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/Fastoral 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: unknown
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):

- [x] (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 ___________________________________________________________________
Name with Title ___________________________________________________________________
Street Address ___________________________________________________________________
City, State, and Postal Code ___________________________________________________________________

Nominator [ ] is [x] is not the property owner.

PHC USE ONLY

Date of Receipt: 16 May 2019
Correct-Complete [x] 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 3/12/18
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.
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, 1 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.)

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.
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.²,³ 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-place 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.

³ 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.
Primary façade from S. Hutchinson Street, July 2019.
South (side) return, view from Christian Street, July 2019.
Rear façade, and view of one-story rear addition. View from S. Delhi Street, July 2019.
Entrance door, view from S. Hutchinson Street, July 2019.
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."⁴ 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, 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. 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.

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," 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. 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.

FATHER WALSH'S FUNERAL.

He Will Probably Be Buried in the Cathedral Vault.

Rev. Father Maurice A. Walsh, Vicar General of the Roman Catholic Church in this city, died this morning, together with his portrait and life sketch, was placed in the last obituary list of the Philadelphia Catholic. The funeral will be held on Tuesday, probably in the vault at the Cathedral, where the body of Archbishop Wood was interred.

The funeral service will be a most impressive one. The body will lie in state in St. Paul's Church, from 9 o'clock Monday night until 3 o'clock Tuesday morning, when it will be taken to the Cathedral at Eleventh and Race streets.

The priest's parish is composed of about 10,000 souls. His body will be conveyed to the vault at the Cathedral in a hearse, followed by a procession of priests and other officials.

The body will be received with impressive ceremonies at the Cathedral, and Solemn High Mass will be celebrated by Archbishop Ryan, with priests from the various diocesan parishes. The procession, composed of priests and laymen, will proceed to the Cathedral, where the body will be placed in the vault.

The funeral service will include prayers and a eulogy by the Archbishop and the Vicar General. The remains will rest in peace until the day of the Resurrection.

The remains of Father Walsh will be placed in the vault at the Cathedral, with appropriate religious ceremonies. His memory will be kept alive by the congregation and the people of the parish.

When the Archbishop and his assistants reached the altar, the altar was draped with a banner bearing the name of the deceased. After the Archbishop and his assistants recited the burial service, the clergy and the people present gathered around the body. The Archbishop then delivered a eulogy, and the remains of Father Walsh were placed in the vault.

The crowd was composed of priests, laymen, and the faithful who had gathered to pay their respects.

The Archbishop then gave the benediction, and the群contents were given to the people present.
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.

The nominated property's origins in 1879 coincide with the appointment of the then-Dioecese 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. 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, 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 designing...

May he rest in peace.
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 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." 12 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." 13 This was an experience familiar to Walsh when he was

13 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.\textsuperscript{14} 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.\textsuperscript{15}

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.\textsuperscript{16}

\textsuperscript{14} "The Times," November 23, 1888.
\textsuperscript{15} "Standard," November 24, 1888.
\textsuperscript{16} 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," 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. 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..." 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.

17 Morello, op.cit., pp.83;87 n39.
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.

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." 20

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).21

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.

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

20Brown, op.cit., p. 249. (See page in Appendix II.)
22Brown, 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.)
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 joined 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)
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. 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 rowhouses ranging from the simple standard in brick to more costly and larger in brownstone are common to the neighborhood. 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.

23 Refer to Survey form; Tatman & Moss, Biographical Dictionary of Philadelphia Architects, p. 512 and Wodehouse article in JSAH.
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," 25 such as the Lippincott

25 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. 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 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.

26 Nominated by undersigned and approved in 2019.
27 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.\textsuperscript{28} 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.\textsuperscript{29} 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.)\textsuperscript{30}

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

\textsuperscript{28}Brown, op.cit., p. 251.
\textsuperscript{29}Ibid.
\textsuperscript{30}Webster, op.cit., p. 114.
BIBLIOGRAPHICAL REFERENCES (Primary and Secondary):


Other sources:

City Archives, Philadelphia.

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."

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.
Copies of Bibliographical References
BEYOND HISTORY:
The Times and Peoples of
St. Paul's Roman Catholic Church
1843 to 1993

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". 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. 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
AN ACCOUNT OF HIS CAREER

His Obsequies and Bishop Cleary's Able Funeral Sermon.

West, who took charge of the Church, as we explained in our last issue, he had been a priest from our Holy Father Pius X, the Apostolic Blessing in article five.

During his illness he was visited by many heartily sympathetic, 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 General had passed away, to offer his condolences.

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-one 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 Archdiocese 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 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 20th 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 foundations of the sacred sciences. After spending four years in the Seminary he was ordained by Bishop Neumann. On July 24th, 1855, he received Minor Orders, Subdeaconship on the 6th, Deaconship on the 6th, and was elevated to the ministry on the 8th day of the same month, which was his last but a little over twenty-three years of age. He was ordained in St. Michael's Church, in this city, in which 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 Tamqua and surrounding towns, a charge which he undertook on the 10th of January, 1856. He

For more than a quarter century St. Michael's is one of the historic churches of Philadelphia. Eleven years after its foundation it was taken from Father Walsh under which its financial embarrassments had done its work, and in 1864, it arose from its ashes under which it has accomplished the work it was destined to do. It is well known that the church has been well cared for and the work of the Church has been in good hands.

Under his wise, 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 forget this noble honor. But it is the happy fate of the priest to be known and beloved by the people and he 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. J. P. 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 such a fact should be acknowledged by the continuance of that work being entrusted into the most competent hands. This was what the Most Reverend Archbishop Walsh did when, after pronouncing Father Sheridan's funeral oration on the 19th of July, 1879, he announced his successor to be the Very Rev. M. A. Walsh, V.G. What a greater compliment could His Grace confer on the people of St. Paul's than to place them in the hands of a Pastor, and what better return could he make for the heavy loss they had sustained? The immeasurable benefits already accomplished in less than a year after this appointment soon showed the wisdom of his choice. The most apparent evidence of this is the increased and more settled feeling 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 the work was done 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 $210,000. All this, except a small irredeemable ground rent on the church itself, he paid off long since, and much 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 unanswerable manner just one year after Father Walsh assumed charge of St. Paul's. The occasion was the celebration of the silver jubilee or twenty-fifth anniversary of his ordination. This event was celebrated...
The Diocese has sustained the great loss foreseen by a letter 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, and that on the same day more than three o'clock, and had passed to his eternal reward at ten minutes before three o'clock on Thursday morning, surrounded by relatives and members of his household.

These present the Rev. Father Patrick 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 Sisitans' work) and the Sister of St. Joseph 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 15th, his condition first caused alarm, and that evening he received the last sacraments of the Church. From then until the following Sunday evening, when about nine o'clock he was thought to be dying, and was administered to by the Brother Cleary, as we explained in our last issue, he was received from our Father Pope, the Apostolic Blessing in *articulo mortis*.

During his illness he was visited by many heartfelt sympathetically by his brother, Rev. William Walsh, and 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 after the General had passed away, to offer his consolation.

**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 taken to the Seminary at Dungarvan Academy, where he made a very successful course of studies. Having completed his classical education in that institution, and having long the intention of entering the priesthood, he was ordained for the Church by Bishop Keneally, of Philadelphia, just before that Bishop was transferred to the Archdiocese 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 life. He was successively ordained to the two other ecclesiastical students from Waterford, both of whom were due to ordination, but both passed the required examination, and was also awarded the necessary reward. On June 9th he entered the Seminary of St. Charles Borromeo, at Eighth and Race streets, where he continued his philosophical studies, followed with marked success the prescribed course of theology, laying broad and deep the foundations of science in the heart of the youth, in the studies he was ordained by Bishop Neumann. On July 31, 1853, he received his Holy Orders, Sunday evening on the 5th, Deaconship on the 6th, and was elevated to the sublime dignity of the priesthood on the 19th of that month, when he was yet but a little over twenty-three years of age. He was ordained in St. Michael's Church, his native parish, and 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, left for the charge of St. Ann's, Fort Richmond, in succession to the founder of that magnificent temple, the great Rev. Peter Walsh, at once grappled with the difficulties which he knew he had to contend against. The church, however, was a place of worship. Improvements were immediately begun. Having been enlarged, it was also completed. A new marble altar was procured, stained glass windows were put in, and the two towers erected, in one of which the clock was placed a swiftly 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 consecrated by the Right Rev. Bishop Wood on Sunday, the 26th of October, 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, is situated on the grounds, and opposite the church, was purchased, and the magnificent convent connected with the parochial school 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, 1866, junior Vicar-General of the diocese. In this capacity he remained until he was yet only sixty-three years of age. So well fitted for this responsible position did he prove himself that his duties seemed to rest on him as naturally as his function; and when the death of the Very Reverend Father Carter left him to exercise them alone.

Under his guidance the parish of St. Michael's was soon raised almost to the highest point of prosperity; and need there be any fear that it will soon forget this noble honor. But it is the happy fate of the priest of God that when he has accomplished his mission on earth he has a home forever the reward of his labors.

Nine years ago St. Paul's Church lost by death its founder and first Pastor, Rev. P. J. Sheridan, who might well be styled one of the fathers of the Church in this City. He had accomplished a magnificent work, and it was well to realize this in the present connection. It was this. The Most Reverend Archbishop Wood did when, after presiding over the solemn dedication of the church on the 12th of July, 1870, he announced his successor to be the Very Rev. K. A. Walsh. Father Walsh was, indeed, justly proud of the work done by his predecessor. He never forgot that he was the grace of many young men that came into his hands which he could call his own; otherwise he was most exacting in all the business transactions in which he was concerned. Always anxious for the advancement of learning and of piety among his people, he was most earnestly promoted the cause of education by raising his parochial schools to the highest standard, and for the support of which he had all the religious societies approved by the Church. Such linking devotion and knowledge of the people, a model of solid virtue among his people, who should therefore remember him in all their prayers and pious practices.

**Actions 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 people, his loving friends, and the parishes of duty and duty require. All the parish societies have held meetings and adopted suitable resolutions calling for appropriate action, not only in regard to the church, but also in respect to his people, and the parishes of duty require. All the parish societies of the Diocese will have a Solemn Mass of...
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.
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.1
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). 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-
resented by Giacomo della Porta’s Il Gesù façade (fig. 15).

It is significant that Lemercier’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.

Lemercier 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 1643 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 Lemercier; 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.

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, 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 1682. 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. 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. 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.
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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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 ness expressive 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 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 Schedesty, 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,
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 hostries 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.
Philadelphia

With an Introduction by

Richard J. Webster

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Penn's City Center Square

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