

**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: 808 South Hutchinson Street

Postal code: 19147

**2. NAME OF HISTORIC RESOURCE**

Historic Name: St. Paul's R.C. Church's Rectory/Pastoral Residence

Current/Common Name: as above

**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: residence for Roman Catholic clergy

**5. BOUNDARY DESCRIPTION**

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

**6. DESCRIPTION**

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

**7. SIGNIFICANCE**

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

Period of Significance (from year to year): from 1860 to 1890

Date(s) of construction and/or alteration: 1879

Architect, engineer, and/or designer: unknown

Builder, contractor, and/or artisan: "

Original owner: Archdiocese of Philadelphia

Other significant persons: Vicar General Maurice A. Walsh

**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

**9. NOMINATOR**

Organization \_\_\_\_\_ Date \_\_\_\_\_

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

Street Address 1234 South Sheridan Street Telephone 215.334.6008

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

Nominator ☐ is ☒ is not the property owner.

**PHC USE ONLY**

Date of Receipt: 16 May 2019

☒ Correct-Complete ☐ Incorrect-Incomplete Date: 8 August 2019

Date of Notice Issuance: 15 August 2019

Property Owner at Time of Notice

Name: Rev. Dennis J. Dougherty

Address: 1723 Race Street

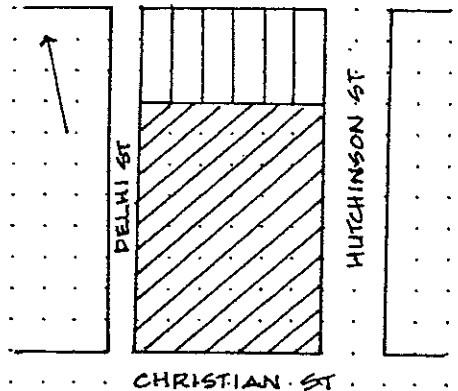
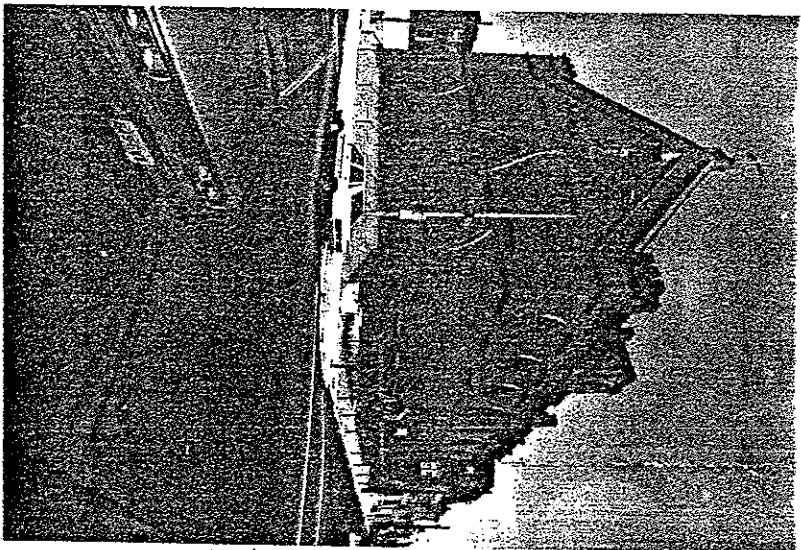
City: Philadelphia State: PA Postal Code: 19103

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

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

Date of Final Action: 11 October 2019

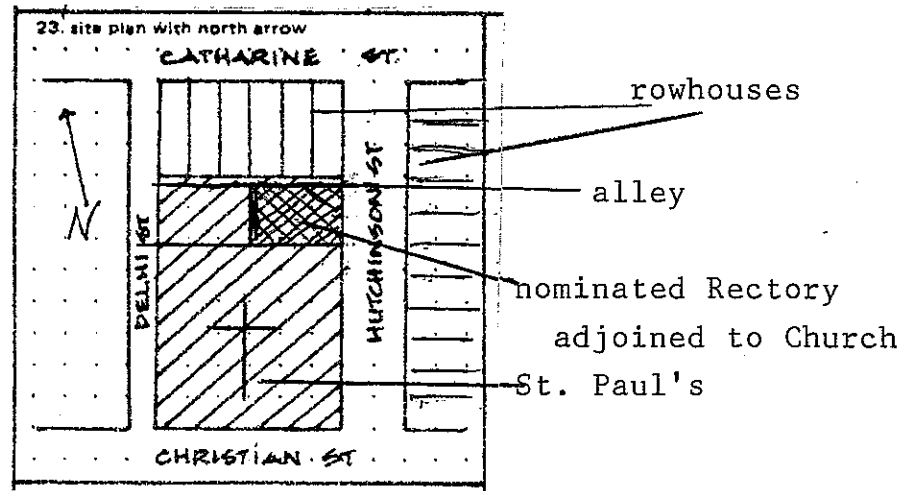
☒ Designated ☐ Rejected

<b>PENNSYLVANIA HISTORIC RESOURCE SURVEY FORM</b> <small>OFFICE OF HISTORIC PRESERVATION    Box 1026  PA HISTORICAL &amp; MUSEUM COMMISSION    Harrisburg, PA 17120</small>		<b>7. Local survey organization</b>		<b>1. County</b> Philadelphia
<b>8. property owners name and address</b>  Rev. Dennis J. Dougherty 225 N. 18th St. Phila., PA 19103		<b>9. tax parcel number / other number</b>  022245000		<b>5. present name</b> St. Paul's R.C. Church
<b>12. classification</b> site ( ) structure ( ) object ( ) building (x) in N.R. district yes ( ) no (x)		<b>10. U.T.M. zone</b> 18    486400 <b>11. status (other surveys, lists etc.)</b> CC <b>13. date(s) (how determined)</b> c. 1865    12+3 <b>14. period</b> 1860-1879		<b>6. other name (historic name if any)</b> St. Paul's R.C. Church
<b>15. style, design or folk type</b> Gothic Revival		<b>16. architect or engineer</b> John Carver		<b>2. municipality</b> Philadelphia
<b>17. contractor or builder</b>		<b>18. primary building mat./construction</b> Brick w. stone and wood trim		<b>3. street address or specific location</b> 923 Christian St.
<b>19. original use</b> Church		<b>20. present use</b> Church		<b>4. survey code</b> 061-23060-00923
<b>21. condition</b> Average		<b>22. integrity</b> Excellent		
<b>23. site plan with north arrow</b> 				
<b>24. photo notation</b> CD/2-6		<b>25. file/location</b>		
<b>26. brief description (note unusual features, integrity, environment, threats and associated buildings)</b>  <p style="text-align: center;">The church, in Gothic style, follows traditional church design lines, with the nave and aisles reflected by main and flanking portals. The tympanum of the severely pointed entrance is infilled with a heavily traced stained glass. Above the main entrance, a niche houses a statue of St. Paul, the patron of the church. Wide pilasters with crenelated tops subdivide the main facade and the side walls. St. Paul's was altered in 1905 by E.F. Durang.</p>				
<b>27. history, significance and/or background</b> (continue on back if necessary) <p>St. Paul's congregation centers around the Italian Market area in the largely Catholic area. Several years before the church was built, Durang designed the large school across the street, which probably also served as the church until funds could be raised to built a new structure. The Church appears to have been built in the 1860's, possibly by John McArthur.</p>				
<b>28. sources of information</b> Clio Index 0007631; 0016485				
<b>29. prepared by:</b> C. Doebley				
<b>30. date</b> 8/26/80 <b>revision(s)</b>				

(continue on back if necessary)

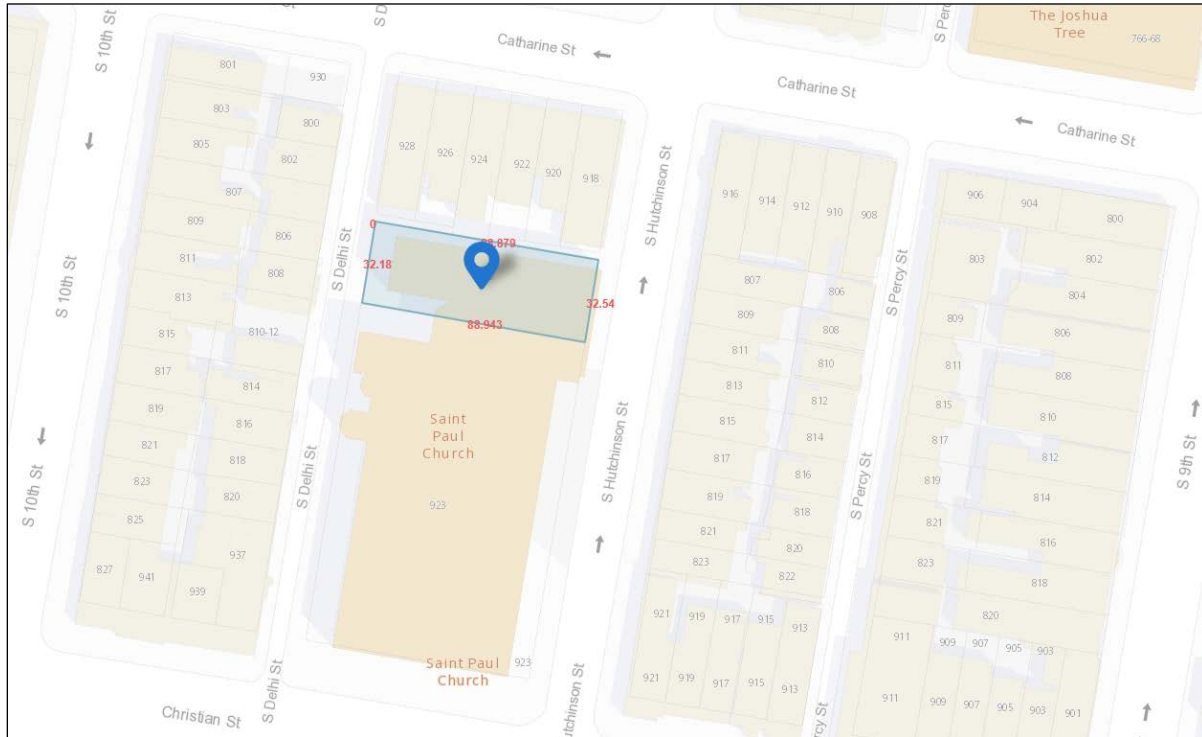
# BOUNDARY DESCRIPTION:

By reference to the Pennsylvania Historic Resource Survey Form, the nominated St. Paul's Rectory property was included with St. Paul's Roman Catholic Church's plot. (Refer to next page.) Previous research (for the 1992 history of St. Paul's) cited the handwritten "Deeds" where in 1843 "Patrick Francis Sheridan" (St. Paul's first pastor, a priest), entered into a "ground rent" granted by Joseph Harris to John S. Davis,"then to Sheridan the ground between "Stewart Street" (now, Delhi) and "Lebanon Street" (Hutchinson) on the north side of Christian. Two lots, each measuring 16' along Hutchinson Street,<sup>1</sup> opposite a shallow alley dividing the church-owned ground from the row of six(6) houses on Catharine Street are the combined site of the nomination. Thus, the Rectory has a 32' wide east side and has a depth at one-half of the row of houses (each at 16' wide) on Catharine Street, or 48'. Unoccupied/undeveloped ground in the western part of the Rectory's lot has been yard space. (Also see aerial view for dimensions below.)



<sup>1</sup>Morello, C.A., Beyond History: The Times and Peoples of St. Paul's Roman Catholic Church, 1843 to 1993. Phila.: Jefferies & Manz, 1992. City Archives has the bound "Deeds"; Cornerstone laid at church, reported in "The Catholic Herald," October 12, 1843.

## 5. BOUNDARY DESCRIPTION



Situate on the West side of S. Hutchinson Street at the distance of approximately 59 feet Southward from the South side of Catharine Street. Containing in front or breadth on said S. Hutchinson Street approximately 32 feet and extending in depth Westward between lines at right angles with the said S. Hutchinson Street approximately 88 feet. Being the parcel boundary for No. 808 S. Hutchinson Street. Please note that it appears that a Southern portion of the building itself extends onto the parcel at 923 Christian Street, being Saint Paul's Roman Catholic Church, a resource which was listed on the Philadelphia Register of Historic Places on November 30, 1971.

Google Maps 808 S Hutchinson St

St. Paul's Rectory (1879)



Imagery ©2019 Google, Map data ©2019 Google 50 ft

St. Paul's Rectory

St. Paul's Church

Christian Street

South to north view of Bella Vista neighborhood in South Philadelphia where nomination is located behind and adjoining St. Paul's Roman Catholic Church at 923 Christian Street.

## Description:

Completed in 1879, St. Paul's Rectory was planned as the "pastoral residence" (or rectory) and remains one today for the clergy ministering at the parish and their guests.<sup>2,3</sup> The red brick building is three stories in height and measures approximately 40 feet by 80 feet with an east-west orientation upon a marble base which is approximately 30 inches in height. The east (primary) façade is the most remarkable part of the building, which is adjoined to St. Paul's church's north (side) wall. The Rectory's north wall is obscured by the narrow alley that separates it from the row of six houses on the 900 block of Catharine Street. The Rectory's west (rear) façade faces a large yard and the property extends to Delhi Street at the rear. There is a one-story non-contributing modern addition connected to the rear of the Rectory.

The Rectory's façade has contemporary elements, lending some affinity to the Second Empire style with the mansard roof with intact slate, dormers projecting from the roof, a centered rounded-arch portal between and below symmetrically-placed windows, each with stone sills and surrounds that cap the lintels, with higher-set keystones. The doorway is approximately one-foot deep with a modern door hung between modern glass block that fills spaces originally intended for a wider door. The surround has a cross in the center. A semi-circular transom is over this doorway. (See photographs). Iron grates cover the basement windows where incised motifs decorate over the lintels. The building appears to be well-maintained, with original brickwork and preserved elements remaining.

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<sup>2</sup> "The Catholic Standard," November 24, 1888.

<sup>3</sup> The Archdiocese of Philadelphia merged St. Mary Magdalen de Pazzi Roman Catholic Church (fd. 1852) with St. Paul's in 2000, with all clergy for both parishes residing at this Rectory.



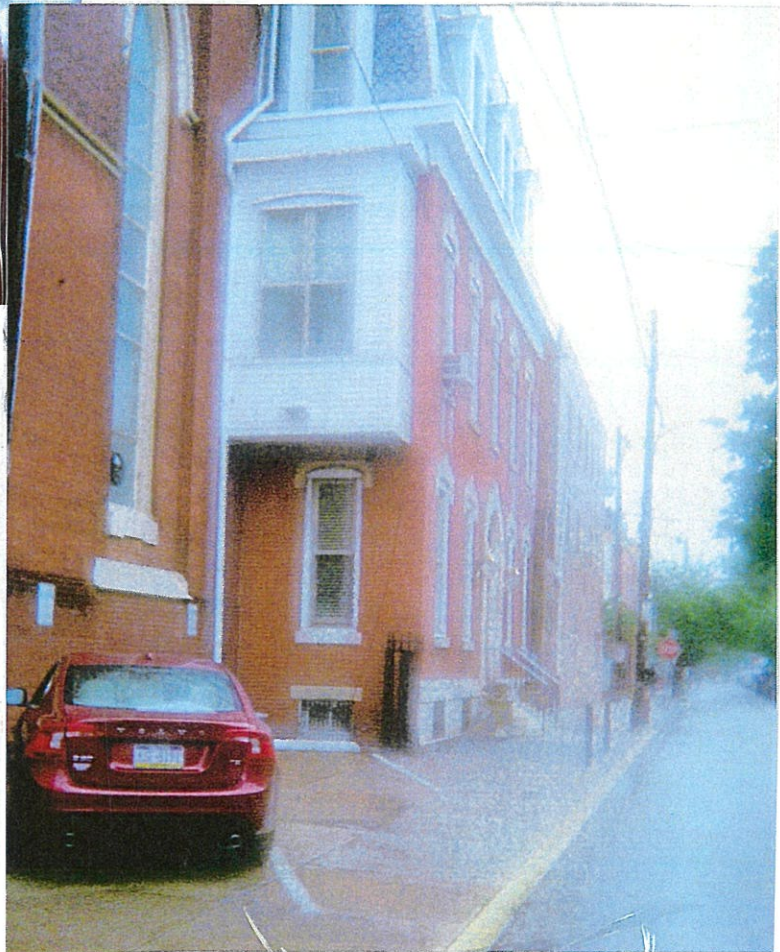


The northeast part of the Rectory, or right side of the facade shows the curving slope of the mansard roof, dormer and stone surrounds "capping" the windows. The brass lantern is modern, as are the windows.

The brick is original and intact from the 1879 construction.

Other photographs of details on the Rectory's facade are in the discussion regarding the Second Empire Style.(pp. 22 and 23 .)

View is from looking north on Hutchinson Street showing the projecting second floor window and how the Rectory is attached to the church building at the church's north wall. Note the rather shallow basement level. The mansard roof is evident at this vantage.





Staff Supplemented Photographs



Primary façade from S. Hutchinson Street, July 2019.



Staff Supplemented Photographs



South (side) return, view from Christian Street, July 2019.



Staff Supplemented Photographs



Rear façade, and view of one-story rear addition. View from S. Delhi Street, July 2019.



Staff Supplemented Photographs



Entrance door, view from S. Hutchinson Street, July 2019.



Staff Supplemented Photographs



First floor window, July 2019.



Basement window, July 2019.



STATEMENT of SIGNIFICANCE:

When St. Paul's Rectory (or "pastoral residence") was completed in 1879, the archdiocesan newspaper, "The Catholic Standard" described it as "the finest in the city."<sup>4</sup> Although no other details followed, the building was designed in the contemporary Second Empire Style, a rarity for a South Philadelphia neighborhood. Standing across from rows of Trinity houses from an earlier time, and attached to the Gothic St. Paul's Roman Catholic church, the nominated Rectory offers proof of the variations of architectural styles during the 19th century, especially in urban areas. Here, the mansard roof, broad and balanced brick facade with decorative surrounds capping the windows and welcoming rounded arch portal greet those seeking the Roman Catholic clergy. Although most architectural historians might consider the Second Empire to have been on its way to unpopularity by 1879,<sup>5</sup> some may compare the style's continuing use in the resort towns where the mansard roof and rounded arched windows and doors, with some decorative details, was favored.

When ready for occupancy in 1879, this Rectory became the residence for the new pastor, who also was the Vicar General of the Archdiocese, Maurice A. Walsh (1832-1888). He had been the administrative assistant to Archbishop James F. Wood, a Rector at St. Charles Borromeo Seminary and pastor at St. Michael's in Kensington. After Wood died in 1883, and until Archbishop Patrick Ryan became the consecrated prelate in August of 1884, Walsh had managed all archdiocesan matters and responsibilities.<sup>6</sup> Walsh had been a de facto head of the entire Archdiocese (city and four counties), overseeing parish foundings and development, parochial schools, religious orders, hospitals, orphanages and other asylums.

<sup>4</sup> November 24, 1888 edition.

<sup>5</sup> Brown, Milton, American Art. NY: Abrams, 1979, p. 251.

<sup>6</sup> "The Catholic Standard," November 24, 1888; "Times," November 22, 1888; November 23, 1888; "Public Ledger," November 23, 1888.

Walsh retained his title of "Vicar General" of the Archdiocese (which no one else held) when Archbishop Ryan became the new prelate of the see. Walsh also stayed at St. Paul's Rectory as the pastor of "10,000 souls,"<sup>7</sup> one of the largest parishes. However, while as pastor of St. Paul's and wearing "hats" of so many positions of responsibility, perhaps the most honored title was when Walsh was selected as "Judex" (judge) of the Court which was preparing for the canonization of Bishop John N. Neumann, C.Ss. R.<sup>8</sup> Neumann would eventually become the first male saint in the United States.

Walsh's stature in the Archdiocese qualified him for burial among the Archdiocese's cardinals, archbishops and bishops in the crypt of the Cathedral Basilica of Saints Peter and Paul (although he was never raised above his primary level.)

Walsh's most significant work was done while residing at St. Paul's Rectory from 1879 to his death there in 1888.

For its Second Empire design and Father Walsh's achievements while as pastor and Vicar General at St. Paul's, the Rectory merits historical certification under criteria (a) and (d).



The most frequently used  
image of V.G. Walsh.

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<sup>7</sup> "The Times," November 23, 1888.

<sup>8</sup> "The Catholic Standard," September 25, 1886.

VICAR GENERAL WALSH DEAD.

The Reverend Father Dies at an Early Hour This Morning.

Rev. Maurice A. Walsh, Vicar General of the Archdiocese of Philadelphia and pastor of St. Paul's Roman Catholic Church, Tenth and Christian streets, died at ten minutes of 8 o'clock this morning, of Bright's disease of the kidneys and blood poisoning. He was confined to his bed for three weeks.

Father Maurice A. Walsh was 55 years old.



He was born in County Waterford, Ireland. His parents were devout Roman Catholics and three of their offspring besides the dead Father General have entered religious orders. His early education was received in colleges near his birthplace and he came to this country just before attaining his manhood and entered the Seminary of St. Charles, then located at Overbrook. He was ordained to the priesthood at the Cathedral Chapel, Tenth and Spruener streets, on July 8, 1855, by Right Rev. Bishop Newman. He was first stationed in a small town in the State and from there was given a pastorate in the diocese.

In 1860 he became rector of St. Charles Theological Seminary which he conducted with great success. Four years ago he took the degree of LL.D. at Emmittsburg, Md., and at different times has had conferred on him various other distinguishing titles. In 1864 St. Charles Seminary resigned his position as rector of St. Michael's Church, in Kensington, Md., while he was still pastor of St. Michael's Archdiocese. Wood made him Vicar General of the archdiocese.

At the death of Father Sheridan, of St. Paul's Church, in 1870, Father Walsh was appointed his successor. Under his fostering care the parish has grown to immense proportions and is now one of the largest in the city. During the interregnum between the death of Archbishop Wood and the appointment of Archbishop Ryan Father Walsh was administrator of the archdiocese. His unassuming manners and amiability of character made

THE NON-CATHOLIC'S PRESS' REPORTS ON WALSH.

FATHER WALSH'S FUNERAL.

He will probably be buried in the Cathedral Vault.

Rev. Father Maurice A. Walsh, Vicar General of the Archdiocese and pastor of St. Paul's Roman Catholic Church, at Tenth and Christian streets, in account of whose death at 8 o'clock yesterday morning, was printed with his portrait and life sketch, was buried in the later editions of yesterday's Times, will be buried on Tuesday, probably in the vault at the Cathedral, where the body of Archbishop Wood lies.

The funeral services will be of a most imposing character. The body will lie in state in St. Paul's Church from 9 o'clock Monday night until 9 o'clock Tuesday morning, when it will be taken to the Cathedral, at Eighteenth and Race streets. St. Paul's parish is composed of about 10,000 souls and it is believed that the large church will not contain the throngs that will go to take a last look at the face of their beloved pastor.

The body will be received with impressive ceremonies at the Cathedral and solemn High Requiem Mass will be celebrated for him and Bishop Ryan, with assistant priests, in the sub-church. Archbishop Ryan will probably preach the funeral sermon, although it is possible that one of the visiting clergymen, of whom there will be quite a number, may be selected to perform that office. Vicar General R. H. Hannigan, the Father General's energetic assistant at St. Paul's Church, is busily engaged in completing the funeral arrangements. Among the distinguished clergymen expected from outside the city are Bishop McDevitt, of Harrisburg; Bishop Fell, of Pittsburgh; and Bishop O'Malley, of Scranton.

Vicar General Walsh was born in County Waterford, Ireland, fifty-five years ago. He came of a family noted for the number of its members who have entered religious orders. His education was begun in colleges adjacent to his birthplace and was finished at St. Charles Theological Seminary, in this city. He was ordained to the priesthood at the Cathedral, by Right Rev. Bishop Newman, July 8, 1855, by Right Rev. Bishop Newman. After having been pastor of a church at Emmittsburg, Md., for several years he was appointed rector of St. Charles Theological Seminary in 1860. He took the degree of LL.D. in the Roman Catholic college at Emmittsburg, Md.

Four years ago he accepted the pastorate of St. Michael's Church, in Kensington. In 1864 he was made Vicar General of the Archdiocese by Archbishop Wood. He was made pastor of St. Paul's Church in 1870, at the time between the death of Archbishop Wood and the appointment of Archbishop Ryan. He was administrator of the archdiocese. Father Walsh had a most amiable character and pleasing manners and was greatly loved by his parishioners and Catholics in general.

THE REMAINS OF FATHER WALSH LAID IN THE CRYPT AT THE CATHEDRAL.

Two Requiem Masses Celebrated—Archbishop Ryan Officiates at One—The Sermon by Bishop Cleary.

"I myself may be lying in death's cold embrace before another year shall have passed away," was the prophetic remark of the Very Rev. Maurice A. Walsh, J.L.D., the late Vicar General of the Archdiocese of Philadelphia, in a paternal oration over his deceased friend and fellow student, the Rev. Michael Fylan, late Rector of the Church of the Annunciation, in which he besought his hearers to remember that death was certain, but its coming no man could foretell; and that there were probably many listening to his voice who would be called before the judgment seat of God during the next twelve months.

Three hours of the anniversary day of Father Fylan's funeral had not expired when, after consequently responding to the office for the dying, recited by a number of priests gathered around his bed-side, Father Walsh breathed his last. That St. Paul's Church lost a beloved pastor, the Archdiocese an efficient Vicar General, and the priesthood a faithful member, was shown in the expressions of grief from his parishioners and friends since his death on last Thursday morning, and by the large crowds that viewed the remains and attended the solemn Requiem Masses for the repose of his soul at St. Paul's Church and afterwards at the Cathedral yesterday morning.

It was scarcely daylight yesterday when the doors of St. Paul's Church were opened and the public was permitted again to view the features of the deceased Rector for the last time. The fifteen uniformed pioneers, who had kept their lonely vigil over the body during the silent hours of the night, quickly guided the people around the bier that continued the remains of Father Walsh. Soon every seat was occupied by those who desired to join their prayers with the clergymen in the Requiem Mass that would precede the removal of the remains to the Cathedral.

At half-past 7 o'clock the Rev. Richard F. Hannigan, the temporary Rector of St. Paul's Church, began the Mass, assisted by the Rev. James P. Byrne, as deacon; the Rev. Walter Gough, as sub-deacon; and the Rev. Francis P. Coyle, as Master of Ceremonies. The clergymen in the sanctuary were the Rev. John J. Ward, the Rev. James Mullin, the Rev. Peter J. Harvey, the Rev. Daniel P. O'Connor, and the Rev. Francis Brady. The music of the Mass was rendered by the regular choir attached to the church, under the leadership of Professor James Mance.

Leaving St. Paul's.

At the conclusion of the Mass the casket

When the Archbishop and his assistants reached the altar the choir began the "Kyrie" of Caselotti's Gregorian Mass. After his Grace had intoned the Epistle at the throne and Father McShorro had chanted the gradual, the choir sang the "Dies Irae" of the same Mass, beginning with the bass voices in unison, the tenor taking it up at the "Cum Resurgit," and the chorus following, swelling out into a volume of harmony that resounded through the vaulted nave of the sacred edifice like the breathing of the surf on the beach, then dying away into a whisper, appropriately expressing the sentiments of the hymn.

Dr. Kieran sang the Gospel, and, after intoning the "Offertory," the Archbishop ascended the altar and incensed the table and uncovered chalice. He then chanted the "Preface," accompanied by the organ, at the conclusion of which the choir sang the "Sanctus," Gounod's "Benedictus," followed, beginning with a tenor solo sustained by the Rev. Joseph F. O'Keefe, the leader of the choir. After the "Pater Noster," which was sung by the Archbishop, the choir rendered the "Agnus Dei."

Bishop Cleary's Tribute.

At the conclusion of the Mass the Right Rev. James V. Cleary, D. D., Bishop of Kingston, Canada, ascended the pulpit to deliver the funeral oration over his deceased friend. Right Rev. Bishop Cleary took the text of his sermon from part of the 11th chapter of the Gospel according to St. John, which refers to Christ's visit to the tomb of Lazarus: Christ said to His disciples, "Lazarus, our friend, sleepest, but I go that I may awake him out of sleep. His disciples, therefore, said, Lord, if he sleep he shall do well. But Jesus spake of his death, and they thought that he spake of the repose of sleep. Then, therefore, Jesus said to them plainly, Lazarus is dead. Martha saith to him, I know that he shall rise again in the Resurrection at the last day. Jesus said to her, I am the resurrection and the life; he that believeth in Me, although he be dead, shall live. And every one that liveth and believeth in Me shall not die forever. And He said, Where have you laid him? They said to him, Lord, come and see. And Jesus wept. The Jews, therefore, said, Behold, how he loved him."

"I am changed," said the venerable Bishop, "with the duty of paying a final tribute of respect and pious remembrance to our dear friend, the Very Rev. Maurice Walsh, in compliance with a request to which I dare not demur. It is but a week ago to-day since I received from the reverend brother of the deceased Vicar General the telegraphic message: 'He whom thou lovest is sick.' The next day brought the sorrowful tidings: 'He is high unto death,' and Thursday I received the mournful announcement: 'He has departed this life.' His death was the death of the just—of them who die in the Lord. It came upon him with full warning, and that is a privilege from God which we ought all to pray for. He received the divine mandate with

Ledger Nov. 22/88

The Times Nov. 23-24/88

The Times Nov. 22/88

St. Paul's Rectory...

(a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City... or is associated with the life of a person significant in the past.

#### DEATH OF VICAR-GENERAL WALSH.

The readers of the CATHOLIC STANDARD have heard, as we have, with great sorrow and regret, of the death of Very Rev. MAURICE A. WALSH, LL.D., Vicar-General of the Archdiocese of Philadelphia. He was cut off by the hand of death before old age had come upon him, and in the midst of his usefulness. The early years of his life were spent in missions which entailed upon him severe and arduous labor, and where he never spared himself. In the face of great difficulties he built churches at Tamaqua and Tuscarora.

Subsequently he discharged for several years the duties of Rector of the Theological Seminary of this diocese, and subsequently to that he was the Pastor of two very important parishes in this city, and was also for many years one of the Vicars-General of this diocese, and on two occasions was Administrator of the See. The fact that he occupied all these high and responsible positions and for so many years is, in itself, convincing proof that in the estimation of the Most Reverend Ecclesiastical Superiors of the diocese he possessed talents and qualifications needed for the efficient discharge of the duties of those offices.

According to the testimony of those who once were his curates and now are Pastors of churches, and who are most competent to correctly estimate his talent and qualifications, he possessed the gift of order in a very high degree. Owing to this he was able to accomplish quietly, without seemingly taxing his strength, much more than others lacking that important talent could accomplish with great and violent efforts. His house and household and the affairs of the parishes over which he was Pastor, were conducted with admirable system. He was a model of punctuality and regularity himself, and he impressed these requisites of good order and effective work upon those who were under him and around him.

He was prudent in a high degree, and possessed of great tact, preferring to accomplish by quiet influence what others might less successfully endeavor to effect by urgent demonstrative efforts.

*May he rest in peace.*

The nominated property's origins in 1879 coincide with the appointment of the then-Diocese of Philadelphia's Vicar General, Maurice A. Walsh to also be the new pastor of St. Paul's Roman Catholic Church after the death of the first pastor, Patrick F. Sheridan (1813?-1879).

Walsh had been an administrator of the diocese, rising to be a de facto "bishop" or head of the Philadelphia see between the 1883 death of Archbishop James F. Wood and the appointment of Archbishop Patrick J. Ryan in August, 1884.<sup>9</sup> The title, "Vicar General" meant that Walsh was the "administrative deputy of the bishop," handling matters as an aide, chief of staff and secretary, if not more responsibilities. In the interregnum period when the diocese had no bishop, Walsh held one of the most powerful positions in the (secular) history of the city as the number of Roman Catholics increased with immigration and subsequent generations descended from those who came to the city in the 1840s and 1850s from Ireland. Walsh oversaw the founding of more parishes and used his past experiences in organizing religious orders. For example, while he was pastor of St. Michael's in Kensington,<sup>10</sup> Walsh arranged for the first residence for the Christian Brothers and their college, (de) La Salle, now the University. Architect Edwin F. Durang was also busy design-

<sup>9</sup> "The Catholic Standard," op.cit.

<sup>10</sup> "The Times," November 22, 1888.

From Walsh's death on November 22, 1888, the major newspapers carried daily reports until his burial on November 27, 1888.

ing or culminating work on religious buildings such as Visitation, Blessed Virgin Mary Church (begun in 1875, dedicated, 1883) and St. Agnes Hospital in South Philadelphia<sup>11</sup> for the Franciscan sisters, the founders of the Franciscan Health network of hospitals. The Archdiocesan Archives' sources on Walsh are gravely inadequate on his life here--which years were spent more as the overseer of archdiocesan matters, than as a priest ministering. However, Walsh's importance was based on his accomplishments that allowed him to earn a rarely used title, "Vicar General."

Maurice A. Walsh was born on January 30, 1832 "in the vicinity of Dungarvan, County of Waterford, Ireland." Other members of his family became clergymen and migrated to the United States. "The Catholic Standard's" biographical information on Walsh dated his arrival to Philadelphia to "May, 1851" as a seminarian who finished his studies at St. Charles Borromeo Seminary and was then ordained by Saint Bishop John N. Neumann, C.Ss.R. in 1855. After his stations in Pennsylvania's anthracite counties outside of the city, Walsh was, on October 1, 1864, "appointed Pastor of St. Michael's, then the most important parish in the city."<sup>12</sup> St. Michael's prestige came after rising from the 1844 Nativist Riots and succeeding in a lawsuit against the city from which damages were paid (in part) to rebuild the Kensington church. In 1864, during the Civil War, St. Michael's grew, possibly affected by the mills surrounding the church that made textile and other products for use by the Union forces. In local Roman Catholic history, Walsh arranged for the Christian Brothers to come to St. Michael's. The Order, founded by St. Jean Baptiste De La Salle (1651-1719) was "a society of teachers devoted to the education of boys."<sup>13</sup> This was an experience familiar to Walsh when he was

<sup>11</sup> "The Catholic Standard," September 15, 1883; Tatman & Moss' Biographical Dictionary of Philadelphia Architects. Boston:1985,p230.  
<sup>12</sup> "The Catholic Standard," November 24, 1888.  
<sup>13</sup> Christian Brothers Archives, LaSalle University, Philadelphia.



rector of St. Charles Borromeo Seminary from 1861 to 1864. It was the time when Walsh came to the attention of Archbishop James Frederick Wood, the successor of St. John Neumann.<sup>14</sup> Walsh, as the seminary's rector no doubt encountered the dilemma caused by the passing of the First Conscription Act to draft eligible males into military service. The seminarians, like other priests, were likely to be subjected to service, if they could not pay the \$300.00 exemption fee. What Walsh did to handle this was not recorded. But, his transfer to St. Michael's during the war years (1864) seemed to indicate the needs to improve the parish. The pastoral residence at St. Michael's, academy and convent there underwent repairs. Walsh also oversaw construction of the new school.<sup>15</sup>

Walsh was sent to St. Paul's parish upon the death of the founding pastor, Patrick F. Sheridan who died in July of 1879. "The Times" on November 23, 1888 reported that the parish consisted of "about 10,000 souls," a daunting number for a pastor. Walsh still held his position of "Vicar General" which Archbishop Wood had conferred upon him in 1868; he performed two tedious, stressful roles while held in the esteem of his peers.

"The Catholic Standard's" "account" of Walsh's "career" (as the headline ran), made a particular reference to the nominated property:

"The most apparent of these (improvements at St. Paul's) is the new pastoral residence, the finest in the city..."

The residence had already been in construction; so when Walsh came to St. Paul's, he had stayed at 704 Christian Street until the residence was ready for occupancy.<sup>16</sup>

<sup>14</sup> "The Times," November 23, 1888.

<sup>15</sup> "Standard," November 24, 1888.

<sup>16</sup> Ibid.

The Announcement records held at St. Paul's Rectory recorded the only information on the new pastoral residence which had the old street name used: "808 Lebanon Street." (The early 19th century Lebanon Gardens explained the strips of small streets here between 9th and 10th Streets, from about Fitzwater to Christian Streets.) The Announcement memorialized the "open house" at the new rectory for the priests, furnished and decorated by the ladies of the parish. The "open house" was held "by Christmas of 1879,"<sup>17</sup> a festive period as well as a religious one where the spirit of the Birth of Jesus influenced the generosity of the "10,000 souls" towards the new pastor of whom they were proud to say was "Vicar General" of the entire Archdiocese.

Walsh's letters and name arises in countless documents for each parish from about 1868 until his death in 1888. One of the lesser known facts about Walsh that is of international significance was his role as "Judex Deputatus" of the "Court appointed to investigate the cause looking to the beatification of the fourth Bishop of Philadelphia," John N. Neumann.<sup>18</sup> The beatification process begins with a miracle and "declaration by the pope that a deceased person lived a holy life and is now in heaven and is worthy of public veneration..."<sup>19</sup> Beatification comes after the Congregation for the Causes of Saints in Rome intensely investigates the person who then is called "Blessed" by the Church. Neumann ordained Walsh and Walsh was under Neumann from 1855 until the saint's death in 1860. In 1886, when Walsh served as the judge for this Court, he sent all written notes to the Congregation in Rome. This position, and that of Vicar General put Walsh's name before the pope.

<sup>17</sup> Morello, op.cit., pp.83;87 n39.

<sup>18</sup> "The Catholic Standard," September 25, 1886.

<sup>19</sup> The Redemptorist Pastoral publication, The Essential Catholic Handbook. Liguori: Liguori Press, 1997, p. 143 on "beatification."

For the last five weeks of Walsh's life, he laid afflicted with "Bright's disease of the kidneys and blood poisoning," as reported first in "The Times'" late edition on November 22, 1888. "The Public Ledger" subsequently reported on the requiem Mass by Archbishop Patrick Ryan and Walsh's burial in the crypt at the Cathedral Basilica of Saints Peter and Paul on November 27, 1888. The majority of priests in the same rank of Walsh do not receive the same honors of burial. The first Masses over his remains were at St. Paul's; then a succession of Masses on November 25, 1888 (a Sunday) were said for Walsh. On Tuesday, the 27th, more Masses were said at the Cathedral, by the archbishop, then again at St. Paul's, as almost daily reporting on his passing was printed in the city's secular press.

There is no question that Vicar General Maurice A. Walsh figures in the history of the Archdiocese of Philadelphia. He is "associated" with the nominated property as the first pastor to reside there, and pass there in a building admired for its design as "the finest in the city." Not every Roman Catholic priest is honored at death with the articulo mortis, an Apostolic Blessing, but Maurice Walsh was, by Pope Leo XIII and this act, and his part in the canonization process of the first male saint in the United States, John N. Neumann, C.Ss.R. put Walsh where no other priest in this Archdiocese was, or since has been.

*Judex Sep. 25th*

BISHOP NEUMANN.—The Court appointed to investigate the cause looking to the beatification of the fourth Bishop of Philadelphia, resumed its sessions on the first Monday of September, and will continue them every Monday, and oftener if necessary, until the investigation be completed.

This Court is constituted as follows: Judex Deputatus, Very Rev. Maurice A. Walsh, LL. D., V. G.; Judices, Very Rev. Nicholas Cantwell, V. G., and Rev. Patrick R. O'Reilly; Postulator Apostolicus, Rev. Joseph A. Wirth, C.Ss.R.; Procurator Fiscalis, Very Rev. P. A. Stanton, D. D., O. S. A.; Secretarius, Very Rev. John E. Fitzmaurice; Curator, Rev. N. Firlie, C.Ss.R.

Photocopy of "Standard" item of September 25, 1886 which named Walsh as the "Judex" (Judge) of the Court assembled to have Bishop John N. Neumann beatified, with the intention of canonization later.

Source: Catholic Historical Research Center, Phila.

St. Paul's Rectory...

- (d) Embodies distinguishing characteristics of an architectural style--the Second Empire.

St. Paul's Rectory carries the distinguishing characteristics of the Second Empire Style which are described as:

"Classical-oriented, mansard-roofed, rounded-arched, symmetrical, ordered, and at least in its origins, essentially monochromatic."<sup>20</sup>

The Rectory's most obvious architectural detail is its mansard roof which has black tiles in a pattern consistent to the contemporary construction. (Refer to photographs.)

The mansard roof appeared in France after King Henry IV "determined...to make practical and aesthetic improvements in the city of Paris" in the early 1600s. Architect Salomon de Brosse (1571-1626) was "the most notable" and applied a sloping roof to some palaces which would influence Francois Mansart (1598-1666). Mansart's plan on the practicality of his high roof and the space afforded within would be better understood later in the work of his grand-nephew, Jules Hardoin-Mansart (1646-1708).<sup>21</sup> Brown and other architectural historians noted the "revival" of 17th century French architecture in 19th century American when James Renwick designed the Corcoran Gallery (now, "Renwick Gallery") in 1859. Brown characterized it as "Second Empire" and the mansard roof, classical elements (rounded-arch windows, columns and pediments) along with the symmetry are typical to the style.<sup>22</sup>

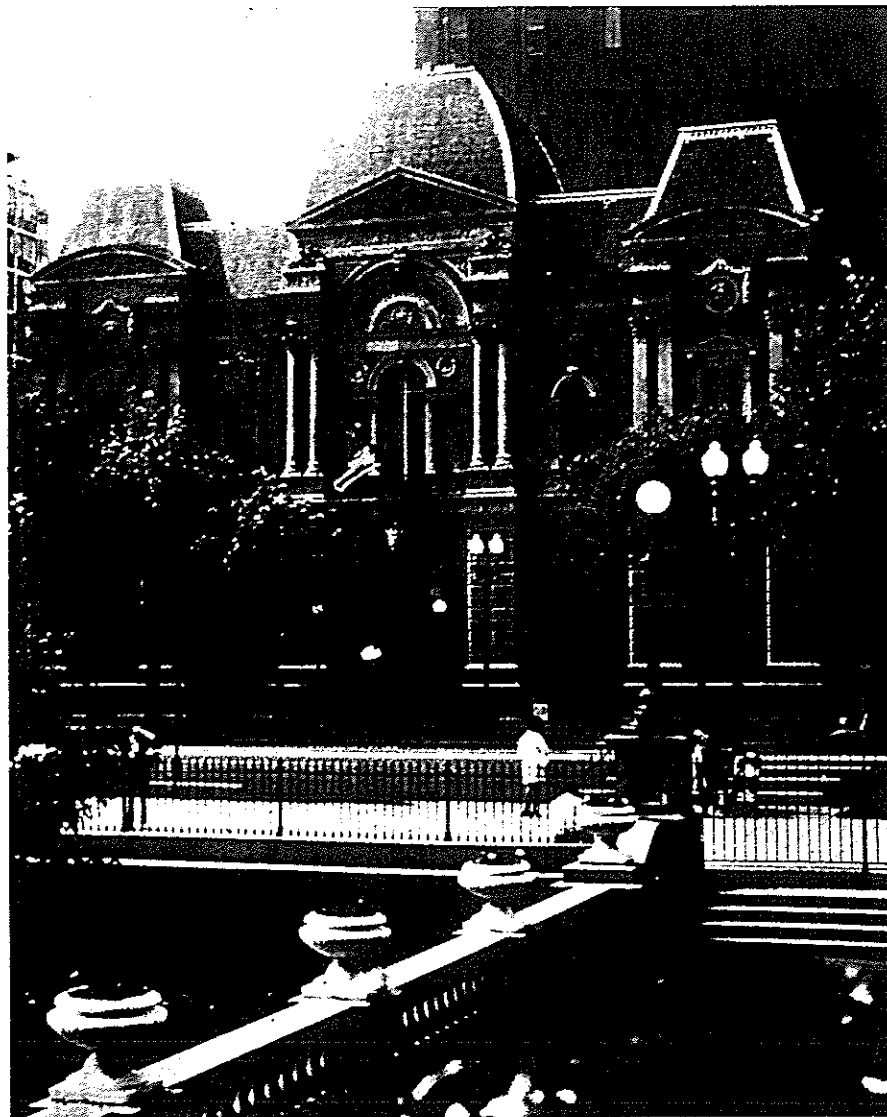
These characteristics are also at St. Paul's Rectory.

<sup>20</sup> Brown, op.cit., p. 249. (See page in Appendix II.)

<sup>21</sup> Held, Julius, 17th and 18th Century Art. NY: Abrams, 1979, pp.127-130;132.

<sup>22</sup> Brown, op.cit., p. 250.

Designed to be a "pastoral residence" or "rectory," the nominated St. Paul's Rectory holds less decorative elements than one of the earliest Second Empire designs in the United States, the "Renwick Gallery." (below, from Brown, page 250.) Architect James Renwick used red brick, the mansard roof, rounded arches and produced a symmetrically-balanced facade. These are also present at St. Paul's Rectory. (See next page.)



278 James Renwick. The Renwick Gallery (formerly Corcoran Gallery), Washington, D.C. 1859



## A SECOND EMPIRE ATTACHED TO A GOTHIC

The Google Map image (below) of St. Paul's Rectory's facade (i.e., the east wall), shows where the building is adjoined to the north wall of the Gothic St. Paul's Roman Catholic Church. Second Empire characteristics are noted.

Gothic arches (church)

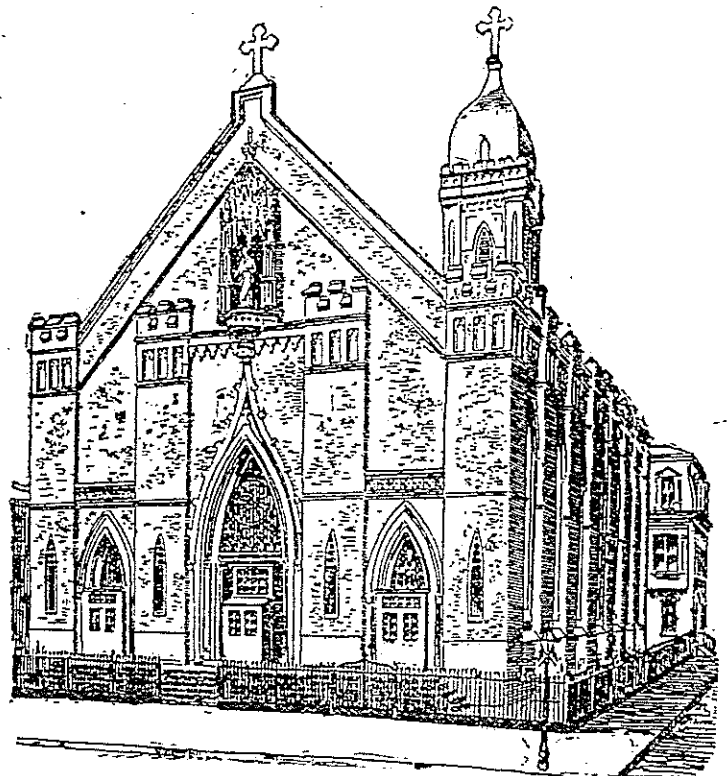
mansard roof



rounded arch

symmetry in  
window placements

Woodcut published in the  
May 13, 1893 "Catholic  
Standard" has the Rectory  
design the same as the  
present.



# PHILADELPHIA'S MOST WELL-KNOWN SECOND EMPIRE

Webster gave City Hall three(3) styles:

- 1) "High Victorian Picturesque Eclecticism" (p. 105);
- 2) "French Renaissance" (p.105), and,
- 3) "Second Empire" (p.140)

Example of the  
mansard roof

rounded arches  
symmetrical forms

## THE SECOND EMPIRE STYLE in PHILADELPHIA:

The 19th century in the United States history of architecture is one of "revivals," new interpretations of older styles and where modern architecture is rooted among those in the profession of designing buildings. Philadelphia has always been the place for experimenting with not only architecture, but in engineering coordinating styles for an industrial workplace. For residences, i.e., non-public buildings, the architect could exercise more decorative or contemporary styles that had been commissioned by wealthier individuals who could retain architects.

The question of who designed St. Paul's Rectory in 1879 in the Second Empire style had been responded with attribution to John McArthur, Jr. who was familiar with the church and neighborhood. McArthur had re-configured the old Moyamensing Hall, across from St. Paul's church on the south side of Christian Street into a 220 bed hospital, the first Army Hospital during the Civil War. McArthur also had done work at the church after a fire.<sup>23</sup> This architect was known for his extensive use of the mansard roof at City Hall (1871-81), but neither the Archdiocesan records nor newspaper sources have reported on who drew the serene design of the Rectory.

Webster reported wide use of the mansard roof in residential buildings west of Broad Street, from Rittenhouse Square, south to Christian Street. This was an area of new construction during and after the Civil War (1861-65), where mansard roofs on row-houses ranging from the simple standard in brick to more costly and larger in brownstone are common to the neighborhood.<sup>24</sup> The timing of these building projects is later than when St. Paul's parish was founded for an existing group of Roman Catholics residing in what was called, Moyamensing Township before 1854.

<sup>23</sup> Refer to Survey form; Tatman & Moss, Biographical Dictionary of Philadelphia Architects, p. 512 and Wodehouse article in JSAH.

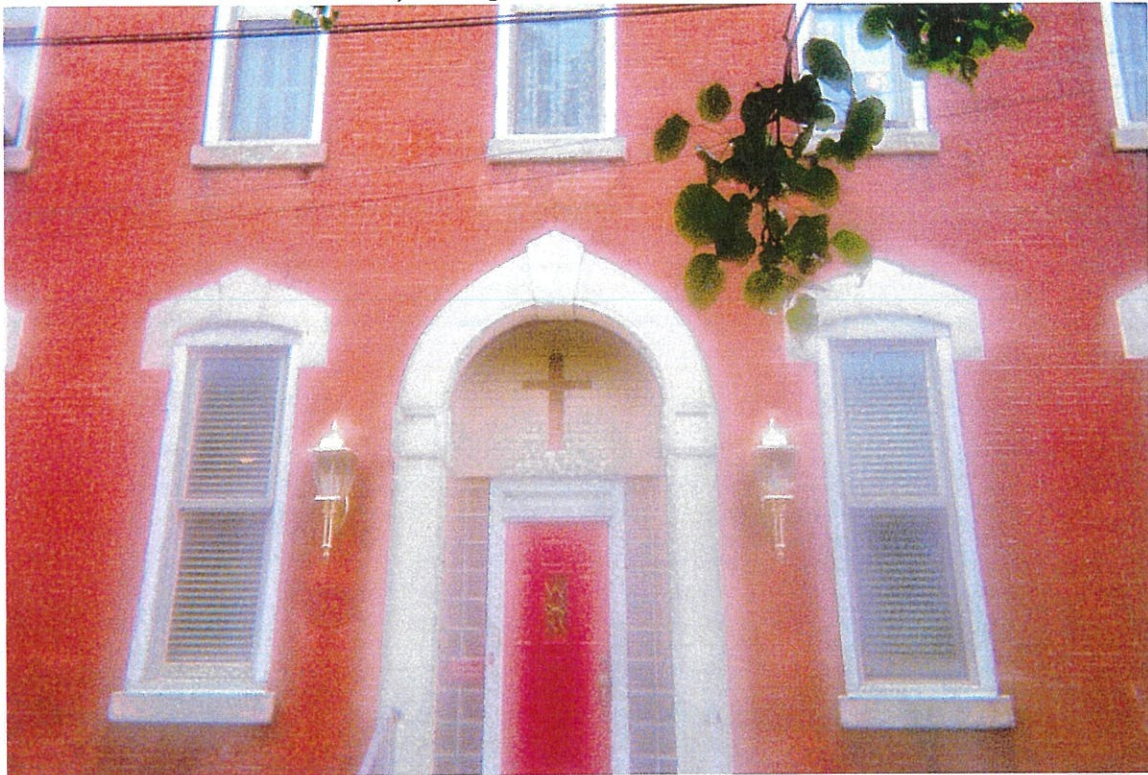
<sup>24</sup> Webster, R., Philadelphia Preserved. Temple U. Press, 1981, pp. 112-113.

The Philadelphia Historical Commission's records on designated properties in Bella Vista (where the nomination is located), which date prior to the founding of St. Paul's Roman Catholic Church in 1843 included rowhouses on the 700 block of South 9th Street from the 1830s. J. Simons' 1834 Map of Moyamensing Township showed some shaded areas near the St. Paul's Church site, indicating residential buildings. A Neoclassical marble building was erected by 1834 as "Moyamensing Hall" for the township on the south side of the 900 block of Christian Street, as it slowly began to be paved for westward travel. Land ownership, when St. Paul's lot was acquired, was by various tenancies. St. Paul's founding pastor, Irish-born Father Patrick F. Sheridan obtained land on the north side of the 900 block of Christian Street in 1843 through the "ground rent" tenancy for the church and rectory. This may explain why the Pennsylvania Historical Survey included the nominated Rectory's lot, but not the building. The church's Gothic style was recorded, and this Rectory's Second Empire design ignored where it was an unexpected sight amidst the consistent lines of rowhouses of small and large sizes with no remarkable details on their facades. This was the visual landscape of the architecture when the Second Empire came to St. Paul's in the Rectory's design, a rare design indeed.

This part of South Philadelphia was established and well-developed by the start of the Civil War (1861-1865). The social and economical status of the community in general (for the Roman Catholics of mainly Irish ancestry) was stable to finance this Rectory in the then-fashionable Second Empire to be "the finest in the city" in 1879, (better than the prelate's residence?) and in a design seen in "the comfortable town houses of prominent Philadelphians that lined Rittenhouse Square,"<sup>25</sup> such as the Lippincott

<sup>25</sup> Ibid., p. 133.

House (1869-1870) by Addison Hutton, who also placed the same mansard roof on Francis A. Drexel's country house, "Saint Michel" (1870) in Torresdale.<sup>26</sup> Thus, the St. Paul Rectory Second Empire design could be seen in the residences of the wealthy, and less affluent, such as south of Rittenhouse Square and along Christian Street's north side, and between, from about 16th to 24th Streets. (St. Albans Street is an example.) These were newer neighborhoods: St. Charles Borromeo Roman Catholic Church at 20th and Christian Streets<sup>27</sup> was constructed for these local residents occupying some of the new Second Empire rowhouse constructions by the church's dedication in 1876. Examples of the Second Empire's mansard roof on Philadelphia rowhouses typify this neighborhood--it did not identify with the old Moyamensing Township neighborhood east of Broad Street that was older and not in need of development. Thus, St. Paul's Rectory design was an anomaly for the neighborhood in the 1870s and still is, in present Bella Vista.



<sup>26</sup> Nominated by undersigned and approved in 2019.

<sup>27</sup> Also nominated by undersigned, but in 2017.



St. Paul's Rectory's Second Empire design is a strong contrast to the church's Gothic, but the styles do not clash because of how their facades are positioned on different streets. St. Paul's Church faces busy Christian Street that carries more commercial traffic while Hutchinson Street is residential with the line of brick row of Trinity houses that open to the Rectory. The 1879 Rectory is the "youngest" building in this neighborhood and yet the architectural style still has warmth in the careful planning of the windows, doorway into the building and charming mansard roof which is lovingly preserved at the parish. It was a fitting residence for Vicar General Walsh to host religious and archdiocesan dignitaries who visited him. Walsh worked and died at this Rectory, giving attention to the place where he spent his last days, by choice.



The northeast corner of the Rectory has a view of the north wall and mansard roof in the short distance from the alley.

The Second Empire's "short-lived" period of usage throughout the United States generally phased out "after the panic of 1873," wrote art/architectural historian Brown.<sup>28</sup> However, he and his peers would also admit that "The great resort hotels of the period" did continue the Second Empire in places such as Cape May, New Jersey.<sup>29</sup> Webster highlighted some Second Empires that are iconic public buildings in Philadelphia such as the early use of the style at the Union League (1864-1865), then of course, City Hall (by McArthur from 1871), and then the Victory Building at 10th and Chestnut Streets which arose "after the panic of 1873" (and not by a Philadelphia architect, but one from New York.)<sup>30</sup>

The uniqueness of the Second Empire design in one of the city's older neighborhoods, such as at St. Paul's Rectory, hold it distinctive and merits historical certification.

Celeste A. Morello, MS, MA  
May, 2019

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<sup>28</sup>Brown, op.cit., p. 251.

<sup>29</sup>Ibid.

<sup>30</sup>Webster, op.cit., p. 114.

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Other sources:

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- Catholic Historical Research Center, Philadelphia (Archdiocesan records, including newspapers and parish files)
- St. Paul's parish "Announcements" and other records in Rectory.
- Philadelphia Historical Commission's file, "923 Christian Street."

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Sources used in Beyond History include those from religious orders such as the Christian Brothers' Archives, LaSalle University, Philadelphia; Sisters of the Blessed Sacrament; and non-religious sources from The Free Library of Philadelphia: Scharf & Westcott's History of Philadelphia (1884); Frank Taylor's Philadelphia during the Civil War (1927); Map collection; and, Google maps.

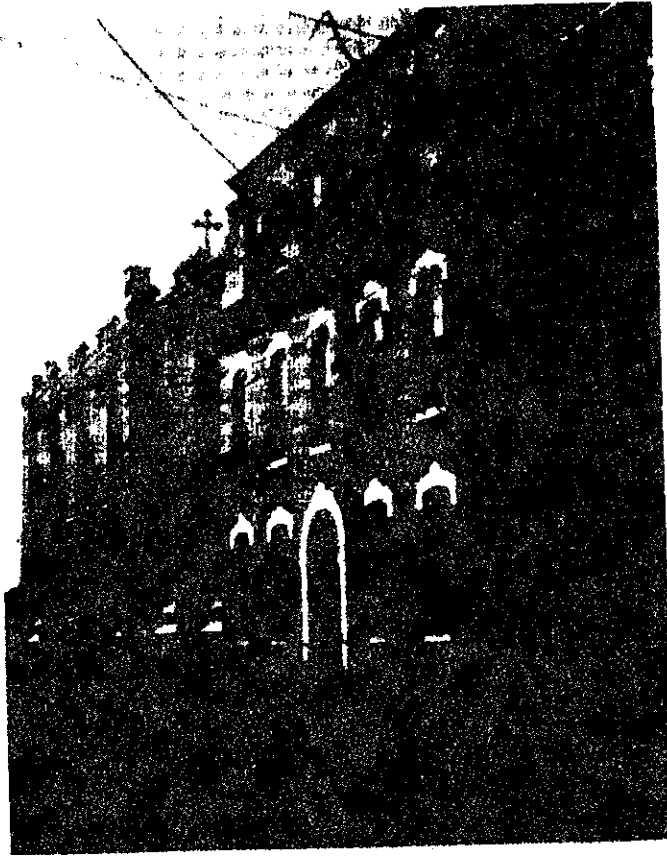
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# BEYOND HISTORY:

The Times and Peoples of  
St. Paul's Roman Catholic Church  
1843 to 1993

by

C. A. MORELLO



St. Paul's Rectory, as designed by John McArthur, Jr. (c.1878-9)  
(Photo by C. A. Morello)

throughout the years. And priests continued to supplicate the parishioners to sell tickets to these events which at first, were held at "Kelly's Hall" at 8th and Christian Streets and then later, at the Music Fund Hall on the 800 block of Locust Street.

- Father Sheridan had died in the summer of 1879 and was succeeded by the Very Reverend Maurice A. Walsh, VG, who was not only St. Paul's pastor, but continued to hold his titles, "Vicar General" of the diocese and his position on the Council. Walsh, however, was not the only luminary stationed at St. Paul's. For about six months, from 1865 to 1866, the newly ordained Edmond F. Prendergast had his first mission at St. Paul's: he later became a Doctor of Divinity and Archbishop of Philadelphia.
- Sometime in 1879, a "new pastoral residence", (i.e., the rectory), was rebuilt at "808 Lebanon Street".<sup>38</sup> This residence was first mentioned in the 1866 Catholic Directory. With the tight budget, the ladies of the parish furnished the rectory and then had an "open house" by Christmas of 1879.<sup>39</sup> They wanted to show how any money was spent on the priests' dwelling.

St. Paul's expenses in the 1870s, though, were difficult to meet despite the size of the parish. Existing account books from this time show a payroll

## THE VICAR GENERAL BURIED.

Bishop Wood of revered memory. His honesty towards his Bishop and loyalty to the Church were constantly acknowledged by Archbishop Wood, and now for four years he has been discharging the same high office toward the Prelate whose dignity and piety adorn the Archbishop to-day.

If I were to sum up the character of our deceased friend, who has already been brought before the judgment-seat of Christ, if I were to sum up the substance of his life in regard to various offices he has discharged, I should say that he was a

St. Paul's Church  
Vacant Rectorship  
Standard Dec. 8/88

## OFFICIAL.

The irremovable rectorship of St. Paul's Church in this city having become vacant by the death of the lamented Vicar General Very Rev. MAURICE A. WALSH, the concursus of candidates for the vacant position will be held at the Diocesan Seminary of St. Charles, Overbrook, on Thursday, the 24th of January, at 10 o'clock A. M. Permission to become candidates should be obtained before the 15th of December.

By order of the Most Rev. Archbishop.

IGN. F. HORSTMANN,  
Chancellor.

Philadelphia, Dec. 3, 1888.

In the evening the church was the Vesper service. The interior was illuminated by gas jets in the upper mouldings connecting the columns.

The choir sang Rosewig's chorpers, with the "Magnificat" from Twelfth Mass; Lambillotte's "A Goeb's Tantum Ergo. A. G. preached by the Rev. J. A. Do of New York.

The new church is modeled Church of the Gesù, in Rome, 122 feet long by 122 feet wide. To each side tower is 210 feet. The which is not finished yet, is a space, without pillars to obstruct. The ceiling is 205 feet from the

## A LEADER STRICKEN

Death of Very Rev. Father Walsh, V. G.

## AN ACCOUNT OF HIS CAREER

### His Obsequies and Bishop Cleary's Able Funeral Sermon.

When, about nine o'clock, he was found to be dying, and the last rites were again administered to him. Next day, through Bishop Cleary, as we explained in our last issue, he received from our Holy Father Pope Leo XIII. the Apostolic Blessing in articulo mortis.

During his illness he was visited by many heartfelt sympathisers, and his brother, Rev. William Walsh, was constantly with him. The Archbishop went to see him frequently, and from the Friday before his death every day except Sunday. His Grace called again on Thursday, a few hours after the Vicar-General had passed away, to offer his condolence.

#### Sketch of His Life.

Father Walsh was born in the vicinity of Dungarvan, County of Waterford, Ireland, on January 30th, 1832, so that he had not yet reached the age of fifty-seven years when he was summoned to his reward. At a very early age he was sent to school to the Dungarvan Academy, where he made a very successful course of studies. Having completed his classical education in that institution, and having long had the intention of entering the priesthood, he was adopted for the purpose by Bishop Kenrick, of Philadelphia, just before that Prelate was transferred to the Archiepiscopal See of Baltimore, and in May, 1851, came to this city, in which he was to spend by far the greater part of the remainder of his earthly life. He was accompanied by two other ecclesiastical students from Waterford, both of whom were in due time ordained priests, but have long since passed to their eternal reward. On June 2d he entered the Seminary of St. Charles Borromeo, at Eighteenth and Race streets, where he completed his philosophical studies and followed with marked success the prescribed course of theology, laying broad and deep the foundations of the sacred sciences. After spending four years in the Seminary he was ordained by Bishop Neumann. On July 2d, 1855, he received Minor Orders, Subdeaconship on the 5th, Diaconship on the 6th, and was elevated to the sublime dignity of the priesthood on the 8th day of the same month, when he was yet but a little over twenty-three years of age. He was ordained in St. Michael's Church, in this city, where he was afterwards to spend so many years of his useful ministry as a zealous and indefatigable pastor.

His first mission was at St. Patrick's Church, Pottsville, as assistant to the Rev. Father O'Keefe, long since deceased. He was only there five months when he was thought worthy to be entrusted with the important charge of the faithful of Tamaqua and surrounding towns, a charge which he undertook on the 16th of January, 1856. He

For more than one reason St. Michael's is one of the historic churches of Philadelphia. Eleven years after its foundation it was raised from the ashes under which fanatical incendiaries had buried it on the memorable sixth of May, 1844; but it arose still shackled with the red-tape fetters of the pernicious trustee system. On this account it required a man of no ordinary ability to conduct its affairs with safety. This was why Father Walsh was selected to succeed Father Thomas Kieran, who, after spending three years Vicar-General of the Diocese when he was yet only thirty-six years of age. So well fitted for this responsible position did he prove himself that his duties seemed to rest but lightly on his shoulders, even when the death of the Very Reverend Father Carter left him to exercise them alone.

Under his mild, paternal care St. Michael's parish was soon raised almost to the very highest point of prosperity; nor need there be any fear that it will soon forfeit this noble honor. But it is the happy fate of the priest of God that when he has accomplished his mission in one field, another is opened to him. Nine years ago St. Paul's Church lost by death its founder and first Pastor, Rev. P. F. Sheridan, who might well be styled one of the fathers of the Church in this diocese. He had accomplished a magnificent work, and it was but meet that this fact should be acknowledged by the continuance of that work being entrusted into the most competent hands. This was what the Most Reverend Archbishop Wood did when, after pronouncing Father Sheridan's funeral oration on the 12th of July, 1879, he announced his successor to be the Very Rev. M. A. Walsh, V. G. What greater compliment could His Grace confer on the people of St. Paul's than give them his Vicar-General for a Pastor, and what better return could he make to them for the heavy loss they had sustained? The improvements effected within less than a year after this appointment soon showed the wisdom of his choice. The most apparent of these is the new pastoral residence, the finest in the city, which has taken the place of the old one, erected when the parish was in its infancy.

On assuming charge of the parish Father Walsh took up his temporary residence at 704 Christian street, where he remained until the new house in Lebanon street, erected on the site of the old one, was completed. By this time, also, the work was paid for, so that nothing was added to the parish debt on this account. The amount of indebtedness Father Walsh found upon the church property was over \$19,000. All this, except a small irredeemable ground rent on the church itself, he paid off long since, and made, besides, considerable improvements in the convent and parochial school property.

#### His Silver Jubilee.

The good will which was from the beginning established between the Pastor and his people was shown in a most pleasing and unmistakable manner just one year after Father Walsh assumed charge of St. Paul's. The occasion was the occurrence of the silver jubilee or twenty-fifth anniversary of his ordination. This event was celebrated



The Diocese has sustained the great loss foreshadowed in our last issue, in which we announced that Very Rev. Vicar-General Walsh, at the time of our going to press early on Tuesday morning, had passed beyond all human hope of recovery. For two days more he clung tenaciously to life, and passed to his eternal reward at ten minutes before three o'clock on Thursday morning, surrounded by relatives and members of his household. Those present were his brother, Rev. William Walsh, Rector of St. Bridget's, Falls of Schuylkill; his niece, Miss Walsh; his assistant priests, Revs. R. F. Hanagan and Walter P. Gough, (the third assistant, Rev. P. F. McNulty, being absent only by reason of his own illness); and the Sister of St. Francis who had been his nurse during the past few weeks. He retained consciousness until the last moment, and his end was peaceful as natural sleep.

Father Walsh had been ill five weeks with Bright's disease of the kidneys, and had been three weeks confined to his bed, though he was able to get up and say Mass on Sunday morning, November 4th. This was the last time he offered up the Holy Sacrifice. On Wednesday, the 14th, his condition first caused alarm, and that evening he received the last sacraments. Then he rallied somewhat until the following Sunday evening, when, about nine o'clock he was thought to be dying, and the last rites were again administered to him. Next day, through Bishop Cleary, as we explained in our last issue, he received from our Holy Father Pope Leo XIII. the Apostolic Blessing in *articulo mortis*.

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#### Sketch of His Life.

Father Walsh was born in the vicinity of Dungarvan, County of Waterford, Ireland, on January 30th, 1832, so that he had not yet reached the age of fifty-seven years when he was summoned to his reward. At a very early age he was sent to school to the Dungarvan Academy, where he made a very successful course of studies. Having completed his classical education in that institution, and having long had the intention of entering the priesthood, he was adopted for the purpose by Bishop Kenrick, of Philadelphia, just before that Prelate was transferred to the Archbishopric of Baltimore, and in May, 1851, came to this city, in which he was to spend by far the greater part of the remainder of his earthly life. He was accompanied by two other ecclesiastical students from Waterford, both of whom were in due time ordained priests, but have long since passed to their eternal reward. On June 2d he entered the Seminary of St. Charles Borromeo, at Eighteenth and Race streets, where he completed his philosophical studies and followed with marked success the prescribed course of theology, laying broad and deep the foundations of the sacred sciences. After spending four years in the Seminary he was ordained by Bishop Neumann. On July 2d, 1855, he received Minor Orders, Subdeaconship on the 5th, Deaconship on the 6th, and was elevated to the sublime dignity of the priesthood on the 8th day of the same month, when he was yet but a little over twenty-three years of age. He was ordained in St. Michael's Church, in this city, where he was afterwards to spend so many years of his useful ministry as a zealous and indefatigable pastor.

His first mission was at St. Patrick's Church, Pottsville, as assistant to the Rev.

Kieran, who, after spending three years there, had been placed in charge of St. Ann's, Port Richmond, in succession to the founder of that magnificent temple, the greatly revered Father McLoughlin. Father Walsh at once grappled with the difficulties which he knew he had to contend against. The church was then by no means a model place of worship. Improvements were immediately begun. Having been enlarged, it was also completely renovated. A new marble altar was procured, stained glass windows were put in, and the two towers erected, in one of which was placed a sweetly toned bell weighing three thousand pounds, and in the other a fine clock. These improvements made the church one of the handsomest in the city.

As a suitable crowning of the Pastor's labors, the sacred edifice was solemnly con-

secrated by the Right Rev. Bishop Wood on Sunday, the 30th day of September, 1866. Nor did the improvements in St. Michael's parish end here. The pastoral residence was thoroughly repaired, an academy for the use of the Sisters of St. Joseph, now the residence of the Christian Brothers, which is situated on Second street almost opposite the church, was purchased, and the magnificent convent connected with the parochial schools erected at a cost of nearly thirty thousand dollars.

For his successful labors in the cause of religion, Father Walsh was soon rewarded by being appointed on October 26, 1868, junior Vicar-General of the Diocese when he was yet only thirty-six years of age. So well fitted for this responsible position did he prove himself that his duties seemed to rest but lightly on his shoulders, even when the death of the Very Reverend Father Carter left him to exercise them alone.

Under his mild, paternal care St. Michael's parish was soon raised almost to the very highest point of prosperity; nor need there be any fear that it will soon forfeit this noble honor. But it is the happy fate of the priest of God that when he has accomplished his mission in one field, another is opened to him. Nine years ago St. Paul's Church lost by death its founder and first Pastor, Rev. P. F. Sheridan, who might well be styled one of the fathers of the Church in this diocese. He had accomplished a magnificent work, and it was but meet that this fact should be acknowledged by the continuance of that work being entrusted into the most competent hands. This was what the Most Reverend Archbishop Wood did when, after pronouncing Father Sheridan's funeral oration on the 12th of July, 1879, he announced his successor to be the Very Rev. M. A. Walsh, V.G. What greater compliment could His Grace confer on the people of St. Paul's than give them his Vicar-General for a Pastor, and what better return could he make to them for the heavy loss they had sustained? The improvements effected within less than a year after this appointment soon showed the wisdom of his choice. The most apparent of these is the new pastoral residence, the finest in the city, which has taken the place of the old one, erected when the parish was in its infancy.

On assuming charge of the parish Father Walsh took up his temporary residence at 704 Christian street, where he remained until the new house in Lebanon street, erected on the site of the old one, was completed. By this time, also, the work was paid for, so that nothing was added to the parish debt on this account. The amount of indebtedness Father Walsh found upon the church property was over \$19,000. All this, except a small irredeemable ground rent on the church itself, he paid off long since, and made, besides, considerable improvements in the convent and parochial school property.

#### His Silver Jubilee.

The good will which was from the beginning established between the Pastor and his

pupils of the Sisters of the Immaculate Heart of Mary.

#### His Two Terms as Administrator.

But still higher honor and responsibility was yet awaiting Father Walsh. On June 20th, 1883, the Diocese lost its first Arch bishop, who on the day preceding that of his death appointed his Vicar-General to administer the affairs of the Diocese until his successor would be installed. The event showed that the great confidence thus reposed on Father Walsh was not misplaced; for during the following year and over that he exercised this authority he gave the utmost satisfaction to all concerned, and surrendered his charge to Archbishop Ryan in at least as good condition as he had received it. He was given a signal honor in the early part of his administratorship, when, on August 6th, 1883, the faculty of Mt. St. Mary's College, Emmitsburg, Md., conferred on him the degree of LL.D., a delegation from the faculty waiting upon him at his house for that purpose. Towards the end of the same period during which he was Administrator he was attacked by his first serious illness—in May, 1884, he was stricken down with inflammatory rheumatism, which at one time brought him to the point of death, and from which he did not fully recover until the following November. From that time he seemed to enjoy very good health until attacked by his last illness. It was during his former period of ill health that his long term of Administratorship ceased; and in recognition of the fidelity with which he had performed its duties, Archbishop Ryan, on the very day of his installation, August 20th, 1884, reappointed him Vicar-General, which office he held until his death. Once more he was for a brief period made Administrator of the Archdiocese, namely, last winter, during Archbishop Ryan's absence on his first official visit to Rome; and then again he showed his entire fitness to discharge in the most acceptable manner all the duties of the high office. We may, therefore, well hope that, when called to give an account of his stewardship, he has received the reward of the good and faithful servant.

#### Tributes to His Memory.

At each Mass in St. Paul's last Sunday the Celebrant spoke of the great bereavement suffered by the parish, and the congregation were deeply affected by the touching words of each speaker. They all must have observed the unaffected kindness of their late Pastor, who was gentleness personified; but what they were not so well acquainted with was his great charity, both of tongue and of worldly goods. In the latter respect his beneficence was limited only by the means at his disposal—for the purpose of doing good he was never sparing of the money that came into his hands which he could call his own; otherwise he was most exacting

and just in all the business transactions in which he was concerned. Always anxious for the advancement of learning and of piety among his people, he most earnestly promoted the cause of education by raising his parochial schools to the highest standard, and encouraged to the utmost of his ability all the religious societies approved by the Church. Thus linking devotion and knowledge hand in hand, he laid the foundations of solid virtue among his people, who should therefore remember him in all their prayers and pious practices.

#### Action by the Parish Societies.

That the greater honor might be paid his memory, it was properly decided to hold the funeral at the Cathedral, and Tuesday of this week was the day selected for it. In his own parish everything has been done by his spiritual children that respect, devotion and duty require. All the parish societies have held meetings and adopted suitable resolutions calling for appropriate action, not only in regard to attending the funeral, but also as to his eternal welfare. The B. V. M. Sodality will have a Solemn Mass of

BIO-TITLES

OS 11/24 1888

# *France in the Seventeenth Century*

## ARCHITECTURE

Henry IV's conversion to Catholicism in 1593, and the consequent acceptance of his authority throughout France, may be considered the first major step in the transformation of that country into a modern nation-state. The beginning made by Henry IV and his minister Sully toward national unification and centralization of power was continued (after the weak and nearly catastrophic rule of Maria de' Medici [1610–1624]) by Louis XIII and Richelieu, and later by Mazarin. When Louis XIV, assisted by Colbert, took over the reins of government in 1661, the authority of the crown was unchallenged and France was the dominant power in Europe.

The arts in France kept pace with the progressive consolidation and strengthening of the nation. In general, in the first quarter of the seventeenth century there was a continuation of the artistic patterns of the previous century; during the next fifteen years or so French artists imported and absorbed the lessons of modern Italian art; in the period from about 1640 to about 1660, in the art of François Mansart and Nicolas Poussin, the most original and undoubtedly the finest French achievements of the century were made. After

1660 there was a final consolidation and expansion of earlier accomplishments under the aegis of official academies of art.

The character of French architecture at the beginning of the seventeenth century was largely determined by Henry IV, who was especially concerned to make practical and aesthetic improvements in the city of Paris. During his reign streets were widened and paved, new quarters were built and old ones renovated. Following the king's directions, architects like Claude Chastillon and Louis Métezeau executed schemes many of which, characteristically, had been envisaged in the sixteenth century. One of these, the Place des Vosges (fig. 126), formerly known as the Place Royale, goes back to an idea of Catherine de' Medici's in the 1560s. Under Henry IV, beginning in 1603, the square was planned, and plots were sold to buyers who agreed to build according to the pre-established architectural design. For himself the king had the central, higher pavilions built on either side of the square. The houses are of brick and stucco, and the continuous line of arcades, windows, dormers, and roofs enclosing the Place des Vosges creates a restrained, graceful pattern

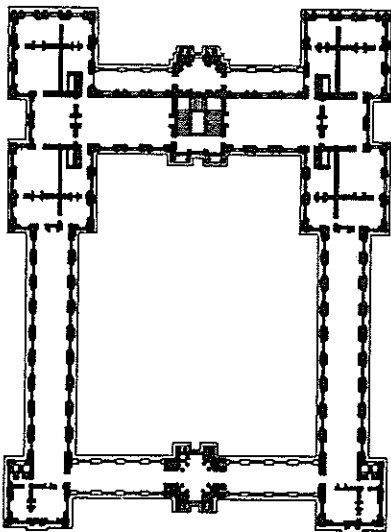


126. Place des Vosges  
(formerly Place Royale).  
Begun 1603. Paris  
(17th-century engraving)

that still suggests residential quiet and dignity.

Architectural achievements at the beginning of the century consisted less in new ideas or inventions than in the assurance and competence with which projects were realized. The most notable architect of this period was Salomon de Brosse (1571–1626), whose best-known works today are the Palais de Justice at Rennes and the Luxembourg Palace in Paris. The latter, begun in 1615 for Maria de' Medici, is not significantly new in plan (fig. 127). The scheme, with its main block flanked by two wings, and the court thus formed

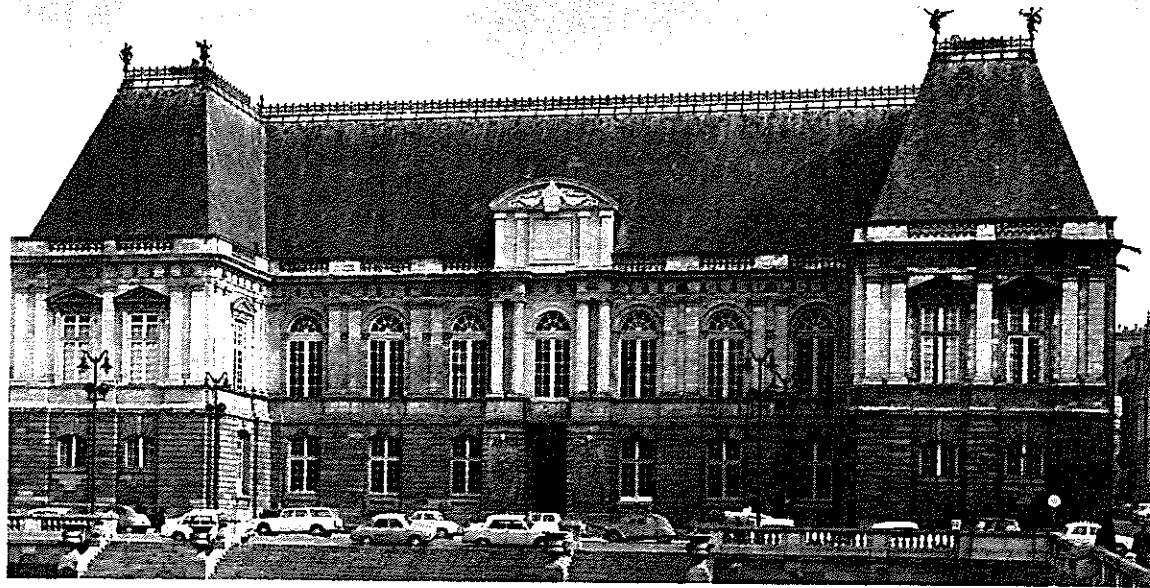
enclosed by a screen in front, goes back to sixteenth-century château plans. The specific source here seems to be the château of Verneuil of about 1565, designed by Jacques du Cerceau, who was, in fact, De Brosse's maternal grandfather. The architect's personality asserts itself most forcibly in his feeling for mass and weighty articulation. The domed entrance pavilion of the Luxembourg (fig. 128), for instance, is given bulk and density by the projecting columns, the broken line of the entablatures, and the aggressive rustication of the entire surface.<sup>1</sup>



127, 128. SALOMON DE BROSSE.  
Plan and Entrance Pavilion,  
Luxembourg Palace.  
Begun 1615. Paris



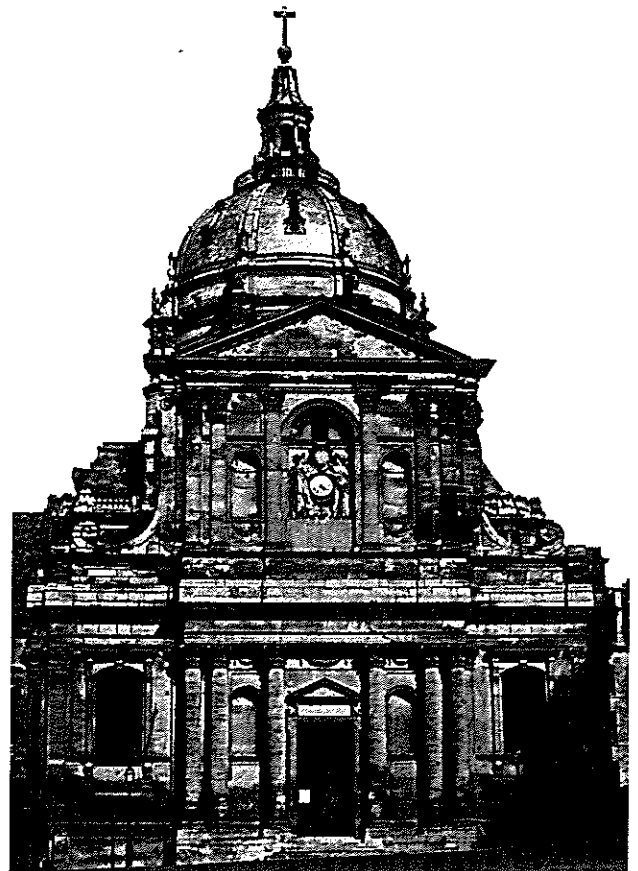
129. SALOMON DE BROSSE.  
Exterior, Palais de Justice.  
Begun 1618. Rennes



The Luxembourg has an air of ponderousness; in his later works at Rennes (fig. 129) and at the château of Blérancourt, which seem especially important for François Mansart, De Brosse shows the same seriousness, but he tends to be more economical in his means and more insistently correct in his use of the classical vocabulary, while at the same time highly inventive. In general, his style seems to have been inspired largely by works of the "classical" phase of sixteenth-century architecture in France (c. 1540–c. 1565). In 1619, in fact, De Brosse was responsible for an edition of Jean Bullant's treatise, *Règle générale d'architecture* (1565).

The influence of contemporary Italian architecture appears in France most strikingly in the work of Jacques Lemercier (c. 1585–1654), who returned to Paris by 1615 after about seven years in Italy. He became the favorite architect of Cardinal Richelieu, for whom he designed the Palais Royal, the town of Richelieu, and other works. One of the buildings commissioned by Richelieu is the Church of the Sorbonne, begun in 1635. In plan and elevation the church is almost entirely Roman in design; it has been noticed, in fact, that in many respects the church is a direct imitation of San Carlo ai Catinari in Rome (1612–20).<sup>2</sup> The

church has two façades, one on the street and one in the court of the Sorbonne. To make it possible to see the dome in conjunction with the street, or west, façade (fig. 130), Richelieu had the Place de la Sorbonne cleared of buildings. This façade, with its superimposed Corinthian and Composite orders, its rhythm of alternating bays marked by columns and pilasters, and its volutes uniting the high upper story and broad lower story, evidently belongs to the tradition of Roman design rep-



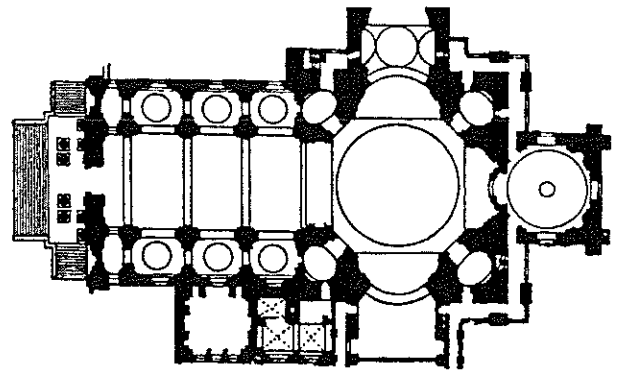
130. JACQUES LEMERCIER.  
West Façade, Church of the Sorbonne.  
Begun 1635. Paris

resented by Giacomo della Porta's *Il Gesù* façade (fig. 15).

It is significant that Lemerrier's church was begun just three years before Borromini began *San Carlo alle Quattro Fontane* in Rome (fig. 39). The distinctive character of French seventeenth-century architecture is to a large extent explained by the fact that in the years when the baroque style was being formed in Italy, French artists were taking the conservative, "academic" tradition in Italian architecture as a point of departure for the development of their national style.

Lemerrier was the kind of competent architect who offers his patrons dependability and accommodation rather than genius. Very different was François Mansart (1598–1666), who would seem to have carried inventive fertility to extravagance, and artistic integrity to obstinacy. In 1645 Mansart was commissioned by Anne of Austria to undertake a huge project for the Convent of the Val-de-Grâce in Paris. The plan (fig. 131) involved the building of a church and forecourt, additions to the convent, and the construction of a palace for the queen. Mansart had agreed to complete the church within a year and a half, but work soon fell behind schedule and expenses rose above estimates as the architect apparently changed and reworked his plans with grand indifference to the will of his patron. In 1646 he was replaced by Lemerrier; all that is left of Mansart's independent work is the ground plan of the church (although partly altered), the elevation up to the first cornice, and the record of his ideas that survives in the commemorative medal and in preparatory drawings.<sup>3</sup>

Mansart seems to have been trained under De Brosse, and, although he never went to Italy, it is evident that his knowledge of Italian architecture, gained mostly through books, was exhaustive. The general plan for the Church of the Val-de-Grâce, with its aisleless, barrel-vaulted nave and side chapels, is dependent on Vignola's plan of *Il Gesù* (fig. 14), a scheme that had already been introduced to France, primarily by the Jesuit architect Etienne Martellange (1565–1641). Here,

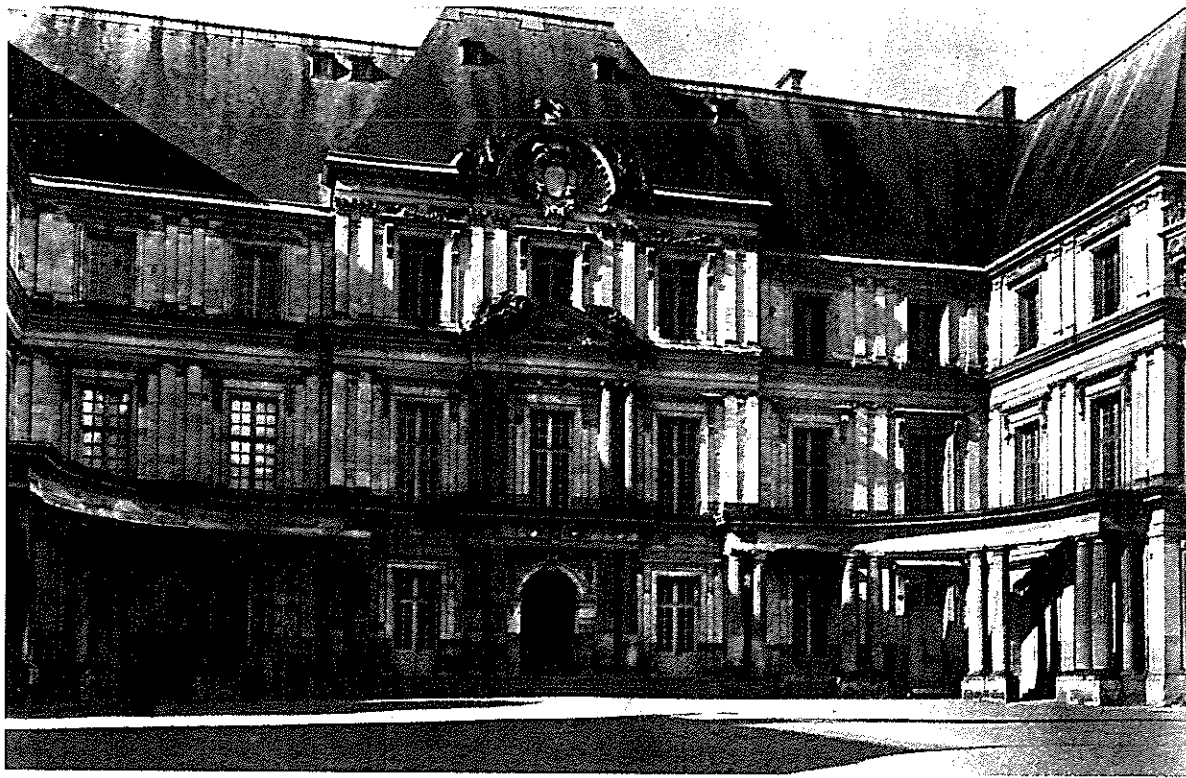


131. FRANÇOIS MANSART. Plan, Church of the Val-de-Grâce. 1645–62. Paris

however, the nave culminates in an expanded, undulating space created by the play of semicircular choir and transept apses around the domed crossing. This idea derives from Palladio's design of the *Redentore* in Venice.

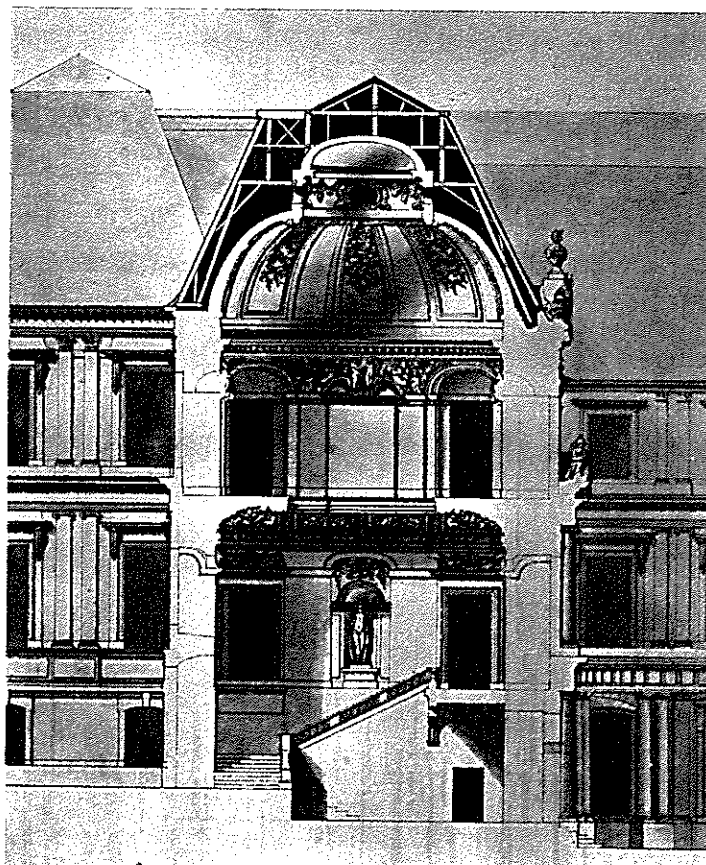
Mansart's ability to find new forms and combinations, and to use ideas deriving from Italian and also French sixteenth-century traditions, appears in one of his earliest buildings, the Church of *Ste. Marie de la Visitation* in Paris, begun in 1632. The church is planned as a central domed space with radiating chapels (fig. 132). Its sources are to be found in Michelangelo's plan for *San Giovanni dei Fiorentini*, and in chapel designs by Philibert de l'Orme and Jacques du Cerceau.<sup>4</sup> However, the Church of the Visitation has an unmistakable seventeenth-century character. Unlike his models, Mansart avoided an absolute regularity of plan and created instead a pattern of related spaces that vary in size and shape.<sup>5</sup> Furthermore, by sinking the central floor below the level of the chapels, a dramatic heightening of the interior effect is produced. Nevertheless, for all its modernity in seventeenth-century terms, there is, in the Church of the Visitation, a sense of harmony and fine balance that differs greatly from the emotionalism and activity of such Roman baroque designs as Borromini's *San Carlo* (fig. 37). Mansart insists on the "classical" circle rather than the "baroque" oval for his main form; he establishes a regular rhythm of small and large bays; and he uses relatively severe and classically correct decorative detail.





134. FRANÇOIS MANSART.  
Exterior of the Orleans Wing  
Château of Blois.  
Begun 1635

135. FRANÇOIS MANSART.  
Section, Grand Staircase, Château of Blois



Beginning in 1635 Mansart worked for three years at Blois for Gaston d'Orléans, Louis XIII's brother. Gaston's original plan was to demolish the sixteenth-century buildings at Blois and to construct a new, huge palace. Apparently the project proved too expensive. As it is, the severely monumental block that was actually executed is one of the finest works of the century (fig. 134). Of particular interest is the grand staircase (fig. 135). The stairs themselves carry only to the first floor; on the second floor is a continuous gallery, and above that a dome and lantern. Mansart devised the idea of opening the first-floor ceiling to a view of the gallery and to the dome above, thus creating an unexpected sensation of spaciousness and luminosity. This device of the cut-off ceiling or dome with a view into the space beyond was anticipated in the small domes of the Church of the Visitation, and projected for the main dome of the Val-de-Grâce. Its final realization was in Jules Hardouin-Mansart's Church of the Invalides (fig. 148).

Between 1642 and 1646 François Mansart built

# AMERICAN ART

PAINTING • SCULPTURE • ARCHITECTURE  
DECORATIVE ARTS • PHOTOGRAPHY

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# 11

## Architecture: The Battle of Styles

The architecture of the nineteenth century as a whole, and of the second half specifically, has commonly been described as an epic struggle between the forces of reaction expressed in eclecticism and those of progress embodied in functionalism. However, it was an exuberantly productive era, fascinating in its failures as well as in its successes. What was once seen as a single undeviating line of development from Darby's iron bridge over the Severn to the International Style now seems too simplistic. Recent historians have rediscovered aspects of eclecticism which had either an important influence on the mainstream or aesthetic validity in their own right. The separation between architect and engineer in the latter half of the century was real, but architects were not blind to advances in technology. Many had engineering training, some even made important contributions to building technology, and every large architectural firm had its engineer. However, the gap between the purely utilitarian construction of bridges, railroads, canals, dams, or factories and that of traditional structures such as public buildings and dwellings had become irreconcilable. Architecture and engineering had become distinct and specialized professions.

It was in the gray area between engineering and architecture that aesthetic confusion occurred. The problem showed itself clearly in the railroad station, where the train shed was entrusted to the engineer and the station building itself to the architect. Commercial architecture in general teetered between utility and public presence. To be profitable the commercial building had to be serviceable and economical, but it often had to appeal to aesthetic taste as well. Ornateness was directly related to the status consciousness of the client.

Building activity fell off with the financial depression of 1857, and the decline naturally continued through the Civil War, but the postwar boom fostered public and private building on an unprecedented scale. The period is characterized not only by a new level of extravagance but also by an uninhibited and often misguided mingling of elements from various historical sources. The result was

at times a provincial pastiche, labeled aptly enough the "General Grant Style," since its life span coincided with the General's term as President (1869-77).

From the end of the Civil War to the Philadelphia Centennial Exhibition in 1876, American taste accepted with equanimity two distinct revival styles, the Victorian Gothic and the French Second Empire. On the face of it, no two modes could be more disparate: the one medieval, towered, pointed-arched, asymmetrical, and polychromed; the other Classical-oriented, mansard-roofed, round-arched, symmetrical, ordered, and, at least in its origins, essentially monochromatic. Yet, somehow the two were converted to a common aggressively plastic picturesque expressiveness of the brash adventurism of the period itself. Churches, schools, libraries, and museums were normally Gothic, while governmental and commercial buildings, or anything intended to appear palatial or luxurious, were more frequently Second Empire.

(continued on page 250)

### DECORATIVE ARTS

*The Centennial Exhibition in Philadelphia in 1876 introduced several conflicting trends in decoration, from the revival of our colonial heritage to exotic Eastern modes. Various decorators and designers began then to mingle Moorish, East Indian, and Japanese elements, not always distinguishing among the styles they were incorporating. Interest in the Near East was evident in the use of cushions and divans, inlaid tables, brass objects of all kinds, and decorative screens. Many clients had special corners treated in exotic manners, and some even had entire Moorish rooms. The finest such room (colorplate 34) was designed for Arabella Worsham and later owned by John D. Rockefeller. Here divans, cushions, and the rich Oriental rug are almost subordinated to the lavish overall decorative scheme. The woodwork is covered with both deep carving and polychromed ornament taken from Moorish models. The furniture is attributed to George Schastey, who was known for*

*such work and had been one of the "hits" of the Centennial Exhibition. The cabinets and other pieces are carved even more elaborately than the woodwork, and inlay is incorporated throughout. Custom work of such quality was obviously not available to all, but much of the manufactured furniture was designed to satisfy a similar taste.*

*(continued from page 249)*

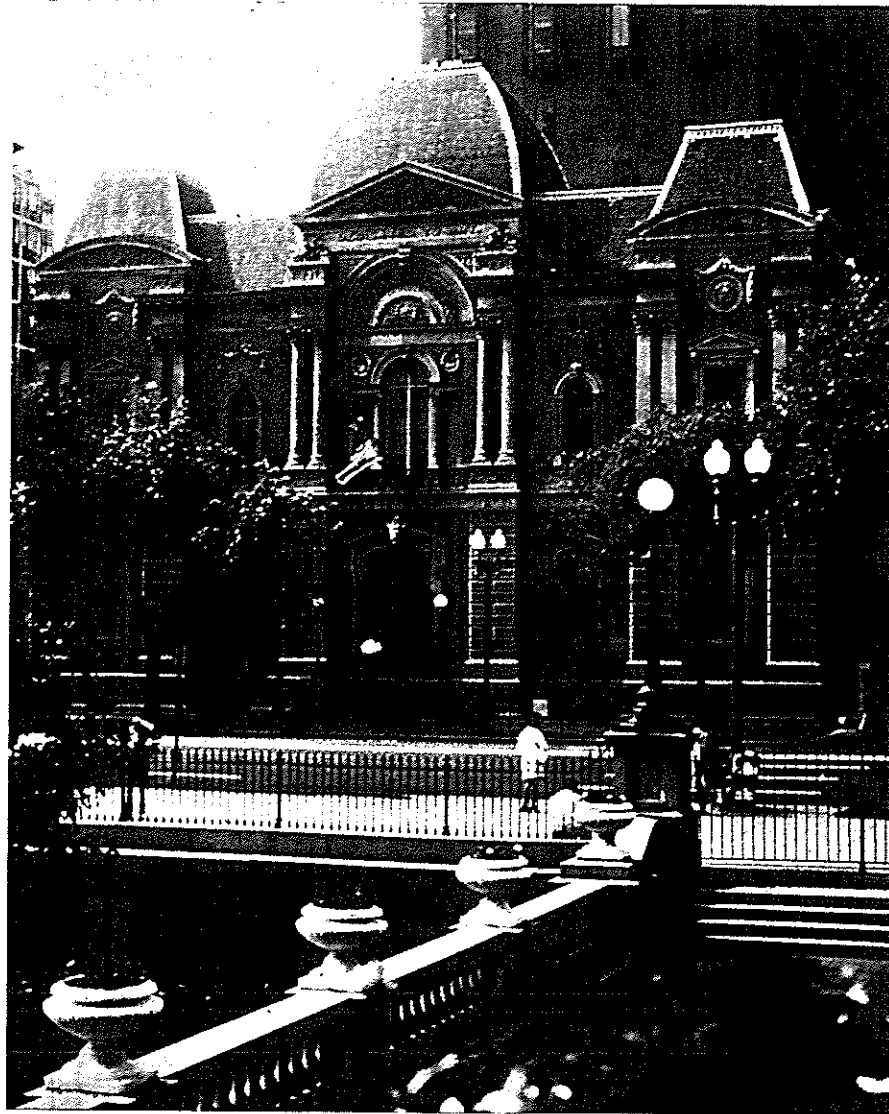
## THE SECOND EMPIRE

The American version of the Second Empire, perhaps because it derived from engraved illustrations, remained somewhat dry, hard, and almost austere, its basic exuberance expressed in an elaboration of elements rather than lushness of surface. While the vogue in the sixties was reinforced by the popularity of Napoleon III and the Empress Eugénie, the architectural influence came not directly from France but through England. However,

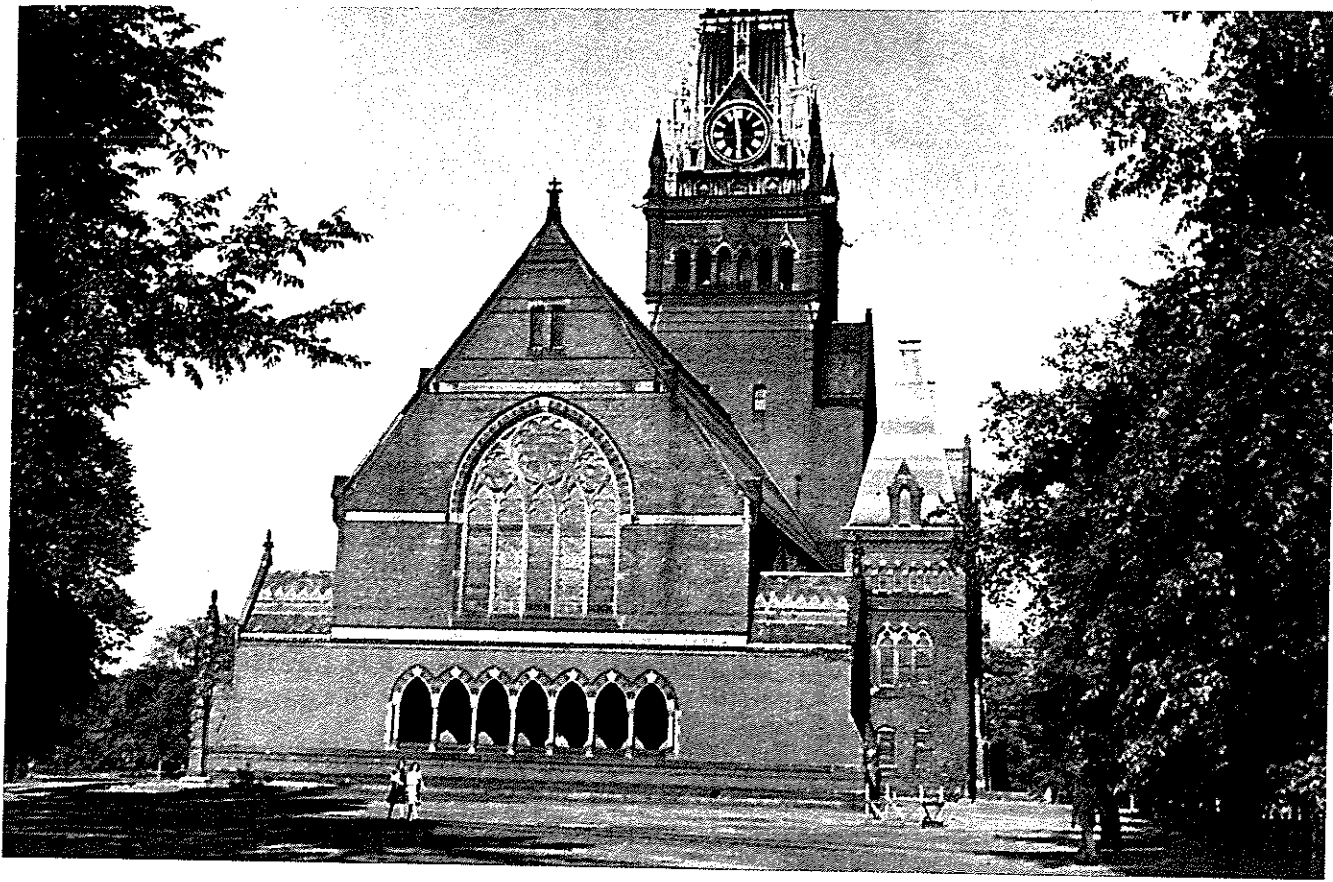
prefigurations of the mode had appeared in the United States before the war. The most characteristic feature, the mansard roof, named after the seventeenth-century French architect Jules Hardouin-Mansart, occurs as early as the fifties in isolated examples which seem almost a logical outgrowth of the Italian Villa style rather than a new importation.

James Renwick, whose early work had been in medieval revival modes, tried his hand at the Second Empire style in several buildings indicative of an awareness of the new manner. In 1859 he designed a Second Empire building to house the Corcoran Gallery, now the Renwick Gallery (plate 278), Washington, D.C. It was executed in red brick with brownstone trim, and although it was obviously a monumental effort, the result was still a somewhat muddled and provincial reflection of Napoleon III's extension of the Louvre in Paris.

Most Federal building during the General Grant era was in the Second Empire manner. The old State, War,



278 James Renwick. The Renwick Gallery (formerly Corcoran Gallery), Washington, D.C. 1859



279 Ware & Van Brunt. Memorial Hall, Harvard University, Cambridge, Mass. 1870-78

and Navy Department Building (1871-88), now the Executive Office Building, in Washington, D.C., remains one of the prime examples of the style. It has served for so long as a model of bad taste that modern eyes can scarcely see it in its own terms, as a coherent, insistently plastic mass with a distinct personality. The Philadelphia City Hall (1871-81), designed by John McArthur, Jr., has been equally denigrated, perhaps because of the ungainly, out-of-scale tower capped by a gilded statue of William Penn, which was added more than a decade after the building was finished.

The Second Empire style was short-lived. Certainly not many buildings in the style postdate the panic of 1873. Although it was never a major manner in American architecture, two of the earliest skyscrapers in New York City, George Post's Western Union Building (1873-75) and Richard M. Hunt's Tribune Building (1873-75), both sported mansard roofs.

For urban houses the style became common in the late 1850s and remained popular through the mid-1870s, but it had perhaps its most successful and telling effect in suburban domestic architecture, where its sculptural qualities pleased the picturesque taste of the times. It

was freely substituted for, and even combined with, the earlier pointed Gothic or flat Italian Villa roofs.

The great resort hotels of the period were among the most original confections of Second Empire style. Splendid hostleries of gargantuan proportions were built in the Catskills, Saratoga, Newport, and Atlantic City. Nothing else quite exemplified the social pretensions and essential instability of the General Grant era as did those giant tinderbox fantasies. Economics, time, and fire doomed the delightful dinosaurs to extinction. Only a few crumbling relics can still be seen in such places as Cape May, N.J., and Block Island, R.I.

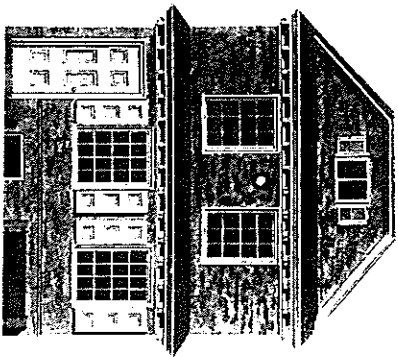
### VICTORIAN GOTHIC

The Gothic Revival continued into the postwar era, although its character was radically altered. The newer, so-called "Victorian Gothic" was the achievement of a new generation influenced by John Ruskin's *Seven Lamps of Architecture*, lauding the English Gothic, and his *Stones of Venice*, in which he shifted allegiance to the Italians. The style, like the Second Empire, was short-lived; absorbed eventually by the Romanesque, it produced few notable monuments.

measures for the suppression of the Rebellion." In this effort they raised a half-million dollars and 10,000 volunteers for the Civil War's battlefields. Originally a third of its members were Democrats, but in 1898 it became explicitly a Republican club, allowing the Union League to call itself the oldest Republican Party club in continuous existence in the United States.<sup>41</sup> John Fraser designed the house in 1864 and it was completed the next year as one of the city's early examples of the new "Mansard Mode."<sup>42</sup> Its striking but lugubrious brick and brownstone eminence inspired the late Philadelphia wit Alfred Bendiner to suggest that club members hang black crepe to cheer it up.<sup>43</sup> A large granite and steel-frame annex was built at the rear between 1908 and 1911 from the designs of Horace Trumbauer,<sup>44</sup> but the Broad Street front has changed little. The ornamental iron roof fringe and the tower's mansard were removed during the 1920's, but everything else is intact, including one of the handsomest sweeping stairs to be found anywhere.

Equally prominent for its architecture and history is the Philadelphia Masonic Temple at Broad and Filbert streets. James H. Windrim won the architectural competition in 1868, but it was five years before the construction ended, primarily because all the stone had to be cut, squared, and marked at the quarries according to Masonic tradition. The design is a fine academic rendering of the Norman style and the asymmetrical towers and splendidly carved entrance porch are especially noteworthy. Yet its reputation as one of the world's greatest Masonic temples rests more on its rich interior, which took more than fifteen years to complete. Great rooms are decorated in different historical styles intended as symbolic instruction in the principles of Freemasonry.<sup>45</sup>

Other notable clubs and fraternal headquarters also stood along Broad Street, such as the Odd Fellows Hall at Race Street, the Manufacturers Club at Walnut Street, and the Philadelphia Art Club at Chancellor Street. Since it was built as a high-rise office building, the Manufacturers Club building has a bright future, but the others are gone. The last to fall was the Art Club. This notable Italian design was the first major work of Frank Miles Day, who won the architectural competition in 1887 shortly after returning from Europe.<sup>46</sup> The club fell victim to the Great Depression, and many present-day Philadelphians knew the building only as the Keystone Automobile Club, which had its headquarters there between 1946 and 1968.<sup>47</sup> After that it endured long periods of vacancy broken by occasional occupancies often as political campaign headquarters. Finally in late 1975 came the



# Philadelphia Preserved

Catalog of  
the Historic American  
Buildings Survey

Richard J. Webster

With an Introduction by  
Charles E. Peterson

Temple University Press  
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1981