies, which were continued in different parts of Europe before returning to his native town in 1815. Conditions were very upset, and after two years of roving, in 1817, he sailed from Amsterdam for Philadelphia. During the next nine years he remained in this city, painting portraits, in which he became proficient rather than masterful. In 1821, he married Catharine Hookey, of Philadelphia, and five years later he began to rove again, going to South America, where a series of revolutions were in progress. For four years he traversed a good deal of Central and South America, during which, in addition to painting portraits, he began to accumulate considerable money, in the exchange of currency. Finally, in 1837, he set up a brokerage business in Louisville, Kentucky, and the next year returned to Philadelphia, which henceforth was his home. He began a banking business here, at 34 South Third Street, in January, 1838, and that remained the Drexel Banking House for almost fifty years. The Drexel Banking House within a comparatively short time became an institution, in which his sons, Francis A., Anthony J., and Joseph W. Drexel, assisted. The world-wide influence of this house was extended by Anthony Joseph Drexel, after the death of his father, which occurred June 5, 1863, when he was run over by a railroad car.

[Biblio.—"A New Home for an Old House" (Phila., 1927) (Portrait); W. Borden, article on Francis M. Drexel, in "Dict. of Amer. Biog." Vol. V (N. Y., 1930).]

DREXEL INSTITUTE OF ART, SCIENCE AND INDUSTRY—Thirty-second and Chestnut Streets. Founded and endowed in 1891 by Anthony J. Drexel (died, 1893), son of Francis M. Drexel (supra). Incorporated, 1901. Objects: to afford persons of both sexes, on equal terms, opportunities for education in art, science and industry. Reorganized in 1913 to teach secretarial and engineering arts principally.



E. Digby Baltzell

PHILADELPHIA GENTLEMEN

THE MAKING OF A NATIONAL UPPER CLASS

WITH A NEW INTRODUCTION BY THE AUTHOR



Transaction Publishers
New Brunswick (U.S.A.) and London (U.K.)

of the century, Lincoln Steffens found Philadelphia "corrupt and contented." He might also have added "unimaginative."

The glory of Rittenhouse Square, and the fashionable Episcopal churches in the neighborhood, reached its height in the 1890's. On Saturday afternoon, January 20, 1894, the pomp and power of Philadelphia's and America's business upper class were symbolized at a service held in memory of the city's greatest Victorian banker, Anthony J. Drexel, who had recently passed away at the height of the panic of 1893.93 The memorial service, attended by fashionable, official, and business gentlemen from Philadelphia, New York, and other cities along the eastern seaboard was held at Drexel Institute of Technology in West Philadelphia. Bishops of the Protestant Episcopal Church led the ceremonies. The opening prayer was given by William B. Bodine, Rector of the Church of the Savior, the memorial address by the Right Reverend Henry Codman Potter, Bishop of New York, and the final benediction by the Right Reverend Ozi William Whitaker, Bishop of the Diocese of Pennsylvania.*

The Twentieth Century: Decline of the Urban Family Church. After the First World War, the fashionable churches around the Square gradually ceased to be family parishes and increasingly ministered to a mobile population of apartment-dwellers and a few members of the older generation whose children had moved to the suburbs. This trend, of course, started much earlier. The historian of St. Mark's, for example, writes that in 1909, "the Sunday School numbered about 50 pupils as compared with 100 pupils in 1894."

Although St. Mark's and Holy Trinity survived the suburban exodus, St. James' eventually became a casualty when it was sold to the Atlantic Refining Company (a convenient spot to refuel before taking the Parkway to the suburbs) during World War II. 96 St. James' struggle for survival in its last years provides an inter-

esting case history of the atom century. The exodus of old fathe twenties. Finally, in 1925, "family pew" at St. James. At Bulletin reported the decision to the masses. Pew rents have that some of the pews here rethe same family rents the sam

The final step in attempti James' was taken when the ve Newton to be co-rector alon rector of the parish since 1915 of the most respected high che He was a strict Anglo-Cathol Trinity College, Toronto. He Church candidate for Bishop was well known in church covigorous opponent of divorce, the board of the Episcopal Ac delphia Divinity School. For the finally consented to the appoint

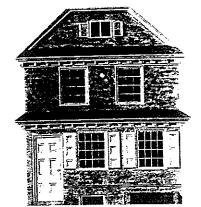
During World War I, Jose wide reputation as the rector to as "The Cathedral of Nonc A few years before coming a confirmed before a small groundained at an "imposing ce gether with other plans for proceed to the concerts, recitals, lectures, and of vigorous and vital utterance charms" should have revived If not exactly a typical Anglo was certainly in the tradition

He was born in a small Southern Baptist Seminary, a in 1893.¹⁰¹ During his vigorou books and numerous pamphle subjects. Dr. Newton's career twentieth century's attempt t pastorships included the First



^{*} Although A. J. Drexel was baptized a Roman Catholic in infancy, he and his brother, Joseph W. Drexel, who married a Wharton, eventually went over to the Episcopal Church. Their older brother, Francis A. Drexel, however, remained a Catholic and one of the Church's leading benefactors. For years, on specified occasions, Holy Mass was celebrated at "St. Michel" the estate of this branch of the family in Torresdale, on the Delaware, and at 1503 Walnut Street, their winter residence. Francis A. Drexel's daughter, Katherine, eventually became a nun and founded the Sisters of the Blessed Sacrament, which used the Drexel country place, "St. Michel," as a novitiate.

Philadelphia Preserved



Catalog of the Historic American Buildings Survey

Richard J. Webster

With an Introduction by Charles E. Peterson

Temple University Press
Philadelphia

te Orical Commission

¹rican Buildings Survey

: Service, Partment nial period, and it was not until iing between Germantown and to Reading and Bethlehem as ed, however, and travel was at e Germantown and Perkiomen and given control of Germantown on the northern edge of in Collegeville, Montgomery ot always assure a quick, smooth iladelphia, and over the decades icantly; in 1874 the town's citizens of Philadelphia to acquire and pave ens of Germantown took action to he city and lower Montgomery ntown and Norristown Railroad, ncorporated in February, 1831, and ner. By the following fall the road oot, a tavern at Germantown vern was replaced by a two-story pad station) in 1855, about the same nto Chestnut Hill by leasing the ailroad.26 These rail lines were supıtown Passenger Railway Company, ried an average of 2,500 passengers ration along Germantown Avenue treets.27

portation heralded another era in rden suburb. The writings of I to popularize the environment esidential neighborhoods that Geralf of the nineteenth century. Ivy t far from the Penn Street station on nd Norristown Railroad, was built town's first suburban villas. Because Avenue and the built-up part of the is more self-contained than many elvederes, wings, and porches. Yet early cubic form is relieved by the stone ashlar), details (octagonal side nice brackets), and silhouette (arched ving beyond the classical restraint of

Ivy Lodge into the early phases of Picturesque Eclecticism is the Ebenezer Maxwell House (illus.), built in 1859.28 Its site at Greene and Tulpehocken streets, then a sparsely populated neighborhood with natural plantings, gave the architect the opportunity to develop a design with a rambling plan and irregular silhouette that was more suitable for the setting than a classically balanced dwelling. Its prominently shaped and angulated cross-gables indicate that it was probably meant to be an Elizabethan villa, yet a host of other elements obscure this point. The archivolt freatment of the recessed entrance and the boldly carved porch arcades are reminiscent of the Romanesque; the porch battlements and truncated lancet window of the spindly tower are taken from the Gothic; and the mansard roof suggests French Renaissance. These elements were combined with random local rubble relieved by dressed ashlar quoins and multiple diamond-shaped red sandstone and eight different shapes of windows to create an effect so picturesque that recently neighbors affectionately called the mansion the "Addams House" in reference to Charles Addams, the macabre cartoonist whose witches, ghouls, and monsters often peer from mansarded towers like that of the Maxwell House. This splendid example of High Victorian Eclecticism was nearly lost, however, when in the early 1960's efforts were made to demolish the house to make room first for a service station and then for a rest home. The Philadelphia Historical Commission interceded to prevent this, allowing enough time for a dedicated local group to organize and start the present process of restoring the house into a center for Victorian arts. 29 Next to its preservation, the most pleasant aspect of the Maxwell House is its environment. It is but one star in a galaxy of nineteenth-century suburban villas. Its immediate neighborhood of Tulpehocken Street, Walnut Lane, and Wayne Avenue makes up but one constellation; there are many other picturesque patches to be found bordering such streets as School House Lane and Upsal Street. The houses in a wide range of styles remain remarkably little altered, planted firmly on their large lots along tree-lined byways that are tailor-made for walking tours of Victorian domestic architecture.

Germantown's second railroad, the Chestnut Hill Line of the Pennsylvania Railroad (now Penn Central), began operations west of Germantown Avenue in June, 1884, and almost immediately set off another rash of residential construction along its path, particularly in Mount Airy and Chestnut Hill. 30 A fine example of such an affluent commuter neighborhood is Pelham. Most of its sumptuous Colonial

daily during its first month of operation along Germantown Avenue newly completed Chestnut Hill Railroad. 26 These rail lines were suptime that the road was extended into Chestnut Hill by leasing the station (now the city's oldest railroad station) in 1855, about the same construction was begun that summer. By the following fall the road one of the country's earliest, was incorporated in February, 1831, and build a rail connection with both the city and lower Montgomery went to court and forced the City of Philadelphia to acquire and pave conditions failed to improve significantly; in 1874 the town's citizens trip between Germantown and Philadelphia, and over the decades between Phil-Ellena and Eighth streets. 27 whose horse-drawn streetcars carried an average of 2,500 passengers plemented in 1859 by the Germantown Passenger Railway Company Avenue and Price Street. 25 This tavern was replaced by a two-story extended to the Germantown Depot, a tavern at Germantown County. The Philadelphia, Germantown and Norristown Railroad, the road. Meanwhile, leading citizens of Germantown took action to County. This step, however, did not always assure a quick, smooth Philadelphia to Perkiomen Bridge in Collegeville, Montgomery Turnpike Company was chartered and given control of Germantown best uncomfortable until in 1801 the Germantown and Perkiomen well. 24 The roads remained wretched, however, and travel was at 1761 that stage coaches began running between Germantown and two places during most of the colonial period, and it was not until Road from Third and Vine streets on the northern edge of Philadelphia and shortly thereafter to Reading and Bethlehem as

These developments in transportation heralded another era in Germantown's history, that of garden suburb. The writings of Andrew Jackson Downing helped to popularize the environment and architecture of the kinds of residential neighborhoods that Germantown knew during the last half of the nineteenth century. Ivy Lodge, at 29 East Penn Street, not far from the Penn Street station on the Philadelphia, Germantown and Norristown Railroad, was built about 1850, making it one of the town's first suburban villas. Because of its proximity to Germantown Avenue and the built-up part of the town, its version of the Italianate is more self-contained than many Italian villas with their towers, belvederes, wings, and porches. Yet the static nature of Ivy Lodge's nearly cubic form is relieved by the use of material (rock-faced local stone ashlar), details (octagonal side bay, porches, and elongated cornice brackets), and silhouette (arched dormer set into the ccrnice). Moving beyond the classical restraint of

the spindly tower are taken from the Gothic; and the mansard roof Romanesque; the porch battlements and truncated lancet window of trance and the boldly carved porch arcades are reminiscent of the ments obscure this point. The archivolt freatment of the recessed enprobably meant to be an Elizabethan villa, yet a host of other elemently shaped and angulated cross-gables indicate that it was suitable for the setting than a classically balanced dwelling. Its promiand Tulpehocken streets, then a sparsely populated neighborhood Benezer Maxwell House (illus.), built in 1859.28 Its site at Greene ghouls, and monsters often peer from mansarded towers like that of diamond-shaped red sandstone and eight different shapes of random local rubble relieved by dressed ashlar quoins and multiple suggests French Renaissance. These elements were combined with with natural plantings, gave the architect the opportunity to develop ly Lodge into the early phases of Picturesque Eclecticism is the station and then for a rest home. The Philadelphia Historical Comwere made to demolish the house to make room first for a service Eclecticism was nearly lost, however, when in the early 1963's efforts the Maxwell House. This splendid example of High Victorian reference to Charles Addams, the macabre cartoonist whose witches neighbors affectionately called the mansion the "Addams House" in windows to create an effect so picturesque that recently design with a rambling plan and irregular silhouette that was more mission interceded to prevent this, allowing enough time for a School House Lane and Upsal Street. The houses in a wide range of ronment. It is but one star in a galaxy of nineteenth-century suburban ervation, the most pleasant aspect of the Maxwell House is its envirestoring the house into a center for Victorian arts. 2º Next to its presdedicated local group to organize and start the present process of lots along tree-lined byways that are tailor-made for walking tours of styles remain remarkably little altered, planted firmly on their large many other picturesque patches to be found bordering such streets as Lane, and Wayne Avenue makes up but one constellation; there are villas. Its immediate neighborhood of Tulpehocker. Street, Walnut Victorian domestic architecture.

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reminders of an age when work meant insecurity and hard and dangerous activity relieved by periodic and uncompensated layoffs, while ownership offered wealth, power, and luxury.

Monumental and lucrative as these factories were, they and the railroad ravaged the idyllic surroundings along Frankford and Tacony creeks during the last half of the nineteenth century. The Georgian mansions were abandoned and fell into ruin, and their stripped and rotting hulks were finally torn down in the 1940's and 1950's. 74 (One of Port Royal's dependencies managed to survive because it could be converted to low-rent housing.) This nineteenth-century industrial pattern was so well entrenched in the lower part of the corridor that the twentieth century has brought no significant change. The present physical culture of the upper region, on the other hand, is more the product of the automobile than that of any other part of the city, since large parts of it lay undeveloped until after World War II.

Inland from the waterways a few nineteenth-century suburban villas remain as testimony to its former status as a haven for the city's business elite. Burholme (illus.), a picturesque Italianate villa with a matching carriage house, is one of the finest examples of this building type, which was first popularized by Andrew Jackson Downing in the 1840's. Its crowning glory is an overwhelming belvedere with stained-glass windows and attenuated dome that combines with the arched cross-gable of the hipped roof to give the mansion a bold silhouette. Built about 1859 for Joseph W. Ryerss, president of the Tioga Railroad, Burholme stands on high ground, affording a sweeping view of its forty-eight landscaped acres. The house and grounds were transferred to the city in 1905 by Ryers's daughter-inlaw, and today they are part of the extensive Fairmount Park system, which is helping to preserve a splendid survivor of a dying species.

Knowlton falls into the next generation of rural retreats. It was built in 1879–81 for William H. Rhawn, president of the National Bank of the Republic, and is even more unusual and even rarer in some respects than Burholme. The While few Italianate villas had the distinctive qualities of the Ryerss mansion, it was still one of many such suburban villas of generally similar design built at the time. Knowlton, on the other hand, is unique. It is the only Philadelphia survivor of a small number of country houses designed by Frank Furness, one of the nation's most innovative nineteenth-century architects. Like Burholme, Knowlton has a matching carriage house and both project lively picturesque silhouettes, but that is the end of their similarities. Juxtaposition of living volumes and the bold

"myrare to Michel (1870)

massing of richly textured exterior the classical balance and order of ea as one of Philadelphia's prized "ar

DELAWARE RIVER CORRIDOR

a big sk

Improved public transportatio development of the middle part of Frankford and Wissinoming areas. Frankford in 1893 and the next yea commuter line to the former borou in the corridor's history was the o late in 1922.79 With residents able the city's commercial center, its ar shopkeepers could now heed Whi crowded street and red wall's wea subdivided and parceled out in a Whittier's "close dark city." Singl imitations of an earlier Georgian { row houses or semidetached hou house pattern. Housing construc and World War II, but after 1945 a hungered for homes. Geared to t fuel, and helped by expressway (made possible the explosive deve Weak attempts at architectural ir crowded courts of the older area: laid out in sweeping curves inste nineteenth-century speculative] proved so profitable. Called airli row houses varied little in plan c

Among the wave upon wav can be found some imaginative: Named for a young hosiery wor surrounding a 1930 strike, 82 the Castor Avenue facing Juniata Papoints when they were built in sponsored by the American Fec proceeds of a loan of more than Works Administration, making developments built with federa group are the work of European association with Alfred Kastneranother apartment complex (or

AMERICAN ART

PAINTING · SCULPTURE · ARCHITECTURE

DECORATIVE ARTS · PHOTOGRAPHY

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PRENTICE-HALL, INC., ENGLEWOOD CLIFFS, NEW JERSEY HARRY N. ABRAMS, INC., NEW YORK

tion, and the variations are unlimited. The hound-shaped handle was developed at a rival pottery in 1843 but was in use at Bennington only a year later. Many pottery pitchers were decorated with geometric designs, but the prized ones usually embodied a face as the primary form or featured a scene in relief. Popular subjects included genre scenes

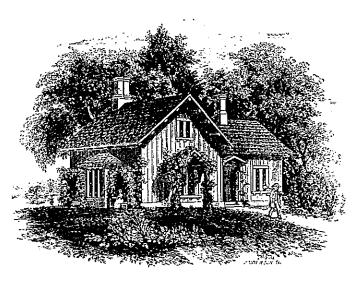
of hunting, fire-fighting, and steamboats or, usually in conjunction with the hound handle, as in colorplate 21, a display of game. By the time the craze subsided in the 1870s, Rockingham ware was used for such objects as tableware, picture frames, cuspidors, and statuettes in a variety of animal and human forms.

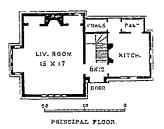
(continued from page 185)

DOWNING AND THE COTTAGE

Mid-century "house pattern books" included complete designs with plan, elevation, and landscaping, thus differing from the earlier "builders' guides," which were primarily concerned with building instructions and ornamental details. The pattern books were intended for the general public and dealt with questions of taste rather than problems of construction.

The picturesque cottage had its most persuasive advo-





Small bracketed cottage. From A. J. Downing, *The Architecture of Country Houses*, D. Appleton, New York, 1850, fig. 9

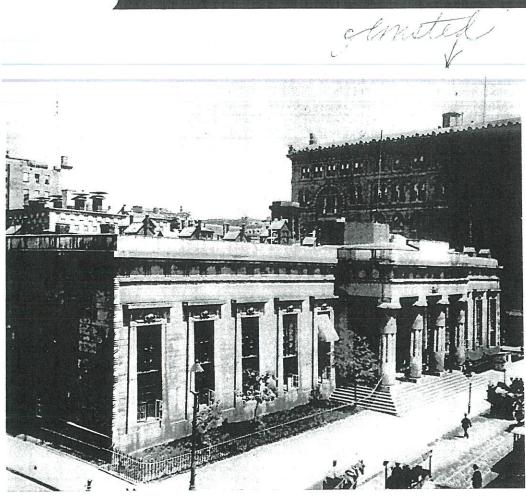
cate in Andrew Jackson Downing (1815–1852). His books, beginning in 1841, swept the field. A proselytizer rather than an originator, he published the designs of others as well as his own, especially those of Davis, with whom he worked in close collaboration. Downing began his professional life in landscape gardening, subsequently shifting his emphasis to architecture. Cottage Residences (1842) was the most popular and influential of his publications, followed by The Architecture of Country Houses (1850). Downing soon had many followers and competitors, but it was he who most effectively answered the Romantic urge for picturesqueness, the American concern with economy and efficiency, the pietistic need for moral sanctions, and the middle-class striving for taste and refinement.

Three principles underlay Downing's approach to domestic architecture-"Fitness or Usefulness," "Expression of Purpose," and "Expression of Style." Under "Fitness," he considered the plan for convenience in room arrangement; the orientation of the house in nature for picturesque appearance and view; its adaptation for family needs, maximum economy, and efficiency, including sanitary conveniences and labor-saving devices; and the selection of proper materials. "Expression of Purpose" had the specific meaning for Downing of "truthfulness": the house must express the notion of home, and the home was understood to be the basis of a moral society. However, Downing listed as the most expressive elements chimneys, windows, and porches—essentially the features that created exterior picturesqueness. By an act of legerdemain, taste had become an expression of morality. His antipathy to the white paint of the Greek Revival was not that it hid the "truthful" character of material, but that it clashed with nature, was therefore not picturesque. As for "Expression of Style," history could offer many appropriate faces-"Rural Gothic," "Italian," "Swiss," "Flemish," "Roman"-each appropriate to a particular image except for the Greek, which he dismissed as a "false taste" for "ambitious display." Houses should imitate not the monumental aspects of historical styles but their humbler features. Thus good taste was modest taste; and again Romanticism had been domesticated.

Downing's theories were a curious mixture of realism and Romanticism, but he made Romanticism a viable mode for suburbia and changed the character of the American house from the formal symmetry of the 232 Joh

Neocla:

more ir to natu plans v He disp essentia appare: were as windov Dow tance a batten bâtten Rural ments both r frame exterio found



2 John Haviland. New York Halls of Justice ("The Tombs"), New York. 1835-38

eoclassic period to the freer planning, greater variety, ore inventive use of materials, and closer relationship nature of the Romantic cottage. His own published ans were simple, rational, efficient, and economical, e disposed rooms asymmetrically, but they were still sentially within the confines of the rectangle. The parent spread outward and the variety of room shape ere achieved by comparatively small excrescences: bay indows, verandas, and balconies.

Downing's major contributions, aside from his impornce as a propagandist, were his bracketed board-andatten houses (plate 231). Davis had published board-andatten house designs, one with brackets, as early as his ural Residences (1837), but Downing made these eletents his own and finally arrived at a style that expressed oth materials and structure. Here at last the skeleton ame of the building was clearly expressed on the sterior. Downing's Romantic idealism also had a probund effect on environmental thinking. He saw beyond the problems of the individual house to those of the suburban development and eventually of urbanism. A year before his death, he submitted to President Millard Fillmore a plan for the Romantic "ruralization" of Washington, D.C., and his influence on his protégé, Calvert Vaux, helped form the conception of New York City's Central Park by Olmsted and Vaux, a plan that became the model for city parks throughout the country.

EXOTIC STYLES

Among the less pervasive revival styles that added spice to the cuisine of the picturesque was the Egyptian. Egypt, the scene of Biblical history and Napoleonic adventure, had a Romantic aura. The Egyptianizing elements of the Empire style had already infiltrated the Neoclassic, especially in furniture and interior decor, but it comes as a surprise to find more than sixty buildings in Egyptian style listed by Frank Roos, Jr., as existing in the United States before the Civil War. On the whole, however, the

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

HUTTON, ADDISON (1834 - 1916). Addison Hutton was one of the principal Philadelphia architects of the late nineteenth and early twentieth century. He was born in Sewickley Township, Westmoreland County, Pennsylvania, and was a birthright member of the Society of Friends. Before coming to Philadelphia in 1857 he alternated working as a carpenter and a schoolteacher, learning architectural drawing from one of his fellow Workmen in French's Sash and Door Factory in Salem, Ohio. After resuming teaching in the Fairview School, Westmoreland County, he was recommended to architect Samuel Sloan (q.v.), then a noted designer of hospitals, with whom he was associated as an office assistant and draftsman from 1857 until 1861. During that time he supervised the building of "Longwood" in

Natchez, Mississippi, for Dr. Haller Nutt. In 1862 Hutton received his first known independent architectural commission, a cottage for Henry Morris to be built at Newport, Rhode Island; and by September, 1863, he was located in his own office at 400 Chestnut Street, Philadelphia. Soon after, he became engaged to and eventually married Rebecca Savery, great-granddaughter of the Philadelphia cabinetmaker William Savery.

11

1

Nutton was so successful in his independent work that Samuel Sloan approached him in 1864 to join in a partnership, with an office located at 152 South 4th Street, Philadelphia. This association lasted until 1868 with Sloan & Hutton producing a number of designs for state hospitals, churches, and residences. Following the dissolution of the partnership, Sloan moved temporarily to New York, leaving Hutton to finish whatever remained from their office. The first of those in Philadelphia was the new building to be erected for the Philadelphia Savings Fund Society at the northwest corner of Washington Square. Hutton's firm was awarded this commission over the designs of James H. Windrim (q.v.), Steven D. Button (q.v.), and Furness & Hewitt (Frank Furness, q.v.). Hutton completed the building without Sloan's aid and was successfully launched as an independent architect. Immediately following this commission, he designed an addition to Joshua Lippincott's bookstore on Market Street, at nearly the same time working on designs for the Arch Street Methodist Church. Hutton working independently and with various younger architects such as Charles L. Hillman (q.v.) and James Shirk (q.v.) until he was joined in partnership by his nephews Albert and Addison Savery and William Scheetz (q.q.v.). With Savery, Scheetz & Savery he completed the design for the Historical Society of Pennsylvania at 1300 Locust Street, Philadelphia. In 1907 Hutton retired from active practice but continued to be listed in the firm's drawings and letterhead as "Consulting Architect." By 1910 he had fully retired.

The career of Addison Hutton spanned some 53 years; for approximately 40 of those years he worked alone, accepting residential, school, business, hotel, religious, and hospital commissions. Although he was a member of the Philadelphia Chapter of the AIA, and in 1902 was employed as a Lecturer on Architecture at the University of Pennsylvania, his participation in the Pennsylvania State Capitol competition of 1901 violated the ruling of the Chapter and resulted in his expulsion in February, 1902. However, Hutton successfully petitioned the Court and was reinstated in the Chapter by October, 1902.

LIST OF PROJECTS: See Sloan, Samuel for Sloan & Hutton projects.

Addison Hutton:
1868 Lockwood, William, res., "Loch Aerie," Glenloch Station, PA
PSFS, 700 Walnut St., Phila.

Arch St. Meth. Ch., se Broad & Arch sts., Phila.
Bethany Mission Sunday Schl., Phila.
Lippincott, J.B., add. to book store, Market St., Phila.
Lippincott, J.B., res., Phila.
Marshall, Parker, Cornwell, & Waddell, residences, West Chester, PA
Orphan Asylum, 64th St. nr. Haverford Ave., Phila.
Phila. Gen. Hosp., Insane Dept. extension, Phila.
West Chester Normal Schl., West Chester, PA
Wheeler, Charles, res., Bryn Mawr, PA
Wood, James, res., Mt. Kisco, NY

1870 Central Mkt. Hse., 17th & Market sts., Phila. Ch. of the Redeemer, parsonage, Bryn Mawr, PA Drexel, F.A., res., Torresdale, PA

Hutton, Addison, res., Bryn Mawr, PA
PA Co. for Insurance on Lives and Granting Annuities, 431 Chestnut
St., Phila.

Provident Life & Trust Co., 108 S. 4th St., Phila. Ridgway Library, Broad & Christian sts., Phila. Scull, David, res., Overbrook, Phila.



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Pennsylvania Historical and Museum Commission

Hutton, Addison (1834-1916)

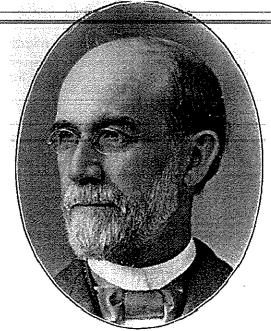
Projects

Biographical References

Related Architects Images

Born: 11/28/1834, Died: 1916

Addison-Hutton-was one of the principal Philadelphia architects of the late nineteenth and early twentieth century. He was born in Sewickley Township, Westmoreland County, Pennsylvania, and was a birthright member of the Society of Friends. Before coming to Philadelphia in 1857 he alternated working as a carpenter and a schoolteacher, learning architectural drawing from one of his fellow workmen in French's Sash and Door Factory in Salem, Ohio. After resuming teaching in the Fairview School, Westmoreland County, he was recommended to architect Samuel Sloan, then a noted designer of hospitals, with whom he was associated as an office assistant and draftsman from 1857 until 1861. During that time he supervised the building of "Longwood" in Natchez, Mississippi, for Dr. Haller Nutt. In 1862 Hutton received his first known independent architectural commission, a cottage for Henry Morris to be built at Newport, Rhode Island; and by September, 1863, he was located in his own office at 400 Chestnut Street, Philadelphia, Soon



ADDISON HUTTON Lecturer on Architecture, Univ. of Pa. Architect. Fellow American Institute of Architects Addison Hutton

Local ID #: HUTTON

King, Moses. Philadelphia and Notable Philadelphians. New York: Blanchard Press, Isaac H. Blanchard Co., 1901., p. 86

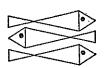
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T H E BOUVIERS

Portrait of an American Family

JOHN H. DAVIS



Farrar, Straus & Giroux

NEWYORK

'μ= Bouviers [18:5-1874] · 50

ing off a mortgage, and a small lot on North Broad Street. By 1854 he had sold the place on South Front Street, bought a mansion on Third Street, razed it, built three brownstones in its place, sold them, added to his lot or Bread Street, built a mansion on it, bought several other lots in and around Philadelphia, and acquired exterisive acreage in West Virginia.

chel sold his brick |tenement on Front Street to one Andrew C. made man demarkled it. Accordingly, in the spring of 1848, Mi not in a very fashirihable neighborhood, she had hoped to spend day that deed was presented to her for signature. We have no the rest of her life there. But Michel had other ideas. He wanted brick tenement on South Front Street, and even though it was the first was with an wife. Louise Vernou had gotten used to the have given her husband. on Front Street, billy a letter from Louise to the buyer of her record of the arguirlents that exploded that day in the brick house the new deed. Michel's day of reckoning must have dawned the in both Michel's and Louise's names, Louise eventually had to sign Craige without consulting his wife. Since the house, however, was to live in a more house, but it is spracient to give us a hint of the hell she must These operations were not carried on without struggle. One of fashionable neighborhcod: his pride as a self-

To Mr. Andrew Q. Craige

My good sir,

The sale of the house on Front St., as I presume you are aware, was made by my susband without consultation with me, and it has placed me in an exceedingly unpleasant and painful position: for I have not as jet felt willing to sign the deed sent for execution. Such an execution, as would imply a voluntary act on my part and as this jet is necessary and if consciously made would be so painful to me, I have to appeal to your generous nature, my dear sir, to consider, and, if compatible with your feelings, relieve me from the consummation of an act which will be in direct violation of my conscience: I beg. therefore, that you will consider my situation and permit me still to enjoy the homestead in which I had keped to have passed in happiness the remainder of my days. I beg to assure you, my dear sit, that in the event of a sale being contemplated at any future moment no greater pleas-

51 · COMET FROM PONT-SAINT-ESPRIT

ure will be afforded me than to give you an opportunity of possessing yourself of the property which is now the object of the cherished and perhaps unnecessary solicitude of

Your Unhappy Friend, Louise C. Bouvier July 19, 1848

In the end, Louise refused to sign the deed and the sale was not immediately consummated. Craige then brought suit against Michel and Louise Bouvier. The case dragged on for a couple of years, then the parties finally came to terms. Michel won his wife over and the house was sold.

mark of bastardy, and dubbed the development Bastard's Kowof which he rented, keeping the third as his next residence. Evenmolished the house and built three brownstones in its place, two in 1847. Paying \$20,250 for the entire property, he promptly de dences in the city before it was damaged by fire in 1823 and again elegant William Bingham house, one of the most notable resi-Hotel on Third Street above Spruce, which had once been the bought on North Street and had bought the old Mansion House which must have appealed greatly to the strait-laced Louise, who For some reason, ornamental shields crossed with batons were Society Hill section and is presently under restoration. At the deal. The development was located in what is today known as the tually he sold all three, making a whopping profit on the entire and buying into since 1841 and which became in the mid-fifties enough for the social-climbing Michel and it wasn't long before hadn't wanted to move into the neighborhood in the first place. placed by the architect over the doors of the three brownstones time of its construction, however, the area acquired another name. the Fifth Avenue of Philadelphia's new rich. he moved his family into their final, sumptuous resting place on for a little over a year. Third above Spruce was not fashionable As it turned out, the Bouvier family only lived on Bastard's Row The local wits interpreted the batons as bars sinister, the heraldic North Broad Street, the area he had been eyeing since the thirties In the meantime Michel had added land to the lot he had

But that is another story. Before the mansion on North Broad Street came his speculations in West Virginia lands.

THE BOUVIERS [1815-1874] · 74

Hall, where the Bourler girls had gone to boarding school and to the city late in Segtember. Fairview was not far from Eden on John and MC, thriffen and nine at the time of their brother's at the age of four. Chisequently, with Eustache still showing no wait fifteen years for son John to come along, nineteen for unbearable if little Nighel had died. The Bouviers had had to not the baby but a pillow. Whereupen Emma led some firemen of Bouviers would also maintain summer places in the area, at where Louise would exertually teach French. The next generation north of Philadelphia, Here the family would spend the hot sumpromise of settling down, the family's future was to depend wholly Michel. As it turned but, the last-born son, Joseph, died in 1856 into the inferno to save the child. Certainly it would have been dashed to the baby's chadle and tore out of the house, clutching life. In the panic thet ensued after fire broke out, the nurse the fire Emma is reguled to have saved her little brother MC's Fairview caught fire chice and had to be partially rebuilt. During century five of them thansferred to New York and Long Island. Torresdale and Compabils Heights, until in the late nineteenth mer months, moving to the country early in June and returning

its that would insure the financial security of his family. Typical cheaply and sell dearly, the gradually accumulated a string of profof the business community. Exercising an uncanny ability to buy and out of the market with a deftness that excited the admiration lecting rents" at his office opposite the Pennsylvania Bank and that by 1861 the firm of M. Bouvier & Co. had been dissolved. In the intervening years he bought and sold real estate, moving in exploit the telegraph, he was spending a good deal of time "col-Coopersville for \$25,000, which he later sold for \$40,000. Another speculations included however, that in 1856 the year Western Union was founded to marble mantels and makogany veneers is not known. We do know, career, that of real-esting speculator. Exactly when he sold his last business and concentrating the best of his energies on his third in 1856 had earned his place in the American sun. It was at this time that he began slow-y phasing out his marble and mahogany dren, a remarkable with and a thriving business, Michel Bouvier With his brownstone town house, is country place, ten chilthe purchase of a lot in the suburb of

75 · COMET FROM PONT-SAINT-ESPRIT

lot bought at the junction of the Germantown Railroad and Broad Street for \$45,000, he sold to the Pennsylvania Railroad for \$75,000. In his manufacturing days he had bought the Callowhill Street wharf for \$12,000. Later he sold it to the Reading Railroad for \$23,000. There is no need to recite his other transactions. Suffice it to say that by the mid-sixtics he had parlayed the \$100,000 he had saved from manufacturing and importing into something in the neighborhood of \$800,000, and that by the crash of 1873 his assets were worth about a million, or approximately three million in today's dollars.

undeveloped lot over which he was certain a new railroad would selecting husbands for his daughters. Michel sized up prospects for Michel and Louise to give their blessing. ower with two children, was already a rich man. It didn't take long ment to the twenty-seven-year-old Emma, Frank Drexel, a widthe Bouvier money look insignificant. At the time of his engagein the nation, opening subsidiary branches in New York and which his two sons were to expand into one of the most important prosperous banking businesses in Philadelphia-Drexel & Co .-like Michel, had built up, in twenty-three years, one of the most of the banker Francis Martin Drexel, who, starting from scratch eventually put down its main line. Francis A. Drexel was the son to see his daughter Emma, it was as if he had just spotted an Street one day, around the time of the Lincoln-Douglas debates, Francis A. Drexel appeared in the parlor of 1240 North Broad praise real-estate values. When a young man by the name of with an instinct for financial promise equal to his ability to ap-Paris and founding a family fortune that would eventually make He brought the same acumen to the more delicate task of

B

Michel's spectacular rise from cabinetmaker's apprentice in Pont-Saint-Esprit to wealthy manufacturer and real-estate operator in Philadelphia was dramatized by the wedding he gave Emma on April 10, 1860 (the year Lincoln was elected President). The event was described in the Philadelphia papers as one of "musual social distinction"—which must have made the tongues of older Philadelphia families wag since both the father of the bride and the father of the groom were immigrants from remote European villages.

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THE BOUVIERS [1869-1935] . 102

Zenney, Allic, and McIl would come to New York, and MC and John would take them to parties and try to get eligible men interested in them. MC's visits to Philadelphia became more frequent after his father's death. As managing trustee of Michel's estate, he not only had to attend to the liquidation of his father's Philadelphia real estate but also had to look after the interests of his three unmarried sisters.

state his business relation ship with MC had come to by that date: document that has surpred from November 7, 1886, reveals the 19 West Twenty-fourth Street that he had moved into in 1877. A younger brother's and He was still living in the small apartment at perous. His investments had not appreciated as much as his thirty-five. John, however, at thirty-nine, was not nearly as prosequally among Michel's ten children. It is estimated that at the time of the sale MC was worth over \$500,000, and he was only \$67,500 (roughly \$245,pcc today), and the proceeds were divided lives. Two years later the B-Hive was sold to La Salle College for ried sisters and in which the four were to reside the rest of their twenty-room brownstone on West Forty-sixth Street, just off Fifth Avenue, in which he installed himself and his three unmar-Street, he was rich enough, at thirty-three, to buy a four-story, did extremely well. By 1880, after a little over a decade on Wall ters the \$50,000 cash bequests and set up the \$32,500 trust funds. and his co-trustees were able to pay each of the brothers and sis-MC invested his own \$50,000 in common stocks and apparently MC did well with the sale of the real estate, and before long he

To M. C. Bouvier:

In consideration of the advance of fifteen thousand dollars and the generous spirit that actuated the same, I herein agree to confine myself to the Commission business for the period of two years, unless during said term I shall have returned the advance.

John V. Bouvier

As it turned out, John did confine himself to the commission business from them on, becoming what is known on the Street as a "two-dollar broker," or a broker for other brokers, while MC went on to establish his own banking and brokerage firm, "M. C. Bouvier & Co," destined to become one of the most

103 · BIRTH OF AN IMAGE

prosperous and respected smaller houses on Wall Street. It would appear that John had not done very well as an investment advisor and had not been particularly adept at bringing new accounts into the firm, so MC advanced him \$15,000 and told him to confine himself to the commission business, in order to get him out of his hair. John's inability to strike it rich on Wall Street was compensated, however, by an idyllic home life. From all accounts, he and Carrie were deeply in love and were absorbed in the bringing up of their only child, John, Jr. Considering the history of the family as a whole, John's role turned out to be as important as MC's. MC might have made the money, but John and Carrie produced the family heir. If it hadn't been for the birth of John, Jr., the Bouvier name would have died out in the second generation.

Although great success eluded hira, John managed to earn a comfortable living for his family, and he and Carrie easily won social acceptance in their adopted city. In 1880 the John V. Bouviers were included in the New York "Society List" and they made the first edition of the Social Register, along with MC and his sisters, in 1889. Since MC did not appear in the original "Society List," it may be that John's inclusion was chiefly due to Caroline Ewing, whose family had been socially prominent since Revolutionary times. At any rate, once they had established themselves in New York, the Bouviers finally gained the unqualified acceptance that had been denied them in Philadelphia.

Even though the family was now divided between Philadelphia and New York, the Bouviers in the mid-188o's remained as closely knit as ever, the various branches coming together frequently for large family reunions. The Philadelphia contingent consisted of Louise Bouvier, Dame du Sacré Coeur, the Pattersons, the Dixons, and the Drexels, with the millionaire Drexels as the focal point, while the New York branch was composed of MC, Alexine, Mary, Zénaïde, John, Carrie, and John, Jr., with MC's Fortysixth Street brownstone as family headquarters. During the summer the entire clan would occasionally gather at Emma Drexel's ninety-acre estate in Torresdale. During the winter there would be reunions at MC's house. Frank Drexel and MC, the two financial wizards of the family, kept close watch over the clan's money and under their guidance the Bouviers' finances prospered. It

THE BOUVIERS [1869-1935] . 110

Louise instilled the destrines and practices of Catholicism in her children that, inevitably, religion dominated their lives. There'se and Lizzie immersed their families in Church activities. Louise became a nun. Zénaïde, Alexine, and Mary, remairing spinsters and daily communicants throughout their lives, lived as nuns without taking the veil, beasting in their old age that they would die virgins. And Emma and her children would establish convents and Catholic schools for Ediams and Negroes all over the United States.

and her children undertook was made possible by the immense financial resources of the Drexel family. The founder of the fam-1826 to 1830 and throughout Mexicc from 1835 to 1837, painting landscapes and portraits. Again, he did "middle well" finanhelped float loans to cover the cost of the Mexican-American War, and in 1861 they supplied vast amounts of gold to help etary aid to the United States government. In 1847 the Drexels enough to open the Enking firm of Drexel & Co. and offer montwo sons into the business, before long he was financially strong redemption of the accumulated notes of interior banks. Taking his can currencies. The following year he moved his business to 1837, at the age of Totty-five, Franc:3 Martin Drexel metamorcially, but "middle well" was not well enough for him. And so in traveled throughout Eruador, Peru, Skile, and Argentina from hand at painting in South America. Leaving his family behind, he satisfied with his earnings in Philadelphia and deciced to try his sons, Francis and Anthony. Drexel senior, however, became disgrocery-store owner, Catharine Hookey, by whom he had two did "middle well." After a while he married the daughter of a Front Street, and began painting port-aits. In his own words, he tling in Philadelphia, where he opened a studio at 131 South A painter by profession, he emigrated to America in 1817, set-Bouvier, 1792, in Dorbim, a small v-lage in the Austrian Tyrol. ily, Francis Martin Dexel, was born the same year as Michel foreign money and in the acquisition of foreign gold and silver in Philadelphia, where he soon engaged in lucrative transactions in brokerage in Louisville, where he began trading in North Amerireverse, he abandoned canvas and palette and opened an exchange phosed into a banke The immense work of charity which Emma Bouvier Drexel . . . and made a fortune. A Gauguin in

111 · BIRTH OF AN IMAGE

finance the Union Army. By the time Francis Martin Drexel died in 1863, he had accumulated a fortune of over a million dollars.

His sons, Francis and Anthony, who inherited the business, were to multiply that fortune into one of the largest in America. The conservative Francis and the adventuresome Anthony proved to be perfect counterparts and, together with such future titans of high finance as J. Pierpont Morgan and E. T. Stotesbury, they built a banking empire that became one of the great financial institutions of the Western world.

In 1854, nine years before his father died, Francis A. Drexel married Hannah Langstreth, by whom he had two daughters, Elizabeth and Katharine. Hannah Drexel did not survive the strain of Katharine's birth, dying two weeks later. Two years after her death, Francis married Emma Bouvier, then a young woman of twenty-seven. The Drexels and the Bouviers had a lot in common. Not only were the founders of both clans born in Europe in the same year, but they both came from small villages and families of very modest means; both had been involved in Napoleon's wars, albeit on opposite sides; both had begun careers as artisans; both emigrated to Philadelphia, and both made the transition from artisan to businessman successfully, each amassing a fortune. For some time Michel, Sr., and the elder Drexel had been close friends. A common destiny and a reciprocal admiration bound their two families together.

Emma Bouvier was considered a perfect match for the serious, hardworking, and recently bereaved Francis. A young woman of keen intelligence and high moral standards, she gave promise of being a good stepmother to Drexel's two daughters. A photograph taken of her in the 1860's shows the thoughtful, ascetic face of a woman too sensitive and intelligent ever to be really happy. And in fact Emma's temperament inclined toward melancholy: she had to struggle against unwarranted depression and irritability all her life. She had a high forehead, penetrating eyes, a prominent nose, thin, unsensual lips, and a slightly receding chim. Taking after her Scotch-Irish ancestors rather than the French side of the family, her severe, puritanical appearance commanded more respect than it did compliments.

Emma and Francis went to Europe on their honeymoon and

THE BOUVIERS [1869-1935] . 112

one of the places they visited was Pont-Saint-Esprit. Francis could be stuffy on occasion. After recording in a wedding-trip diary, in which he hardly ever mentioned his bride, his initial embarrassment at the Spiniontain custom of kissing relatives on both cheeks, he wrote:

After considerable management we retired at 9 o'clock and did not rise until 8 o'clock next morning. It took us long to dress and get ready, grandma having delicately hinted that we should appear in our Sunday-go-to-meeting clothes, and with the privilege that age should always take suggested the kind of dress that Emma should wear. We were the grand relations and we were to be shown off for the benefit of our own relations and the gratification of the villagers who with open mouths and staring eyes pressed to the diens and windows as we passed with our good friends through the narrow streets.

Describing the surrounding countryside, the fastidious Philadelphia banker noted:

continually in the zir—black hogs on stilts, mulberry trees, silk worms, lizards, Euzerne wheat rope, soled shoes—men pushing go-carts while playing the fiddle.

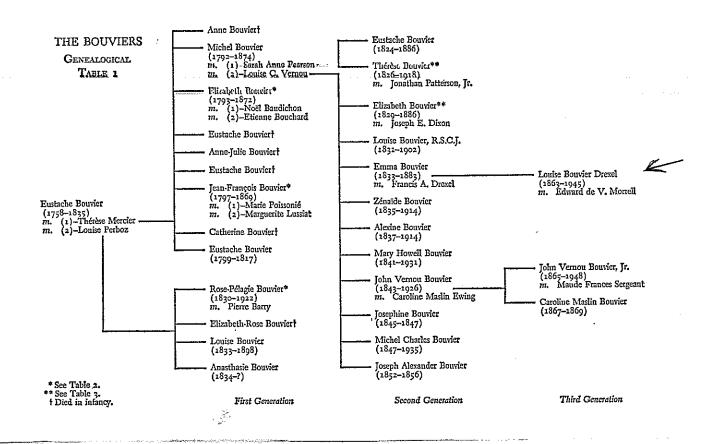
The couple spect two days at Font-Saint-Esprit, wandering through the villagt, visiting relatives in the countryside, inspecting silk factories in a neighboring town, then decided to continue on their travels. The head of the family of relatives, however, who was probably Etienne Bouchard, second husband of Emma's Aunt Elizabeth, insisted that they stay one day longer:

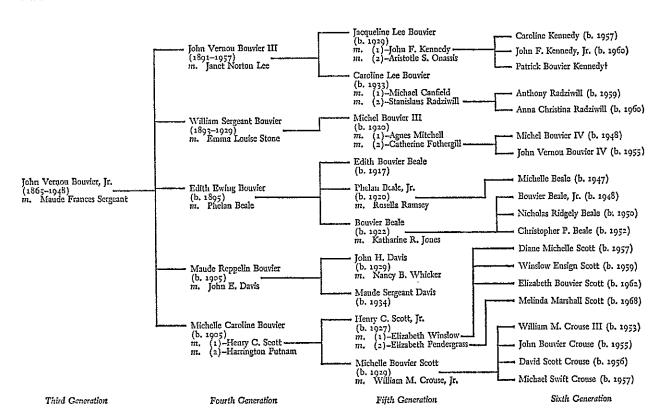
and it was a difficult matter to resist his solicitations joined with that of all our good relatives, but we stood our ground firmly to depart at the time we fixed, namely 8:30 next morning... Our dinner this eraning degenerated from that provided the previous day—no more meat than a reasted fow! stuffed with black olives and trammed with bacon being provided—(the day before the dinner had consisted of about ten courses many made with sweet oil and but few vegetables)—At 10 o'clock after having repeatedly harded that we were fatigued, our kind escort left us alone to retire, smoking a bad cigar in our chamber,

113 · BIRTH OF AN IMAGE

being the last one out, having previously offered us better apertments, and sent us an eiderdown cover. We arose at 5¼ o'cleck May 4 and packed up, took a light breakfast, performed the osculatory all around in the Pont St. Esprit fashion and stepped into the omnibus escorted to the depot by four of our kind friends.

and a stained-glass window representing him was installed in a name St. Michel, after Michel Bouvier's patron saint. A statue of recess at the head of the first flight of stairs. St. Michel remained oak, maple, pine, and elm-and there were gardens planted with old farmhouse into a mansion with a mansard roof, a covered ter, Louise Bouvier Drexel, and a few years later the Drexels bought a ninety-acre farm at Torresdale. The site had been seand secondmen. In October 1863, Emma gave birth to a daughwho were served with an exacting etiquette by liveried butlers aged a large household that usually included guests at dinner, aided by a retinue of servants, looked after the children and manoff for lunch, until six or seven in the evening. Mrs. Drexel, exceedingly reserved. Mr. Drexel rose early every morning and almost every winter evening of their lives. Mr. Drexel was an acthe Drexels' summer home until Francis died in 1885, at which the saint carved in Caen stone was placed above the front door, larkspur, verbena, foxglove, and daisies. The estate was given the barn were also constructed. The place abounded in old treeswere built for the servants, and a stable, a carriage house, and a porch across the entire front, and several new wings. Cottages went to the bank, where he worked, with no more than an hour Bach or Mozart. The Drexel home life was quiet, formal, and complished organist and he often followed the prayers with a little the entire Drexel family was eventually interred, and the manproperty, named the Shrine of the True Cross, in which almost George Smith. After their death, a church was built on the time it passed to his daughter Elizabeth and her husband, Walter Emma's sister Louise was stationed. Emma remodeled the estate's lected because of its nearness to the Sacred Heart convent where tory where she and her husband and their children were to pray true to the tradition established by her mother, installed an orabrownstone town house at 1503 Walnut Street, in which Emma, On returning to America, Mr. and Mrs. Drexel settled in a large







The c. 1820 mahogany secretary (left), a variant of the French Empire secrétaire à abattant, has an unusuai recessed incurvate top with a drawer. The darker veneer contrasts with bird's-eye maple and ormalutrin, The desk, auributed to Bouvier and exhibited at The Athenaeum of Philadelphia, was made for Joseph Bonaparte. (A twin from grandson Major Bouvier's bedroom was unwittingly auctioned off in Manhattan in 1948 by his heirs, who didn't realize their patriarch probably made it) A c. 1810 French silver inkstand, late-18th-century European books, und early-19th-century correspondence of a Philadelphia silversmith grace the writing ledge. A June 18, 1825 receipt (right) from Michel Bouvier to "The President of the U.S." (John Quincy Adams) reveals that the White House bought 24 chairs and one conversation table for \$352. First Lady Jacqueline Kennedy never knew about it when she was given and loaned Bouvier pieces in 1961. None are at 1600 Pennsylvania Avenue today. Bouvier's signature (far right), stenciled on his pieces, reads: "M. Bouvier, Keeps constantly on hand, Cabinetware, Mahoga-

SOURCE: DREXEL
FAMILY TORRESDALE
COLLECTION (AT CHRC
PHILA.)

ny, hair seating &c. At No. 91.So: 2d St. Philad."

Bouvier époque

s family stories go, that of Michel Bouvier has the texture of a romantic epic. In 1815, as a French soldier rallying against the Prussians and English for Emperor Napoléon I's last hurrah at Waterloo, he tasted the devastation of utter defeat. The frightened 23-year-old, faced with possible imprisonment, wisely decided that emigration was the better part of valor.

With scarcely more than his skills as a menuisier ébéniste (journeyman cabinetmaker), Michel (pronounced Michelle) sailed that year to the United States. He used the money he earned handcrafting, and later manufacturing, furniture as a springboard into coal mining, real estate speculation, and stock investment. When he died in 1874, he bequeathed an impressive fortune to a fledgling

But ironically, 87 years lat-

dynasty of 10 children.

PORTRAIT FROM THE ARCHIVES OF THE SISTERS OF THE BLESSED SAC-RAMENT; RECEIPT COURTESY OF THE NATIONAL ARCHIVES er when a fifth-generation Bouvier, Jacqueline Kennedy, became first lady of the United States, she knew little about her great-grandfather's humble beginnings.

She had grown up reading a fanciful family history written by Michel's grandson (her grandfather) John Vernou Bouvier, Jr. Nicknamed "the Major," he asserted incorrectly that the family was descended from French nobility. "Father was not interested in furniture. I think he was kind of sorry Great-Grandfather Michel made it," says Maude Bouvier Davis, the Major's last surviving child. Family repression of Michel Bouvier's early history may explain why no one knew until now that President

John Quincy Adams had bought 25 pieces from him in 1825. (The receipt is shown on the opposite page.)

Furniture craftsmanship, however, was very much a Bouvier tradition.

Michel, born in 1792 in the small town

CHINA PLATE FROM TIFFANY & CO.: FOR PRODUCT INFORMATION FOR THE PROPULT OF T

of Pont Saint-Esprit in southern France, and his two brothers learned the craft from their father, Eustache. After emigrating to New York, Michel is believed to have worked for French compatriot Charles-Honoré Lannuier, a maître ébéniste (master cabinetmaker).

Around 1817, Bouvier became an independent craftsman in Finla delphia. His large shop made a wide variety of Empire pieces of distinction from fashionable woods of the time, such as mahogany and burled maple.

Bouvier cultivated two powerful French expatriates as patrons: Napoléon's eldest brother, Joseph—the ex-king of Spain and Naples who departed his homeland with a sizable portion of the Emperor's treasury—and Stephen Girard, a wealthy shipping merchant-financier.

In 1818, Joseph Bonaparte, who in America was known as the Count de Survilliers, built an estate called Point Breeze near Bordentown, New Jersey, across the Delaware River from the City of Brotherly Love. Bouvier began working for the count then. Two years later, after the mansion burned, the enterprising cabinetmaker supervised its reconstruction and refurnishing.

By 1824, Bouvier was doing well enough to employ 11 assistants to produce such pieces as saber-leg chairs and sturdy mahogany armchairs with upholstered seats, backs, and armrests.

Bouvier wasn't too proud to perform sundry tasks for Bonaparte and other clients. The short, stocky émigré, with the wide-set blue eyes and volatile Mediterranean temperament, could be seen moving furniture, assembling and dismantling beds, polishing wood pieces, selling silk for tables, and even dispensing firewood and coal.

Between 1837 and 1841, Bouvier phased out his made-to-order business and began manufacturing marble mantels for tables and producing mahogany veneers for all types of furniture.

A devoted family man, he had to work hard to (Turn to page 130)

tae white house Washington

February 18, 1963

Dear Mr. MacNeill,

I cannot tell you how touched I am by your present of the two Bouvier maple chairs. These will not only mean a great deal to myself, but also to my children and their descendants. They are beautiful I appreciate so much your generosity and kindness in sending them to me.

With my deep thanks and very best wishes to you and Mrs. MacNeill,

Sincerely,

Mr. Henry T. MacNeill Whitford Pennsylvania











First Lady Jacqueline Kennedy (above) carries a footstool of Teddy Roosevelt's era while furnishing the Blue Room in 1961. Ironically, it was done in Empire. Today, she's credited with rescuing the White House from years of benign neglect by supporting legislation to protect its collections and establish a permanent curator's post. On February 18, 1963, she wrote a thank-you letter (left) to Henry T. MacNeill of Whitford, Pennsylvania, who gave her two c. 1820 Bouvier maple sidechairs as heirlooms for Caroline and John, Jr. It was only after John F. Kennedy was elected president of the United States that writers uncovered Michel Bouvier's early history as a cabinetmaker.

SEWING TABLE COURTESY OF THE PHILADELPHIA MUSEUM OF ART. BEQUEST OF CATHERINE D. BACHE, LETTER COURTESY OF STEPHEN M. MACNEILL: JACQUELINE KENNEDY PHOTOGRAPH BY ED CLARK, LIFE MAGAZINE & TIME WARNER



30"/19" high by 44" wide by 17" deep, \$27,500, from Kentshire Galleries, Ltd.

Page 99: Regency painted and giltwood marble top console, #A09321, c.1810, 36" high by 55" wide by 241/2" deep, raised on winged monopodia lion supports with mirrored back, \$47,000; pair of Chinese export porcelain vases, #A18924, c 1890, mounted as langes, 24th high, \$4,000; Mason's-tronstone soup tureen holding flowers, #S06486, c.1840 \$3,200, all from Kentshire Galleries, Ltd. Regency writing table, #14969, c.1815, 301/2" high bx 571/2" wide by 29" deep, raised on X-form trestle supports, with inset rectangular plaster writing surface surrounded by neoclassical friezes depicting centaurs and soldiers in battle, \$160,000, from Kentshire Galleries, Ltd. Table of Olympic Games in Gold & Ivory, handcolored engraving, French, 18th-century, \$250, from Stubbs Books & Prints, Inc.

ARCHITECTURAL INFLUENCE Pages 100-103

Page 100: Designers of sitting room, Ralph Harvard & Hethea Nye of R. Brooke, Ltd. Carpentry and cabinetry, by Men at Work. Carpet, "Bywell," custom-colored, by Colefax and Fowler, from Patterson, Flynn, Martin & Manges, Inc. Damask wall fabric, #5003, "Yvonne," available in custom colors, by Groves Brothers, from Christopher Norman, Inc. George II butler's serving tray, c. 1755, mahogany, on stand from a later date, from Stair & Company, Inc. Leather-bound books, in single volumes and sets, from Imperial Fine Books, Inc. Gilded balustrade standing lamp, #H-105G, from Christopher Norman Inc. Moravian gilt paper stars on books, from Turner Martin.

Page 101: (Top): Regency resewood writing desk, c. 1820, tooled leather top and adjustable writing surface, with brass star mounts, from Stair & Company, Inc. Louis XVI clock, bronze and ormolu, 18th-century with lion base, at Florian Papp, Inc. (Bottom): Designer of first-floor reception room Kevin McNamara, Inc. Sisal carpeting and rug, from Stark Carpet Corp. Curtains, sofa, and wall upholstery, by Decorators Workshop, Inc. Adam-style chair behind desk, #W 102, in cream gilt, one of four, with Trianon strict taffeta in Bronzino green #CZ-301-4; Regency "Lyre" desk, custom reproduction, available

to size; Chinese lacquer panel on bronze d'oré faux bois legs, custom reproduction, available to size; rams-head lamps on side tables, with silk-pleated shades, by La Bella Copia; fabric on walls and sofa, #B0829-03, "Wendover," in peach, also in blue, yellow, and pink; Marshall Field chair, #A4-101-2P, with damask-printed silk fabric, "Calais-Lavello," available in custom colors, all from Christopher Norman, Inc. Painting above sofa, 18th-century, Peacock on Urn, by workshop of D'Hondecoeter, from Raphael Valls.

Page 102: Designer of telephone room, Michael Nichols. Linen glazed wall treatments, marquetry box, tole cachepot, plates, small paintings, books, porthole, painted by Michael Nichols. All upholstery fabric, #91951, "Shelby," from Schumacher. Mahogany folding ladder, from Mrs MacDougall Inc. Regency-style antique demi-lune table, from Nicholas Apriques. Faux marquetry finish on table, by Michael Nichols.

Page 103: Designer of drawing room: Juan Pablo Molyneux. (Top): Custom double (back-toback) sofa, with Scalamandré silk taffeta and custom-braided silk fringe, designed by J.P. Molyneux Studio, Ltd., made by and available from Anthony Lawrence. Custom sofa against wall, with Scalamandré silk brocade and custom silk trimmings designed by J.P. Molyneux Studio, Ltd., made by and available from Anthony Lawrence. Pair of custom-made "Billy Baldwin" armless chairs, with custom-designed Scalamandré striped silk taffeta designed by J.P. Molyneux Studio, Ltd., made by and available from Anthony Lawrence. Pair of paintings above sofa: Jacob and Rachel at the Well, c. 1585, by Veronese; below it, An Allegory of Love, c. 1530-40, by Titian, both from Piero Corsini, Inc. Marble bust of a Roman nobleman, base 17th-century, head from later date, one of a pair, from Bernard Baruch Steinitz Antiquaire. Carved white Italian marble urns, 19th-century, now mounted as lamps, from Nesle, Inc. English cut-crystal column lamps, 19th-century, from Marvin Alexander, Inc. Italian gilt wood mirrors, 18th-century, carved in form of pumpkin foliage, from Carlton Hobbs, Ltd. Carved wood and gilt gesso side table, English, c. 1750, from Devenish & Company Inc. Handpainted pillows, in the manner of Michelangelo, silk taffeta with silk trim, with goose down, by Anne Harris Design Studio. Antique Aubusson

fragment pillows and tapestry pillows, from Terry Morton. Round inlaid marble tabletop, in a custom zebra pattern by J.P. Molyneux Design Studio, from E.T.O.C.A. Venus chair, mahogany, c. 1800, with shell-shaped back, parcel-gilt and mounted with ormolu, from Carlton Hobbs, Ltd. (Bottom left): George III commode, one of a pair, painted with neoclassical scenes, from Florian Papp, Inc. Painting above commode, A Portrait of a Nobleman, c. 1530, by Bartolomeo Veneto, from Piero Corsini, Inc. Pair of porphyry-covered urns on commode, with gilt metal mounts, from HM Luther. Floral arrangements, by Zezé Flowers (Bottom right); Detail of neoclassical marmo intersiato and pietra dura tabletop, late 18th-century, Italian (Naples), from L'Antiquaire & The Connoisseur, Inc.

FADED GLORY

Pages 110-115

Color: Natural Palettes for Painted Rooms, by Donald Kaufman and Taffy Dahl, \$50, available in bookstores or from Clarkson N. Potter, Inc., member of The Crown Publishing Group, 201 East 50th St., New York, NY 10022; (212) 751-2600.

Page 114: Designer of garden room at Kips Bay Decorator Showhouse, Clodagh Design International. Plaster walls and ceiling, hand-rubbed copper fresco, by Art in Construction. Painted finishes, by Serpentine Studio. Stair hall wall mural, by architect David Keith Braly. Daybed, upholstery, window drapes, pillows, from Ronald Jonas Upholstery. Antique furniture, from Niall Smith Antiques. Light fixtures, leaning mirror, custom, by Daniel Berglund. Rug, North Indian carpet, from Doris Leslie Blau. Candlesticks, bronze bowl, by Jay Gibson. Mirror frame at entrance, frame for AV equipment, by Tony Conway. Light fixtures, from Lightforms Inc. Chenille fabric and throw on daybed, custom handwoven, from Jeffrey Aronoff Inc. Fabric for wall hanging, from Boussac of France, Inc. Window labric, by Jack Lenor Larsen. Fabric on pillows, Thattexture silk, from Pollack & Associates. Embossed leather on antique library chair, by Edelman. Frames, by Robert Homma William Lipton. Hand-rolled beeswax candles, by Perin Mowen. Accessories, from Robert Homma William Lipton, Sarajo, Far Eastern Antiques, Urban Archaeology. Flower arrangements, by Paper White/Steven Rubin.

BOUVIER EPOQUE

continued from page 71

support his expanding brood. His first American wife, Sarah Anne Pearson, died in 1826, leaving him with two children. Bouvier married another American, Louise Vernou, two years later. They had eight children who survived, including Jacqueline Kennedy Onassis' great-grandfather, John Vernou Bouvier.

After branching out into coal mines, real estate, and stocks, the cabinetmaker-entrepreneur became active in philanthropy. In 1868, at age 76, he was elected president of the French Benevolent Society of Philadelphia.

When he died of a heart ailment six years later, he was at home in his mansion, surrounded by his loving family. They buried him in the family vault in Old St. Mary's churchyard. Philadelphia later memorialized him by naming a street "Bouvier."

What is his legacy to the decorative arts? Today, there are two known signed Bouvier pieces, and others attributed to him. But the jury is still out as far as his place in the pecking order of master craftsmen. "He was a good cabinetmaker," says Donald Fennimore, acting senior curator at Winterthur Museum and the owner of a signed Bouvier card table (shown on page 69). "But I wouldn't deify him. There is such a small body of his work that is known to exist." More admiring

is Henry Hawley, chief curator of later Western art at the Cleveland Museum. "I think his furniture is important," he says. "Bouvier once won a prize at a crafts fair in Philadelphia. He was obviously recognized by his contemporaries as a major cabinetmaker."

By MARY VESPA

A new edition of The Bouviers, From Waterloo to the Kennedys and Beyond by John H. Davis, a great-great-grandson of Michel Bouvier, is scheduled to be published in early 1993 by National Press Books, 7200 Wisconsin Ave., Bethesda, MD 20814. The book is \$24.95 and can be back-ordered by calling (301) 657-1616.

Bouvier's attributed pieces can be seen at:



Historical Sketches ic . Durches Bhiladelphia. nstitutions

14 SOUTH THIRD STREET DANIEL H. MAHONY, PHILADELPHIA.

SISTERS OF THE BLESSED SACRAMENT.

211

SISTERS OF THE BL. SACRAMENT. INSTITUTED IN 1891.

to his three daughters during their life, and in case they should die without and in the same ratio as therein stated. His eldest daughter married Walter leaving issue, the principal to be divided between the charities named in his will charities of the diocese, he bequeathed the income from the residue equally above, the first that has had its origin in Philadelphia, and the second estande V. Morrell, Esq., and the second the fcunder of the religious Order named George Smith, Esq., and is now deceased; his youngest is the wife of Edward Industrial School at Eddington. existence, but the establishing and endowing of the S: ladies we owe, not only munificent benefactions to various charities already in lished by a native of the Quaker City. RANCIS A. DREXEL, the wealthy Philadelphia banker, left at his death an estate annraised of the control of the ing a tenth part, which he ordered to be distributed among the Catholic death an estate appraised at the value of \$25,000,000. After deduct-To the generosity of these three Francis de Sales

made up her mind to enter religion in order to make provision for the educaphia, assisted by Bishop Phelan, of Pittsburgh, officiated at the ceremony, year, was received there into the novitiate. Archbishop Ryan, of Philadelhouse of the Sisters of Mercy in Pittsburgh, and, on November 7th, of ha herself for her great work she, early in 1839, entered as a postulant the mother also preached. In the same place she made her solen'n profession, Arcation of the negro and Indian races in the United States. In order to prepare for Indians and Colored People. the first nun and Superioress of the new Order of he Blessed Sacrament bishop Ryan again officiating, on Thursday mcning, February 12, 1891, By the time this institution was opened Miss Kate Drexel had already

on Thursday, July 16th. Being completed, the Convert, called St. Elizabeth's stone of the new buildings was laid here by the Arckbishop of Philade phia west of the railroad station at Cornwell's, just or side the city, and the corner chased a site for a permanent convent and mother house on rising ground reception of novices on September 25, 1391. In the meantime she had purand the adjoining House of Providence were dedicated by Archbishop Torresdale, into a temporary convent, St. Michael's. There she had her first and the Order and its work have since fourisher. Ryan on Thursday, December 8, 1892. From that day both were occupied She then came to Philadelphia and turned her family's country seat, near

X

A.Parish Register

Book of Reference

establish their first Indian mission. Sisters, nine in number, lest the mother house for Sante Fe, N. M. to well's on January 9, 1895. In June, 1894, the first band of Missionary Mother Katharine took her final vows in the Convent chapel at Convent

*

ST. PETER CLAVER'S, 1886.

been without Catholics of the negro race, and had quite a large number of them for many years, mainly refugees from revolution in San Domingo and their descendants. But they remained without a separate church until a decade ago. They mostly worshiped in St. Joseph's and St. Augustine's. A school exclusively for their children preceded the church for



RT. REV. MICHAEL EGAN, D.D., FIRST BISHOP OF PHILADELPHIA

ho were of the colored race, opened one on the west side of Seventh Street, orth of Pine, quite close to the rear of St. Joseph's Orphan Asylum. These achers were ere long succeeded by Sisters of Notre Dame from the convent West Rittenhouse Square, and under the management of the latter the narters soon became crowded, showing the need of more liberal provision.

This came in 1886, when the Misses Drexel purchased the large house at the southeast corner of Ninth and Pine Streets, which was at once fitted up as a school and chapel for colored Catholics. Rev. Patrick A. McDermett, C.S.Sp., sent for the purpose from Pittsburgh, tock charge of it. He established his offices on the first floor, fitted the front portion of the second floor into a chapel, turned the rear part of this same floor and all of the third into schoolrooms, and took up his own abode in the fourth. But it was obvious that there was not enough accommodation even here, and, excordingly, separate provision was made for the girls and their teachers at 1108 Pine Street Later on, when the boys' school was removed to Twelfth and Lombard Streets, Rev. James Nolan, C.S.Sp., who succeeded Father McDermott in November, 1890, after occupying the house at Minth and Pine alone for a time, transferred the girls' school to it and went minself to reside in the much smaller house, 1108.

early summer of 1891 the Fourth Presbyterian Church at the southwest compr couraged the pastor, who ere long received other legacies, making a total of in Pine Street, bequeathed \$5,000 to the colored mission. This greatly en late Treasurer of the Beneficial Saving Fund Society, who was his near neighbo brought him good fortune. collecting money was the outlook he had to face. Providence, howe Father Nolan was absolutely without means, and years of hard work in in the upper one, the walls on examination proving to be in good concilion of Twelfth and Lombard Streets was offered for sale at \$20,000, and in another \$1,000. the price. Though it was an old building, two stories high, the church being Father Nolan purchased it in the Archbishop's name, paying in cash hal then the only colored priest in the country, was present in the sanctuary and under the patronage of St. Peter Claver. Archbishop Ryan officiated, Father work was soon begun on the needed alterations, which cost \$3,000 none the boys' school was transferred to the basement of the church officiated at solemn Vespers in the evening. It was soon after this even that President of Holy Ghost College, Pittsburgh, preached. Rev. Father Tolkan Oster, C.S.Sp., of Pittsburgh, sang solemn Mass, and Famer Murphy, C.S.Sp., These being completed, the building was, on January 3, 1892, dedicated Before this time it had become evident that a new church was needed; And even more good fortune came in his way. In the By his last will and testament, Patrick Quinn

STERN TOWARD IN MO. M.O. STOCKEDING OCCURS.

To promote this, as far as such salutary instruction as comes within the scope of a Catholic newspaper can effect it, will be the aim of the CATHOLIC STANDARD in the future, as it has been in the past. Tost our efforts will fall short of accomplishing all that this includes we are fully conscious; and confessit in anticipation, without shame, though-with-regret --- We-say-withoutthat we are but human. Though we may plan and resolve and labor, yet human realization always falls short of desire and effort; and, therefore, our regret. But so far as labor and endeavors. made with such ability, and various gifts as GOD has bestowed on those who are enlisted in conducting the STAND. ARD, can avail towards attaining this desire and purpose, they shall be unsparingly employed.

Of the STANDARD's past we shall not speak. What it has done, what influences for good it has exerted, how it has interested, counselled and instructed its readers, how it has exposed and refuted error under various forms, and explained, inculested and defended truth; what claims it has upon its Catholic readers, members of Catholic families. young and old; and what claims it has, too, upon its non-Catholic readers, of whom also we have quite a number, they all can judge and will judge for them-

Yet one thing we will say : The OATH-OLIC STANDARD has endeavored to be, and we believe has been, straightforward, honest and true to its principles. dars not claim that its conclusions on all subjects have been infallibly correct, but we may and can claim that they have been considerate, and not rashly formed. If the STANDARD's condemnatory criticlams have sometimes been severe, the severity was meant to expose the evil and correct the error rather than to hurt the errorist or the evil door. Where matters of FARE are concerned there is no room for compromise. Truth can truce, with error; nor goodness with evil. Hence, on these subjects, guided by the infallible teaching of the Church, the STANDARD has been uncompromising. And, with the help of GoD, it will sper continue thus to be.

But on subjects which are not matters of FAITH, there is room for difference and diversity of opinion. On them, therefore, the STANDARD has endeavoyed to pay due respect to the rights of others to entertain diverse or opposite sentiments, at the same time firmly holding and freely expressing its own. This will continue to be its spirit.

As regards the fature, our sim will continue to be what it has been in the past, We shall strive to make the CATHOLIO STANDARD'S live, vigorous, Catholic Family newspaper, a staunch and faithful defender of the truths of the Catholio religion, and at the same time to fill its columns from week to welk with matter of such variety and such character as shall be attractive and interesting to all tembers of Christian bandles, young old...

and skatches of quirent events. able posonages, and incidents,

ble instice, of our obligations to fulfil its precepts, of our D.vine LORD's obedience to it in every particular, and of the pain, suffering, humiliation, and shedding of His own blood, through which He ransomed us from sternal death, and made possible to us the attainment of everlasting bliss.

These facts suggest how New Year's Day-should-be-observed .- Not-in-riotipsshame, because our confession limplies and drunkenness; not in thoughtless frivolity; but thankfully, joyonaly, yet soberly; with devout gratitude to God, for life and health, and temporal blessings; with still greater gratitude for spiritual mercies; with feelings of friendship and kindness towards all our felling buman beings, with faith and revere and the spirit of obedience to Gon,

THE DREXEL HOME FOR PRIENDLESS COLORED CHILDREN.

Scarcely was this charitable institution opened at Pittsburgh for the reception of orphan or friendless colored children, but invidious comments began to be made upon it by some of the more deaply prejudiced Protestant ministers and newspapers. Instead of recognizing and acknowledging the truly Christian and generous spirit which impelled Miss CATHERINE DREXEL, or, as she now is known in religion, Mother CATHERINE, to found and endow this much-needed asylum, these narrow-minded bigots oblected to it as a scheme whose chief object is to proselytise Protestant colored chil-

The notion is so ridiculously false that itscarcely needs denial. The great object of the institution, as its name plainly implies, is to take care of poor colored children who have no parents or friends to care for them. As a matter of course the care which will be taken of them in this truly charitable institution extends to religious instruction and training as well as to food and clothing and instruction in secular branches of knowledge. But what objection can any one make make no alliance, not even a momentary to this? That is, any one who really believes the Christian religion? What else could Mother CATHERINE, as a truly Christian, truly charitable woman do, as regards this matter, then just what she has done, and is doing? As a Christian woman she could not consent to establish an institution which would simply house, and feed and clothe these friendless outcast colored children and instruct them in secular branches of knowledgs, but leave them to grow up in ignorance of religion and their religious obligations.

Some of the Protestant ministers of Pittsburgh (to their credit be it said) are broad-minded enough to see this, and express themselves accordingly. Some of them, too, are reported to have said that it ill becomes persons who have hitherto manifested no interest whatever in the colored waifs of Pittsburgh, to find fault with Mother CATHERINE for doing what they have neglected to do.

The establishing of this institution has had the effect of stirring up others of the Pittaburgh Protestants to start or talk about starting a Protestant Home for colored children. We are quite sure that Mother Carpments will not be at though not at all Christians, and though

our own country.

True, there is a difference. In this country the opponents of the Christian religion and Church don't, at least not often, murder or torture Christians and particulary Christian Priests; they resort to more refined methods of opposition. They skilfully calumniate, vilify, and misrepresent them. Through the newspaper press, through non-Catholic "roligious" (?) par verbo - books and pamplates and newspapers; in the re-portgrial columns and the "critical" notices of newly-published works in our grat daily newspapers, there is an everfowing stream of subtle culumny and misrepresentation of the history and doctrines of the Catholic religion and Church.

Our public schools, too, contribute in their own allant, but vary effective way, their full share of work in training up disbelievers of the Christian religion, and especially disbelievers of and enemies to the Catholic Church. Either no religion whatever is taught in them; that is, no religion but the religion of materialism and of entire disbelief in and indifference to all revealed religion, now-a-days styled Agnosticism (ir-religious Know Nothingiam, and Believe Nothingism) or else under the form of religious history and morality, we have an utter misrepresentation of the history and doctrines of the Catholic Church.

The infamous "Scull case" is a case in point. It occurred only a few years ago. It probably has been forgotten by the general public, as well as conveniently put out of mind by the Directors and Board of Managers of the Philadelphia public schools. have forgotten it, see have not.

It was a case of the grossest violation, on the part of the teacher, of the conscientions belief of the Catholic pupils in her class. Yet she was austained in it by the Board of Managers (the highest court of appeal in the Philadelphia public schools). After all, she was not so much to blame as they. She taught history according to her "light and knowledge," and insisted that her Catholic pupils, contrary to what they had also where learned and conscientionaly, religiously believed, should accept her teaching, Her teaching was false, crassly, ignorantly laise. An average intelligent and thoughtful fair minded non-Catholic reader of history would be sahamed to repeat her calcumions assertions,

Yot she, as we have said, was not so much to blame as the Directors and Board of Management of the Philadelphia public schools. And why? Because the only books on history she could consult were one or two muserable travestica of history she herself posseased, and one or two books of so-called historical raference, in the public-school library-all filled with anti-Catholic falsahooda.

But now our readers may sak, what has all this to do with Chinaman and true and lake civilization? Just this: The people of China are not illiterate, not intellectually untrained. They are generally "educated" in the abused and misused sense of the word. Hence

toil, nor have other proved unremunerati been engaged in wa country, nor have a convulsions interfered administration of lav reclaiming and settli ness of the West his checked rapidity. E -rood-ava-boorwhelr-forests-and-nathriving towns and up where but a yes was an almost unbrol have the products of or the mine wanted home and abroad the able sale. Our lod form has found asis sign emigration, whic to our productive o consumption, our n waalth. As regards material strength and the increase of our 1 tinue to move onwartion of the mightiest of the earth.

Partisan movemes changes have occu more marked, perhat few years past, yet than have often belhave they material general movements e society.

Along with these prosperity we fall to change for the better and faith in Gon, and religion. In these res retrograding as a peo

Crime and immora And this increase is a of persons and in th unerringly mark a ger us as a people of reg mental principles of purity and honesty, a as possessing real au divine basis. Protes been the prevailing r try, is fast dissolving ference, individualist and skepticism by th inherent principles. belief in the fragme ried with it when it a the centre of unity a pointed teacher of t any support but that viction, have lost the

Its religious creeds of what was one is not surprising us stances that general: divine origin of Chris bolute certainty and trines, is hest comin posture sa regarda re American people out Church.

As the natural rest thty and indissolubili relation are no lon with the disappearan conjugal infidelity, age, with and withou the civil law, and of wickedness are comis filthy deluga.

FREEMAN'S!

Buy & Sell Departments Services Discover

Native American Arts to be offered from the Collection of The Sisters of the Blessed Sacrament



LYNDA CAIN
Vice President | Department Head
American Furniture, Folk & Decorative Arts

Katharine Drexel was born to one of Philadelphia's wealthiest and most prominent families. Her father, Francis Anthony Drexel, was a business partner of J.P. Morgan. A pampered, well-tutored and much-traveled child, Katharine and her siblings were raised with a strong sense of social responsibility. The Drexels offered food, clothing and money to the needy from their home at 1503 Walnut Street on a weekly schedule. Katharine's youthful travels across the United States made her acutely aware of the depravations experienced by Native and African Americans, and undoubtedly influenced her shocking decision to become a Roman Catholic nun and join the Sisters of Mercy Convent in Pittsburgh.

Determined to use her inheritance to better the educational opportunities and social conditions of minorities in this country, Katharine Drexel established a religious order, The Sisters of the Blessed Sacrament for Indians and Colored People, in 1891. That same year, Mother Katherine Drexel, as she was then called, purchased forty-four acres in Bensalem, Pennsylvania to build a Motherhouse and administrative headquarters for the order. From 1891 to 1933, the campus grew to ten buildings and at its peak, had 600 Sisters running schools around the country and in Haiti.

For 60 years, Drexel used her wealth to build and support schools and missions. The first school, St. Catherine's Indian School, was a boarding school in Santa Fe, New Mexico that opened in

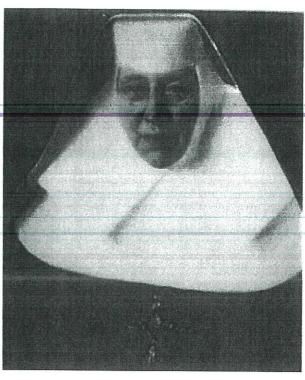
Native American Arts to be offered from the Collection of The Sisters ...

1894. In total, Drexel built 145 missions, 45 elementary schools, 12 high schools, and a University.

At her death in 1955, Katharine Drexel was laid to rest in the Motherhouse chapel. She was canonized as a Saint in 2000, and the Motherhouse complex became known as the National Shrine of Saint Katharine Drexel.

After 125 years, declining membership and financial pressures straining many Catholic orders brought about the decision by the Sisters of the Blessed Sacrament to sell the National Shrine of Saint Katharine Drexel in Bensalem as well as an additional property outside of

https://www.free man sauction.com/news/native-american-arts-be-offer...



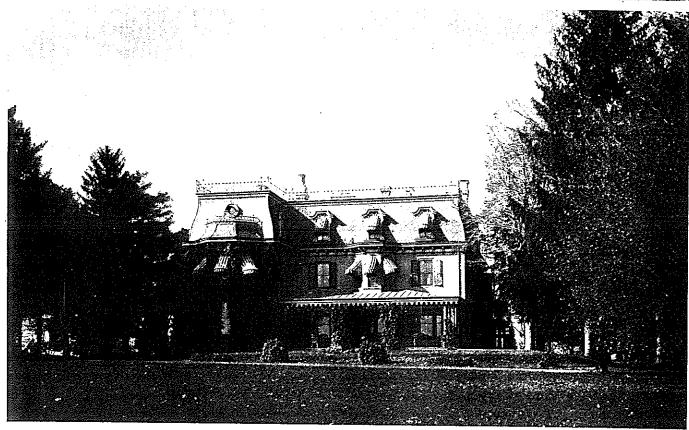
Richmond, Virginia. The complex is too large for the Order's current and future needs. Freeman's is pleased to offer in our upcoming April 26 American Furniture, Folk & Decorative Arts Auction, a large collection of Native American made items formerly exhibited and stored on site at the National Shrine. Representing the Native American arts traditions and crafts that the Sisters of the Blessed Sacrament encouraged in all of their schools, this collection, consisting of pottery, beadwork, weavings and basketry, is largely by Hopi, Navajo and Pueblo artisans, and the items were presented to the Sisters from many of the schools and missions they supported over the years.

Proceeds from the sale will go towards The Sisters of the Blessed Sacrament ministry work and to the support its retired Sisters, about 50 of whom still live in the Motherhouse complex. The National Shrine of Saint Katharine Drexel of the Motherhouse campus will remain open to visitors through 2017. The remains of Saint Katherine Drexel will eventually be moved to the Cathedral Basilica of Saints Peter and Paul in Philadelphia, and selections of the Sisters of the Blessed Sacrament archives will be entrusted to the Philadelphia Archdiocese of Philadelphia.

To be offered 04/26/17: A selection of Native American works from the Collection of The Sisters of the Blessed Sacrament; Saint Katharine Drexel (by source, fair use, Wikipedia)

Corporate Collection (/tags/corporate-collection)

American Furniture Folk & Decorative Arts (/tags/american-furniture-folk-decorative-arts)



St. MICHEL-The Country-home of the Francis A. Drexel family

The Sisters of the Blessed Sacrament

CORNWELLS HEIGHTS, PA. lice Many

The FRANCIS A. DREXEL FAMILY

SISTER M. DOLORES (Marie Elisabeth Letterhouse)

in the Tenement House Society, etc., etc. fatherly love. Kate is not conceited by her college course. She may be a little vain but that will soon wear away. I think the girl has within her a generous soul. She talks of interesting herself

do! I am getting to love & appreciate the family & their simple with them on Friday, I took a nap & then Katharine & I have been together with Uncle Joe. You see, sisters mine, I am not doing any preaching. God & all the saints tell me what I am to Aunts called after dinner & invited us (Loulou & I) to lunch

It s now 8 P.M. I have written this between times; some in the study, some on my snee with Uncle Joe. How long do you lations with relations is I should think a move in the right think the Lord wishes me to remain here? Family intimacy & re-

a part of yourselves—one of the All Three. belong? It is useless to say that I am always more than lovingly If my heart is not yours, my own sisters, to whom does it

ready to open its doors and begin its work. turn; now in the early summer of 1888 the institution was and trade schools as demonstrated by such schools in furnishing of same had been a major project on their re-Europe had been studied by them. The completion and dington had been laid; the modus operandi of industrial nerstone of St. Francis de Sales Industrial School at Ed-In the fall of 1886 while they were in Europe the cor-

phia, the Sisters of St. Joseph selected 200. Out of the 500 boys at St. John Orphan Asylum, Philadelhad quietly made all due preparations for the occasion. teen Christian Brothers,—Brother Anatole, Director, few specially invited guests were present. A corps of fifwere all the great deeds done by the F. A. Drexels, only a building. The ceremony was simple and unostentatious as phia, Most Reverend P. J. Ryan, D.D. blessed the new On July 28th of that year the Archbishop of Philadel-

Ø,

New suits and straw hats had been bought for them by

day world, fully equipped for the struggle of making a would enable them to take their place in the busy work-aprospects of learning trades and entering industries that as they entered their spacious new home with its golden and entrained for Eddington. A keen, happy lot they were John Asylum they marched to the Girard Avenue Station over the little lads to the Christian Brothers. From St. and with a clean bill of health, the sisters formally turned the Misses Drexel, and clothed in these, spick and span

more millions in my Negro harvest." dred thousand souls in your Indian field, but I have ten or could teasingly boast to Kate: "You have only some hunfuture missionary work for the Negro race, and so Louise mindedness was not yet on the visible horizon, nor Kate's tute the crowning glory of Louise Drexel's Negro missionas necessity arose. At this period St. Emma I & A Instifor the Josephites and their Negro work and continued pended \$30,000 more in purchasing property in Baltimore their financial support in meeting insurance, repairs etc., vate it and add improvements and ground to establish new St. Joseph Society recently declared independent of 1889 she and her husband (Mr. Edward Morrell) ex-Negro mission work soon became her special interest. In Epiphany College. With this foundation in operation in Baltimore, Md. and spent about \$30,000 more to renomainstaff. In 1888 she purchased for \$29,000 a property support being taken over almost wholly by Elizabeth; the divided into the Industrial School and its upbuilding and extent, but without any rigid line of demarcation, to have the Mill Hill foundation in England, found in Louise its the charity-sympathy of the three sisters seems to some With the culmination of St. Francis Industrial School

The projected Catholic University of America located

to the welfare of the hospital. Francis to buy a piece of property they deemed essential request of Mother Agnes to enable the Sisters of St. Another large donation given by the three this year of lish the Francis A. Drexel Chair of Moral Theology. aid which was granted by a donation of \$50,000 to estab-1888 was to Sairt Agnes Hospital, \$30,000, at the urgent at Washington, D. C., too came to the sisters for financial

dearest and most cherished service. were the most precious legacy bequeathed to them by their father and mother, and faithfulness to its execution their God and for man which evoked it. God and His poor lesser only in the figures represented, not in the love of us an inventory of their multitudinous lesser charitycharitable giving—only the Recording Angel could give These few amounts are but the Mont Blanc of their

glimpse of the dedication ceremony in 1889 given by the Catholic University of America we may enjoy a Louise in her characteristic style in a letter to Kate.— Touching on the donation given by the three sisters to

St. Michel,

My darling Queda:-

November 16, 1889

me on a crack-of all things the most abominable-and I sassing she writes you she will enclose the desired check. A scuffle with Peg has just transpired, she insisting on leaving the door behind Lise is in town so your letter for the time being is lost. When

very soon to see if your letter has arrived. it he expects an answer, in fact is going back to his old address asked after you and has written you a letter. If you did receive summer, and has again the promise of work at Eddington. He Feter McGuire was here today. He has been doing well all

Jack Patterson engaged to a Miss Thomas. As items of news let me tell you that Mr. Fuller is dead and

I have just been called down stairs to see Mr. Simons (Coal

him and left him no wiser than before. As to the purposes for dealer, Cornwells). He came to offer more property to us, some immediately adjoining the site of your future Convent. I thanked

singing was magnificent. Father Gray led the choir. the whole the ceremonies were very creditable, very imposing. The present. There was a Solemn High Mass sung by the Papal of system, but after about an hour of delay about 100 Bishops filed into the chapel, and a shoal of clergy. Two cardinals were way. The crowd was great so Sugar Kane's arrangements were very nearly deranged by the pressure. There was a palpable lack Legate, then Bishop Gilmour prosed away for half an hour. On was a seat reserved for us in the Chapel, a very nice one by the so we reached the university mid wet and mud. This time there which our recent purchase was required, he wanted to know badly Johnson accompanying us. à l'ordinaire it poured on Wednesday Since writing we have been to Washington, Bern and Mrs.

though there was a sprinkling of laity, both male and female. there was an excellent dinner. The guests were mostly clerical, After Mass 300 guests descended to the banquet hall where

"There is one bishop among us whose proportions are as mighty as the city from which he comes, etc., etc." The best reference was to Archbishop Ireland, who was called a "consecrated blizof Chicago) squirmed when he was referred to in this style-French. Our Archbishop's speech was witty and in every sense perfect. He made a personal hit at all the Bishops whereat these worthy gentlemen failed to see the joke. "The Archbishop" (Feehan and Mr. Blaine came in. There were fine speeches. The Papal Legate made a magnificent one in Latin. Cardinal Taschreau in About the middle of the dinner, the President, Vice-President

comes to us next week to report and to be nursed. ably be one and the same. Nothing yet is settled. Father Stephan call today on Blaine. The Colored and Indian Bureau will probcuss how best to meet the Morgan policy, and a deputation is to Indians had received at Baltimore. The Bishops have met to dis-We saw Father Stephan and he told us of the ovation his

mirably. They need a few more things however to make them There are at the College six Colored Sisters who work ad-Epiphany College. Of course there is a great deal yet to be done. We stopped yesterday in Baltimore and were delighted with