**ADDRESS: 1734-54 W THOMPSON ST**
Name of Resource: Church of the Gesu
Proposed Action: Designation
Property Owner: St. Joseph's Preparatory School
Nominator: Celeste Morello, MS, MA
Staff Contact: Megan Cross Schmitt, megan.schmitt@phila.gov, 215-686-7660

**OVERVIEW:** This nomination proposes to designate the property at 1734-54 W. Thompson Street and list it on the Philadelphia Register of Historic Places. The nomination contends that the building satisfies Criteria for Designation D and E. Under Criterion D, the nomination describes the Church of the Gesu as "High Victorian Baroque," stating that it "expresses the intellectual, yet contemporary taste of the late 19th century with the combination of styles." The nomination argues that the church, constructed 1879-1888, is also an interesting example of the association the Society of Jesus (the Jesuits) has had with Baroque architecture since the 1500s. Under Criterion E, the nomination recognizes that architect Edwin F. Durang was highly regarded as "insightful [and] thoroughly professional," and well known for his work on Catholic churches throughout Philadelphia. It contends that Durang's design for the Church of the Gesu is his "American representation of the Baroque, a 'Roman Catholic' style."

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 1734-54 W. Thompson Street satisfies Criteria for Designation D and E.

Photo courtesy of the Philadelphia Church Project

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

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

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

Street address: 1734-54 W. Thompson Street

Postal code: 19121

**2. NAME OF HISTORIC RESOURCE**

Historic Name: Church of the Gesu

Current/Common Name: same

**3. TYPE OF HISTORIC RESOURCE**

☑ Building ☐ Structure ☐ Site ☐ Object

**4. PROPERTY INFORMATION**

Condition: ☐ excellent ☑ good ☐ fair ☐ poor ☐ ruins

Occupancy: ☑ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: Active worship site

**5. BOUNDARY DESCRIPTION**

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

**6. DESCRIPTION**

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

**7. SIGNIFICANCE**

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

Period of Significance (from year to year): from 1878 to 1895

Date(s) of construction and/or alteration: 1879-88; towers, 1895

Architect, engineer, and/or designer: Edwin F. Durang (1829-1911)

Builder, contractor, and/or artisan: Thomas Reilly

Original owner: Saint Joseph College

Other significant persons:

**CRITERIA FOR DESIGNATION:**

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

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

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

*Please attach a bibliography.*

**9. NOMINATOR**

Organization _____ Date _____

Name with Title Celeste Morello, MS, MA Email _____

Street Address 1234 South Sheridan Street Telephone 215.334.6008

City, State, and Postal Code Philadelphia, PA 19147-4820

Nominator ☐ is ☑ is not the property owner.

**PHC USE ONLY**

Date of Receipt: March 8, 2019

☑ Correct-Complete ☐ Incorrect-Incomplete Date: August 15, 2019

Date of Notice Issuance: August 15, 2019

Property Owner at Time of Notice:

Name: Saint Joseph's Preparatory School

Address: 1733 W. Girard Avenue

City: Philadelphia State: PA Postal Code: 19130

Date(s) Reviewed by the Committee on Historic Designation: _____

Date(s) Reviewed by the Historical Commission: _____

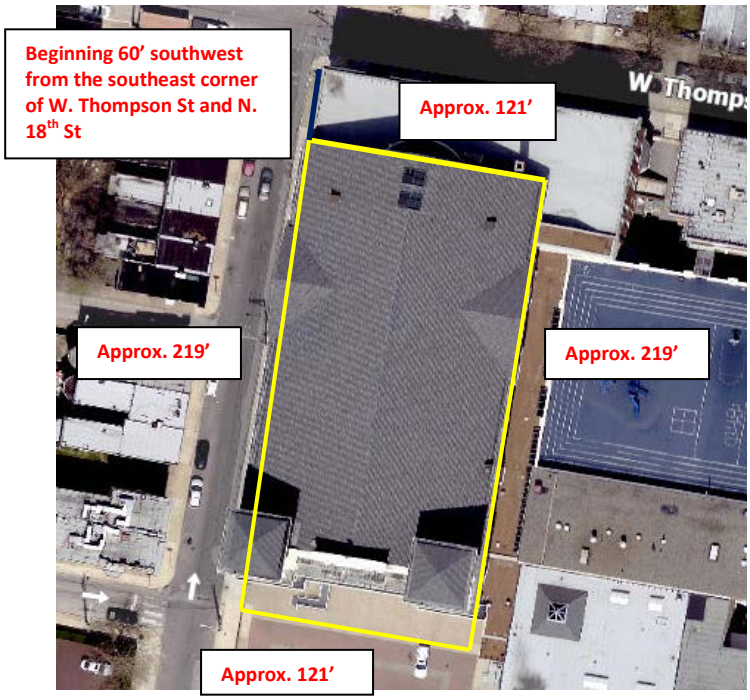
Date of Final Action: _____

☐ Designated ☐ Rejected

5. BOUNDARY DESCRIPTION

This nomination proposes to designate Church of the Gesu, one building on a larger parcel of 1734-54 W. Thompson Street that currently includes the church and several attached buildings. The overall parcel is bounded by W. Thompson Street at the north, a plaza at the south, N. 18th Street at the west, and additional church property at the east.


The boundary of the church building begins approximately 60 feet southwest from the southeast corner of W. Thompson Street and N. 18th Street. The proposed boundary includes the footprint of the church, with a perimeter buffer.



Description:

The Church of the Gesu (hereafter, "Gesu") is the main building in a complex composed of an elementary (Gesu) and secondary / college preparatory (St. Joseph's Preparatory) school, rectory, and other structures that are part of the educational system administered by the Society of Jesus, a Roman Catholic religious order, more popularly called, the Jesuits. The Gesu's architectural style had been described by Webster as "High Victorian Baroque," and by Moss, "Baroque."[1] Each has provided descriptions cited herein.

Constructed of red brick with "painted iron and sheet metal trim," the church has a five bay facade with fluted columns at the center bays, between the square towers with the "low hipped roofs." The church's roof over the nave is pitched and with gables projecting at the east and west sides. The building has a northward orientation with the altar area at the (north) side abutting another building on Thompson Street. The pedimented element braced by volutes at the third level holds the only cross at the facade.

The facade is the most remarkable feature. Three bays in the center have twinned Doric columns with banded drums at the ground, or first level while Ionic columns stand parallel above them at the second level. The towers at the ends slightly project forward, allowing the center to recede. All five bays have portals. Every stage in the towers is different, from niches above the portals to the louvred fenestration in upper, or third level. Piers are the verticals opposing the wide horizontal cornices between levels.

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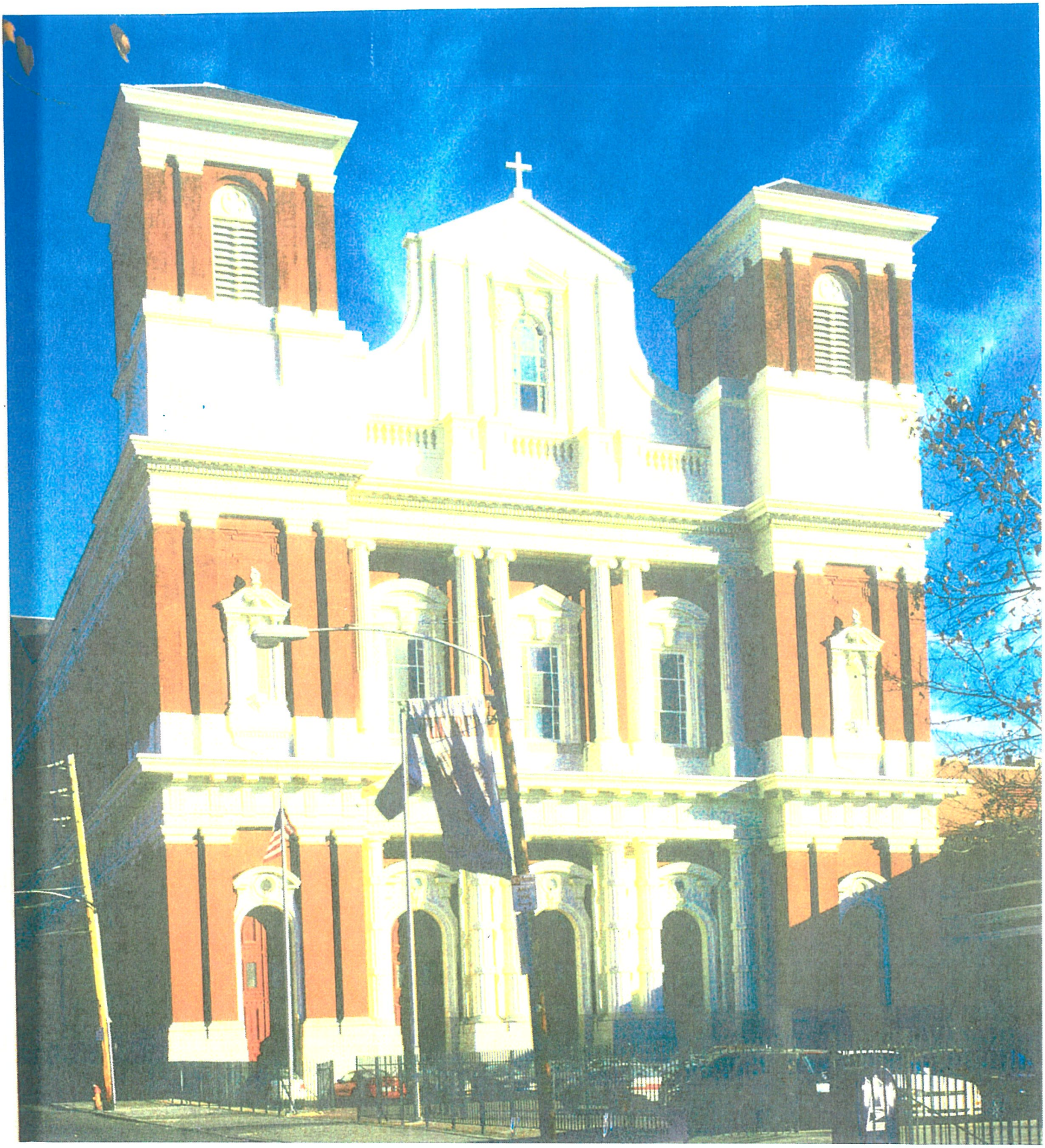
[1] Webster, Richard, Philadelphia Preserved. Phila.: Temple University Press, 1981, p. 294; Moss, Roger, Historic Sacred Places of Philadelphia. University of Pennsylvania Press, 2005, p. 243.

Aerial vantage.

The Church of the Gesu's distance from Girard Avenue allows the facade the space it needs for an effectual appreciation. Scharf & Westcott's History of Philadelphia held that this lot upon which the church is built, measured "259' by 395'" for a building in a northward orientation at 122' by 252'. (Webster, p. 294.) The basilican plan is interrupted by the gables at the east and west sides which otherwise would have been transepts for a cross plan, if extended.

St. Joseph's Preparatory (High) School's buildings abut or are adjacent to the Gesu Church, as is the Gesu (elementary) School (northeast), part of a network of Jesuit buildings.

The Church of the Gesu, c. 2004 (Tom Crane photo), presents a different, painted facade, not consistent with traditional Baroque facades on the first churches in this style in Rome.



The Church of the Gesu...

(d) Embodies distinguishing characteristics of an architectural style, or engineering specimen, and,
(e) Is the work of a designer, architect, landscape architect or designer, engineer whose work has significantly influenced the historical, architectural, economic, social or cultural development of the City, Commonwealth or Nation.

Philadelphia's Church of the Gesu (hereafter, "Gesu") is described as a "High Victorian Baroque," a contemporary hybridization of styles by architect Edwin Forrest Durang (1829-1911), who would become the Archdiocese of Philadelphia most active and articulate of ecclesiastical architects in the late 19th century. The nomination at issue possesses an interesting architectural history of the Baroque's association with the religious order, the Society of Jesus (or "Jesuits") since the 1500s. There also is the history of the Jesuits in Pennsylvania, with a base in Philadelphia's colonial period through the American Revolution where they were the only Roman Catholic priests serving not only the community, but the efforts towards independence. The Jesuits were held in high regard by our first presidents and they had remained prominent despite the Order's suppression by the pope in 1773.[2] Before 1800, other religious orders came to Philadelphia and with the construction of a seminary here to train then ordain diocesan priests, the Jesuits' influence had declined. By the Civil War, more religious orders settled in Philadelphia, lessening the Jesuits' past while moving forward in a growing diocese. The Jesuits however, continued in their pioneering work in education, health care and social services with orphans.[3] Their residence was the rectory at (Old) St. Joseph's on Willings Alley, Society Hill, as today. St. Joseph's Church remained at that discrete location, in the center of a

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2 Kurjack, Dennis, "St. Joseph's and St. Mary's Churches," in Historic Philadelphia, American Philosophical Society, 1953, Volume 43, Part 1 of the Transactions, pp.199-202;206.

3 Archdiocesan Staff, Our Faith-Filled Heritage. Strasbourg: Editions, 2007.

block, with no facade, no front entrance and barely visible from the main street. In the 1870s, St. Joseph's Church was surrounded by, as if concealed by, large commercial buildings. In regards to the Jesuit community's standing in Philadelphia--in spite of their extensive works that made outstanding contributions in social welfare--there still was no church building in which the Jesuits could publicly hold forth in the city. The "Society," (which Jesuits call their Order) needed to establish a physical presence to the non-Catholic public, as if to present to those unaware of the good done by the Jesuits, through a church that would express the Jesuits' "greater glory of God" message. (In Latin it is "Ad Maiorum Gloriam Dei" or "AMGD" often seen at Jesuit buildings or writings.)

Edwin F. Durang had already executed a Baroque subtly combining some "Victorian" elements at St. Charles Borromeo Church[4] which was dedicated at the start of the Centennial celebration in May of 1876. Most likely, the attention to this grand design--appropriate for one of the Church's great defenders during the Counter Reformation-- brought Durang and the local Jesuits together to plan a church that would represent the Society's long, supportive history with that of the City and Nation.

It should be noted to this Commission that approvals for historical designation had already been decided on other major religious orders' founding churches: St. Augustine's (Augustinians); St. Peter's (Redemptorists); St. Vincent de Paul's (Vincentians); St. Michael's (Christian Brothers).

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4 This nominator submitted St. Charles Borromeo Church, located at Christian and 20th Streets, for approval in 2017. Borromeo, (d.1584) lived when the Baroque was still evolving in Rome.

## THE BAROQUE and THE JESUITS

As a church for the Jesuits, Gesu's Baroque design is appropriate, as well as historically based at Il Gesu church in Rome. Former Jesuit, scholar Malachi Martin wrote in his history of the Society that the Church of the Gesu in Rome (1575-88) "...was so distinctive that it was adopted by many of the Society's churches and became known as the 'Jesuit style.'"[5] The "style" is the Baroque and art historians agree that Il Gesu in Rome is "basic to Baroque"[6] and that this church significantly contributed to the "evolution of Baroque church facades."[7] The Baroque is regarded as the "architectural embodiment of the spirit of the Counter Reformation."[8] And Il Gesu's design in Rome materialized because Il Gesu is the "Mother Church" of the Jesuits, the religious order approved by Pope Paul III in 1540.

The Roman Catholic Church defended herself and doctrine from "protestations" begun in the early 1500s by England's King Henry VIII and a former Augustinian, Martin Luther in Germany. They would divest from Roman Catholicism, renounce the pope, and begin the Church of England (or Anglican) and Lutheran churches respectively. Other "Protestant" denominations arose: Presbyterian, Methodist, and various sects who would be confronted with the Roman Catholic Church's most illustrious theologians, like Borromeo. And a Basque priest who had been a knighted soldier, Ignatius de Loyola (d. 1556), who organized a "Society" of scholarly, brave men to counter the protesters of Catholicism. The Society's members grew in the thousands by 1600 and included many men who, as missionaries in Asia, North and South American, would meet unspeakable deaths as martyrs defending, or introducing Roman Catholicism. Along with the impressive rise of the Jesuits, the Church initiated a building campaign of churches in the new Baroque which was to

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[5] Martin, The Jesuits. NY: Simon & Schuster, 2007, p. 430.
[6] Janson, H.W., History of Art. NY:Abrams, 1977, p. 459.
[7] Held, J., 17th & 18th Century Art: Baroque. Abrams, 1979, p.24.
[8] Martin, op.cit.

become "the vehicle of Catholic triumph...celebrating over Protestantism and a successful reassertion of the Church's spiritual authority."[9] More churches in Rome were rebuilt in the 1500s in Baroque as "monumental testimonies to the revival of the papacy and of the Church herself."[10] There are interpretations of the style of Il Gesu and other Roman Catholic churches by art historians in recent decades who may or may not be Roman Catholic. Their opinions are based on how the Jesuits' church in Rome, Il Gesu, had been a "milestone in the history of church architecture," and a "building whose importance for subsequent church architecture can hardly be exaggerated."[11]

Art historians' comments on the Baroque allude to the Jesuits as part of the intangible component of the style. To Chastel, the Jesuits were "responsible...the Jesuits encouraged"[12] the exuberance of a style that evoked awe in its beauty and the mathematical applications of the classical orders, decoration and assembly of horizontal and vertical forms. The Baroque seemed, to art historians, a style unable to be explained without emotion. Which was what the Roman Catholic Church needed and got by the late 1500s with the Church of Il Gesu in Rome, as redesigned by Giacomo della Porta. "Baroque art was the art of a dynamic age, when the very foundations of the modern world were laid," emoted art historian Held. He posed the Church's intent with the Baroque's use in "new churches...made into edifices of unheard-of splendor. They (churches) welcomed the faithful with facades of majestic proportions and a full orchestration of columns, pilasters, niches, pediments, and figural and ornamental decor."[13]

The Philadelphia Church of the Gesu responds to this passionate and technical description of the Baroque used by the Jesuits.

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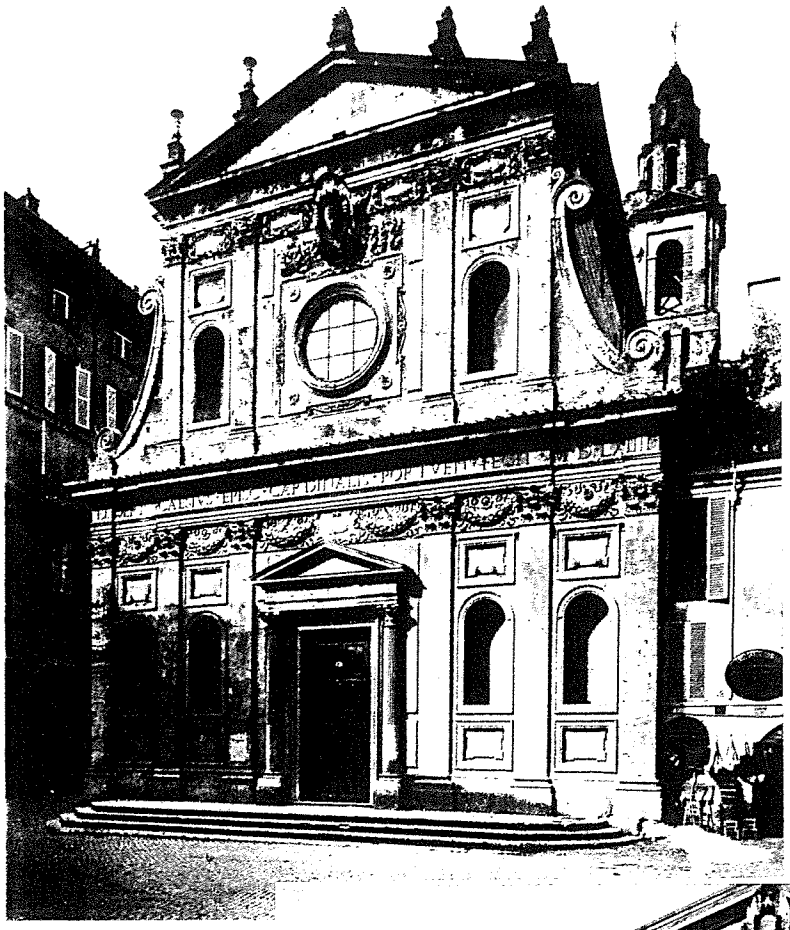
[9] Hitchcock, J., History of the Catholic Church. San Francisco: Ignatius Press, 2012, p. 299.
[10] Ibid.
[11] Held, op.cit., p. 24.; Janson, p. 459.
[12] Chastel, A. Italian Art. NY: Faber, 1963, p.305.
[13] Held, pp.20; 23.



The foundations of the Baroque in Rome.

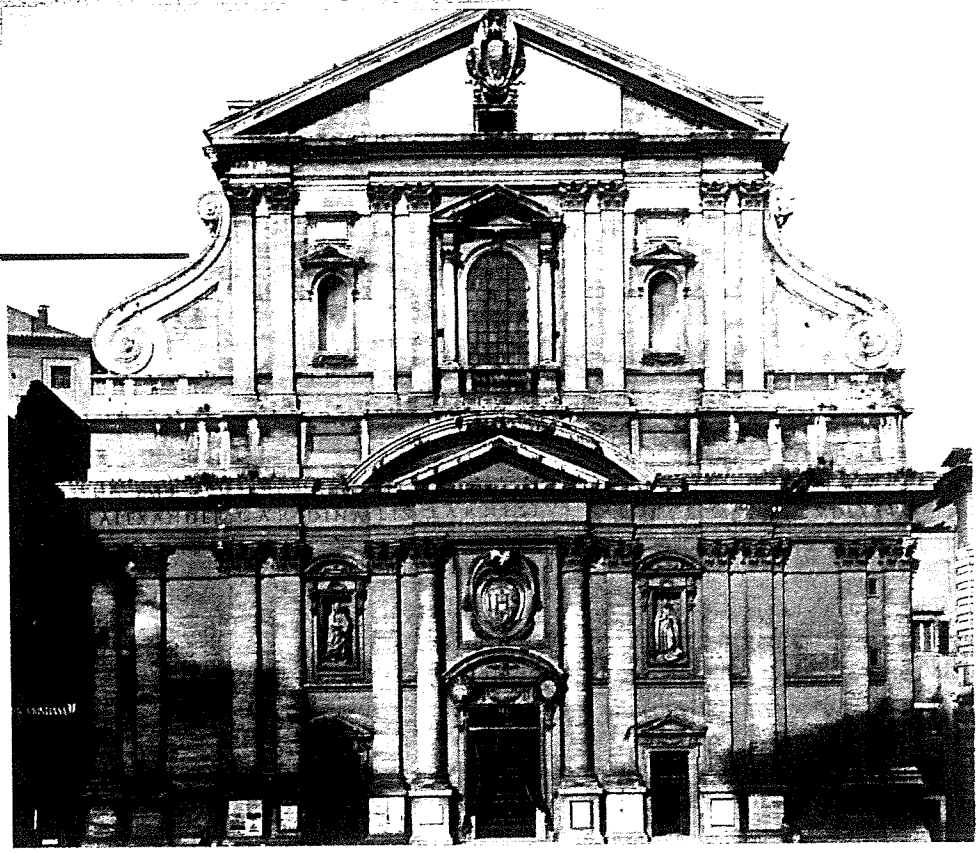
Characteristics of the Baroque began to appear in Rome with the Church of Santa Caterina (left) in 1564 with the **volutes.**

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

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

(left image from Held; below, from Janson.)

volute



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

## THE BAROQUE STYLE

The near scarcity of the Baroque in Philadelphia, or in the United States may have been attributed to the style's keen association as an architectural artifact of Roman Catholicism's attack on Protestantism. Or, in keeping with the nation's history of affinity to Athens and Rome philosophically, politically and in architecture, the Baroque may not have found any proponents where Roman Catholicism had not been embraced with the Protestant majority through the 19th century. Unquestionably, the Baroque began as a "Roman Catholic style" with strong usage in churches, then later in palaces and other important or monumental buildings.

Art historians have set the Baroque on various time-lines: Baroque expert Held put the Baroque within the context of church historians who determined the late 1500s for the style, which is consistent to Il Gesu's construction. Janson's dating of the Baroque begins as "1600" while Chastel's is "1620," a later time.[14] Nevertheless, Il Gesu's pivotal arrival had solved the then-current problem in revolutionizing the basilican plan. As Janson wrote, on the impetus for the new style: "how to create a classically integrated facade for a basilican church"[15] was the problem many architects sought to solve. Articulating the horizontal elements with the vertical forms at the facade had been tried awkwardly by Palladio in the early 1500s. At Il Gesu, della Porta not only integrated the forms in the design, but was able to emphasize the nave of the church from the exterior, at the facade. This was central to the Baroque. There were two levels required in the basilican plan, with the upper level suggesting only the nave, and a wider lower level for the side aisles. Visually from the facade, the two levels were unified by volutes, the

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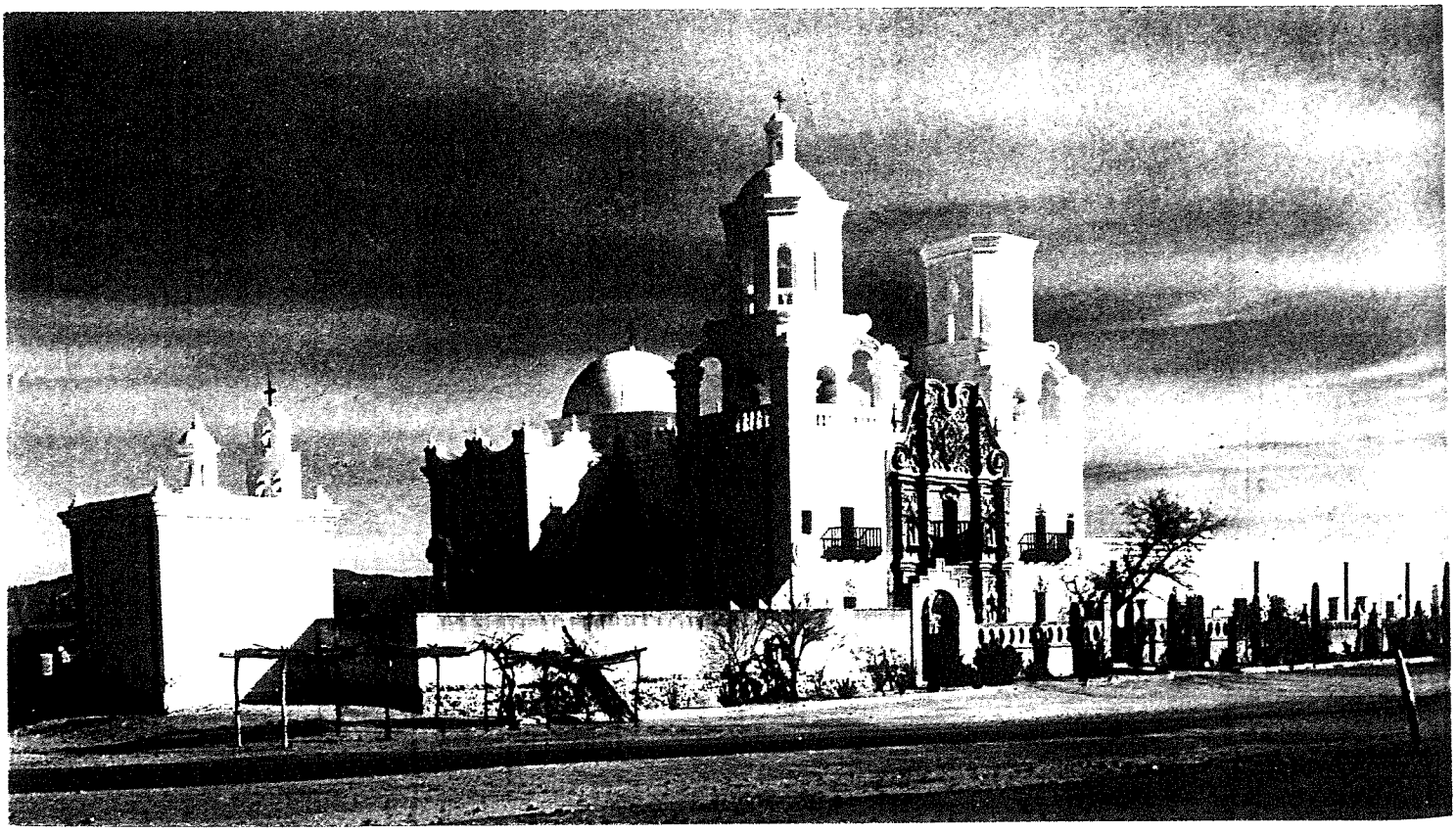
[14] Held, op.cit., p.24; Hitchcock, op.cit., p. 299; Janson, op.cit., p. 483; Chastel, op.cit., p. 308.

[15] Janson, op.cit., p. 457. Definition of "volute," p. 749.

scroll-like elements at the top level, alongside of the narrow second level. The volutes' diagonal yet decorative forms were extensively used in Baroque, as if identifying marks of the style. What the art historians express in tandem, however, is how the Baroque "integrates" (the frequent term used) horizontal and vertical forms--and it's only at the facade because no other part of the building's exterior matters. The facade's function was to draw in, entice, and overwhelm with this Catholic convention of decoration and ornamentation of church exteriors and interiors. It is one of the main differences in the separation of the Roman Catholic church architecture from the Protestants who condemned the practice. The facade was the only and most important Baroque feature; aesthetically and intellectually, it had to appeal to an emotional, as well as a logical reasoning to the viewer. The Baroque then had the central pediment topped with the cross, and the vertical elements (pilasters, piers, tall portals) compelling an upward look to the volutes "pushing" the upper level to "heaven." The horizontals (cornices, friezes and lintels) move coordinately into the verticals. It had not been successfully accomplished before Il Gesu in Rome. For architects, it was like an exercise in forms and in the "motion" of forms to evoke a reaction. The Baroque continued only until about the early 1700s, when other interpretations of the Classical architectures of ancient Greece and Rome arose.

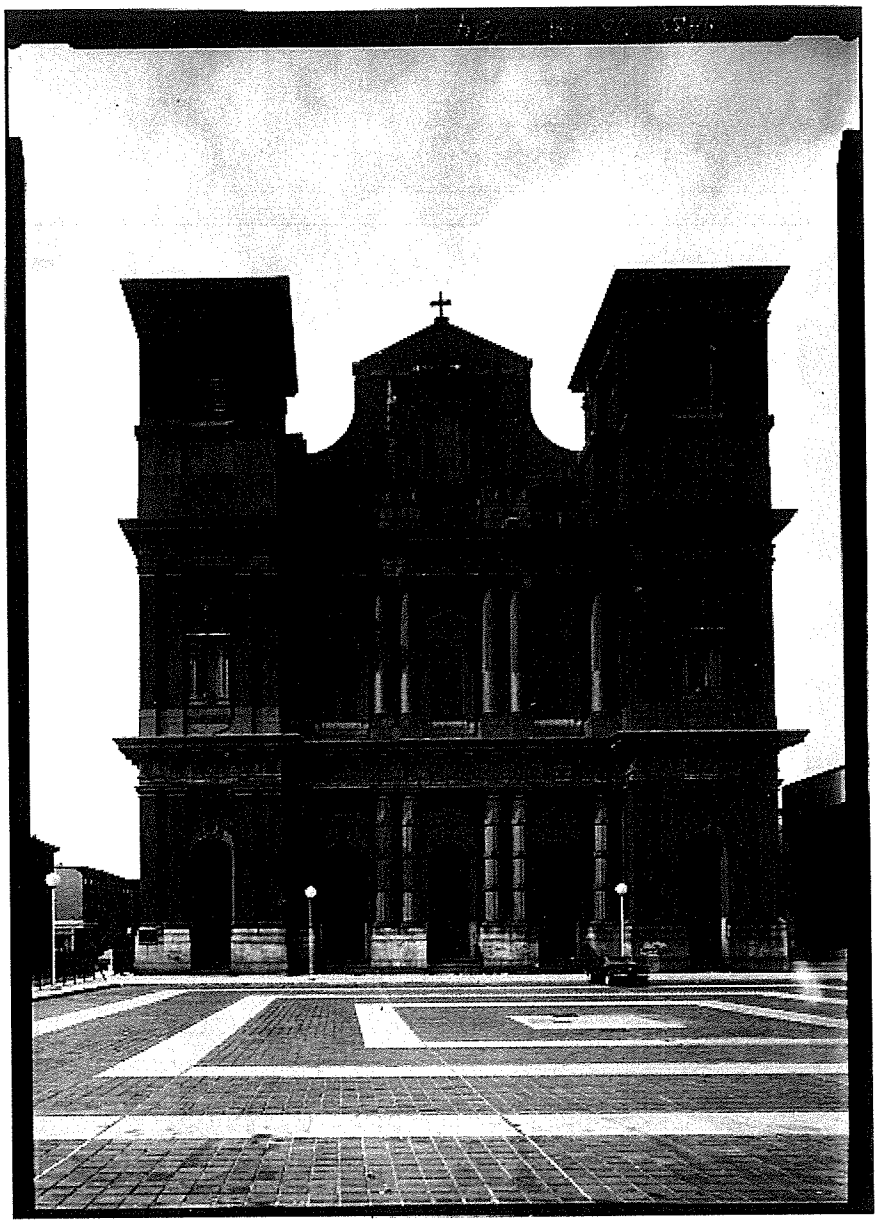
However, in American architecture, i.e., architecture constructed in the United States, the Baroque used in Roman Catholic churches in the 18th century, mainly by the Franciscans in Texas and Arizona, extended the style while introducing it to our nation. These churches were the last of this style, but the first in this country until this brief period in the 19th century, in which the Philadelphia Gesu was designed by Durang.

The Baroque's focus on the center nave's access through the middle of the facade distinguished the style's highly ornate style in Spain, then to the areas in the western hemisphere occupied through exploration. Below is one example of an 18th century Baroque, constructed by the Spanish Ròman Catholics in Arizona. It is immense and situated where it could be beholden as the majestic church it is. But, its center facade is unusually adrift in a much decorated portal to the nave, made more obvious by the plainer tower bays. This Baroque held the forcefulness of the squared towers--as at the Philadelphia Gesu--as well as the drastic, dramatic contrast in the light-dark colors--as at the more recent appearance of the Gesu. These components, however, fit into the drama which the Baroque creates.



83 San Xavier del Bac, Tucson, Ariz. 1784–97

(Source: Brown, Milton (Ed.), American Art. NY: Abrams, 1979.)



Library of Congress photo.

THE BAROQUE in the GESU

Moss wrote that the Philadelphia Gesu, with its "disappointing...exterior" was "(B)ased loosely on Il Gesu in Rome,"[16] the prototype of the Baroque Style. What is clear from Durang's boxy version of the Roman Gesu is the "integration" of the horizontal and vertical elements for a cohesive facade. (Refer to page 11 herein for comparison.) While both churches

[16]Moss, op.cit.

evoke reactions to the visual impact of these facades, the "Baroque-ness" applied by Durang has a different "rhythm" (Held's term) to the Romans, as they too used the volutes to connect the levels. But Durang's volutes extend to unify the towers into a single facade. Mathematically, Gesu possesses the same capabilities in "stacking" forms, incorporating them, despite how the towers' forward movement deviates from the first Baroques' flat facades. Durang's piers match the Gesu of Rome's, but for the Doric capitals in Philadelphia to the European Corinthians whose "frilly" sculpted curves add decoration and movement.

The nominated Gesu's smooth surface, albeit in brick, is consistent to the granite and marble of the Roman Baroques where the classical elements are necessary for the viewer to look upward, to heaven. Gesu has niches, as in Rome, the rounded arches over the openings, the central pediment from which the bays extend downward and wide, and an elevated base for steps to lead inside.

## The "VICTORIAN" at the Gesu

Placed alongside each other, the two Gesu churches have distinctive parts that made Webster correctly adjust a mere Baroque to a "Victorian"for the Philadelphia building. One might consider Il Gesu as softer in form to the strength in the sturdy towers fronting the recessed center in Philadelphia. Durang also added quatrefoils in the upper levels of the towers, torches aflame as "keystones" in the niches' surrounds at the second level of the towers and dismissed the Corinthian capitals for the Doric or Ionic. The low-hipped roofs above the towers and gables are also incongruent to

traditional Baroque churches where the basilican plan had dictated the need for an improved facade.[17]

Using some contemporary details such as the quatrefoils (which were placed in his Victorian Gothic churches later), Durang's Gesu was a hybrid for its time that would have been acceptable. Amidst "revived" Romanesques and Gothics, and combinations of style in the post-Civil War period, this Church of the Gesu in context adheres more to the Victorian period's experimentation of designs. What Durang designed was an American adaptation of the Italian Baroque, despite how "disappointing" the facade may be to purists.

## THE ARCHITECT, EDWIN FORREST DURANG

Born into a family of actors, and named after one of the most popular Shakespearean actors of the time, Edwin Forrest of Philadelphia, Durang chose architecture for his career. Tatman and Moss, then Moss published their biographical accounts of Durang's life and projects which are attached.

This nomination looks at why Durang was commissioned for the Church of the Gesu by the Jesuit fathers, and how the architect may have arrived at the design.

It is the nominator's opinion that Durang was chosen to design the Gesu because of what he accomplished at the Church of St. Charles Borromeo. Dedicated in 1876, this church was named after a theologian and cleric during the Counter Reformation who strenuously defended Roman Catholicism.[18] Borromeo lived when the Baroque was still developing: The Philadelphia church named for him was basilican, incorporating the Baroque.

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[17] Refer to Janson's explanation for the emergence of the Baroque after attempts by Palladio and Vignola. pp. 457-58.

[18] Borromeo died in 1584. His illustrious defense of Church doctrine explains why the local seminary was named after him.

Durang left no diary of his experiences with his varied clientele. His only "record" was an "album" where he listed by category, his projects over about four decades. Included were his buildings commissioned by the Jesuits at the Gesu site: the rectory (or "residence"), "St. Joseph's College," and then across Girard Avenue, a rebuilt St. Joseph's Hospital[19] that had its origins during the "famine years" of Irish Catholic migrations into the city. The Gesu was verified as a Durang design.

The 1884 History of Philadelphia reported that the cornerstone of the Gesu was laid in "1879" and "will be similar in design to the Church of the Gesu in Rome."[20] From whom this information was derived was not given and Durang's name was likewise not noted in other contemporary sources. Moss however, had found that Durang originally designed the Gesu to be in "granite" with "limestone trim," (as at St. Charles Borromeo Church). Instead, a less expensive material, local brick was used with "white-painted iron and sheet metal trim."[21] To an architect, this changed the direction of the original plan. Durang compromised. Moss considered the Gesu as "disappointing," but Durang's most "important commission," apparently because of the strong history of the Jesuits and the Baroque style.

Comparatively with Durang's other churches, Gesu's construction in brick was rather unique when the majority of his churches were in stone or granite which were more costly in labor and in material. The "white-painted iron" and "sheet metal" also required occasional maintenance which limestone did not. In all, the short-cuts at Gesu isolated Gesu from Durang's other churches in the city, but it allowed the architect to "Americanize" Baroque.

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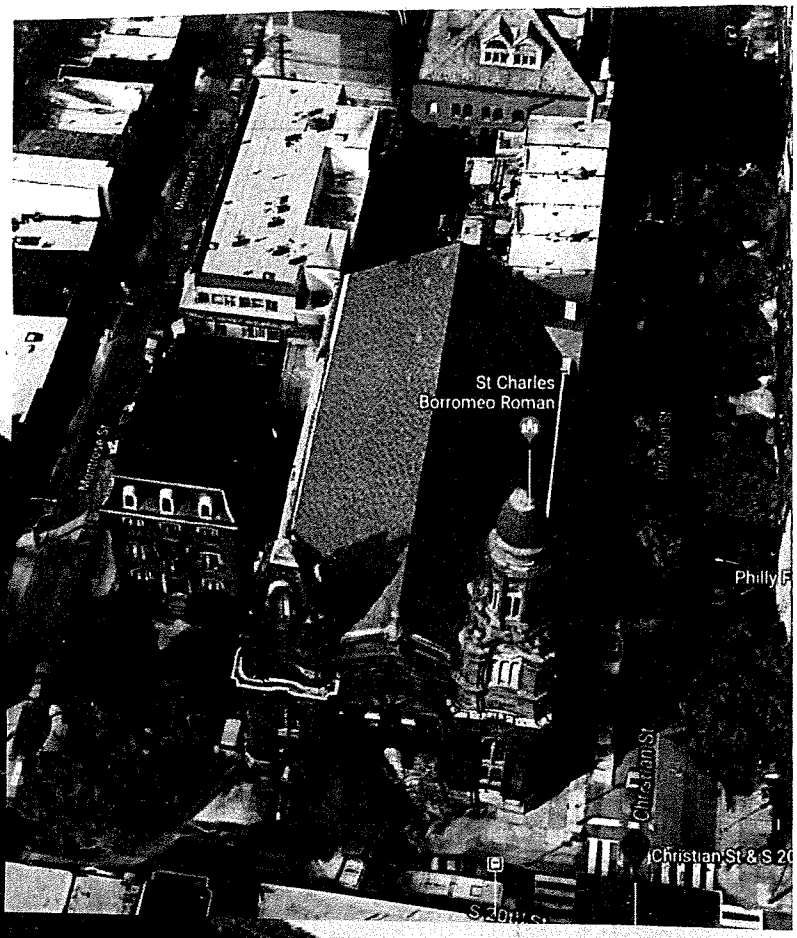
[19] The Album is a direct and primary source confirming Durang as the [20] Gesu's architect.

[21] Scharf & Westcott's History of Philadelphia, p. 1383ii.
Moss, op.cit.

Durang's St. Charles Borromeo Church's basilican plan and facade from 1876 seemed to have lead to his hiring by the Jesuits for their Church of the Gesu, although the construction materials here were far more superior.

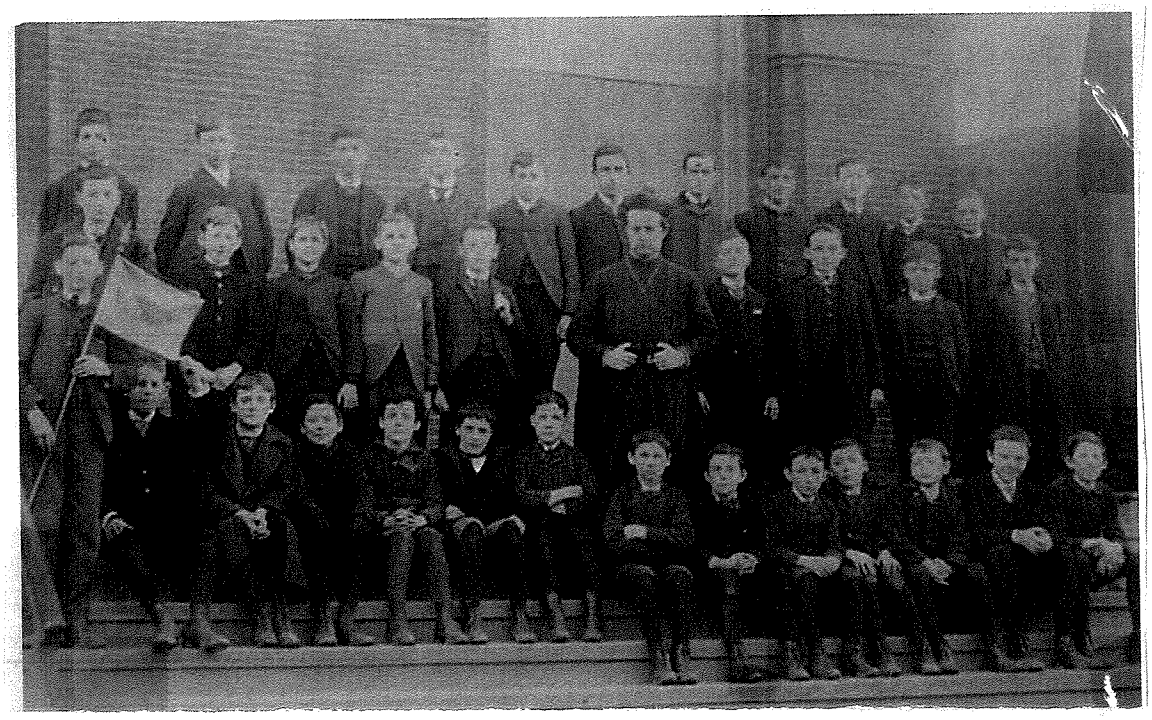





ST. CHARLES CHURCH PHILADELPHIA

The photograph (true copy from the Archdiocesan Archives) below is dated "1889," one year after Gesu was dedicated and finished for worship. Durang had designed this "St. Joseph's College" and had greatly contributed to the Archdiocesan School System in the rise of parish complexes which included schools and convents for the teaching nuns. At St. Joseph's College, however, it was solely male in its student body and faculty. (It remains thus today.) Durang had designed public schools in his earlier years, then obtained multiple commissions as the Archdiocese formulated standard parish complexes of church, rectory, convent and school. Gesu's environment was somewhat different from the Archdiocesan plan in its independent administration by the Jesuits--which was not uncommon to this Order or to the Augustinians, or Christian Brothers at La Salle College, later University. Durang's designs were part of this rise in Roman Catholic education and a parochial school system, albeit with some private Roman Catholic schools. He began to design the first Catholic colleges in Pennsylvania, then Trinity College in Washington, D.C. Durang also designed theatres and institutional buildings in the Commonwealth as well as in New Jersey, Rhode Island and Illinois.

What Durang accomplished in Philadelphia, alone, established his reputation as an insightful, thoroughly professional architect.



The Church of the Gesu by Durang established its historical significance as an American representation of the Baroque, a "Roman Catholic" style. Commissioned by the Jesuit fathers who have a long history since the 1600s in this Commonwealth, the Gesu's Victorian Baroque design expresses the intellectual, yet exuberant contemporary taste of the late 19th century with the combination of styles. Constructed from 1879 to 1888, this particular church reflected part of the "ecleticism" in the post-Civil War years towards the Centennial's introduction of Asian and Islamic influences with the Baroque controlling Victorian elements. The Gesu honors its Mother Church in Rome, "Il Gesu," and the time and place of its construction in Philadelphia when the Roman Catholic Church still had not reached a standing at the level of the Protestant majority. Nonetheless, Durang followed what his clients, the Jesuits, wanted, and to date, the Gesu is still a powerful design and one of the few Baroque-like churches in this city, Commonwealth and nation.

Celeste A. Morello, MS, MA
March, 2019

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(In chronological order.)

# HISTORY

OF

# PHILADELPHIA.

1609 - 1884.

BY
J. THOMAS SCHARF AND THOMPSON WESTCOTT.

IN THREE VOLUMES.
VOL. II.

PHILADELPHIA:
L. H. EVERTS & CO.
1884.

**The Church of the Gesu**, as it is now known, was formerly called the *new* St. Joseph's, and later the Holy Family. The lot for the church and college under the charge of the Jesuit Fathers was purchased Nov. 20, 1866. It is three hundred and ninety-five by two hundred and fifty-nine feet.

The corner-stone of the chapel of the Sacred Heart was laid June 24, 1868, and the building was opened and dedicated December 6th of the same year.

The parochial school, one of the largest and most complete school buildings in the city, was finished and opened in September, 1879. It is intended as the preparatory department of the Jesuit College contemplated to be erected.

The corner-stone of the new Church of the Gesu, supposed to be the largest non-cathedral church in the country, was laid Sunday, Oct. 5, 1879. The church now in course of erection will be similar in design to the Church of the Gesu in Rome. It will be two hundred and thirty feet on Eighteenth, and one hundred and fifteen feet on Stiles Street. The entire square, from Seventeenth to Eighteenth, and from Stiles to Thompson Streets, will be occupied by the church and college. The parochial school is on the southwest corner of Seventeenth and Stiles Streets, Rev. B. Villiger, S.J., being the rector.

**St. Clement's Church** is in Paschallville, West Philadelphia. This parish was organized in 1864, when Rev. A. J. Gallagher, first assistant at the Church of the Assumption, was appointed pastor of Darby parish. The Catholics of Darby and vicinity had been attending the Church of St. Mary's, at Kellyville, the corner-stone of which was laid Sept. 23, 1847. Within six weeks after Father Gallagher's appointment he had erected a temporary chapel, which was blessed under the title of St. Cecilia's.

In 1866 a bequest of ground was made by Clement Ewig, and the church-site was changed to it. On June 24, 1866, the corner-stone of the present St. Clement's Church was laid by Rt. Rev. J. F. Wood, the dedicatory sermon being delivered by Rt. Rev. John McGill, Bishop of Richmond, Va. Rev. A. J. Gallagher remained pastor four years, when he was succeeded by the present rector, Rev. Thomas O'Neill.

**St. Elizabeth's Church** (Twenty-third and Berks Streets).—The corner-stone of the temporary church was laid Sept. 22, 1872, and on December 22d of the same year it was blessed. It continued to be used for divine service until Dec. 23, 1883, when the basement of the present church, the corner-stone of which was laid May 27, 1883, was blessed.

From the founding of the parish, in 1872 to 1878, Rev. Bernard Dornhege resided in apartments over the then church. Other portions were used during that time, and are now, as a parochial school. In 1879 the third story and the present pastoral residence were erected. In December, 1881, a lot on Islington Place, in the rear of the church, was purchased, and upon the erection of a pastoral residence on this lot the present parsonage will be occupied by the Sisters engaged in the parochial school.

Father Dornhege has been assisted during his rectorship by Rev. F. X. George (died May 26, 1880) and by Rev. John J. O'Reilly (died Nov. 24, 1880). His present assistants are Rev. John F. Lynch, appointed Feb. 1, 1881, and Rev. Michael E. Mulligan, appointed Jan. 1, 1884.

**St. Bonifacius** (Diamond Street and Norris Square).—The corner-stone of this church was laid Dec. 9, 1866, by Rt. Rev. J. F. Wood; sermon by Rev. A. Grundtner, pastor of St. Alphonsus. Rev. John W. Gerdemann, pastor. He afterward apostatized and married. On July 14, 1867, the church was dedicated. In 1876 the Redemptorist Fathers took charge of the church, burdened with a very heavy debt. The rector is Rev. F. X. Schnüttgen, C.SS.R., who has been in charge since July, 1877.

**St. John's Church** (Manayunk) was erected about 1830. In 1834 it was enlarged at an expense of two thousand dollars, and on Dec. 14, 1834, it was reopened. High mass was celebrated by Rev. Stephen L. Dubuisson, S.J.; Rt. Rev. F. P. Kenrick preached. Rev. Charles H. J. Carter was pastor. Rev. James A. Brehony is the present rector.

**The Church of the Visitation** is on Lehigh Avenue east of Front Street. This parish was established under the name of St. Cecilia in 1872, when in November Rev. Thomas W. Power, pastor at St. Dominic's, Holmesburg, was appointed to build a church upon the lot of ground corner of Cambria and C Streets. He erected a temporary chapel, and on Christmas day, 1872, blessed it by permission of Bishop Wood. He remained until September, 1874, when he resigned the pastorship. His successor was Rev. P. J. Garvey, D.D., who remained until the next month, when he was succeeded by Rev. A. D. Filan. On Feb. 5, 1875, Rev. Thomas J. Barry was appointed. He secured the permission of the archbishop, and changed the site of the church to its present location, and the title to the Visitation. The corner-stone of the present church was laid Oct. 22, 1876, by Archbishop Wood. The erection of the magnificent church was completed, and on Sept. 9, 1883, it was dedicated by Rt. Rev. William O'Hara, D.D., Bishop of Scranton; sermon by Rt. Rev. J. F. Shanahan, D.D., Bishop of Harrisburg. In the evening Monsignor Capel, the distinguished English priest, lectured.

**The Church of St. Vincent de Paul** is in Germantown. The corner-stone was laid Sept. 12, 1849, by Rt. Rev. F. P. Kenrick. Rev. M. Domenec, afterward Bishop of Pittsburgh, was the first pastor. The church was dedicated in 1851, and in 1857 was enlarged.

On July 18, 1875, the corner-stone of St. Vincent's Seminary was laid, and on Nov. 9, 1879, the chapel of the Immaculate Conception, attached to it, was dedicated.

EDWIN F. DURANG F. FERDINAND DURANG

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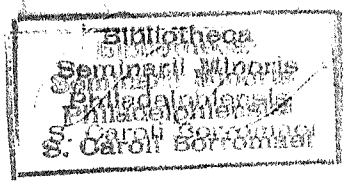

PROJECTS by EDWIN F. DURANG (Source: Durang's "Album"c.1910)

## CHURCHES

St. Ann's, Richmond, Philadelphia
St. James', Philadelphia
St. Francis Xavier's, Philadelphia
St. Charles Borromeo's, Philadelphia
St. Agatha's, Philadelphia
Our Lady of Mercy, Philadelphia
St. Thomas Aquinas', Philadelphia
St. Monica's, Philadelphia
Visitation of The Blessed Virgin Mary, Philadelphia
Nativity of the Blessed Virgin Mary, Philadelphia
St. Peter's, Philadelphia
St. Veronica's, Philadelphia
Church of the Gesu, Philadelphia
Grace Church, Philadelphia
Baber Memorial, Pottsville, Pa.
Zion, Reading, Pa.
Methodist Episcopal, West Pittston, Pa.
St. Mary's, Beaver Meadow, Pa.
St. Joseph's, Hazleton, Pa.
St. Mary's (Polish), Reading, Pa.
St. Bonaventura's, Philadelphia
All Saints', Bridesburg, Pa.
Church of St. Rose de Lima, Carbondale, Pa.
St. Joseph's, Reading, Pa.
St. Mary's, Lebanon, Pa.
Our Lady of Good Counsel, Philadelphia
St. Patrick's, McAdoo, Pa.
Church of the Annunciation, Shandon, Pa.
St. Michael's, Chester, Pa.
Sacred Heart, Lamokin, Pa.
St. Joseph's, Ashland, Pa.
St. Laurentius', Philadelphia
St. Cecelia's, Coatesville, Pa.
Convent Chapel of Villa Maria, West Chester, Pa.
St. John's, Lambertville, N. J.
Chapel of St. Francis, Trenton, N. J.
Church of St. Joachim, Frankford, Pa.
Church of St. Nicholas of Tolentino, Atlantic City, N. J.
St. Joseph's (Polish), Camden, N. J.
St. Anthony's, Lancaster, Pa.
Polish Church, Pittston, Pa.
St. John's Es., Philadelphia
Sacred Heart of Jesus, Philadelphia
Church of the Immaculate Conception, Allentown, Pa.
St. Gabriel's, Philadelphia
Our Mother of Sorrows, West Philadelphia
Sacred Heart of Jesus, Allentown, Pa.
St. Mary Magdalen de Pazzi, Philadelphia
St. Peter Clavier's, Philadelphia
St. John's, Philadelphia
Church of the Messiah, Philadelphia
Cumberland Disston Memorial, Philadelphia
Oxford Chapel and Church, Philadelphia
St. Andrew's, Newtown, Pa.
St. Edward's, Shamokin, Pa.
St. John's, Pottstown, Pa.
St. Francis de Sales, Lenni, Pa.
Sacred Heart, Chester, Pa.
Villa Marie Chapel, West Chester, Pa.
St. Thomas of Villa Nova, Villa Nova, Pa.
Our Lady of Good Counsel, Bryn Mawr, Pa.
St. Monica's, Berwyn, Pa.
Holy Infancy, Bethlehem, Pa.
Nativity Blessed Virgin Mary, Media, Pa.
St. Mary's, St. Clair, Pa.

## COLLEGES AND SCHOOLS

St. Augustine School Building, Philadelphia
Annunciation B. V. M. School Building, Philadelphia
Cathedral School Building, Philadelphia
Immaculate Conception School Building, Philadelphia
Our Lady of Mercy School Building, Philadelphia
St. Ann's School Building, Philadelphia
St. Bridget's School Building, Philadelphia
St. Charles Borromeo's School Building, Philadelphia
St. Francis Xavier's School Building, Philadelphia
St. James' School Building, Philadelphia
St. Joachim's School Building, Philadelphia
St. Michael's School Building, Philadelphia
St. Patrick's School Building, Philadelphia
St. Paul's School Building, Philadelphia
St. Teresa's School Building, Philadelphia
St. Thomas Aquinas' School Building, Philadelphia
St. Veronica's School Building, Philadelphia
Visitation of the B. V. M. School Building, Philadelphia
St. Monica's School Building, Philadelphia
St. Mary's School Building, Lancaster, Pa.
St. Gabriel's School Building, Philadelphia
Public School, Race and Crown Streets, Philadelphia
Augustinian College of St. Thomas of Villa Nova, Villa Nova, Pa.
Trinity College, Washington, D. C.
Convent of the Sisters of Notre Dame, Walnut Hills, Cincinnati, Ohio
Convent of the Sisters of Notre Dame, Philadelphia
Chapel and Building of the Sisters of Notre Dame, Moylan, Pa.
Convent of the Sisters of Notre Dame, Fort Lee, N. J.
Mater Misericordiae Convent of the Sisters of Mercy, Merion, Pa.
Convent of the Sisters of Mercy, Philadelphia
Convent of Our Lady of Angels, Glen Riddle, Pa.
Industrial School of the Immaculate Conception, Philadelphia
Mount St. Michael's, Reading, Pa.
St. Anthony's Academy, Philadelphia
St. Joseph's College, Philadelphia
Sacred Heart School, Philadelphia
Gesu School, Philadelphia
Kutztown State Normal School, Kutztown, Pa.

## HOMES AND ASYLUMS

Catholic Home for Destitute Children, Philadelphia

St. Vincent's Home, West Philadelphia
St. Mary Magdalen de Pazzi, Philadelphia
Asylum for Italian Orphan Girls, Philadelphia
St. Joseph's Protectory, Norristown, Pa.
St. Catharine's Female, Philadelphia
Orphan Asylum, Reading, Pa.
Home of the Good Shepherd, Philadelphia
Home of the Good Shepherd, Norristown, Pa.
Home of the Good Shepherd, Scranton, Pa.

## HOSPITALS

St. Agnes', Philadelphia
St. Mary's, Philadelphia
St. Joseph's, Philadelphia
German Hospital, Philadelphia
St. Francis', Trenton, N. J.

## RESIDENCES

St. Mary's, Lancaster, Pa.
St. Anne's, Philadelphia
Visitation, Philadelphia
St. Veronica's, Philadelphia
St. Gabriel's, Philadelphia
St. Patrick's, McAdoo, Pa.
Sacred Heart, Chester, Pa.
Gesu, Philadelphia
Transfiguration, Philadelphia
Our Lady of Good Counsel, Philadelphia
Our Lady of Good Counsel, Bryn Mawr, Pa.
Immaculate Conception, Bryn Mawr, Pa.
Our Lady of Mercy, Bryn Mawr, Pa.
Our Mother of Consolation, Chestnut Hill, Pa.
St. Bonaventura's, Philadelphia
St. Charles', Philadelphia
St. Laurentius', Philadelphia
St. Francis Xavier's, Philadelphia
St. James', Philadelphia
St. John the Evangelist, Philadelphia
St. Mary's, Philadelphia
St. Mary Magdalen, Philadelphia
St. Michael's, Philadelphia
St. Peter Clavier's, Philadelphia
St. Teresa's, Philadelphia
St. Thomas Aquinas, Philadelphia
Nativity B. V. M., Philadelphia
St. John's, Pittston, Pa.
Catholic Home, Philadelphia
St. Lewis, Philadelphia
St. Nicholas, Atlantic City, N. J.
St. Mary's, Providence, R. I.
St. Anthony's, Lancaster, Pa.
St. Denis, Ardmore, Pa.
St. Peter's, Philadelphia
St. Francis de Sale, Lenni, Pa.
St. Joseph's, Ashland, Pa.
J. McHose, Reading, Pa.
G. Griscom, Reading, Pa.
W. McIlvain, Reading, Pa.
Geo. Boas, Reading, Pa.
Albert Disston's residence, Philadelphia
Geo. F. Baer's, Reading, Pa.

## THEATRES

Dime Museum, Philadelphia
Trocadero, Philadelphia
Dumont's Minstrels, Philadelphia
Pottsville Music Hall, Pottsville, Pa.
Grand Opera House, Reading, Pa.
Opera House, York, Pa.
Fulton Hall, Lancaster, Pa.
Opera House, Columbia, Pa.
Mishler's Opera House, Reading, Pa.
Arch St. Opera House, Philadelphia

## BUILDINGS

Little Sisters of the Poor, Philadelphia
Little Sisters of the Poor, Germantown, Pa.
St. Rita of Cassia, Chicago, Ill.
Fullerton & Sheffield, Chicago, Ill.
Little Sisters of the Poor, Chicago, Ill.
Sisters Sacred Heart of Jesus, Chicago, Ill.
National Guards' Hall, Philadelphia, Race Street
Ketterlinus Building, Arch Street, Philadelphia
Ketterlinus Building, Seventh Street, Philadelphia
Crystal Palace Store, Eighth and Filbert Streets, Philadelphia
T. A. B. Hall, Rosemont, Pa.
Dooner's Hotel, Philadelphia
Columbia Town Hall, Columbia, Pa.
Beneficial Saving Fund Building, Philadelphia
First National Bank, Reading, Pa.
Mountain City Bank, Pottsville, Pa.
Stricter's Building, Reading, Pa.
Potter's Oilcloth, Arch Street Philadelphia

## SPIRES AND CUPOLAS

St. Augustine, Philadelphia
Annunciation, Philadelphia
St. Bridget's, Philadelphia

# HISTORIC PHILADELPHIA

## FROM THE FOUNDING UNTIL THE EARLY NINETEENTH CENTURY

### Papers Dealing with its People and Buildings with an Illustrative Map

Issued as Volume 43, Part 1, of the Transactions of the
AMERICAN PHILOSOPHICAL SOCIETY
held at Philadelphia
for Promoting Useful Knowledge
Independence Square
1953

# ST. JOSEPH'S AND ST. MARY'S CHURCHES

DENNIS C. KURJACK

Supervising Park Historian, Independence National Historical Park Project

WITHIN a block of each other in downtown Philadelphia are two of the most important churches in the history of American Catholicism. One is "Old St. Joseph's" in Willing's Alley between Third and Fourth Streets. The other, "Old St. Mary's," lies a block south of it on the west side of Fourth Street. Together, in one respect at least they testify to the success of William Penn's holy experiment and universality of his Charter of Privileges. For of all the thirteen original colonies before the Revolution, only the Penns permitted Catholics to worship publicly.[1]

## I. OLD ST. JOSEPH'S, THE "MOTHER" CHURCH

First reference to a Mass in Philadelphia is found in a letter by the Reverend John Talbot, a non-juring Episcopal minister, to George Keith of the Society for the Propagation of the Gospel, in London, dated February 14, 1708. He writes that Mass is "set up and read publicly in Philadelphia, among which Lionel Britton, the church warden, is one, and his son another." [2] This is substantiated in a letter of the following year by William Penn to James Logan.[3]

There is no evidence, however, of a chapel or house permanently set aside for worship.[4] Most likely none existed here, nor even in the other British colonies save Maryland.[5] From that erstwhile Catholic colony, instead, came Jesuit missionary priests occasionally to tend to the spiritual needs of a few professed Catholics.[6] Among the missionaries was the Reverend Joseph Greaton, an Englishman, who may have visited Philadelphia as early as 1720 or 1721.[7] He did not establish permanent residence here, however, until sometime between 1729 and 1733.

The precise date of the founding of St. Joseph's eludes us. Thompson Westcott, citing Griffin, the early Catholic historian, states that Father Greaton acquired the land in 1729, started construction of the chapel in 1731, and celebrated the first Mass in 1732.[8] But Griffin himself corrects that statement sixteen years later by asserting that St. Joseph's "almost certain[ly]" was built in 1734. He cites evidence which has been verified by the present writer: First, that on May 14, 1733, John Dixon bought a lot on the south side of Walnut Street east of Fourth and on the following day conveyed it to the Reverend Joseph Greaton; and second, that on July 25, 1734, Lieutenant-Governor Patrick Gordon reported to Council that "a House lately built in Walnut Street, in this City, has been sett apart for the Exercise of the Roman Catholick Religion, and is commonly called the Romish Chappell, where several Persons . . . resorted on Sundays, to hear Mass openly celebrated by a Popish Priest." [9]

Whatever the date of the "founding," then, it appears certain that the building was completed sometime between 1733 and 1734. As to the celebration of the "first" Mass in 1732, we may rely on Griffin's conclusion that it was actually at the house of John Dixon on the southside of Chestnut Street below Second.[10]

There was obvious concern on the part of some at the sight of a "Romish chappell," and Lieutenant-Governor Gordon was under "no Small concern" to hear about it. Some thought this to be in violation of the Laws of England and the Provincial Council was forced to discuss the matter in formal meeting.[11] Father Greaton and his Catholics, however, rested their case on the Charter of Privileges—and won. This was a victory for Pennsylvania's first constitution, and for religious freedom.

The number comprising the first congregation is variously estimated at eleven, twelve, thirty-seven, and forty; thirty-seven appears to be the most likely figure.[12]

[1] Griffin, Martin I. J., William Penn the Friend of Catholics, *Rec. Amer. Cath. Hist. Soc.* (hereafter cited as *Records*) **1**: 79, 83, 1884–1886; Keith, Charles P., *Chronicles of Pennsylvania* **1**: 159, Philadelphia, privately published, 1917; Stillé, Charles J., Religious tests in provincial Pennsylvania, *Pa. Mag. Hist. and Biog.* **9**: 376–377, 1885.

[2] Scharf, J. Thomas, and Thompson Westcott, *History of Philadelphia* **2**: 1365, Philadelphia, L. H. Everts, 1884; Griffin, Martin I. J., ed., *Amer. Cath. Hist. Researches* (hereafter cited as *Researches*) **7**: 50–51, 1890 and **17**: 167, 1900.

[3] Scharf and Westcott, *op. cit.*

[4] Watson in his *Annals* **1**: 452–454 and **3**: 316–318 mentions three places where public Catholic worship might have been held; but his informants are vague and unreliable. He mentions, for instance, a house on the northwest corner of Front and Walnut Streets; but Thompson Westcott effectively disposes of this statement by pointing out that the house was actually lived in by Quakers until 1822. See History of Philadelphia (Book of clippings) **2**: chap. CXV, Philadelphia [five volumes of clippings from the *Sunday Dispatch*] Stauffer coll., Hist. Soc. of Pa., 1867.

[5] Devitt, E. I., Planting of the Faith in America, *Records* **6**: 174, 1895.

[6] Griffin, William Penn the Friend of Catholics, *Records* **1**: 79–83.

[7] Purcell, Richard, Joseph Greaton, *Dict. Amer. Biog.* **7**: 527, New York, Charles Scribner's, 1931; *Researches* **9**: 19, 1889, **16**: 64–68, 1899, and **17**: 168, 1900.

[8] *Ibid.* **16**: 82–83, 1899; Scharf and Westcott, *op. cit.*, 1366; and Jackson, Joseph, *Encyclopedia of Philadelphia* **2**: 392, Philadelphia, Nat'l Hist. Assn., 1931.

[9] Deed Books F-6, 184–187, and RLL-41, 456–458 [City Hall, Phila.]; *Colonial Records* (*Min. of Prov. Council*) **3**: 546–547, Philadelphia, Commonwealth of Penna., 1882; *Researches* **8**: 50–51, 1891, and **16**: 82–84, 1899.

[10] *Ibid.* **17**: 168, 1900; Keith, *op. cit.* **2**: 754.

[11] *Colonial Records* **3**: 546–547, 563–564.

[12] Scharf and Westcott, *op. cit.*; Keith, *op. cit.*; *Researches* **19**: 11. The latter source contains an extract from the

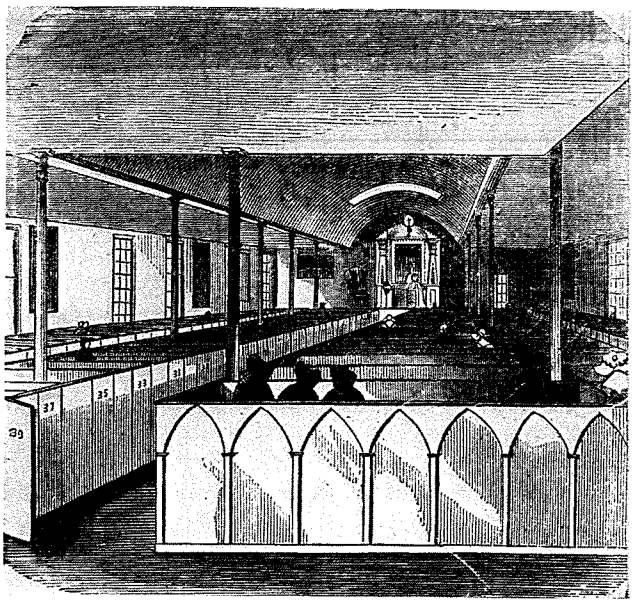

FIG. 2. Interior view of St. Joseph's in 1838 from an anoymous drawing. Courtesy Amer. Cath. Hist. Soc. of Phila.

withstanding these things the faithful, and even *non-Catholics* of Philadelphia, have as profound a feeling of veneration for this church as if it were an ancient shrine. They are heard calling it *the sweet old Church,* . . . and there is a general desire to see it permanently preserved. . . .[25]

It was a one-story brick building having a broken-pitch roof supported by arches. Within, the keystones of the arches were decorated with cherubim. Thomas Lloyd describes the altar as "neat, approaching even to elegance, and its ornaments in a style of execution by no means disgracing the state of the arts in our city at the time of its erection." Over the altar hung a painting of the Madonna by Benjamin West. A circular railing with turned balusters separated the altar from the rest of the church. The ceiling was arched in the center and flat along the north and south aisles. The walls were whitewashed. There was no gallery, only a small organ loft in the west end. The chancel at the east end enclosed about three-fifths of the width of the building. The lighting was bad, all accounts agree; the few windows in the north and south walls simply afforded some "dim religious light." [26]

Entrance to the church was through a small doorway at the end of each front. Access was originally only from Walnut Street, until Willing's Alley was opened in 1746 (when Thomas Willing built his mansion on Third Street and needed a passageway to Fourth). Throughout most of the nineteenth century, both approaches were used; those living "uptown" using the Walnut Street entrance and those living to the south using Willing's Alley.[27]

Until 1763, little St. Joseph's was the only Roman Catholic church in Philadelphia, and for miles around. But with the erection of St. Mary's church that year, it lost much of its importance and became simply a chapel of ease where the clergy said Mass on weekdays. In 1821, however, owing to the protracted (trustee) troubles at St. Mary's, once more St. Joseph's came into its own. From that time on, it has existed as a separate congregation, continuing to this day.

Our knowledge of the "human side" of the chapel's history, its congregation, clergy, and significant events and associations, is limited largely to the period following 1750. The original congregation, as already mentioned, consisted of not more than forty individuals. They were Irish and German, mostly poor tradesmen and servants. By 1757, the Germans outnumbered the Irish.[28] Then came other groups. Among the most colorful were the Acadians; theirs is a tragic tale.

Expelled by the thousands from their native Nova Scotia by the British in 1755 during the French and Indian Wars, because of their loyalty to France, 454 of these unfortunates arrived in Philadelphia that year. Through the efforts of Anthony Benezet, they were quartered in a row of one-story wooden houses on Pine Street not far from the chapel. Those who survived became communicants of St. Joseph's. They were familiar figures in the neighborhood.[29] Longfellow immortalized their tragic story in *Evangeline*

Under the humble walls of the little Catholic churchyard,
In the heart of the city, they lie, unknown and unnoticed.

There is a tradition that Seneca Indians, converted by the French, used to attend St. Joseph's in the early days. It is also said that some negro slaves were among the converts, for whom special services called "Evening Hymns" were held. Then, in the 1790's, a large number of white and black refugees arrived in Philadelphia from Santo Domingo. Accompanied by their own priest, they became attached to St. Joseph's as a separate congregation. They had special permission to hold divine services on Sundays. A simple but devout people, they met frequently in the chapel, praying aloud in their native French while counting their beads.[30]

[25] *Ibid.* **4**: 180, 1887.

[26] *Ibid.* **17**: 66, 1900; Mutual Assurance Co. survey for Policy No. 3182, December 12, 1811, *ibid.* [N.S.] **1**: 60, 1905; Roberts, Kenneth and Anna M., eds., *Moreau de St. Méry's American Journey, 1793–1798,* 339, Garden City [N. Y.], Doubleday, 1947; Jordan, *op. cit.,* 201–204. *Cf.* Watson, John F., *Annals of Philadelphia* [Hazard's edition] **3**: 319–322, Phila., Leary, Stuart, 1927.

[27] *Researches* **9**: 20, and **16**: 80–81; Jordan, *op. cit.,* 201–204.

[28] *Researches* **9**: 20, and **17**: 77; Devitt, Planting of the Faith in America, *Records* **6**: 178, 1895; Dubbs, J. H., The founding of the German Churches of Pennsylvania, *Pa. Mag. Hist. and Biog.* **17**: 241–242, 1893; Hazard's *Register* **5**: 339; letter of Father Henry Neale to Sir John James, April 25, 1741, in Griffin, Martin I. J., The Sir John James Fund, *Records* **9**: 197–198, 1898.

[29] *Colonial Records* **6**: 711, *et seq.;* Brookes, George S., *Friend Anthony Benezet,* 60–73, *et passim,* Phila., University of Pennsylvania Press, 1937; Scharf and Westcott, *op. cit.,* 1369.

[30] *Researches* **16**: 100, 151; Jordan, *op. cit.,* 85–86, 203–204.

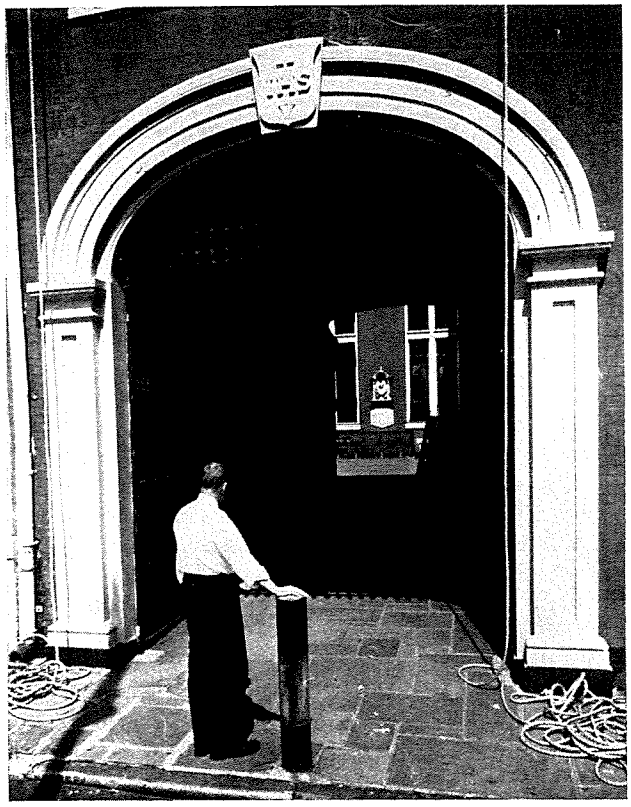

FIG. 3. Present St. Joseph's from Archway in Willing's Alley. National Park Service Photo.

The clergy, with one exception, was English throughout the colonial period. Something will be said about the most noted among them, the Reverend Robert Harding, in connection with St. Mary's Church. Beginning with the Federal period and throughout the nineteenth century, however, the complexion of the clergy became predominantly Irish and French. Ecclesiastically, St. Joseph's was a Jesuit institution and remained in the control of that order, with one significant break, throughout its history.[31]

The congregation of St. Joseph's, largely, was made up of simple but devout people. The fashionable and the prominent preferred St. Mary's. (Clear-cut parochial boundaries were not drawn until 1842.) Historically interesting, however, is one notable exception. Joseph Bonaparte, the elder brother of Napoleon and erstwhile King of Naples and Spain, was a pewholder at St. Joseph's. Coming to America in 1815, he remained for many years living in and around Philadelphia. Bonaparte maintained a permanent winter home at Eleventh and Market Streets and a summer estate near Bordentown, N. J., where Bishop Conwell was a frequent visitor. It is said that his pew was a great, antique affair sufficiently high to discourage the curious. According to tradition passed down by one of the fathers at the church, the exiled monarch was often seen making his way to his pew, accompanied by his two children, and sometimes by a huge Newfoundland dog.[32]

There are unpleasant events, too, connected with the history of old St. Joseph's. On three occasions, in 1740, 1755, and 1844, anti-Catholic rioters threatened the church with destruction. The most serious because most imminent occurred in 1755, when anti-Catholic feeling following the news of Braddock's defeat ran high. Only the intercession of a number of brave Quakers, citing the Charter of Privileges, succeeded finally in pacifying the mob.[33]

An unpatriotic episode relates to the British occupation of Philadelphia in 1777–1778, when some Catholics (no less than others) were found to favor the British cause. Among the 180 Catholics who enrolled in the Roman Catholic Regiment of Philadelphia in the service of Great Britain, there were several whose names appear in St. Joseph's church records; Lieutenant-Colonel Alfred Clifton, commander of the regiment, was one of them.[34]

St. Joseph's assumed its greatest importance, ecclesiastically at least, in 1821, during the troubled times at St. Mary's. Bishop Conwell, locked out of his own cathedral, made St. Joseph's for a time his pro-cathedral. Many of the congregation followed him thither. To accommodate this abnormally expanded congregation, at least one-third of whom had to attend Mass in the open air, the small chapel was enlarged that year by twenty-seven feet. Even when St. Mary's reopened again in 1829 and some of her former flock returned, St. Joseph's still retained a large and flourishing congregation. Moreover, in 1833 she achieved full status as a separate parish.[35] But the venerated old chapel could not meet the demands of her new role; a new and larger church must take her place. And so, on May 7, 1838, final services were held, offered especially "for all living

[31] *Ibid., passim;* Hughes, Thomas, ed., *History of the Society of Jesus in North America, Colonial and Federal, Documents,* 2v., London, Longman, Green, 1908–1910; Extracts from Letter of Archbishop Carroll to Rev. Mr. Rossiter, concerning church property in Philadelphia, July 13, 1808, *Researches* **14**: 64, 1897; Shea, John G., *History of the Catholic Church in the United States* **3**: 557–558, Akron, D. H. McBride, 1890; Nolan, Hugh J., *The Most Reverend Francis Patrick Kenrick, Third Bishop of Philadelphia, 1830–1851,* 140, 178, Phila., Amer. Cath. Hist. Soc. of Phila., 1948.

[32] Kite, Elizabeth S., Joseph Bonaparte—Ex-King of Spain settles in Philadelphia, 1815, *Records* **53**: 129–150, 1942; letter of Bishop Conwell to Archbishop of Baltimore, July 10, 1824, in Griffin, Life of Bishop Conwell, *Records* **27**: 363, 1916; Shea, *op. cit.,* 250; Donnelly, Eleanor C., *Memoir of Father Felix Barbelin, S. J.,* 121, Phila., privately published, 1886.

[33] *Researches* **16**: 94, 152; Extracts from the Diary of Daniel Fisher, 1755, *Pa. Mag. Hist. and Biog.* **17**: 273–274, 1893; Jordan, *op. cit.,* 237, 253.

[34] The Roman Catholic Regiment of Philadelphia, *Researches* **14**: 70.

[35] St. Joseph's Church, Philadelphia, in 1836, *ibid.* **4**: 179, 1887; Griffin, Life of Bishop Conwell, *Records* **28**: 347, 1917; Shea, *op. cit.,* 557–558.

FIG. 5. St. Mary's churchyard and rear of church. National Park Service Photo.

twelve hundred. The three clergymen at St. Mary's and St. Joseph's worked with untiring zeal to minister to this flock. Even the British occupation of Philadelphia in 1777–1778 did not seem to put a damper on religious activity, as the parish registers indicate. In 1784, as a milestone in Catholic ecclesiastical history here, Confirmation was administered to a rather large group by Father John Carroll, the Prefect-Apostolic of the Roman Catholic Church in the United States. Father Carroll was shortly to become the first bishop of the Diocese of Baltimore.[63]

In matters of church administration, too, significant changes were taking place. The missionary organization and Jesuit control, following suppression of that Order in 1773, gradually gave way to the trustee system. In 1788, by enactment of the General Assembly of Pennsylvania, St. Mary's congregation became a corporation, empowered to administer church finances and property through trustees. This event was to become a major factor in the troubled history of St. Mary's during the first three decades of the nineteenth century. In 1788, also, a number of Germans seceded from St. Mary's for linguistic reasons and established Holy Trinity Church. Erected at Sixth and Spruce Streets [A, V] and opened in 1789, it became Philadelphia's third Catholic church and the first national church in the United States. The fourth and last Catholic church to be established here before the turn of the century, also as an offshoot of St. Mary's, was St. Augustine's. Completed in 1801, some of the most noted members of St. Mary's, including Commodore Barry, Mathew Carey, and Thomas FitzSimons, as well as the Rev. Matthew Carr, O.S.A., founder of St. Augustine's, transferred to it.[64]

[63] Westcott, Hist. of Phila. [Stauffer coll., Hist. Soc. of Pa.] **3**: chap. CCCLXV; Rightmyer, Nelson W., Churches under enemy occupation, Philadelphia, 1777–1778, *Church History* **14**: 20, 1945; Shea, *op. cit.* **2**: 622.

[64] *Ibid.*, 319–320; Minute Book, *Records* **4**: 269–271; Phila. Cath. Hist. Briefs, *ibid.* **22**: 46; Westcott, Thompson, A memoir of the Very Rev. Michael Hurley, *ibid.* **1**: 171, 1884–1886.

Little has been said thus far of the historic churchyard of St. Mary's, resting place of John Barry, George Meade, Thomas FitzSimons, Mathew Carey, and Stephen Moylan. Interments were probably made there shortly after the site was acquired. The first interment at St. Mary's seems to have been in 1759, that of the infant child Ann, daughter of one of the trustees, James White and his wife Ann.[65] However, the earliest tombstone identified in recent years, in the northwest corner of the cemetery, bore the date April 20, 1760.[66]

The first wall surrounding the cemetery, apparently, stood just back of the church. An entry in the minute book reads: "Rec'd from the Managers towards building the outside Wall which deriv'd from the burying Ground . . . £22.0.10." No date is given, but it appears to have been sometime after 1762 or 1763.[67] The brick wall on the west or Fifth Street end, however, was not constructed until 1794. A gate four feet wide was allowed in this wall "for the convenience of the Congregation."[68] In 1840 the wall was raised, probably to its present height, and in 1844 an iron railing was erected in the rear of the Church.[69]

The founders expected that the cemetery would serve for a long time. But they did not anticipate a rapid increase in the congregation, nor the yellow fever epidemics of the 1790's. Thus, by 1800 the trustees were forced to purchase two lots at Thirteenth and Spruce Streets to serve as a new burial ground. In 1805, they reported that the old cemetery adjoining the church was so "nearly filled up that it is difficult to find a Spot for a Grave without encroaching on Ground already occupied, which renders it necessary to admit as few as possible therein."[70]

The yellow fever epidemics of the 1790's, but particularly that of 1793, left their impress on the Roman Catholic community. In St. Mary's cemetery by the middle of September of the latter year, more than two hundred graves had been opened. All Catholic priests had been infected. Nevertheless, Fathers Fleming,

[65] Middleton, Thomas C., Interments in St. Mary's Burying Ground . . . 1788 to 1800, *Records* **5**: 25–27; Maitland, John J., St. Mary's Graveyard . . . Philadelphia, *ibid.* **3**: 287, 1888–1891; *Researches* **10**: 10. James White was the great-grandfather of Edward D. White, ninth Chief Justice of the United States Supreme Court; see Cassidy, Lewis C., Edward Douglass White Chief Justice of the United States Supreme Court, *Jour. Amer. Irish Hist. Soc.* **26**: 234–236, 1927; and Wilcox, Joseph, Some reminiscences connected with St. Mary's Churchyard, *Records* **6**: 459–468.

[66] Scharf and Westcott, *op. cit.*, 1371.

[67] Minute Book, *Records* **4**: 282.

[68] *Ibid.*, 300–301.

[69] Minute Book of the Trustees [Ms., *ca.* 1829–1885], entries for April 20, 1840 and September 23, 1844, manuscript, St. Mary's Rectory.

[70] Minute Book, *Records* **4**: 345. The number of Catholics buried between 1765 and 1774 alone amounted to 405, most of whom must have been buried at St. Mary's; see Robert Proud, *History of Pennsylvania* **2**: 340, Phila., Poulson, 1798.

# ITALIAN ART

by

ANDRÉ CHASTEL

TRANSLATED FROM THE FRENCH BY

PETER AND LINDA MURRAY

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Italy's domination by foreigners, were established as a feature of European negotiations; and this unhappy land was described by A. Sorel as the great 'market of kingdoms'. She thus remained cut off from the general development of the Europe of the Enlightenment, despite the noble work of certain historians, philosophers and jurists such as Vico in Naples (*Scienza nuova*, 1730) and Beccaria in Milan (*Delli delitti e delle pene*, 1764), who protested against her shameful passivity.

Despite the efforts made by enlightened princes, such as Leopold, the brother of the Emperor Joseph II, in Tuscany, and Charles VII in Naples, to abate the exorbitant privileges of the clergy, there was to be no real emancipation in Italy before the advent of Napoleon.

The power with which all others had to contend was that of the Roman Church: at the end of the sixteenth century, she had everywhere reconquered her initiative, above all in Bavaria and Bohemia. In Europe, with the Thirty Years War (1618–48), she triumphed through the retreat of Protestant Germany, and in the rest of the world—the Far East and America—through her powerful missions. The French monarchy, which struggled against Jansenism (1660–68) and drove out the Protestants (1679–85), furthered the greatness of the Holy See up to the moment of the struggle over the *régale* (the claim of the French Crown to the temporalities of a vacant bishopric) which came to a head in 1673, and the Gallican crisis, which established the limits of pontifical power. During the succeeding century, the power of the Papacy declined rapidly in Europe; the evolution of new customs and ideas was such that after a variety of campaigns, scandals and manifestations hostile to the Jesuits all over Europe, Pope Clement XIV decreed the dissolution of the Society in 1773.

Apart from the Capuchins, founded in 1525, and separated from the Franciscans in 1619, there were fewer new Orders and fewer new saints in Italy than in France or Spain. Up to the middle of the seventeenth century, the Jesuits were all-powerful. A militant, missionary and teaching order, they numbered a thousand at the death of S. Ignatius Loyola in 1556, 10,000 in 1608, and nearly 18,000 by 1679. But it is an over-simplification to make the Jesuits responsible for Baroque art. They played their part in it, and in general, encouraged it in their anxiety to make the Church as 'modern' as possible, by following the latest movements of taste.[141]

The dictates of austerity, the mistrust of artists, and the codifications in art slackened after about 1600. With Cardinal Bellarmin appeared a spirit of greater confidence; with Paul V (1605–21) the lugubrious Vatican of the time of Pius V in 1570 was far behind; Urban VIII (1623–44), Innocent X (1644–1655), and, even more, Alexander VII (1655–67), a member of the Chigi family, were pontiffs of great wealth and luxury. Since Pius V, papal tombs had been ornamented only with simple reliefs; the new pontiffs required tombs of great size and magnificence. This militant optimism which brought in its train the exaltation of saints, the cult of martyrs, the desire to teach



# I

# Architecture and Decoration

## Rome, The North and the South

The Baroque Style, which was current from about 1620 to about 1750, is most clearly defined in its architecture. From the starting point of a properly constituted vocabulary of Orders, profiles, and elements borrowed from the Antique, systematically codified in the treatises of Alberti (*c.* 1450) Vignola (1562) and Galli Bibiena (1711), Italian art achieved the complete swing of taste which gave to Baroque its full significance, enabling a distinction to be made between it and the academic formalism that preceded it and the Rococo elaboration by which it was succeeded.

During the first third of the sixteenth century monumental works were made to be seen from a frontal viewpoint, combined in clearly defined, harmonious relationships, and considered as volumes to be given a plastic articulation. The period known as Mannerism learned to contradict these effects while appearing to use the same formal language; turbulent and bizarre during the first half of the century, it was of a mannered frigidity during the academic reaction that followed.

About 1630, in Rome—which had recovered her capital position—three artists created works which, though far removed from the classical ideal, were yet the expression of a complete understanding of monumentality, and entirely opposed to oversubtle and constrained effects. In their larger members, the forms are dilated and multiplied, interlaced rather than set one within the other; 'undulations sweep through the body of the forms' (Wölfflin), and in them breadth of feeling, a quivering, nervous vitality, restless and unstable, finds expression. The physical space of the architecture is impinged upon by imaginary space, within the building as well as on the outside.

Bernini, who dominated the scene for a half-century, was the most vigorous exponent of this new ideal. With him, the 'symphonic' integration of all the arts is no mere catchphrase. Under his guidance, an amazing style of decorative painting was evolved for the great religious and secular buildings whose interior space it appeared to increase; sculpture in niches or at the end of perspective vistas stressed the focal point of the programme and, through the use of stucco, an ornament composed of full, rounded and coloured forms

SECOND EDITION

# HISTORY OF ART

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

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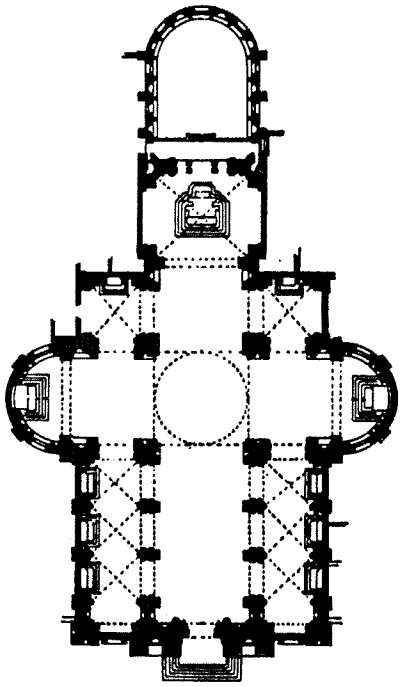
quattrocentism, he probably persuaded himself that it was legitimate because he regarded this feature as desirable for both beauty and utility. In any case, the porches of the Villa Rotonda, beautifully correlated with the walls behind, are an organic part of his design. They lend the structure an air of serene dignity and festive grace that still appeals to us today.

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

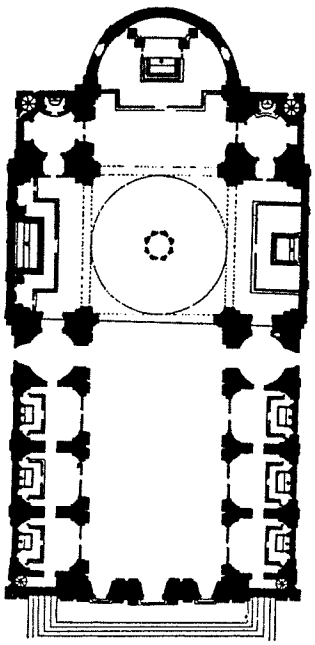
Palladio's immense authority as a designer keeps the conflicting elements in the façade and plan of S. Giorgio from actually clashing. In less assured hands, such a precarious union would break apart. A more generally applicable solution was evolved just at that time in Rome by Vignola and by Giacomo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

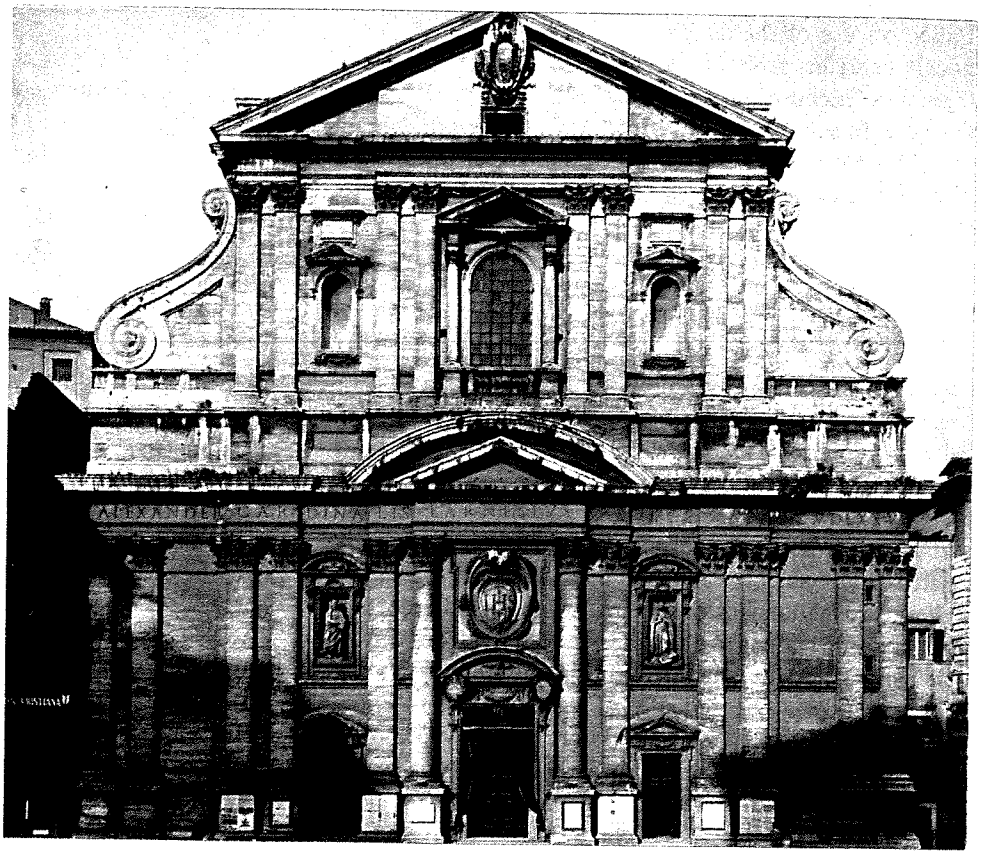
593. ANDREA PALLADIO. S. Giorgio Maggiore, Venice. Designed 1565



594. Plan of S. Giorgio Maggiore

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





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

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

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

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

entablature), but the horizontal divisions in turn determine the size of the vertical members (hence no colossal order). Equally important is the emphasis on the main portal: its double frame—two pediments resting on coupled pilasters and columns—projects beyond the rest of the façade and gives strong focus to the entire design. Not since Gothic architecture has the entrance to a church received such a dramatic concentration of features, attracting the attention of the beholder outside the building much as the concentrated light beneath the dome channels that of the worshiper inside.

What are we to call the style of Il Gesù? Obviously, it has little in common with Palladio, and it shares with Florentine architecture of the time only the influence of Michelangelo. But this influence reflects two very different phases of the great master's career: the contrast between the Uffizi and Il Gesù is hardly less great than that between the vestibule of the Laurentian Library and the exterior of St. Peter's. If we label the Uffizi Mannerist, the same term will not serve us for Il Gesù. As we shall see, the design of Il Gesù will become basic to Baroque architecture; by calling it "pre-Baroque," we suggest both its seminal importance for the future and its special place in relation to the past.

# 6

# THE BAROQUE IN ITALY AND GERMANY

Baroque has been the term used by art historians for almost a century to designate the dominant style of the period 1600–1750. Its original meaning—"irregular, contorted, grotesque"—is now largely superseded. It is generally agreed that the new style was born in Rome during the final years of the sixteenth century. What remains under dispute is whether the Baroque is the final phase of the Renaissance, or an era distinct from both Renaissance and modern. We have chosen the first alternative, while admitting that a good case can be made for the second. Which of the two we adopt is perhaps less important than an understanding of the factors that must enter into our decision. And here we run into a series of paradoxes. Thus it has been claimed that the Baroque style expresses the spirit of the Counter Reformation; yet the Counter Reformation, a dynamic movement of self-renewal within the Catholic Church, had already done its work by 1600—Protestantism was on the defensive, some important territories had been recaptured for the old faith, and neither side any longer had the power to upset the new balance. The princes of the Church who supported the growth of Baroque art were known for worldly splendor rather than piety. Besides, the new style penetrated the Protestant North so quickly that we should guard against overstressing its Counter Reformation aspect. Equally problematic is the assertion that Baroque is "the style of absolutism," reflecting the centralized state ruled by an autocrat of unlimited powers. Although absolutism reached its climax during the reign of Louis XIV in the later seventeenth century, it had been in the making since the 1520s (under Francis I in France, and the Medici dukes in Tuscany). Moreover, Baroque art flourished in bourgeois Holland no less than in the absolutist monarchies; and the style officially sponsored under Louis XIV was a notably subdued, classicistic kind of Baroque. We encounter similar difficulties when we try to relate Baroque art to the science and philosophy of the period. Such a link did exist in the Early and High Renaissance: an artist then could also be a humanist and a scientist. But during the seventeenth century, scientific and philosophical thought became too complex, abstract, and systematic for him to share; gravitation, calculus, and *Cogito, ergo sum* could not stir his imagination. All of this means that Baroque art is not simply the result of religious, political, or intellectual developments. Interconnections surely existed, of course, but we do not yet understand them very well. Until we do, let us think of the Baroque style as one among other basic features—the newly fortified Catholic faith, the absolutist state, and the new role of science—that distinguish the period 1600–1750 from what had gone before.

## ROME

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

### *Caravaggio*

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

# 17th and 18th Century Art

## BAROQUE PAINTING SCULPTURE · ARCHITECTURE

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# 1

# *Italy in the Seventeenth Century*

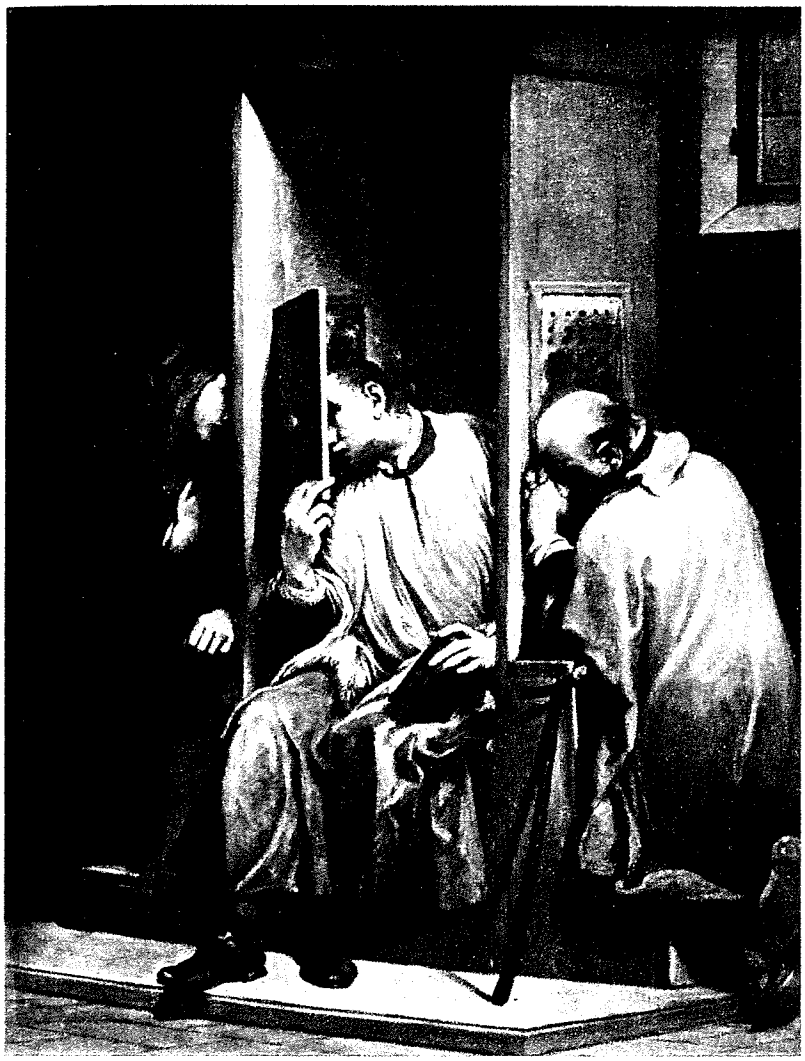
by Julius Held

## INTRODUCTION

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

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

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



13. GIUSEPPE MARIA CRESPI.
*Confession of the Queen of Bohemia to St. John Nepomuk.* 1743.
51⅛ × 47⅜".
Galleria Sabauda, Turin

composition. Both monuments give visible support to the papal claims to be the legitimate leaders of Christianity.

Art was enlisted, too, in the defense of the Sacraments. Calvinists had condemned Confession as useless since no amount of penance could change man's preordained fate. The Church, in response, encouraged the construction of large numbers of richly adorned and conspicuously located confessionals. In Crespi's painting (fig. 13) the act of Confession is depicted in all its humble intimacy. Christ himself is often rendered as comforter of the great penitents such as King David, the Prodigal Son, St. Mary Magdalen, the Good Thief, and St. Peter himself.

The polemical function of art was not its only one. Just as the new liturgy favored religious services that had the visual and acoustic appeal of a spectacle and the suspense of a drama, the new churches were made into edifices of unheard-of splendor. They welcomed the faithful with façades of majestic proportions and a full orchestration of columns, pilasters, niches, pediments, and figural and ornamental decor. The interiors, especially in the later phases of the development, were still more dazzling, culminating in the richly carved and painted decoration of the altars.[10] Through the symphonic accumulation of a variety of optical impressions, harmonized with an elaborate and stirring ritual, the worshiper is caught up in an emotional transport, carried away by an overwhelming appeal to all his senses (including smell, because of the incense burned). In its desire to glorify God and

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

The principle laid down by the Church for the treatment of religious art remained valid—with local modifications—wherever Counter Reformation Catholicism held sway: Italy, Spain (and her colonies), France, Flanders, southern Germany, and Austria. Other types of subject matter, however, were developed during the Baroque period and flourished in the non-Catholic countries, especially the Netherlands. These developments in secular art will be treated in their appropriate context.

## ARCHITECTURE

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

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

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

# AMERICAN ART

## PAINTING · SCULPTURE · ARCHITECTURE
## DECORATIVE ARTS · PHOTOGRAPHY


BY

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PRENTICE-HALL, INC., ENGLEWOOD CLIFFS, NEW JERSEY

HARRY N. ABRAMS, INC., NEW YORK

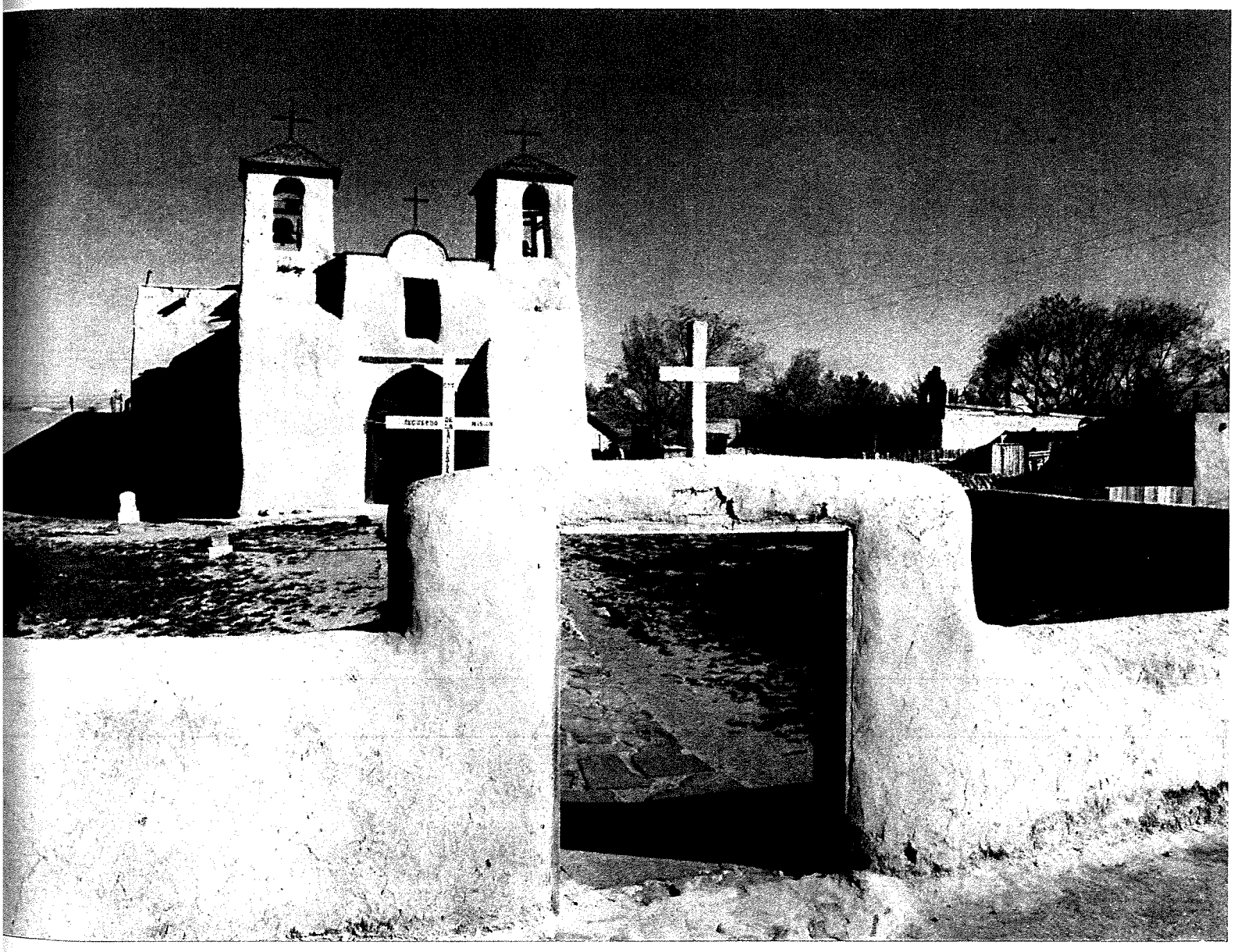
1979

*(continued from page 49)*

## SPANISH COLONIAL ARCHITECTURE

The eighteenth century saw the greatest efflorescence of Spanish building in North America and produced several monuments that in scale and aesthetic sophistication are far superior to anything achieved in the English colonies. In New Mexico some of the modest mission churches later rebuilt still exist, the most famous being San Francisco de Asís (1772), the picturesque little church at Ranchos de Taos, which continued the older New Mexican tradition of adobe building (plate 81). Primitive in plan and construction, it is most notable for the massive buttressing of its squat towers and apse. Its trapezoidal battered sides and the boldly simple cubical volumes, made soft and fluid by the adobe surfacing, give it the appearance of some primordial structure organically emerged from the desert flat.

Far different was the rich Baroque architectural expression of Texas and Arizona, a provincial but quite informed version of the Churrigueresque (that frenzied explosion of the late Baroque in Spain made popular by the architect José Churriguera). Texas was a tough and unprofitable territory, but the Spaniards managed to establish twelve missions in the south and central regions, of which five, all around San Antonio, still stand in varying states of preservation. San José y San Miguel de Aguayo (1723–31), the most splendid of them, covered 8 acres surrounded by a wall, and included facilities for administration, priests, supporting troops, and Indians.



81 San Francisco de Asís, Ranchos de Taos, N.M. 1772

# 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

firm of Shattuck & Hussey, architects based in New Jersey. After working abroad, not only in China, but in Malaya, for several years, Dunn returned to Philadelphia in 1927 and worked with Ritter & Shay. When that partnership was dissolved, he continued with Versus T. Ritter (q.v.) through 1938. Thereafter he worked for the Bendix Aviation Corporation from 1941 to 1946 and the Portable Products Corp. of Newburgh, N.Y. from 1945 to 1946. He retired in 1954, and at the time of the publication of George Koyl's American Architects Directory in 1962, Dunn was residing in Allentown, PA.

Dunn was an emeritus member of the national AIA and also a member of the Eastern Pennsylvania Chapter of the AIA.

LIST OF PROJECTS:
1912 Home Service Garage, Broad St. & Rockland Ave., Phila.

SELECTED BIBLIOGRAPHY: Wallace, Philip B., Colonial Churches and Meeting Houses, Pennsylvania, New Jersey and Delaware. NY: 1931; Wallace, Philip B., Colonial Ironwork in Old Philadelphia: The Craftsmanship of the Early Days of the Republic. NY: 1930; Koyl, p. 184; UPA Gen. Alumni Cat. (1917), p. 259. st

**DuPONT, VICTOR, JR.** (1852 - 1911). Victor DuPont, Jr., of Delaware appears in Philadelphia only briefly in partnership with Charles Henry Roney (q.v.). He cannot have been much of an architect, and he never actually moved to Philadelphia. The son of a prominent Wilmington lawyer and banker, duPont married in 1880 (the year his partnership with Roney ended) and became, according to Marquis James, the first "oramental Vice President created in the DuPont corporate hierarchy." Personally he is described as "fat, ambitious and lazy."

LIST OF PROJECTS: See **Roney, Charles Henry**, for Roney & DuPont projects.

SELECTED BIBLIOGRAPHY: Bateman, Thomas H., DuPont and Allied Families (New York, 1965), p. 8; James, Marquis, Alfred I. DuPont: The Family Rebel (Indianapolis: 1941), p. 178. rm

**DURANG, EDWIN FORREST** (4/1/1829 - 6/12/1911). Edwin F. Durang was born in a prestigious family of professional actors and performers. His grandfather, John Durang (1768-1822), was credited with being the first native-born American actor; and his father and uncle, Charles and Richard Ferdinand Durang were the first to perform the "Star Spangled Banner." In later years Charles Durang (1791-1870) worked as director and prompter at both the Chestnut Street and the American Theatres in Philadelphia. After his retirement in 1853, he taught dancing and wrote several books regarding dancing as well as a history of the Philadelphia stage. By 1865 Edwin F. Durang was listed in the Philadelphia city directories as an architect with an office at 304 Vine Street. In 1857 he was noted at 417 Market Street, and it is in this year that he began working for John E. Carver (q.v.), veteran residential and ecclesiatical architect. Upon Carver's death in 1859, Durang succeeded him in the firm, retaining the office at 21 North 6th Street until 1880. Following Carver's example, Durang also specialized in ecclesiatical design, most notably thosechurches and institutions associated with the Catholic Church. In November, 1909, Durang was joined in the firm by his son, F. Ferdinand Durang (q.v.), who succeeded him in 1911. The Durang firms represent one of the most successful enterprises specializing in Catholic church architecture in Philadelphia, only rivalled in the later nineteeth and early twentieth centuries by the dynasty of architects sired by Henry D. Dagit (q.v.).

Edwin F. Durang was a member of the Franklin Institute.

E. F. DURANG



1859 St. Patrick's Ch., parochial res., Phila.
1863 Phila. Bd. of Public Ed., Curtin Schl., sw 20th & Catharine sts., Phila.
1865 Phila. Bd. of Public Ed., Douglas Schl., sw Huntingdon & Browne sts., Phila.
1868 Phila. Bd. of Public Ed., Northeast Schl., nw Crown & Race sts., Phila.
1867 Our Mother of Sorrows Ch., ch. & schl. bldgs., 4800-4814 Lancaster Ave., Phila.
St. Johannais Lutheran Ch., ch., 15th & Ogden sts., Phila.
1870 Arch St. Opera Hse., 1003-1005 Arch St., Phila.
St. James the Greater Ch., rectory & schl., 38th & Chestnut sts., Phila.
St. Mary's Ch., Wilkes-Barre, PA
1871 Phila. Bd. of Public Ed., Paxson Schl., Buttonwood St., e. of 6th St., Phila.
1873 St. Andrew's Ch., 135 S. Sycamore St., Newtown, PA
1874 Pittson Opera Hse., Pittson, PA (attributed)
1875 St. Stephen's Luth. Ch., sw corner of So. Duke & Church sts., Lancaster, PA (attributed)
1876 Sacred Heart Ch., 1406-1418 S. 3rd St., Phila.
St. Charles Borromeo Ch., 20th & Christian sts., Phila.
1880 St. Agnes Hosp., 1900 S. Broad St., Phila. (with Frank Watson)
1881 Grace Bapt. Ch., Mervine & Berks sts., Phila. (completion only)
Our Lady of the Angels, Glen Riddle, PA
1882 St. Joseph Ch., St. Joseph St., Lancaster, PA
St. Patrick's Schl., 242 S. 20th St., Phila.
1884 St. Francis Ch., alts. & adds., Nanticoke, PA
1886 Cottages (2), U.S. Ave., Atlantic City, NJ
Eagle Hotel, alts. & adds., Lebanon, PA
Keystone State Normal Schl., new bldg., Kutztown, PA
Little Sisters of the Poor, bldgs., Fullerton & Sheffield aves., Chicago, IL
Phila. Bd. of Public Ed., Cahill Schl., Broad & Race sts., Phila.
Reading Academy of Music, 5th St., Reading, PA
Schuylkill Seminary, Fredericksburg Academy, Lebanon Co., PA
St. John's Orphan Asylum, alts. & adds., West Phila.
St. Joseph's Ch., Ashland, PA
St. Joseph's Protectorate, alts. & adds., Norristown, PA
St. Monica's Ch., Atlantic & California aves., Atlantic City, NJ
St. Peter's Ch. Mission, Reading, PA
Store, Locust abv. 2nd St., Columbia, PA
1887 Beneficial Saving Fund Soc., 1202 Chestnut St., Phila.
Carpenter, C., res., Merion, PA
Jesuit College, 17th, 18th, Thompson & Stiles sts., Phila. (demolished)
Little Sisters of the Poor, alts. & adds., Wingohocking Sta., Gtn., Phila.
Our Lady of Visitation Ch., schl., south side of Lehigh Ave., bet. Front, 2nd St., Phila.
Res., n. of 58th St., east of Hoffman St., Phila.
Schl., Chestnut Hill Ave., bet. Perkiomen Tpke. & Norwood St., Phila.
St. Bridget's Ch., schl., Falls of the Schuykill, Phila.,
St. James Ch., 3728 Chesntut St., Phila.
St. Vincent de Paul Ch., pastoral res., Price St., n. of Evans St., Phila.
1888 Cheatwood Hotel, Atlantic City, NJ
Factory (picture frame), alts., 6th & Arch St., Phila.
Hse. of the Good Shepherd, alts. & adds., 50th & Pine sts., Phila.
Merchants Insurance Co., alts. & adds., sw corner of 5th & Walnut sts., Phila.
Phila. Art Club competition (lost to F.M. Day)

St. Edwards Ch., convent, York St., bet. 4th & 8th sts., Phila.
St. Joseph's Hosp., alts. & adds., 17th St. & Girard Ave., Phila.
St. Thomas Acquinas College, nr. Scranton, PA
St. Vincents Home, 19th & Wood sts., Phila.
1889 Academic bldg., Glen Riddle, PA
Ch., Lenni, PA
Convent Hse., Glen Riddle, PA
Hse. of the Good Shepherd, 36th St. & Fairmount Ave., Phila.
Maternity Hosp. & St. Vincent's Hse., 70th St. & Woodland Ave., Phila.
Keystone State Normal Schl., wing bldg., Kutztown, PA
Res., Haverford Ave. bel. 39th St., Phila.
Schl. & convent, Pheonixville, PA
St. Aloysius Ch., Norristown, PA
St. Charles Borromeo, alts. & adds., Kellyville, PA
St. John's Evangelical Ch., Pittson, PA
St. Joseph's Ch., Easton, PA
Wash hse., 18th & Wood sts., Phila.
1890 Nativity Ch., Allegheny Ave. & Belgrade St., Phila.
Our Lady of Mercy Ch., chapel, 2141 N. Broad St., Phila.
R.C. Ch., Carbondale, PA
Schl., alts. & adds. Woodland Ave., Phila.
St. Laurentius Ch., Berks & Memphis sts., Phila.
St. Mary's Ch., Pheonixville, PA
St. Mary's Hosp., n.p.
St. Nicholas Ch., tennessee & Pacific aves., Atlantic City, NJ
St. Patrick's Ch., Pottsville, PA
Store, 16th & Walnut sts., Phila.
1891 Nativity Ch., schl., Belgrade & Wellington sts., Phila.
Our Lady of Mercy Ch., parochial res., Broad St., s. of Susquehanna Ave., Phila.
Philopatrian Literary Institute, 12th St. bel. Locust St., Phila.
R.C. Chapel, Crum Lynn, PA
R.C. Chapel, Cheltenham, PA
R.C. Chapel, Norwood, PA
Sisters of Notre Dame, chapel, Walnut Hill, Cincinnati, OH
St. Michael's Ch., schl. & pastor res., 2nd & Jefferson sts., Phila.
Visitation Ch., convent chapel, Mobile, AL
1892 Immaculate Heart Convent, chapel, Villa Maria, West Chester, PA
Keystone State Normal schl., central bldgs., Kutztown, PA
Little Sisters of the Poor, alts. & adds. to hosp. & home, 18th & Jefferson sts., Phila.
Laundry, Chestnut Hill, Phila.
Our Mother of Sorrows Ch., alts. & adds., 4800-4814 Lancaster Ave., Phila.
R.C. Ch., parochial res., Cheltenham, PA
R.C. Ch., pastoral res., Bryn Mawr, PA
Sacred Heart Chapel, Mobile, AL
Sisters of Mercy, convent, Merion, PA
Sisters of Mercy, chapel & add. to present home, Merion, PA
St. Augustine Ch., schl., Ford & Rainbow sts., Bridgeport, PA
St. John's Ch., Lambertville, NJ
St. Thomas' T.A.B. Society, hall, Lancaster Ave., Rosemont, PA
St. Veronica's Ch., schl. & parochial bldg., 2nd & Butler sts., Phila.
1893 Our Lady of Mercy, schl., Park & Susquehanna aves., Phila.
Parish res., West Chester, PA
R.C. Chapel, Wayne, PA
St. Anthony's R.C. Ch., schl. & hall, Lancaster, PA
St. Anthony's R.C., pastoral res., Lancaster, PA
St. Charles Borromeo, convent, 21st & Christian sts., Phila.
St. Francis Xavier, 2323-27 Green St., Phila.

# Side elevation. Duplicate color view of HABS PA-1724-2 - Church of the Gesu (Roman Catholic), Eighteenth & Thompson Streets, Philadelphia, Philadelphia County, PA

- Digital ID: (None) hhh pa1157.color.368267c http://hdl.loc.gov/loc.pnp/hhh.pa1157/color.368267c
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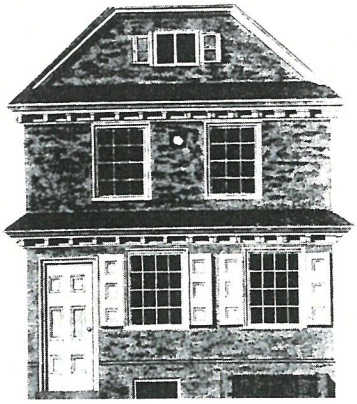
# *Philadelphia Preserved*



Catalog of
the Historic American
Buildings Survey

Richard J. Webster

With an Introduction by
Charles E. Peterson

Temple University Press
*Philadelphia* 1981

**Cherry Hill Penitentiary.** See Eastern State Penitentiary

**Church of the Gesu (Roman Catholic).** Illustrated
(PA-1724), S.E. corner Eighteenth and Thompson sts. (originally at N.E. corner Eighteenth and Stiles sts., since closed). Brick with granite trim, approx. 122′ (five-bay front) × 252′, one and five stories with two-story facade, gable roof, square towers with low hipped roofs flank cyma-curved center gable, coupled Doric colonnade at ground story, coupled Ionic colonnade at second story, curved pedimented doors; three-aisle plan with four chapels along each side, balconies, apsidal chancel with two side altars, large flattened barrel vault, notable decorations.

Notable example of a High Victorian Baroque church with the country's widest unobstructed nave when built. Part of an ecclesiastical complex that included parish school, college (St. Joseph's), and nearby hospital (St. Joseph's). Masterpiece of an important local church architect. Built 1879–88; Edwin F. Durang, architect. Towers finished after 1895. Interior decorated 1918; Br. Francis C. Schroen, S.J., decorator. Lower half of interior redecorated, renovated 1952–56; Brs. Frederick E. Barth, S.J., and George M. Bambrick, S.J., decorators. Five-story Jesuit Community House built at rear corner 1911; Fr. Charles Lyons, S.J., designer; Thomas Reilly, builder. 3 ext. photos (1973).*

**Church of St. James the Less (Protestant Episcopal).** Illustrated
(PA-1725), 3200 W. Clearfield St., at S.W. corner Thirty-second St. and intersection of Hunting Park Ave. Random granite ashlar, approx. 36′ × 62′ with one-story rear vestry, one story, gable roof, pointed-arch windows, open belfry at west end, three-aisle plan, rectangular chancel.

First and influential example of the Ecclesiological Society's (formerly Cambridge Camden Society) providing plans of a Gothic church to an American congregation, leading to a fine re-creation of a 13th-century English country parish church and churchyard. Built 1846–50; G. G. Place (England), architect; John E. Carver, superintendent of construction; three windows by Henry Gerente (Paris). Chancel remodeled 1878; Charles M. Burns, architect. Open belfry added c. 1885. Rodman Wanamaker Bell Tower built at edge of churchyard 1908; John T. Windrim, architect. Certified, PHC 1965; Pennsylvania Register 1974; NR. 3 ext. photos (1973, including 1 of doorway sculpture).*



**Community College of Philadelphia, Campus II.** S

**Connie Mack Stadium.** See Shibe Park

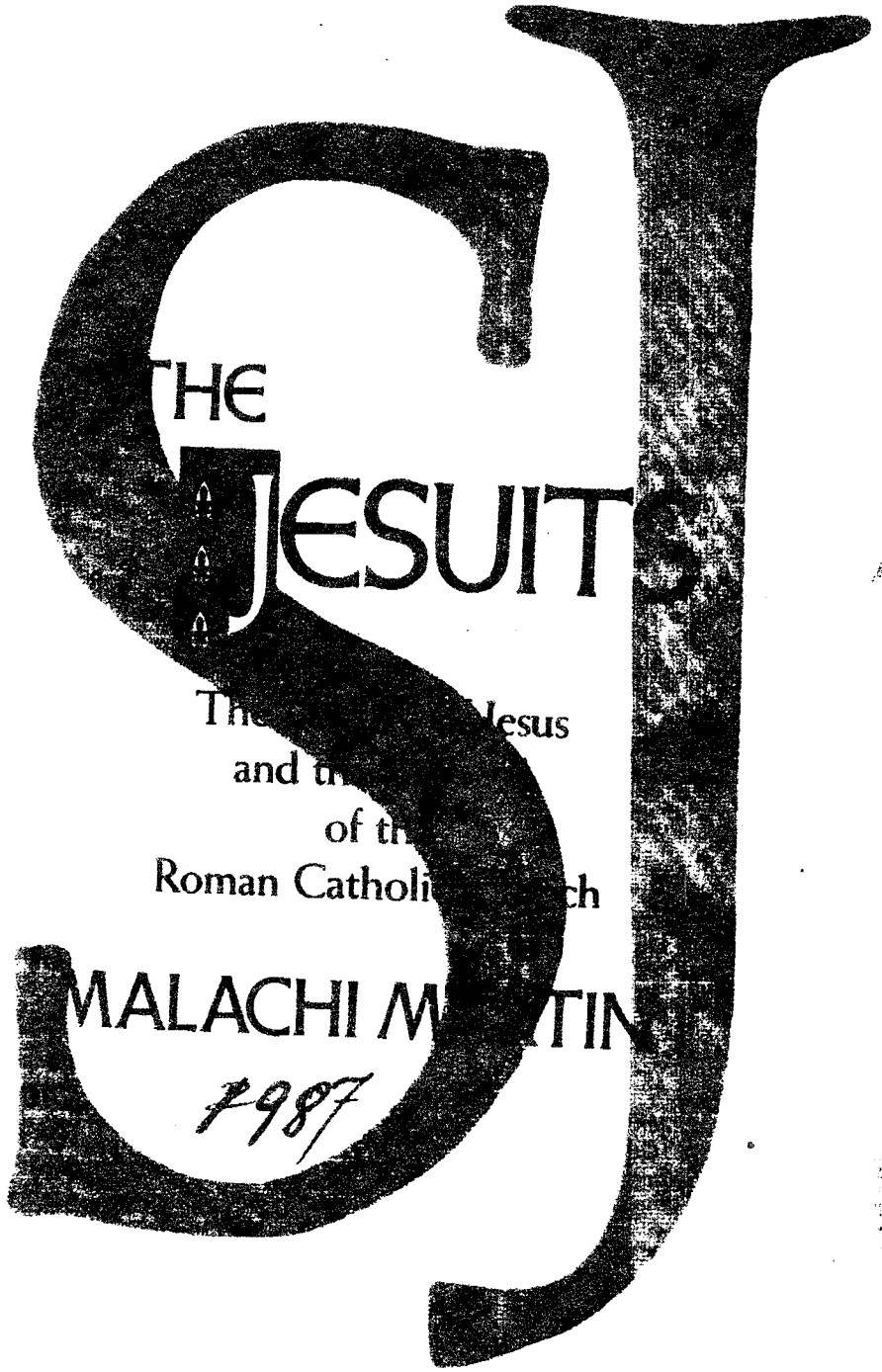
**Diamond Street Area Study**
(PA-1726), 1601–43 W. Diamond St., N. sid
Sixteenth and Seventeenth sts. Twenty-two
rock-faced brownstone trim, each approx. 1
with three-story rear ell (except corner build
ells), three stories on raised basements,
brownstone basements and stringcourses, sic

Middle-class row house development de
19th-century architectural firm. Built 1887; I
architects; W. D. Huston, builder; Page Br
1601 enlarged, raised one story later; Nos. 1(
rear later. Certified, PHC 1974. 2 ext. photos (

**Eagle Hotel**
(PA-1727), 601–7 W. Girard Ave., at N.W. c
prox. 84′ (twelve-bay front) × 110′, four s
courtyard for coaches. Built c. 1858; demolis
(1957).*

**Eakins, Thomas, House**
(PA-1728), 1729 Mt. Vernon St. Museum.
bay front) × 75′, four stories, mansard roo
added 1902; restored 1969–70. Thomas Eaki
predecessor of American modern painting,
thirteen until his death in 1916. Now an Ea
borhood art center administered by the Phil
Certified, PHC 1964; Pennsylvania Register
Historic Landmark 1967. 2 ext. photos (1967)

**Eastern State Penitentiary (also known as Chei**
trated
(PA-1729), block bounded by Fairmount
Brown, Twenty-second sts. Coursed grani
encloses 11.7 acres and eleven granite a
(originally seven), approx. 80′ × 250′ and a
two stories, gable roofs, radial plan around
tlemented towers flank pointed-arch entrar






ıe Church. He was speaking of what he called "Ignatian radicalism," which he defined as a total Jesuit dedication to "social and political justice as a sign of the credibility of the Society's Christian faith."

That need to effect the "radical transformation of the world," in other words, was basic to the determination by GC32 of what kind of service the Society should offer to the Church at the present time. And so it was that in his "keynote address," so to say, Arrupe claimed for his Society a place under the sun in competition with socialists, conservatives, liberals, capitalists, social-gospelers, and all those engaged in building the City of Man.

The ebullient mood of the Delegates and their Roman Superiors found visible expression when they all attended a communal Mass that same evening, along with some five hundred or so other Jesuits who were in Rome either as residents or for training or other work. The setting for this moment of glory was the large and resplendent Church of the Gesù, built on the very site of the earlier chapel—Santa Maria della Strada, it was called—where Ignatius had celebrated Mass during his years as the first Father General.

The Church of the Gesù was built only after Ignatius had died. It was begun by Giacomo da Vignola, and was completed by Giacomo della Porta, to be a mirror of the very reason and purpose of the Society itself: a showcase for the triumph of the name of Jesus. Everything in the interior of that structure was designed as one more element in the expression of the faith and joy, the unalloyed happiness and supernal satisfaction of the Romanist spirit that animated Ignatius and his companions, and those who had come after. Its sumptuous baroque style was so distinctive that it was adopted by many of the Society's churches and became known as the Jesuit style.

The gracious interior is everywhere decorated with Baciccio frescoes and Raggi stuccoes, with colored marbles and bronzes, with sculptures and gilding. The walls of the upper story are flanked by spirals and scrolls and volutes. In the transept to the left of the main altar, beneath a huge globe of lapis lazuli symbolic of the earth, and surrounded by columns also fashioned of precious lapis, stands the altar-tomb of Ignatius of Loyola. Beneath the altar, Iñigo's remains are contained in a gilded bronze urn. Above the altar stands a silver-plated statue of Ignatius, its eyes seeming to gaze in imitation of the arrow-straight purity with which Loyola had always followed his objective. The massive, solid silver original on which the present statue is modeled was ordered melted

# HISTORIC SACRED PLACES *of* PHILADELPHIA


ROGER W. MOSS

PHOTOGRAPHS BY TOM CRANE



A BARRA FOUNDATION BOOK

UNIVERSITY OF PENNSYLVANIA PRESS

PHILADELPHIA


Tom Crane

Roger W. Moss

11-04-2004

# CHURCH OF THE GESU

*(Saint Joseph's Preparatory School)*

*Eighteenth and Stiles Streets*
*Philadelphia, PA 19130*

*Edwin Forrest Durang, architect, 1879–1888; John Blatteau Associates, restoration architects, 1990*

*Telephone for visitor information: 215.978.1950*

The powerful Baroque style Church of the Gesu towers over the surrounding rov houses of its North Philadelphia neighborhood. Imposing as the exterior is, the visito is not prepared for the vast scale and grandeur of the interior which nearly rival Napoleon LeBrun's Cathedral Basilica of Saints Peter and Paul (pages 152–157). Th Church of the Gesu evolved from a decision by the Society of Jesus to move its educa tional programs from Saint Joseph's Church on Willings Alley (pages 50–53) an develop a new college complex. For this purpose land was purchased in 1866 and small chapel erected. As the North Philadelphia population rapidly expanded— fueled by the influx of Irish and German Catholic immigrants—the need for a nev parish church of substantial size became obvious.

The Jesuits selected Edwin Forrest Durang (1825–1911) as their architec Throughout a practice spanning six decades, Durang specialized in ecclesiastica

*Portrait of Edwin Forrest Durang (1825–1911) by Catholic church artist and decorator Lorenzo C. Scattaglia, circa 1874. The Athenæum of Philadelphia, gift of Edwina Hare.*

*The red brick and white-painted cast-iron and sheet metal trim of the main façade has recently been restored to its 1880s appearance.*

*This print illustrates Durang's original design for the Church of the Gesu, including the final stages of the twin towers that were omitted to save on construction costs. American Catholic Historical Society.*

*The barrel-vaulted nave is the most impressive feature of the Church of the Gesu. The nave terminates in a semidome over the main altar, which rises 70 feet above the sanctuary. This grand space is now used by Saint Joseph's Preparatory School for a variety of purposes.*

design, especially for Catholics; his projects include scores of churches, schools, convents, rectories, and hospitals. Born in New York City, Durang moved as a youth to Philadelphia where his first recorded effort as an architect is a drawing submitted in the Academy of Music competition of 1854 that survives in The Athenæum of Philadelphia collection. That this early design is a theater should not be surprising; acting was a family birthright. His grandfather, John Durang, is often called the first native-born American actor, while his father and uncle, Charles and Richard Durang, are said to be the first persons to perform the "Star Spangled Banner." At the time Durang entered the Academy of Music competition his father was director of the Chestnut Street Theater.

By 1855 young Durang had entered the office of another unsuccessful Academy competitor, John Carver (1803–1859, pages 248–253), and he continued the practice after the older architect's death. When Napoleon LeBrun, favorite architect of


Philadelphia Catholics, departed to establish an office in New York City, Durang succeeded to that patronage, enjoying a highly successful career specializing in Catholic church architecture in Philadelphia, including such projects as Saint Charles Borromeo (1868–1876), Saint Francis Xavier (pages 230–233), and, what is probably his most important commission, the Church of the Gesu.

Construction on the church moved slowly after the cornerstone was laid in 1879; the unfinished church was not dedicated until 1888. Based loosely on Il Gesù in Rome—mother church of the Society of Jesus—the main façade consists of a symmetrical central block defined by two towers tied together by horizontal entablatures of contrasting color. Durang specified granite for the body and limestone trim, but to reduce costs red brick and white-painted iron and sheet metal trim were substituted. These gave the church a lively polychromatic effect, albeit different from that originally intended. Less successful was the decision to truncate the upper stages of the towers, again as a cost savings.

However disappointing the exterior, the visitor is compensated by the interior composed of a vast barrel vault without columns spanning the 76-foot-wide nave. According to a *Public Ledger* account of the dedication, "The interior, which is not finished yet, is a large open space, without pillars to obstruct the view. The ceiling is 105 feet from the ground, and is considered by many the finest piece of stucco work in this country. The main altar is 72 feet high, and in keeping with the surroundings." In plan the church is essentially a single space consisting of the nave without side aisles and only vestigial transepts holding altars, much in the manner of the Roman prototype. The high altar and its flanking altars were constructed of marbled wood when the church opened. Eventually there would also be five chapels down each side of the nave, again following the Il Gesù plan. The interior would not be embellished with marble altars and wainscot, decorative painting, and murals until the early decades of the twentieth century.

At its high point the Gesu Parish numbered 20,000 communicants, serving a densely populated, largely Irish neighborhood with strong social, political, and religious ties. But during the Depression of the 1930s, factories closed and banks failed. Further economic deterioration in the 1950s rent the social fabric; by 1980 half the population had fled the area and 40 percent of the housing stock had been abandoned. As the author of one report on these conditions remarked, North Philadelphia had become "a region of the very young, the very old and the very poor." By 1987 the parish congregation had dwindled to fewer than 200 souls. Reluctantly, it was decided to close the sanctuary and pass title to Saint Joseph's Preparatory School. In 1993 the Archdiocese of Philadelphia reorganized and consolidated fifteen North Philadelphia parishes—including Gesu. In several cases architecturally significant sacred places were closed. The Church of the Gesu, however, has been more fortunate. St. Joseph's Prep engaged the firm of John Blatteau Associates to prepare a master plan for the school that included restoration of the church for sympathetic use by the school. In 1990 the school received substantial funding to restore the exterior and to repaint and relight the interior.

*This detail of two side chapels and the eighth station of the cross shows Durang's use of classical orders and heavy sculptural ornament. Most of the ten side altars date from the early twentieth century.*

JAMES HITCHCOCK

# HISTORY OF THE CATHOLIC CHURCH

From the Apostolic Age to the Third Millenium

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*Architecture*

The renewed emphasis on eucharistic piety had effects on architecture. The altar was the focus of the worshipper's attention, often under a magnificent canopy, and the tabernacle was set on the high altar as a visible affirmation of the Real Presence. Churches were built as large open spaces, without rood screens and with as few pillars as possible, in order not to interfere with the worshippers' view of the altar and the monstrance. Since Jesuits did not celebrate the Divine Office in common, their churches also dispensed with the choir stalls that separated the laity from the sanctuary in many medieval churches.

*The Church Triumphant*

As the Baroque style developed, it became the vehicle of Catholic triumph, celebrating an admittedly partial victory over Protestantism and a successful reassertion of the Church's spiritual authority. The theme of the triumph of the soul over the heaviness of earth—its flight to the heavenly realms—blended almost imperceptibly into the celebration of the triumph of the Church over her enemies, both merging into a single event in which the victory of truth over falsehood made possible the soul's triumph over evil.

*Rome Rebuilt*

Sixtus V systematically rebuilt Rome around its most important churches, putting the statues of Peter and Paul on top the columns of the Roman emperors Trajan and Marcus Aurelius and setting up Egyptian obelisks at strategic points around the city, each surmounted by a cross, thereby symbolizing the triumph of Christianity over paganism. The papal project of rebuilding the city provided unparalleled opportunities for architects and artists, and, among others, the Jesuits and the Oratorians commissioned great churches in the new style—Philip Neri the *Chiesa Nuova* ("new church") and the Jesuits the Church of the *Gesù*—although there was some tension between Tridentine austerity and the new style.

*St. Peter's Completed*

Urban VIII (1623–1644), during whose pontificate the Papal States reached their greatest extent, opened St. Peter's Basilica in 1626 as the greatest structure in Christendom, where almost every detail was a proclamation of a faith that had survived its greatest crisis: the papal throne and the giant statue of St. Peter reaffirming papal authority, the pillars around the high altar serving as huge reliquaries, the wide panoply of saints overlooking St. Peter's Square promising their protection and intercession to the faithful. The opening of St. Peter's marked the successful completion of a project that had begun as a disaster, when the indulgence preached on its behalf triggered events that seemed to threaten the end of the Church. Both the brand-new churches and the rebuilt older ones were monumental testimonies to the revival of the papacy and of the Church herself.