

**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: 2100 S. 21<sup>st</sup> Street

Postal code: 19145

**2. NAME OF HISTORIC RESOURCE**

Historic Name: St. Edmond of Abingdon Roman Catholic Church

Current/Common Name: "St. Edmond's"

**3. TYPE OF HISTORIC RESOURCE**

Building

Structure

Site

Object

**4. PROPERTY INFORMATION**

Condition:  excellent  good  fair  poor  ruins

Occupancy:  occupied  vacant  under construction  unknown

Current use: Active worship site

**5. BOUNDARY DESCRIPTION**

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

**6. DESCRIPTION**

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

**7. SIGNIFICANCE**

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

Period of Significance (from year to year): from 1923 to 1935

Date(s) of construction and/or alteration: 1923; finished/dedicated 1935

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

Builder, contractor, and/or artisan: \_\_\_\_\_

Original owner: Archdiocese of Philadelphia

Other significant persons: \_\_\_\_\_

**CRITERIA FOR DESIGNATION:**

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

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

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

*Please attach a bibliography.*

**9. NOMINATOR**

Organization \_\_\_\_\_ Date June 5, 2019

Name with Title Celeste A. Morello Email n/a

Street Address 1234 S. Sheridan Street Telephone 215-334-6008

City, State, and Postal Code Philadelphia, PA 19147

Nominator  is  is not the property owner.

**PHC USE ONLY**

Date of Receipt: June 5, 2019

Correct-Complete  Incorrect-Incomplete Date: November 1, 2019

Date of Notice Issuance: November 4, 2019

Property Owner at Time of Notice:

Name: Archdiocese of Philadelphia, St. Edmonds Church

Address: 1732 Race Street

City: Philadelphia State: PA Postal Code: 19103

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

Date(s) Reviewed by the Historical Commission: \_\_\_\_\_

Date of Final Action: \_\_\_\_\_

Designated  Rejected

**Boundary Description:**

Situate on the Southwest corner of Snyder Avenue and S. 21<sup>st</sup> Street. Containing in front or breadth on the said Snyder Avenue 105 feet and extending of that width in length or depth Southward between parallel lines at right angles with the said Snyder Avenue 387 feet to Jackson Street. Being 2100 S. 21<sup>st</sup> Street.



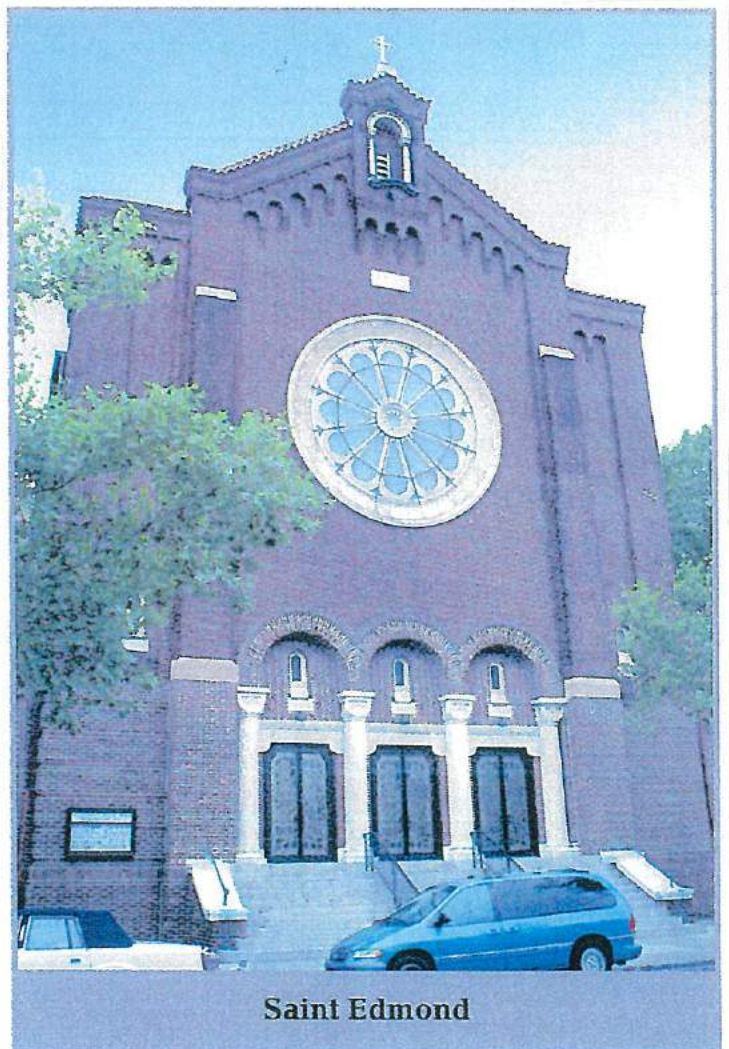
Boundary outline of 2100 S. 21<sup>st</sup> Street. Base map source: City Atlas.

DESCRIPTION of the CHURCH:

St. Edmond's facade is on the southwest corner of Snyder Avenue at Twenty-First (21st) Street in South Philadelphia. It is a two-story brick and whitish limestone trim construction where the patterns of bricks creating rounded arches or circles or courses of projecting or recessed areas in gray mortar accent the details in the building. The entire roof is terracotta for the church, its extensions and the adjoining rectory. The plan is a cruciform, with the transepts and polygonal apse towards the south part of the building where attached to the rectory. At the north wall where the facade is, are projected side entrances under rounded arches, below pedimented individual facades holding circular win-

Photograph on right from Archdiocese's Bicentennial History. (2007)

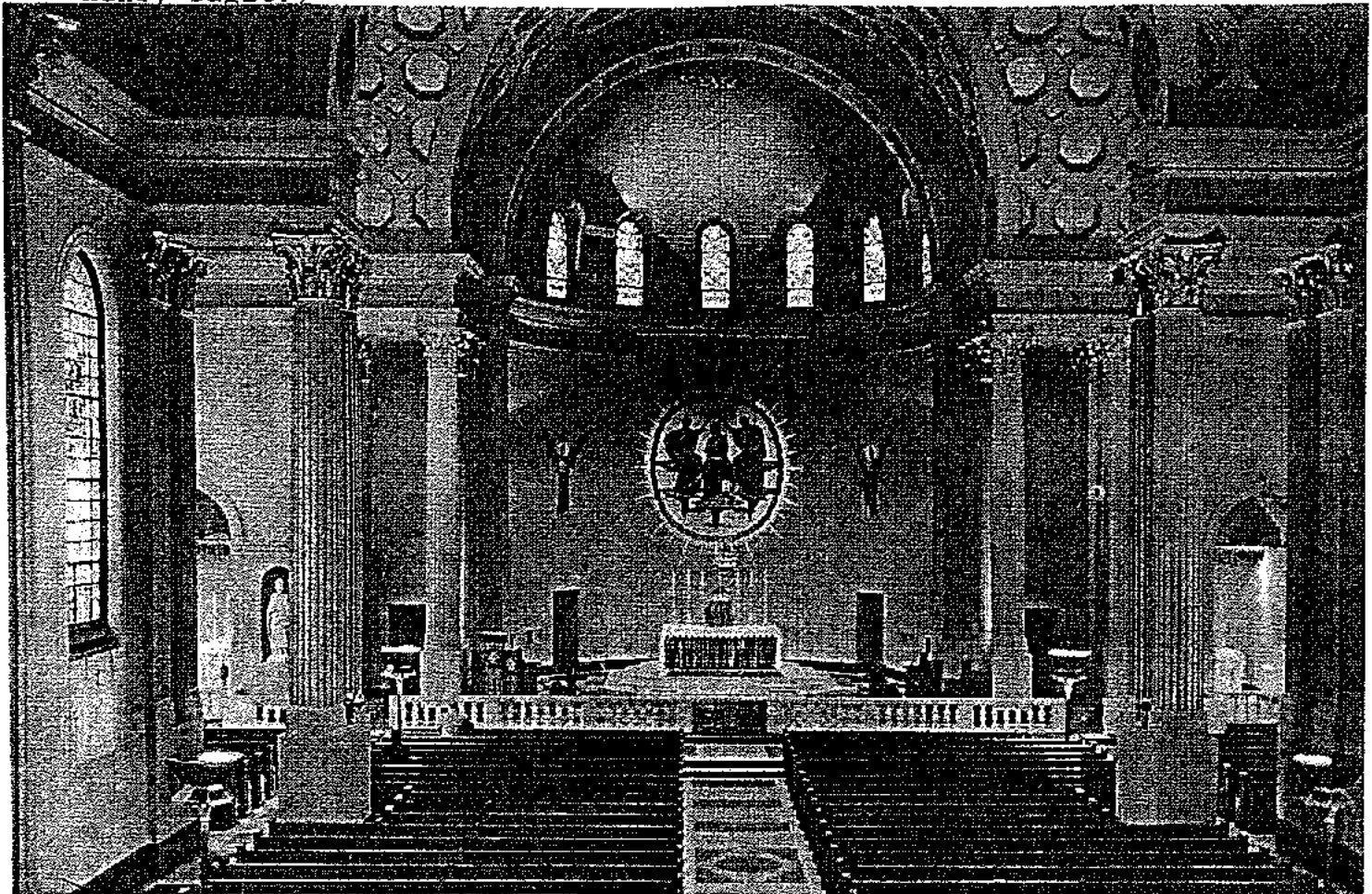
St. Edmond's is on a lot measuring 105' on Snyder Avenue and 387' deep on 21st Street (north to south).



Saint Edmond

dows, just slightly above and between buttress-like piers. The double doors have a series of panels and are hanged between attached columns with sculpted capitals. Carved lintels are above each set doors. Photographs recently taken of these entrances at the church's east and west sides are on page 7 showing that they are identical and have the same decorative black wrought iron gate and fence to pass through before entering the church.

The east wall and west wall are the same insofar as to the carefully inset pairs of round arch windows beneath circular ones between vertical brick piers separating the groupings. At 21st Street is a polygonal addition which is a side chapel between the church and entrance to the rectory. The south wall of the church with the apse for the altar area is obscured by the rectory building. Below is an interior view of this apse and how round arch windows pierce the top for light. (This interior was designed by architect Henry Dagit.)



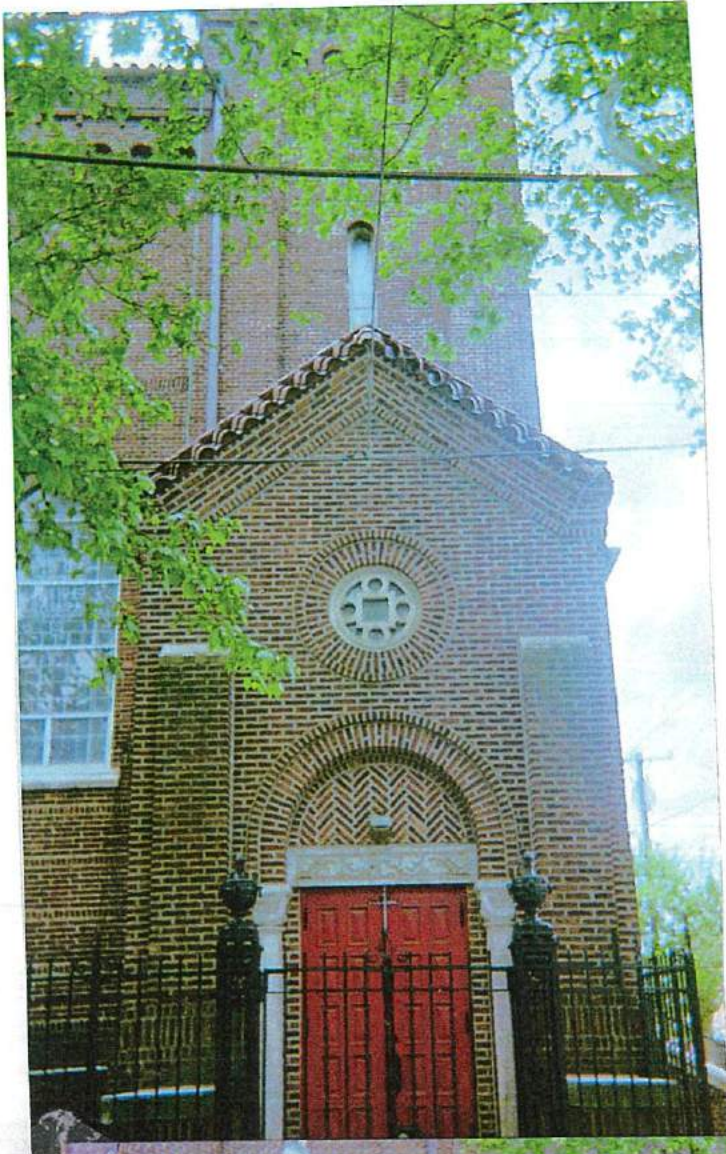
S. J. P. ... Church

At St. Edmond's Church's facade, architect Lovatt eased in applying the strict "Christian Style" conventions to more Romanesque with the slightly forward center bay with buttresses on the ends with stone trim designating where the depth increases for the downward shift in weight. The trio of double doors (modern and of metal and glass) are separated by engaged columns with sculpted capitals holding round arches above each portal. Statues of saints are in niches centered within each arch.

The focus, of course, is the true rose window--in a perfect circle, with "petal-like" segments extending from the "hub" or center. This window is in a whitish stone surround to compliment the whitish color in the flanking piers and first level's columns, capitals and sculpted lintels above the doors. These whitish stone sculpted surrounds and capitals are also on the east and west side entrances. A rather high flight of steps from the ground/street level leads to this entrance and serves to heighten the presence of the church.

A brick niche is suspended at the top of the pediment in the center bay, with the pattern in the brickwork focussed towards this niche and status, presumably of Jesus Christ. A cross is on top.

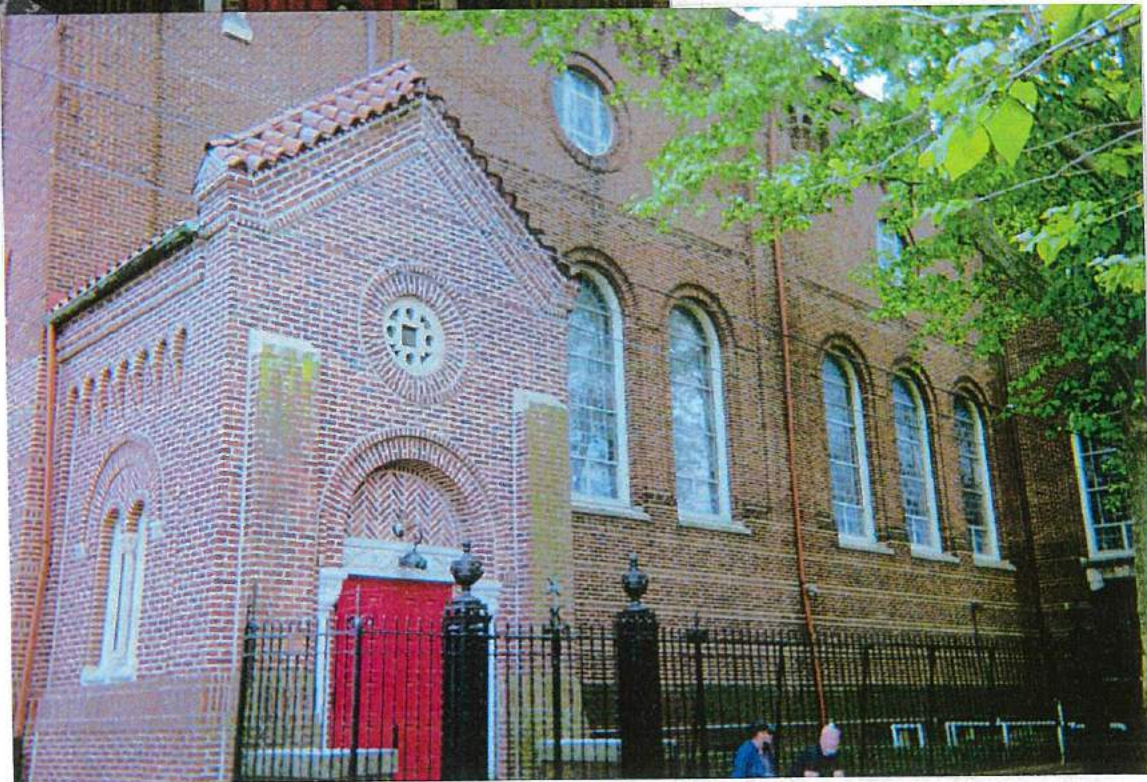
St. Edmond's is on a very busy street where many incidents of violence occur, yet the building's condition is excellent on the exterior and on various occasions, no adverse activity had been seen occurring on the premises. (The special attention to these properties is owed to the care of pastor, Father Joseph Kelly, at the primary parish, St. Monica's, to which St. Edmond's is enjoined.)

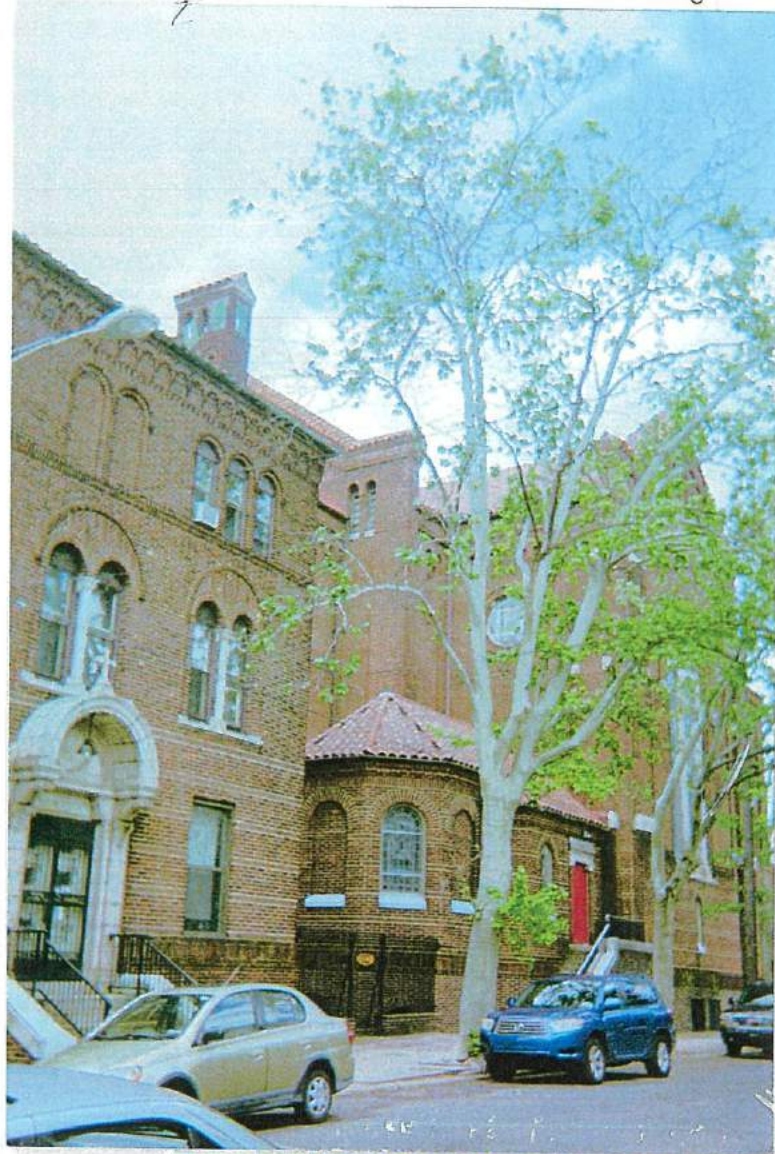


Extending beyond the east and west walls in an otherwise basilican plan are these side entrances to the main portal at the facade. Both east (left) and west (below) entries lead to the vestibule area of the church.

Note that both are identical and in excellent condition.

The gaps in the trees show the round arch windows under circular ones on this west side that is the same on the east side which is more obscured by trees.





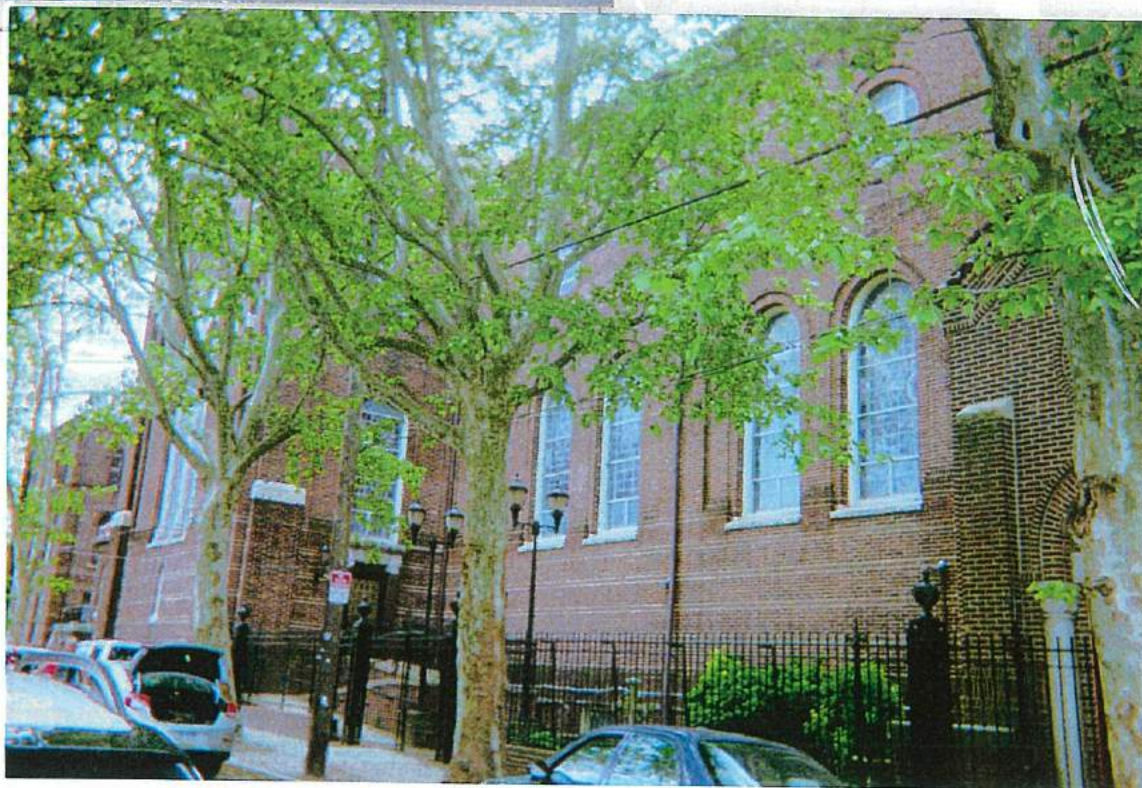
At left is view of St. Edmond's Church, looking northwest from South 21st Street to the church's southeast corner with the apsidal addition.

St. Edmond's Rectory is on the left.

Below is southwesterly view of St. Edmond's east wall on South 21st Street, near facade.

Note courses of brick patterns and manipulated brick in circles and round arches.

The wrought iron fencing may be original to the 1923 construction.





DESCRIPTION of the RECTORY:

The 1962 parish history of St. Edmond's memorialized that "plans for a new church and rectory" had already existed prior to the appointment of a new pastor in 1922. (Credit was to "Monsignor Greensill had drawn up plans for the new church and rectory...") "On St. Patrick's Day 1923, ground was broken for the church and rectory and on September 22, 1924, the priests of Saint Edmond's entered their new home."<sup>1</sup>(page 23.)

Recent photographs taken to compare with the contemporary image of the completed rectory in 1924 indicate the same fine masonry intact. Changes to the rectory's south wall include removal of the wall and masonry steps leading to the entrance, and modern windows with straight lintels capped with brown metal to compensate for the round arch form. The door is also new. Removal of the original wall reveals basement windows parallel to ones on the first of the three levels of this brick building.

The same overall design and brick patterns on the church were carried over by architect George I. Lovatt, Sr. (not the Monsignor) to the rectory: pairs of round arch windows inset under a larger round arch in brick; the three levels of the building made more evident by the courses of the brick; and the small arcs of brick under the cornice of the roof in a "lace-like" pattern. There is no need for any repairs or brick pointing--this is a building in constant use and in very good condition. A large parking lot is entered from 21st Street to access the offices. The original entrance for the priests is at the east, on 21st Street.

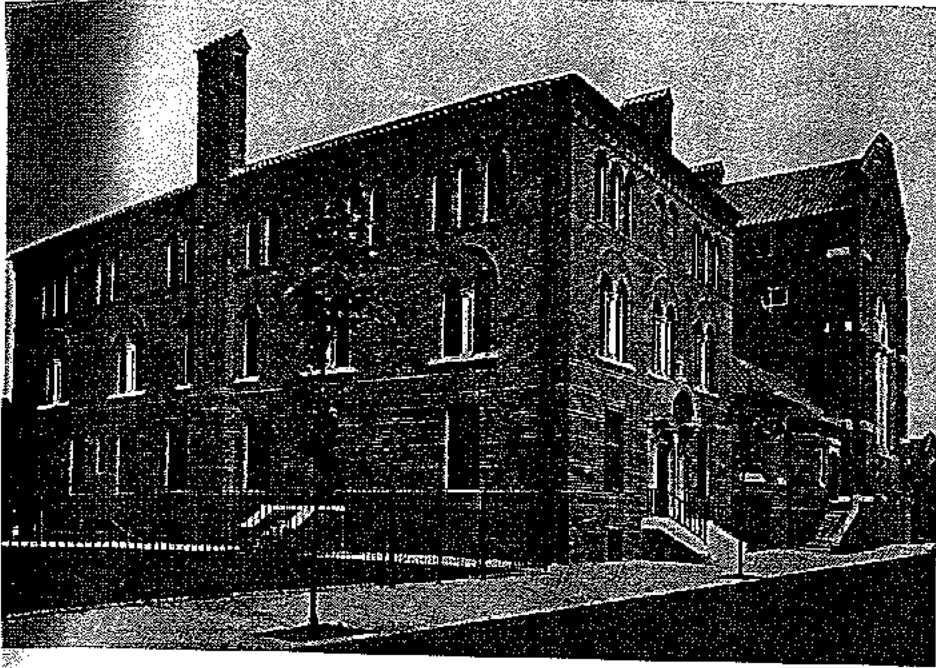
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<sup>1</sup>"Souvenir of the Golden Jubilee of Saint Edmond's Parish, 21st and Snyder Ave., Philadelphia, 1912-1962." Jefferies & Manz, Pubs. Catholic Historical Research Center, Philadelphia.

Rectory entrance at 21st Street--east side.



The nominator's photograph of the Rectory and southeast part of the church (on right) show why these two buildings are submitted to this Commission together for the continuity in design. The same brick, same masonry techniques in laying of the brick courses, or where recessed or projected, and the terra cotta roofs of both buildings unify them. The Rectory's facade has changed insignificantly over the decades: new doors and windows mainly. The steps and stairs are the same seen in the photograph on the next page. The stone surround at the double-door entrance with the cross on top is the same. The north wall is mostly blocked by the church's apse and chapel. (See above, on right.) The west wall is unremarkable but for how Lovatt continued the sequence of windows and brickwork as at the south wall. Rowhouses are rather close to the rectory at the west wall, with only the density of trees to allow some distance between the buildings and narrow street between them.



Saint Edmond's Rectory

The completed rectory, finished in 1924 before the church's 1935 dedication (and near-completion).

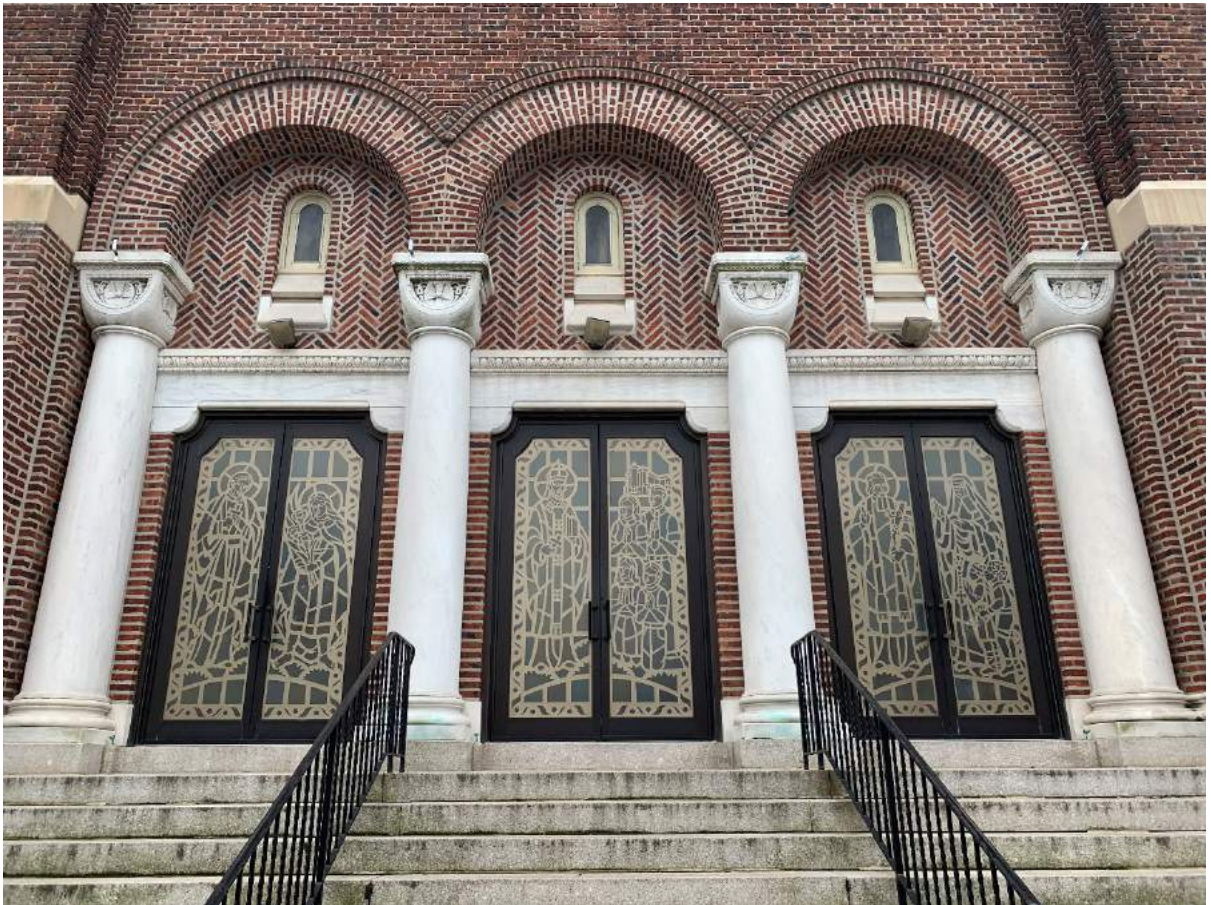
Below is recent photograph to compare with above one.



Staff Supplemented Photographs



Primary (north) façade from S. 21<sup>st</sup> Street and Snyder Avenue, September 2019.



Main entrance on Snyder Avenue, September 2019.

Staff Supplemented Photographs



Rose window above main entrance, September 2019.

Staff Supplemented Photographs



Northwest corner of church building, view from corner of Norwood Street and Snyder Avenue, September 2019.

Staff Supplemented Photographs



West elevation of church on Norwood Street, September 2019.



Rear (south) elevation of church from Norwood Street, September 2019.

Staff Supplemented Photographs



Rear (south) and side (east) elevations on S. 21<sup>st</sup> Street, September 2019.



Staff Supplemented Photographs



Courtyard between church and rectory on S. 21<sup>st</sup> Street, September 2019.



Side (east) elevation of church from S. 21<sup>st</sup> Street, September 2019.

Staff Supplemented Photographs



Rectory entrance on S. 21<sup>st</sup> Street, September 2019.

Staff Supplemented Photographs



Side (south) elevation of rectory from S. 21<sup>st</sup> Street, September 2019.



Rear (west) elevation of rectory from Norwood Street, September 2019.

STATEMENT of SIGNIFICANCE:

St. Edmond of Abingdon<sup>2</sup> Roman Catholic Church (hereafter, "St. Edmond's") is one of architect George I. Lovatt, Sr.'s fine interpretations of several churches seen in 5th to 6th century Ravenna, Italy. The time of the architectural style was not long after Christianity became the faith of the Holy Roman Empire established with Constantine, the Emperor in 313. Early Christian buildings arose throughout the civilized world, but it was in Ravenna where Emperor Honorius founded his governmental base by 404 and the erection of many churches began. At St. Edmond's is a composite of these early Christian churches still seen in Ravenna.

George I. Lovatt, Sr. (1872-1958) began his career mainly as an ecclesiastical architect in Delaware; his design for Immaculate Conception parish's rectory linked him to the pastor who would transfer to St. Edmond's and hire the architect. Lovatt received several awards for his work which makes him more distinctive in the architectural profession locally, nationally and internationally.

St. Edmond's presently is attached to St. Monica's Roman Catholic parish, but is still holding services as an active worship site. The entire church and rectory are exceptionally accurate in following architectural conventions seen in that early Christian era with the Ravenna buildings.

The location of St. Edmond's among rowhouses in South Philadelphia's west-of-Broad changing neighborhood is an oasis of serenity and peace in how its architectural appearance contributes to this particular community.

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<sup>2</sup> The parish was founded when Archbishop Edmond Prendergast headed the archdiocese. St. Edmond of Abingdon is the archbishop's patron saint who was also a bishop of Canterbury in England.

**Criterion D: Embodies distinguishing characteristics of an architectural style or engineering specimen.**

St. Edmond of Abingdon Roman Catholic Church and Rectory embody distinguishing characteristics of the Romanesque Revival and Italian Renaissance Revival styles of architecture. According to the “Souvenir of the Golden Jubilee of Saint Edmond’s Parish” booklet, the exterior of Saint Edmond’s Church is of Romanesque architecture and the interior (not included for historic designation) is an early Italian Renaissance with a touch of the late Romanesque. The description states that this combination is not so often used in this country, two styles in one building. It is explained that two architects designed it at different times, George I. Lovatt for the exterior and Henry D. Dagit and Sons for the interior.

According to the Pennsylvania Historical and Museum Commission’s Architectural Field Guide, the Romanesque Revival style was introduced in the United States in the mid-19th century, as architectural ideas from Europe, based on the buildings of ancient Rome, were imported here. Only a few public buildings were built in this style until the talented and influential American architect Henry Hobson Richardson embraced the style in the 1870s and 1880s.

Buildings of Romanesque Revival style are most easily identified by their pronounced round arches and heavy, massive stone or brick construction. Most have round towers, squat columns and decorative plaques with intricate or interlacing patterns. With its strong sense of gravity and permanence, the Romanesque Revival style was especially suited to churches, university buildings, prisons and other public buildings.

According to *A Field Guide to American Houses* by Virginia and Lee McAlester, the Italian Renaissance Revival style developed in the United States at the end of the nineteenth century and remained popular until about 1930, especially in the northeastern states. Like other classically-inspired styles, the Italian Renaissance Revival style drew inspiration from Italy and, more broadly, the ancient world. The formal, classical style developed in direct contrast to the medieval forms and vocabularies of other popular styles of the time like the asymmetrical Romanesque Revival and Queen Anne styles. The Italian Renaissance Revival style as well as the earlier Italianate style were modeled on the fifteenth and sixteenth-century buildings of the Italian Renaissance. However, Italian Renaissance Revival style buildings are much closer stylistically to the original forms than the earlier Italianate style, which capture the feeling if not the details. This additional authenticity may be attributable to a greater familiarity with actual Renaissance buildings that resulted from greater opportunities for travel to Italy as well as greater availability of scholarly works on Renaissance architecture, many of which included photographs.

## Staff Supplemented: Criterion D

The characteristic features of the Italian Renaissance Revival style include formality, an imposing scale, vertical symmetry, round-arch door and window openings, and classical detailing such as columns, pilasters, entablatures, and pediments. Most buildings in the style are clad with masonry, usually ashlar stone. First floors may be clad in rusticated stone. The elegant style was most often used for grand, architect-designed structures such as institutional and civic buildings. Buildings in the style are often found in urban settings.

Distinguishing characteristics of the Romanesque Revival utilized on St. Edmond's includes its masonry construction with polychromatic detailing, round arches at entrances, and its round tower at the rear of the church. Distinguishing characteristics of the Italian Renaissance Revival utilized on St. Edmond's includes its imposing verticality, round-arch openings, clay tile roof, and classical detailing at entrance and other masonry openings.

See following pages for an account of the "Christian" architectural style from the 5<sup>th</sup> to 6<sup>th</sup> centuries, which provided the historic precedent for these Revival styles of architecture.

In the history of architecture in the western world, the evolution of churches and church-building figures importantly as a sign of certain cultures and what mattered. The rise and acceptance of Christianity by the early 300s when the Roman Emperor Constantine permitted "Christianity (as) the state religion of the Roman Empire had a profound impact on Christian art," wrote Janson.<sup>3</sup> The Roman basilican plan that had been used for judicial and other types of official uses would become a standard thereafter for Christian churches. One of the earliest Roman-influenced churches is St. Paul's Outside the Walls, near the Appian Way in Rome which supposedly dated to "386 A.D." several decades after a basilican plan for a St. Peter's Church had been drawn while Constantine was still in power, in "333 A.D."<sup>4</sup>

The architect of St. Edmond's Church and Rectory could have read and studied this same history and type of church buildings from the origins of the Roman Catholic Church when he designed this second, and solitary building intended to be the church for a growing St. Edmond's parish in the early 1920s. Lovatt, however, chose not to integrate any stylistic changes that occurred in the history of Roman Catholic church-building when the Holy Roman Empire was split into "East" and "West" sections and some overlapping of elements from the "East" initiated a "Byzantine" style. Here, for St. Edmond's, Lovatt kept his focus on what art and architectural elements and conventions were used in Rome and just north of Rome, but still on the Italian peninsula, in Ravenna. There, a number of significant brick churches with terra cotta roofs in the basilican plan, or not, but certainly with apses, became our arch-

<sup>3</sup> Janson, H.W., History of Art. NY: Abrams, 1977, pp. 195-196.

<sup>4</sup> Ibid.

itect's prototypes at St. Edmond's Church.

Distinguishing characteristics of the "Christian Style" or "Constantinian Period Style" begin with the basilican plan and its components: the building is a long rectangle, "terminating in an apse. The main body was a nave, flanked by aisles...The nave, higher than the aisles, was lit by clerestory windows,"<sup>5</sup> wrote Zarnecki in summary. Chastel added the "transept" which crosses the nave near the apse, along with the apse as a "fairly deep niche covered with an apsidal dome."<sup>6</sup> The Ravenna examples of the 400s and 500s are of brick in the exteriors and "conspicuously unadorned,"<sup>7</sup> opined Janson. All have rounded arches at the windows, gables or pedimented additions with pitched roofs, terra cotta roofs and subtle patterns in the brickwork, as observed from images of S. Apollinare in Classe(535-49 A.D.), the Galla Placidia Mausoleum (c.550 A.D.) and San Vitale (c.550 A.D.). (See color copies of buildings on page 16 herein.)<sup>8</sup>

Erecting St. Edmond's church in the same red brick as the Ravenna models, in the same terra cotta roofing, and dividing the windows into segments formed by projecting bricks is the material composition of St. Edmond's in general. The designing of our South Philadelphia church with similar apses and apsidal chapels, oculi windows, round arch windows (often in sets) or distinguished by their placements into brick surrounds and brick patterns that accent otherwise bland areas were also noted by Lovatt and adapted here. However, the church holds the more significant details which are rather made subdued in the rectory design.

Color images of the Ravenna buildings are included for more observation on their architectural components found at St. Edmond's.

<sup>5</sup> Zarnecki, G., *Art of the Medieval World*. NY: Abrams, 1975, p.20.

<sup>6</sup> Chastel, A., *Italian Art*. NY: Harper & Row, 1963, p. 27.

<sup>7</sup> Janson, *op.cit.*, p. 196.

<sup>8</sup> Photographs from Abbate, Francesco (Ed.), *Christian Art of the 4th to 12th Centuries*. London: Octopus Books, 1972, pp. 61 and 63. (English translation from Italian.)



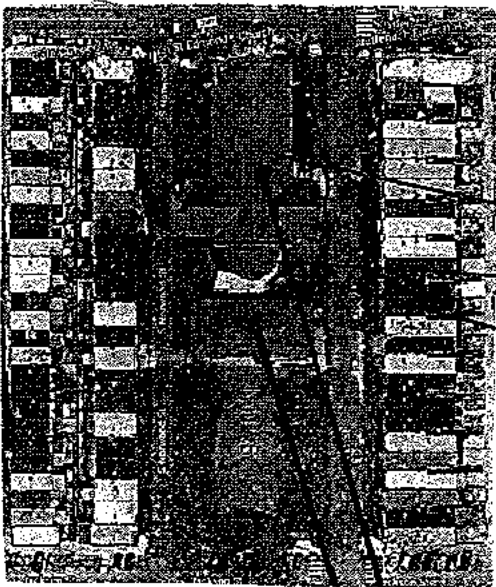
The similarities in the plans of the 4th century "Old St. Peter's" in Rome and St. Edmond's are significant, especially where apical chapels are at the 20th century church on the same side where the circular buildings (a baptistery or mausoleum, perhaps) were at Old St. Peter's. (Figure from Chastel, p. 28.)

Basilican plans of Old St. Peter's → Facade (entrance)

St. Edmond's Church

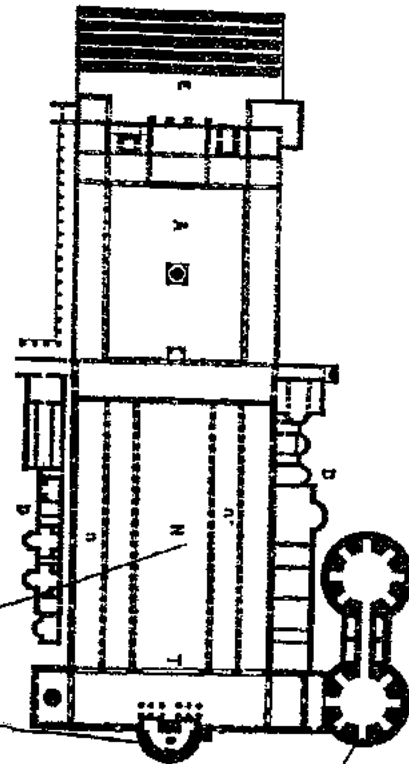


Snyder Avenue entrance (facade)



nave

apse



round or apical additions.

St. Edmond's Church  
Rectory

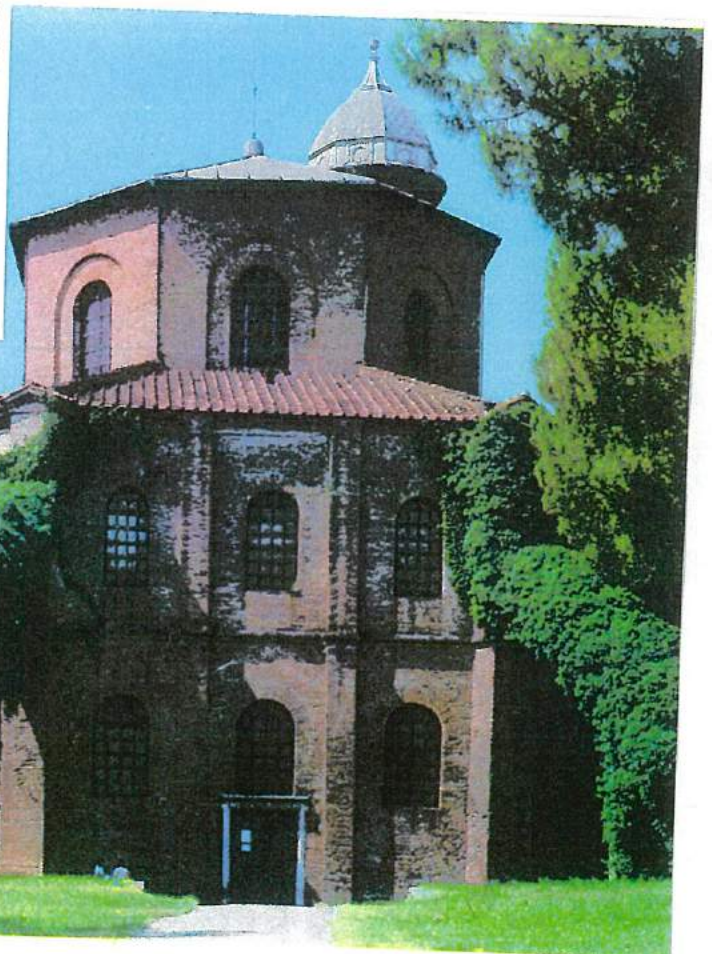


38 Art of Ravenna : Mausoleum of Galla Placidia in Ravenna : First half of V century AD.

General characteristics of the Christian or Constantinian Style are still extant in these buildings from Ravenna, Italy. St. Edmond's church holds many of the architectural elements from these buildings.



37 Art of Ravenna : Basilica of Sant' Apollinare in Classe in Ravenna. AD. 535-49.



35 Art of Ravenna : Apse of the Basilica of San Vitale in Ravenna. First half of VI century AD.

St. Edmond's Church and Rectory:

- (e) Are the works of a designer, architect, landscape architect or designer, engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation.

George I. Lovatt, Sr. (1872-1958) is described as one of the local ecclesiastical architects to have succeeded Edwin F. Durang as one of the Archdiocese of Philadelphia's busiest designers. Born in Philadelphia, he provided biographical information to qualify to design government buildings in 1945 to compare to Tatman and Moss' Biographical Dictionary of Philadelphia Architects (1985), which are attached in the Appendix.

What is not in either source is how Lovatt came to design this inspired St. Edmond's Church and its adjoining rectory. Research into what buildings Lovatt created in South Philadelphia prior to his engagement for the parish included a beautifully adorned residence at 2312-16 South Broad Street (which later became known as "The Mansion House Bridals) and a nearby "afterhouse" for the same owner, "William S. Ware" from 1903 to 1904. Lovatt's name, however, was known to some diocesan clergy. In 1906 Lovatt designed Immaculate Conception's rectory in Northern Liberties, then his stunning St. Rita of Cascia Roman Catholic Church<sup>9</sup> on South Broad Street for the Augustinians and their saint.

While working on Immaculate Conception Church's rectory for Reverend John J. Greensill, the pastor in 1906, oversaw Lovatt's plan and how he carried out the supervision of the construction. Probably impressed, when Greensill was assigned as pastor of a new parish, one named after the archbishop's patron saint, Edmond of Abingdon, England, Lovatt was called to design a church-school building at 23rd and Mifflin Streets.

<sup>9</sup> This nominator successfully submitted an approved nomination for St. Rita of Cascia R.C. Church in 2019.

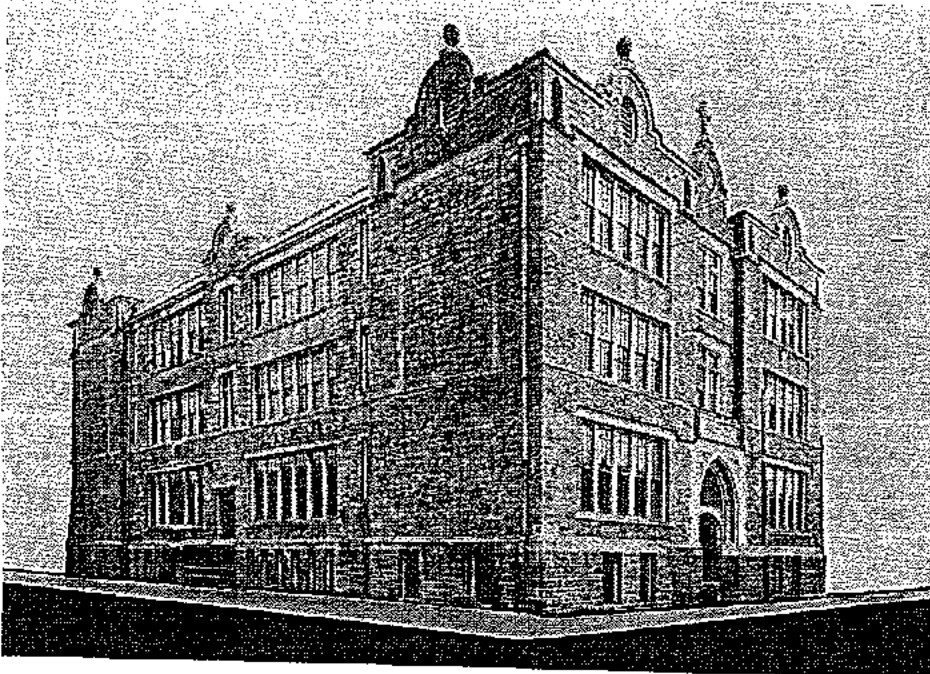


Saint Edmond's Church

St. Edmond's first pastor, Father Greensill entrusted Lovatt to design this second church in about 1920.

Father Greensill was transferred in 1922, leaving the Lovatt plans for a separate church and attached, rectory to Father James Duffy.

The first St. Edmond's is now the McDaniel (Public) Elementary School. (below)



Saint Edmond's combination Church and School

Under Father Duffy, the nominated church and rectory began in construction. The "cornerstone" of St. Edmond's church is above the rose window and reads "1923," when the ground was consecrated. While the rectory was completed in 1924, the church's construction continued to 1935.

At left is the first St. Edmond's Church, with the school above on the 2nd and 3rd levels.

Whatever Father Greensill and Lovatt planned for a new, second St. Edmond's Church, appeared to be novel for Philadelphia: a "Christian Style" or "Constantinian" church which predated the Romanesque (which was well-represented all over the city in the 19th century.)

Lovatt seemed adept at trying architectural styles which were not seen or rare in Philadelphia. One example was the Roman Baroque of St. Rita of Cascia R.C. Church which was very distinctive from Durang's Baroque Gesu. They may be the city's only examples of the Baroque--a Roman Catholic architectural style--and they arose because of architects who designed Roman Catholic churches for the archdiocese--no other reason. However, there is no question that Lovatt's St. Rita's design impressed the public and was proof of his ability to interpret old architectural styles into new, acceptable versions.

It is irrelevant whether or not Lovatt was Roman Catholic--he studied past styles and recognized how the early Church's architecture, especially direct from the Roman basilican plan and from timely examples of churches in the first century of a Holy Roman Empire, were not seen in Philadelphia. Lovatt's experiences with the Romanesque came during the period of designing the first St. Edmond's and his plans for the second: he designed at Our Lady of the Rosary R.C. Church (a Romanesque by Frank Watson), the convent (1909), then the school in 1916, according to the research by Tatman and Moss. The same architectural historians had listed another Watson Romanesque, St. Anthony of Padua in Grays Ferry, where Lovatt did alterations and additions to the church. These two Romanesques--both in stone and with towers on one side--could provide Lovatt with the characteristics of that later style and what differed from the earlier Christian for St. Edmond's.

BIBLIOGRAPHICAL REFERENCES (Primary and Secondary):

- Abbate, Francesco. Christian Art. London: Octopus Books, 1972.  
Chastel, A., Italian Art. NY: Harper & Row, 1973.  
Janson, H.W., History of Art. NY: Abrams, 1975.  
Tatman, S. and Moss, R., Biographical Dictionary of Philadelphia  
Architects. Boston: Hall & Co., 1985.  
Zarnecki, G., Art of the Medieval World. NY: Abrams, 1975.
- McAlester, Virginia, and Lee McAlester. "Italian Renaissance." A Field Guide to American Houses (New  
York: Knopf, 1997): 396-407. 

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Other sources:

The Athenaeum of Philadelphia: George I. Lovatt, Sr. file.  
Catholic Historical Research Center, Philadelphia  
Parish history of St. Edmond's, 1962.

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Special thanks to:

Mr. Bruce Laverty, at The Athenaeum  
Mr. Patrick Shank, CHRC (Archdiocesan Archives)  
Staff, Philadelphia Historical commission.

NDAY MORNING, NOVEMBER 30, 1936

## CARDINAL DEDICATES ST. EDMOND CHURCH WITH SOLEMN RITES

Heads Procession About  
New Edifice Attended by  
Dignitaries

With all the age-old ceremonies of ancient Christendom, the newly-completed Church of St. Edmund of Canterbury, 21st st. and Snyder ave., was dedicated yesterday by Cardinal Dougherty, Archbishop of Philadelphia.

Solemn High Mass was celebrated at the main altar at 11 A. M. by Rt. Rev. Monsignor Fenton J. Fitzpatrick, assisted by Rev. John P. Mealey, deacon, and Rev. James J. Gibbons, sub-deacon. Rev. S. M. Burgio, C. M., was master of ceremonies, assisted by Rev. Francis L. King.

Rt. Rev. Monsignor Joseph M. Corrigan, rector of Catholic University, Washington, D. C., delivered the sermon to the congregation. Rev. James J. Duffy is pastor of the church.

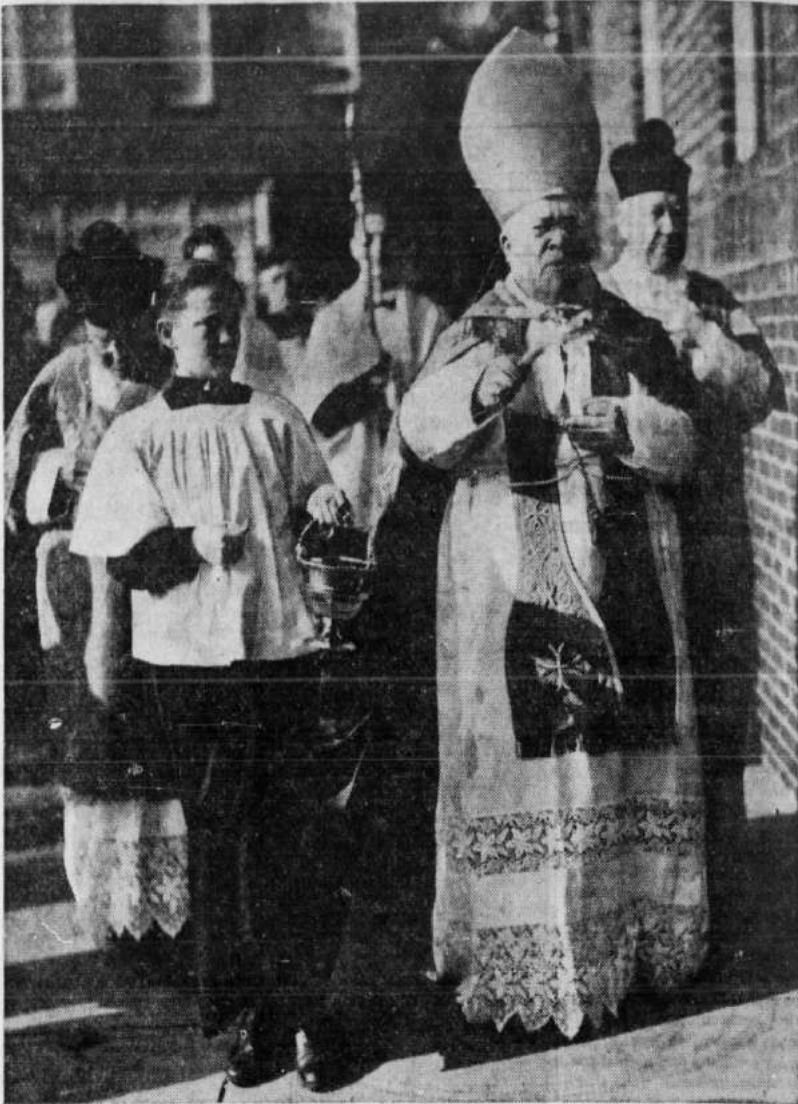
### Cardinal Heads Procession

Moving in solemn pontifical state, Cardinal Dougherty headed a procession about the edifice following celebration of the Mass. With priests and other church dignitaries in attendance, the Cardinal blessed the Italian Renaissance-Romanesque building with holy water.

The three altars of the church were dedicated last Monday by Bishop Hugh L. Lamb at a Solemn High Mass in memory of the late Archbishop Edmond F. Prendergast, after whose patron saint the church is named.

The main altar is of Botticino marble on which is inscribed the three circles used by St. Edmond as a symbol to teach Christ's mysteries. The tabernacle, sanctuary gates and candlestick are of heavy bronze. Similar in design, the side altars, dedicated to St. Joseph and the Most Blessed Virgin Mary, carry appropriate inscriptions.

## Cardinal Dougherty Dedicates New Church

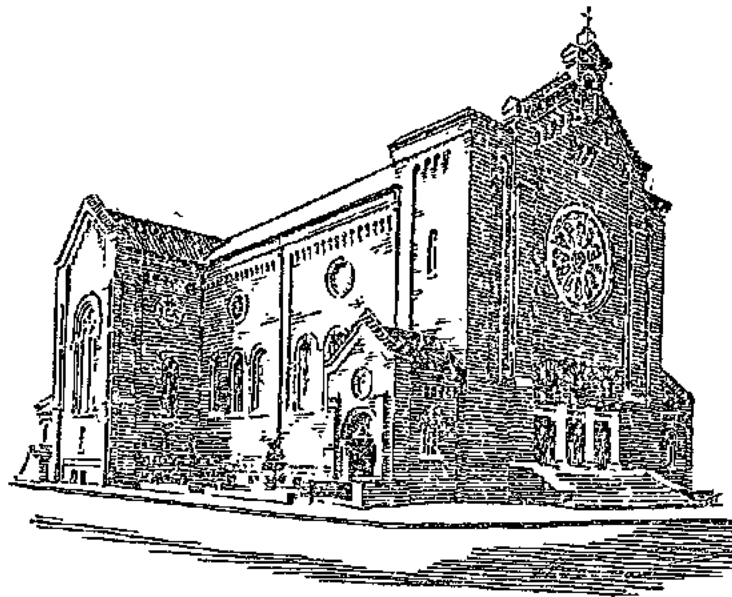


Parishioners and members of the clergy joined yesterday in dedicating the Church of St. Edmund of Canterbury, 21st st. and Snyder ave. Cardinal Dougherty is shown here blessing the new building with holy water.

102 165

J. Shellem

Souvenir  
OF THE  
Golden Jubilee  
OF  
Saint Edmond's Parish  
21st and Snyder Ave., Philadelphia  
1912-1962



Jefferies & Manz (Phila.)



## History of Saint Edmond's Parish

**S**AINT EDMOND'S PARISH was founded June 1, 1912. It was on this day that Archbishop Edmond F. Prendergast summoned the Reverend John J. Greensill, curate of the Church of the Immaculate Conception, Front and Allen Streets, and appointed him pastor of the new parish to be formed from sections of Saint Thomas Aquinas, of Saint Gabriel and of Saint Monica. Father Greensill chose to name the new parish after the patron saint of the Archbishop, Saint Edmond of Canterbury.

The archdiocese had proposed 23rd and Mifflin Streets as the site for the parish buildings. This location provided no suitable place for religious services, since the entire property was occupied by rows of houses. Father Greensill's first concern was to find a place for the celebration of Sunday Mass. Before the end of the first week Mr. Kauffman, owner of the Point Breeze Theatre on Point Breeze Avenue between Tasker and Morris Streets, offered his premises to Father Greensill for parish services. Here on Sunday morning, June 9, 1912, at 6:00 A.M., Father Greensill offered the first Mass in the new parish of Saint Edmond.

One month later, July 11, 1912, the Reverend Stephen P. Dever, D.D., was appointed as Father Greensill's curate. The two priests lost no time in campaigning for a combination church and school. The site chosen was a built-up area of twenty-eight two story homes; ten houses on Twenty-Third Street, eight houses on Mifflin Street and ten houses on Hemberger Street. Eight of the houses on Mifflin Street, six on Hemberger Street and one on Twenty-Third Street were demolished for the erection of a combination school and chapel. Of the remaining houses, the first three, at 1911, 1913 and 1915 South Twenty-Third Street, were used as the rectory. The next four dwellings served as the convent. The remaining two dwellings were rented.

Some idea of the ability and zeal of priests and parishioners may be realized from the fact that before the year was out, to be exact, December 1, 1912, the cornerstone of the new church and school was placed.

Archbishop Prendergast presided at the dedication ceremony. Long before the hour set for the blessing of the new building, a large crowd had assembled. His Grace was escorted from Broad and Mifflin Streets by a parade of parish societies. In the line of march were the Aquinas Catholic Club, fifteen divisions of the Ancient Order of Hibernians, Knights of Columbus and the Saint Thomas Cadets in khaki uniforms. Homes in the neighborhood were decorated with the American and papal colors, and one Irish flag was seen on the Mifflin Street side of the new structure. Within the cornerstone were placed the usual documents mentioning the ceremonies, the names of those in authority in Church and State, and numerous coins and papers.

old  
bldgs.

1st  
Church



*The Right Reverend Monsignor  
John Joseph Greensill*

THE FIRST PASTOR

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**J**OHAN JOSEPH GREENSILL was born in Spring Mill, Pennsylvania, and received his early education at Saint Matthew's School, Conshohocken. He entered the Diocesan Seminary at Overbrook in the fall of 1885, and after completing his studies, was ordained to the holy priesthood in the Cathedral, June 8, 1895, by Archbishop Ryan.

Father Greensill's first appointment was assistant pastor at Saint James Church, Philadelphia, June 18, 1895. A few months later he was transferred to Saint Clement's, Philadelphia, where he remained for almost two years. On September 1, 1897, Father Greensill was sent to Saint Stephen's Church, Philadelphia, where he remained till January 12, 1900, when he was transferred to the Church of the Annunciation, Philadelphia. On November 25, 1904, he was assigned to the Church of the Immaculate Conception, Philadelphia, and continued there for seven years, until June 1, 1912, when Archbishop Prendergast appointed him to take up the pastorate of the newly-founded Saint Edmond's Parish.

Father Greensill was especially zealous for the spiritual welfare of his parishioners. Sodalties, pious confraternities and other religious societies were formed almost immediately.

Father Greensill was a member of the party which accompanied Archbishop Dougherty to Rome in February, 1921, when the latter was enrolled in the Sacred College of Cardinals. He was elevated to the rank of Domestic Prelate, February 24, 1922, with the title of Right Reverend Monsignor. He was solemnly invested in Saint Edmond's Chapel, Sunday, April 30, 1922, by His Eminence, the Cardinal Archbishop. The occasion was marked with great rejoicing by the parishioners who tendered their beloved pastor a memorable reception on three successive days.

For some time, Father Greensill had been looking for a desirable site for a contemplated church, rectory, and convent. Therefore, an available piece of ground located on the east side of Twenty-Second Street south of Snyder Avenue and extending to Jackson and Beechwood Streets was acquired, except for two properties at the southeast corner of Twenty-Second Street and Snyder Avenue, which the owner persistently

2071

refused to sell despite all entreaties and offers. Finally, in this predicament, Mr. Burton C. Simon, Realtor, graciously exchanged this obstructed ground for the tract of land at the southwest corner of Twenty-First Street and Snyder Avenue, with a frontage of 105 feet on Snyder Avenue and Jackson Street, and 387 feet on Twenty-First Street and Norwood Street.

Less than ten years after the parish had been founded, Monsignor Greensill paid off all the heavy debt incurred from the purchase of the grounds for parochial buildings.

On September 9, 1922, Monsignor Greensill was named Rector of Our Lady of Rosary, Philadelphia. After a short time in his new appointment, Monsignor Greensill became seriously ill and on the Feast of the Immaculate Conception, December 8, 1923, passed to his eternal reward. His Eminence, Cardinal Dougherty, hastened from Tucson, Arizona, where he had presided at the installation of Bishop Gercke, when informed by telegraph of the prelate's death.

Forty years after his death, Monsignor Greensill's memory is still alive and fresh, revered and honored in Saint Edmond's Parish. His kindness to the poor, his love for children, his appeal to Catholics and non-Catholics alike, his priestly virtues and qualities are well remembered. His name will ever be held in benediction in our midst, and we are grateful to Almighty God Who in His Divine Providence saw fit to give to this parish in its infancy such a Father as Monsignor Greensill.



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## *The Reverend James J. Duffy*

### THE SECOND PASTOR

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ON SEPTEMBER 23, 1922, it was announced that the Reverend James J. Duffy had been appointed pastor of Saint Edmond's. A native Philadelphian, the new pastor attended the Assumption and Saint Malachy's parochial schools, then LaSalle College High School. Four years later he entered Saint Charles Seminary and was ordained to the Holy Priesthood in the Seminary Chapel on June 9, 1900, by Archbishop Ryan. After ordination he served as curate in the parishes of Saint Patrick, McAdoo, Saint Agnes, West Chester, and in the city in the parishes of Saint Stephen, Saint Francis of Assisi and Saint Columba. On September 22, 1920, Father Duffy was named pastor of Saint Rose of Lima parish in Eddystone and it was from here that he came to Saint Edmond's, just two years later.

Monsignor Greensill had drawn up plans for a new church and rectory, but was transferred before he could put them into effect. Father Duffy accepted the broad outline for these buildings and campaigned vigorously to obtain the necessary funds for them. On Saint Patrick's Day 1923, ground was broken for the church and rectory and on September 22, 1924, the priests of Saint Edmond's entered their new home. Meanwhile, the work proceeded in the church structure and the cornerstone was blessed and put in place on Sunday, November 2, 1924, by His Eminence, Dennis Cardinal Dougherty. Assistants to the Cardinal were the Right Reverend Monsignor Joseph A. McCullough and the Right Reverend Fenton J. Fitzpatrick. The Right Reverend Thomas A. McNally was master of ceremonies and the chanters were the Reverends William J. Lallou and William J. Garrigan, D.D. An inspiring and eloquent sermon was delivered by the Reverend Joseph M. Corrigan, D.D. The lower church was one of the finest basement chapels in the diocese. It was attractively furnished, and well able to serve for any parish function. While the exterior structure of the church was complete, Father Duffy wisely decided to limit his spending to his budget. In two years he had accomplished a great deal—a new rectory and church with basement chapel. Here the people of Saint Edmond's were to worship for twelve years.

On June 20, 1925, Father Duffy observed the Silver Jubilee of his ordination. He was celebrant at a Solemn Jubilee Mass at 11:00 o'clock. Two of his classmates, the Reverend James J. Wilson and the Reverend Patrick H. McGinnis served as deacon and sub-deacon respectively. The Reverend James J. Rice was master of ceremonies. The Reverend Lawrence

A. Deering preached the jubilee sermon. Many priests were in the sanctuary to pay tribute to Father Duffy and in the evening members of the parish tendered a reception to their beloved pastor in the parish hall.

On Sunday, May 26, 1935, Father Duffy spoke at all the Masses and outlined his plans to complete the upper church. Our country was still in the grip of the depression, nevertheless, Father Duffy deemed it wise to go on with this work. Labor and material were comparatively inexpensive at that time and costs were kept to a minimum. The people of the parish gave their pastor their wholehearted support, and when the upper church was ready for divine worship, all expenses had been paid.

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### *Description of the Upper Church*

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**T**HE OUTSIDE OF SAINT EDMOND'S CHURCH is of Romanesque architecture and the inside is an early Italian Renaissance with a touch of the late Romanesque. This combination is not so often used in this country, two styles in one building, and in this instance the blend is striking. In some European churches, the Cathedral of Milan, for instance, the architecture is Romanesque up to the doors and Gothic from the doors to the roof, the two styles are the result of the church's being built at two different periods and by more than one architect. The case of Saint Edmond's is somewhat similar, two architects designed it at different times, George I. Lovatt for the exterior and Henry D. Dagit and Sons for the interior.

Entering the church one becomes aware that a spiritual and devotional atmosphere pervades the entire structure. The sanctuary with its unique and striking proportions, is impressive. The main altar, Communion rail and side altars are made of Botticino marble, a strong, durable marble, quarried in the town of Botticino, Italy. Carved on the front panel of the main altar is a symbol of the Blessed Trinity, in this instance three circles, as used by Saint Edmond, explaining this mystery of our faith. The tabernacle, the sanctuary gates, and candlesticks are of bronze. Overhanging each of the three altars is a baldachin of oak covered with gold cloth. The side chapels are similar in design to the main altar; the Blessed Mother's altar bears a replica of the Miraculous Medal and the inscription: "O Mary, conceived without sin, pray for us, who have recourse to thee!" Saint Joseph's altar has the symbol of the hammer and square, with the inscription, "Go unto Joseph, and what he saith to you, do!"

The baptistry is most unusual. The walls are faced with Verde antique marble to the height of the window sills. Above this, the walls are faced with green reeded tile, trimmed with gold. The ceiling is vaulted with a dome effect. The font, made of 20 pieces of yellow Sienna marble, is comprised of two parts, one to hold the Baptismal water, the other bowl to receive the water flowing from the head of the baptized.

The floors throughout are of terrazzo, with green and buff blocks divided by brass strips. All the woodwork is of sturdy oak, finished to soft tones to harmonize with the interior decoration. The walls are wainscoted with Hautville marble which has a golden buff color. The walls of the apse are decorated with a painting of the Coronation of Our Blessed Lady, the last of the 15 mysteries represented in the stained glass windows.

The stained glass windows are truly inspiring. Beauty and simplicity seem to make them lifelike. The significance of the figure medallions and the symbolic devices embodied in the windows have been carefully arranged to produce a comprehensive plan. The 14 Stations of the Cross were carved from a costly white marble and are set in the wall beneath the windows. The church, beautiful, simple and dignified, will stand as a lasting tribute to the priests and parishioners of Saint Edmond's.



# ITALIAN ART

by

ANDRÉ CHASTEL

TRANSLATED FROM THE FRENCH BY

PETER AND LINDA MURRAY

Icon Editions

Harper & Row, Publishers

New York, Evanston, San Francisco, London

1963

## THE CONSTANTINIAN PERIOD

an surprise. Only rarely was there a change of use in buildings already constructed even less was there any substitution of an architecture created from scratch by the bishops for pagan temples and pavilions. In fact, an increasing series of researches can be discerned, some of them without any future, designed to adapt familiar elements of religious and secular architecture to new functions.<sup>20</sup> A fair number of these fourth-century buildings, heavily recited, were destroyed or had to be rebuilt during succeeding centuries, which, of course, does not make the process of reconstruction easier. First, the basilicas must be examined.

The great colonnaded peristyle of Hellenistic cities (*basilike moes*) had evolved in Rome into a series of covered galleries borne on columns—a quadripartite, in fact—surrounding an open space, sometimes enclosing a rectangle similar to a cloister, sometimes on a definite axis with an abacial end. This type of space courtyard, as in Hadrian's Villa, became the colliar open to the sky which was designed as a setting for Imperial ceremonies, as in Diocletian's palace at Spalato, and later, that of Theodoric in Ravenna. Covered with a timber roof, the central space became a ' nave'. The arrangement of this *domus* to seek the needs of a Christian community seems to have been attempted at the end of the third century, for instance, by Bishop Theodorus at Aquileia, but it was under Constantine and his mother Helena that this architectural setting, which had the double significance of a meeting place and a place of behaviour, came to be used in a spectacular fashion as a church. The term ' basilica', despite its Greek origin, was only to become current in the West as a designation for the new Constantinian Christian buildings;<sup>21</sup> it was the *basilica*.

St. Peter's was built on the Vatican Hill (324-44) on the site of the Aeneas's tomb, but in a pagan and Christian cemetery on the Via Cornelia, recently explored. The basilica was, in fact, a double building: one part, the quadrilateral, formed the courtyard (the *atrium*), with the gallery at the base of the facade forming the narthex; they came the hall covered with a timber roof, into which access was by five doors, with a nave and four aisles each lit by its own clerestory. The body of the church gave on to a transverse section which projected slightly on the outside—the transept—separated from the nave by a round-headed triumphal arch, and having, on the same axis, a lofty deep niche covered with an apical dome. In front of this apse, which continued at the end the papal throne, was an altar covered by a tabernacle borne on columns. This arrangement of the richly decorated altar was continued by a setting of marble with columns, with lamps and the images of saints (*scenostasis*), and ambones or lecterns, which cut off the part reserved to the clergy (Fig. 1).

This gigantic type was reproduced at S. Paolo-fuori-le-mura, rebuilt from 36 onwards, and surviving until the fire in 1823, after which it was again built in an approximate reconstruction; at S. John Lateran, reworked in the tenth century, and completely transformed in the seventeenth century by

SECOND EDITION

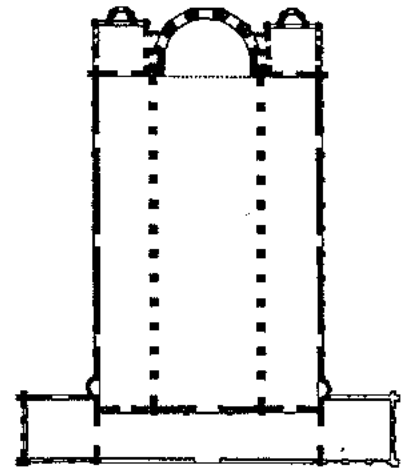
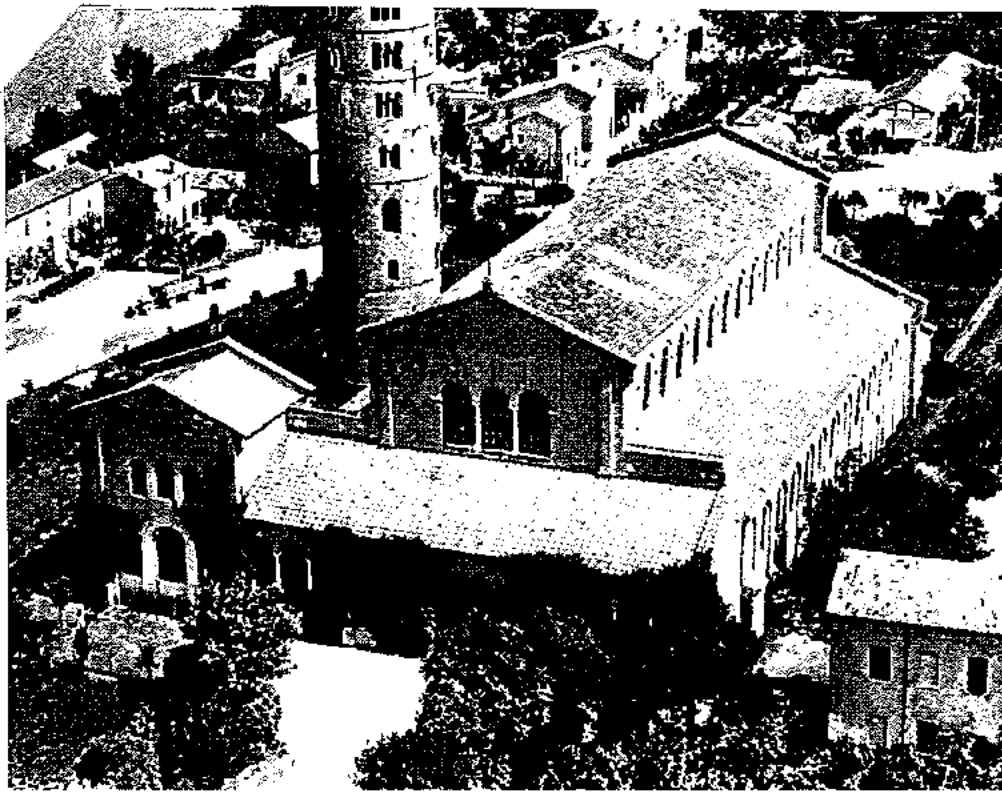
# HISTORY OF ART

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

PRENTICE-HALL, INC., ENGLEWOOD CLIFFS, N. J.,

and HARRY N. ABRAMS, INC., NEW YORK





270. Plan of S. Apollinare in Classe, Ravenna (after De Angelis d'Ossat)

269. S. Apollinare in Classe, Ravenna. 533-549 A.D.

perially sponsored churches arose, not only in Rome but also in Constantinople, in the Holy Land, and at other important sites. These structures were a new type, now called the Early Christian basilica, that provided the basic model for the development of church architecture in western Europe. Unfortunately, none of them has survived in its original form, but the plan of the greatest Constantinian church, St. Peter's in Rome, is known with considerable accuracy (figs. 267, 268). For an impression of the interior, we must draw upon the slightly later basilica of St. Paul Outside the Walls, built on the same pattern, which remained essentially intact until it was wrecked by fire in 1823 (fig. 266). The Early Christian basilica, as exemplified in these two monuments, is a synthesis of assembly hall, temple, and private house. It also has the qualities of an original creation that cannot be wholly explained in terms of its sources. What it owes to the imperial basilicas of pagan times becomes obvious when we compare the plan of St. Peter's with that of the basilica at Leptis Magna, erected a hundred years earlier (fig. 229): the long nave flanked by aisles and lit by clerestory windows, the apse, the wooden roof, are familiar features of the earlier structure. The pagan basilica was indeed a uniquely suitable model for Constantinian churches, since it combined the spacious interior demanded by Christian ritual with imperial associations that proclaimed the privileged status of Christianity as the new State religion. But a church had to be more than an assembly hall; in addition to enclosing the community of the faithful, it was the sacred House of God, the Christian successor to the temples of old. In order to express this function, the design of the pagan basilica had to be given a new focus, the altar, which was

placed in front of the apse at the eastern end of the nave, and the entrances, which in pagan basilicas had usually been on the flanks, were shifted to the western end. The Christian basilica was thus oriented along a single longitudinal axis that is curiously reminiscent of the layout of Egyptian temples (compare fig. 72). Before entering the church proper, we traverse a colonnaded court the atrium (see page 163), the far side of which forms an entrance hall, the narthex. Only when we step through the nave portal do we gain the view presented in figure 266. The steady rhythm of the nave arcade pulls us toward the great arch at the eastern end (called the triumphal arch), which frames the altar and the vaulted apse beyond. As we come closer, we realize that the altar actually stands in a separate compartment of space placed at right angles to the nave and aisles, the bema or transept (in the lesser basilican churches, this feature is frequently omitted).

One essential aspect of Early Christian religious architecture has not yet emerged from our discussion: the contrast between exterior and interior. It is strikingly demonstrated in the sixth-century church of S. Apollinare in Classe near Ravenna, which still retains its original appearance for the most part. The plain brick exterior (figs. 269, 270) remains conspicuously unadorned; it is merely a shell whose shape reflects the interior space it encloses—the exact opposite of the Classical temple (Our view, taken from the west, shows the narthex but not the atrium, which was torn down a long time ago; the round bell tower, or campanile, is a medieval addition.) This ascetic, antimonumental treatment of the exterior gives way to the utmost richness as we enter the church (colorplate 22). Here, having left the every

*George Zarnecki*

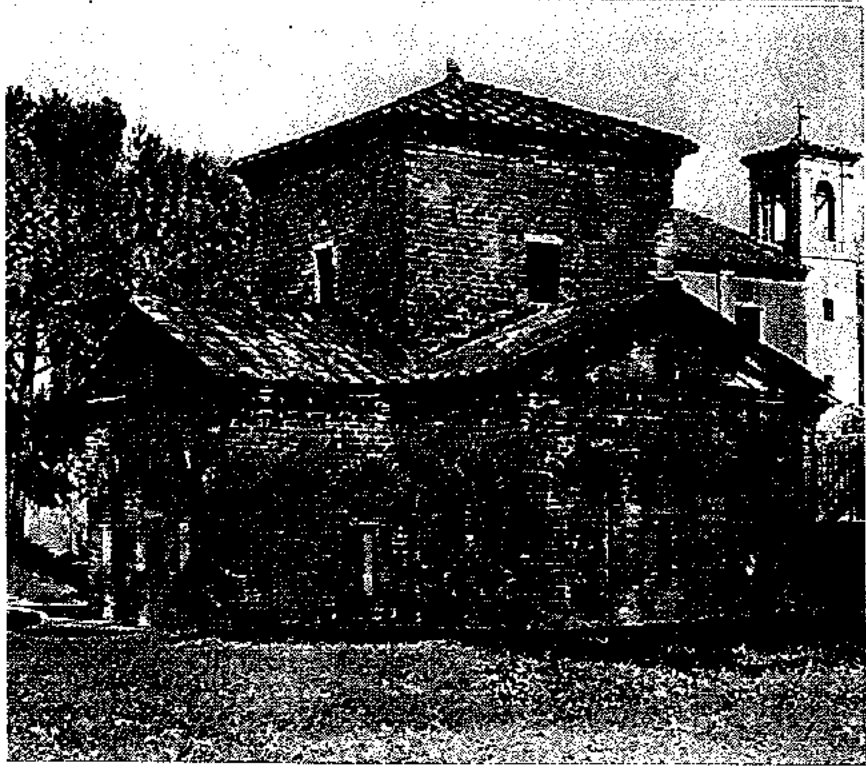
ART  
OF THE  
MEDIIEVAL  
WORLD

ARCHITECTURE · SCULPTURE · PAINTING

THE SACRED ARTS

*Prentice-Hall, Inc., Englewood Cliffs, N.J., and Harry N. Abrams, Inc., New York*

*1975*



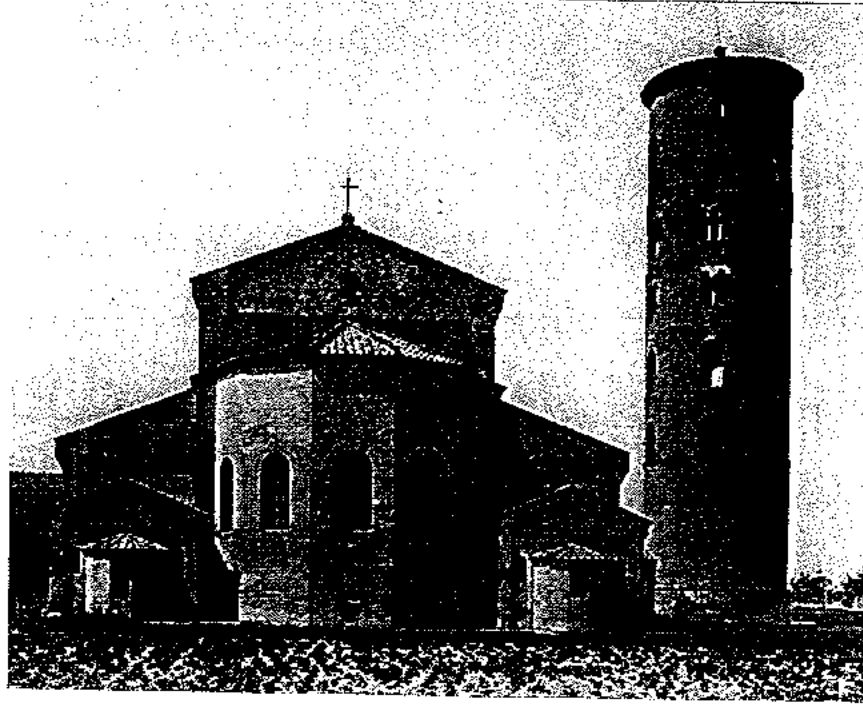
30. Exterior from west,  
Mausoleum of Galla Placidia, Ravenna. 425-50

tery was to inspire numerous imitations for many centuries to come. More complex in form is S. Stefano Rotondo, built probably as a martyrrium to house the relics of the first martyr (fig. 29). In spite of its name it is not merely a rotunda, but a fusion of a circular form with a Greek cross, a cross having arms of equal length.

Politically, the most important city of Italy in the fifth century was Ravenna, to which the imperial capital was transferred from Milan. Located on the Adriatic coast in proximity to the territories of the Eastern Empire, it emerged from comparative obscurity to become an artistic center of great brilliance. Having no great local traditions, the builders of its churches and palaces followed designs from many quarters. Under the patronage of Galla Placidia (425-50), the cross-shaped church of S. Croce (now largely destroyed) was built in imitation of fourth-century Milanese churches, and to the narthex adjoins a mausoleum (fig. 30) for the sarcophagi of her husband, herself, and her brother, Emperor

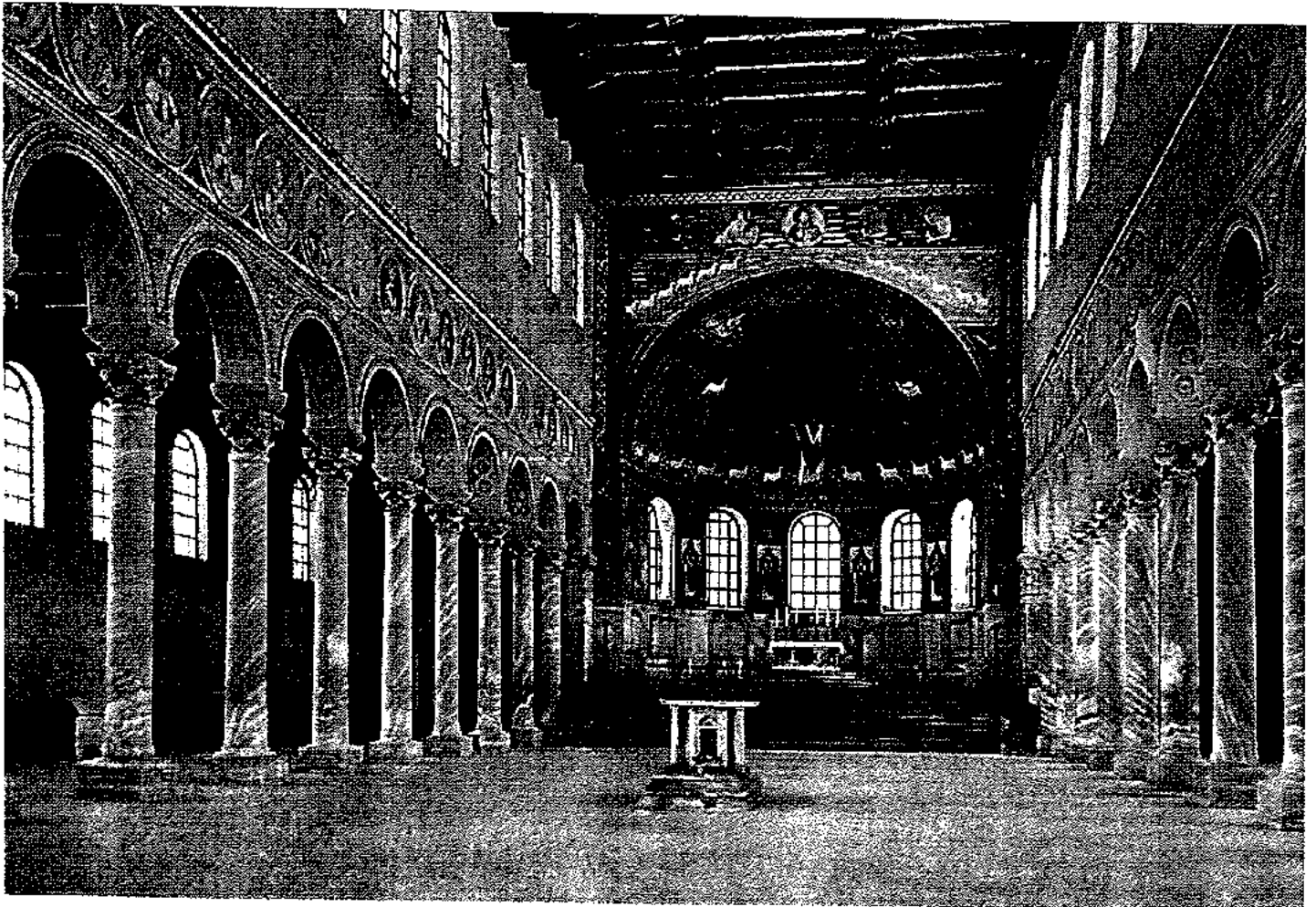
Honorius. This brick building, also cross-shaped and covered over the crossing by a dome on pendentives, is very plain externally. But the marble paneling and mosaics of the interior are of great richness (see colorplate 5); they start the series of mosaics for which Ravenna is justly famous.

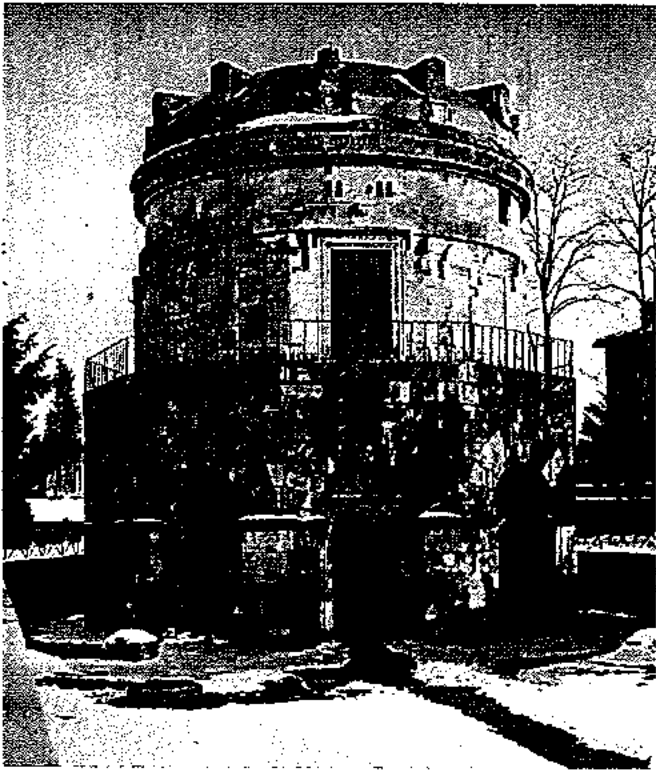
The church of S. Apollinare Nuovo (figs. 31, 32), founded in 490 by Theodoric, king of Ostrogothic Italy and by then established in Ravenna, represents what became a local type: a large brick basilica, with an apse that is round on the inside but polygonal outside, a peculiarity that was to have a long history. The exterior of the building is no longer quite plain, but enriched by flat buttresses and bands which frame the windows. Sant' Apollinare in Classe (consecrated 549; figs. 33, 34) continued this type, with some modifications, into the sixth century. During the time that Ravenna was under the rule of the Arian Ostrogoths, another mausoleum was built, this time for King Theodoric, who died in 526 (fig.



33. Exterior of east end,  
S. Apollinare in Classe, near Ravenna. 549

34. Interior toward east,  
S. Apollinare in Classe, near Ravenna. 549





35. Mausoleum of Theodoric, Ravenna. After 526

35). Brought up in Constantinople as a hostage, Theodoric admired Roman culture and it is not surprising that his tomb is distantly modeled on double-storied Roman imperial tombs. Built of huge ashlar blocks and covered by a monolithic dome, it stands out among the brick buildings of Ravenna as a monument to a barbarian who looked nostalgically for inspiration to the Roman past. In religious buildings erected in Ravenna under his rule, the local building traditions were continued; the Arian Baptistery (c. 500) is derived from the nearby octagonal brick structure, the so-called Orthodox Baptistery (fig. 36), dating from the first quarter of the fifth century.

In comparison with this rather conservative type of building in Italy during the fifth and

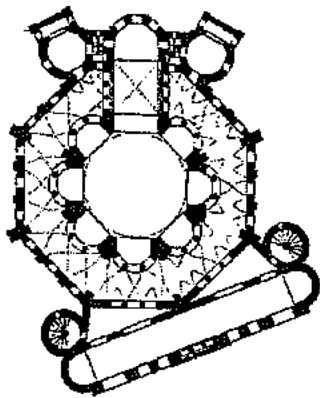


36. Baptistery of the Orthodox, Ravenna. 1st quarter 5th century (see colorplate 8)

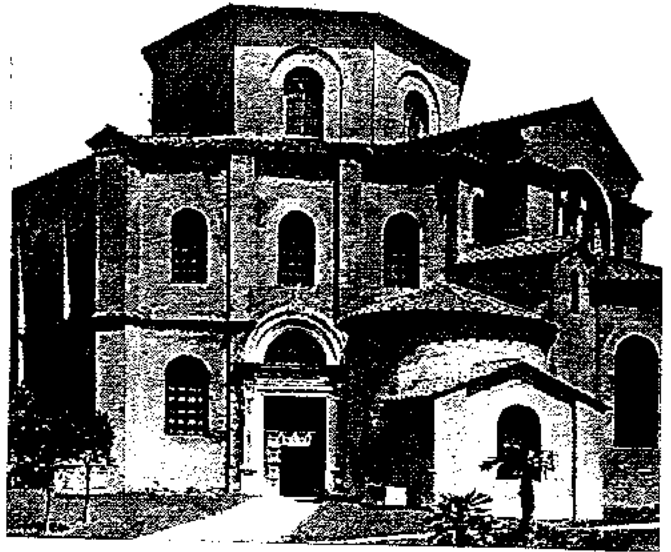
early sixth centuries, the richness of the types that were in vogue in the East is truly astonishing and the modifications of the basilican plan very far-reaching. The brick church of the Acheiropoietos in Salonika (c. 470; fig. 37) had a complex double narthex, incorporating low towers. The wide nave, allocated to the clergy by the Eastern liturgy, was separated from the aisles not only by the normal arcades, but also by barriers and hangings. Additional space was available for the congregation in the upper galleries over the aisles. The church is spacious and well lit, thanks to unusually large windows.

Comparatively little is known of Constantinopolitan churches of the fifth century. The ruined monastic church of St. John Studios (fig. 38), a basilica with galleries enclosing the nave

na. The Constantinopolitan church is that of Hagios Sergios and Bacchos, built by Justinian early in his reign and thus probably prior to Hagia Sophia. It is a miniature and simplified version of Hagia Sophia, built on an octagonal plan within a rectangle. The other is the church of S. Vitale at Ravenna (figs. 45-48), begun when the city was still the capital of the Ostrogothic kingdom and finished in 548, eight years after Ravenna was conquered by Justinian. The inspiration was doubtlessly Constantinopolitan, for the church has numerous similarities with that of Hagios Sergios and Bacchos, though the technique is western. It is a domed octagon with seven slender niches and a chancel ending in a polygonal apse. The dome rests on squinches. The niches have triple arcades, opening at ground level into an octagonal ambulatory and, at the second level, into galleries. The spatial composition is thus closely related to the near-contemporary imperial foundations at Constantinople, but there are also differences. The church is built entirely of brick, not of the brick, mortar, and ashlar of the other two. The dome on squinches at S. Vitale is constructed of terracotta tubes, while in Constantinople the domes were made of bricks. The exterior of S. Vitale is simple and clear; no molding of any kind is employed, just plain walls and buttresses. Its interior is lavishly decorated with marble, mosaics, and sculpture (see pages 57-61).

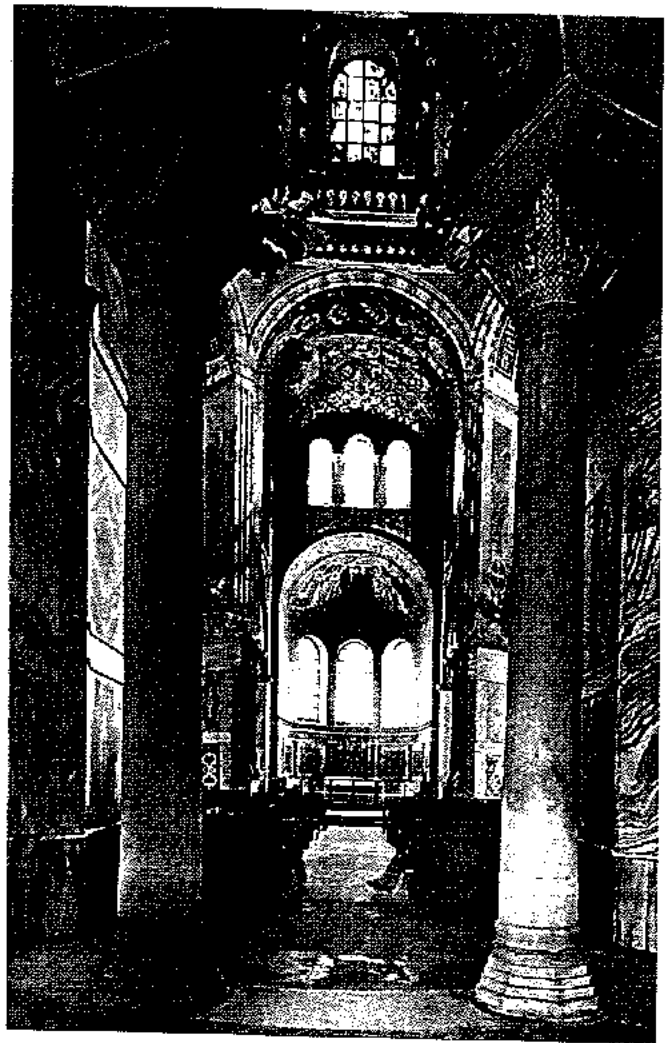


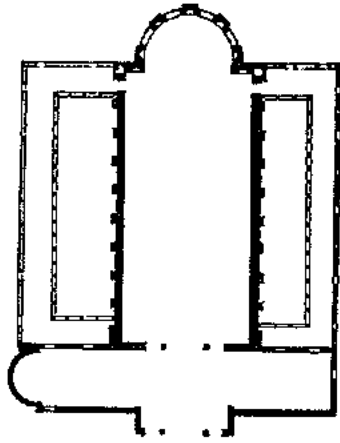
45. Plan of S. Vitale, Ravenna. 548



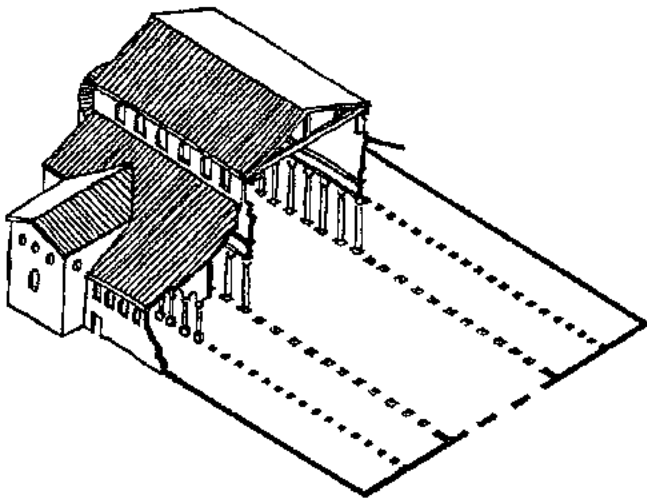
46. Exterior of S. Vitale, Ravenna. 548

47. Interior toward apse, S. Vitale, Ravenna. 548

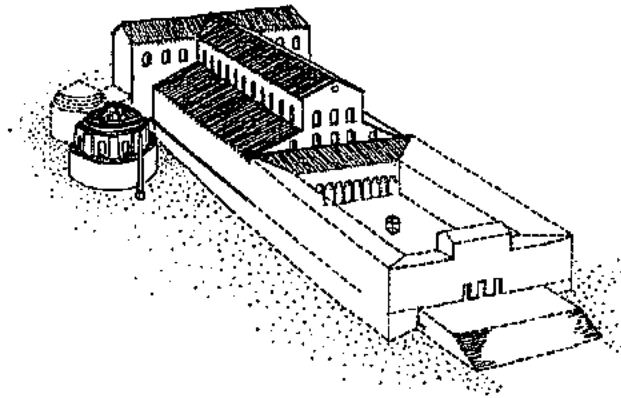




7. Plan of Constantinian Basilica (*aula regia*), Trier.  
Early 4th century



8. Isometric reconstruction of St. John Lateran,  
Rome. c. 320



9. Isometric reconstruction of Old St. Peter's,  
Rome. c. 400

of the emperor, Christianity came triumphantly into the open. The religion of the poor now became the official creed of a mighty state, and in the process its character changed considerably. The clergy acquired new status and the liturgy was enriched to make it more worthy of the official religion of the Empire. The architectural requirements of the new, solemn liturgy could not be met by the modest *domus ecclesiae*, and thus large churches started to be built.

Constantine himself sponsored the erection of many churches in Rome, Constantinople, the Holy Land, and elsewhere, and these acquired a high prestige and were particularly influential for future developments. Church types of the Constantinian period are characterized by a great diversity of plans and forms. Lack of traditions of large-scale Christian building forced patrons and architects to turn for models to pagan structures, adapting these to the peculiar requirements of the Christian cult.

The most popular form of Constantinian church was a basilica. The name derives from pagan basilicas, or assembly halls, built for various purposes and in diverse forms all over the Roman Empire (fig. 7). Although every element of a Christian basilica can be found in late Roman architecture, there are no parallels for the whole structure and probably none existed, even if modest buildings for certain pagan sects present some similarities to it. The basic form of the church was a long rectangle, terminating in an apse. The main body was a nave, flanked by aisles, which were separated from it by rows of columns. The nave, higher than the aisles, was lit by clerestory windows; it had a wooden ceiling, which is surprising, since the Romans had by then perfected the method of covering large buildings with groined vaults or tunnel vaults. Evidently the Christians did not want the heavy aspect the vaulted Roman buildings possessed, and preferred lighter structures, exploiting the exposed timber constructions of the roofs for decorative purposes.

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- 1. (a) FIRM (individual or partnership) George I. Lovatt and George I. Lovatt, Jr.
(b) FORMER FIRM, if any George I. Lovatt
2. BUSINESS ADDRESS 1500 Walnut Street, Philadelphia 2, Pa.
3. YEAR ESTABLISHED 1900

Table with 2 columns: Name of Principal, Name of Principal. Row 1: George I. Lovatt, George I. Lovatt, Jr.

Furnish data complete, but keep to essentials. Describe each member of firm individually; if more than two, append extra sheets.

- (a) Date of Birth 13 February 1872, 22 August 1900
(b) Education Private schools, La Salle College, Philadelphia, University of Pennsylvania, Class of 1923
(c) Experience Prior to Own Practice (Give architect or architectural firm affiliations, positions held, and approximate dates of employment.) Zantzinger, Borie & Medary 1924-25, European Travel part of 1925 and all of 1926
(d) Commenced Practice 1900, January 1927
(e) Number of Years a Principal 46 years, 6 years

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(f) Architectural Licenses  
(Give State, Number and Year Issued.)

Penna. No. 248 - 1926 ..... Penna. No. 1234 - 1929 .....

(g) Professional Societies and Offices Held

American Institute of Architects ..... American Institute of Archts.  
Philadelphia Chapter A.I.A. - Philadelphia Chapter A.I.A. -  
Past President of same ..... Vice President  
Engineers Club of Philadelphia

(h) Service in World Wars I and II. (Append data if desired.)

U. S. Army 1918 .....

(i) Civic Activities

Citizen Council on City Plann  
Housing Association  
Committee of Seventy

5. CONSULTANTS USUALLY EMPLOYED:

(If a member of your staff, so state)

(a) STRUCTURAL ENGINEERS

Name of Firm or Individual ..... Irving S. Towsley  
Business Address ..... Otis Building, 112 S. 16th St., Philadelphia 2

(b) HEATING & VENTILATING ENGINEERS

Name of Firm or Individual ..... A. Ernest D'Ambly  
Business Address ..... Architects Building, 117 S. 17th St., Phila. 3

(c) ELECTRICAL ENGINEERS

Name of Firm or Individual ..... A. Ernest D'Ambly  
Business Address ..... Ditto

(d) PLUMBING OR SANITARY ENGINEERS

Name of Firm or Individual ..... A. Ernest D'Ambly  
Business Address ..... Ditto

(e) LANDSCAPE ARCHITECTS

Name of Firm or Individual ..... Robert G. Campbell  
Business Address ..... 1427 Spruce Street, Philadelphia 2, Pa.

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

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

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

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

#### LIST OF PROJECTS:

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

\*  
1909  
1916

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

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- St. Mary's Ch., alts. & adds. to ch., Pheonixville, PA  
 Watson, M.L., apt. hse., Broad & Ellsworth sts., Phila.
- 1915 Holy Child Ch., alts. & adds. to ch., Broad & Duncannon sts.,  
 Phila.  
 St. Gertrude's Ch., convent, W. Conshohocken, PA  
 St. Gregory's Ch., alts., 5188 Modia St., Phila.  
 St. John's Ch., alts. & adds. to ch., Collingswood, NJ  
 St. Mathews Ch., ch. & rectory, Conshohocken, PA  
 St. Raphael's Ch., schl., 85th St. & Tinicum Ave., Phila.
- 1916 Corpus Christi Ch., rectory, 29th St. & Allegheny Ave., Phila.  
 Fitzgerald, T.M., store, 1714 Walnut St., Phila.  
 Michel Roast Beef Co., alts. & adds. to restaurant, Delaware Ave. &  
 Dock St., Phila.  
 Our Lady of the Rosary Ch., alts. & adds. to parochial schl.,  
 63rd & Callowhill sts., Phila.  
 St. Ann's Ch., Wildwood, NJ  
 St. Mathia's Ch., parochial schl., Bala, PA
- 1917 Gallagher, John J., alts. & adds. to res., Old Lancaster Rd.,  
 Overbrook, Phila.  
 Talone, A., office bldg., Conshohocken, PA
- 1918 Baugh & Sons, storage shed, Morris St. & Delaware River, Phila.  
 Holy Child Ch., alts., 5220-28 N. Broad St., Phila.  
 Lester Schl Bd., schls., Lester & Essington, PA  
 St. Lawrence's Ch., parish bldgs., Highland Park, PA
- 1919 Walsh, Jas. E., alts. to res., 333 S. 18th St., Phila.
- 1920 Assumption Ch., Hackettstown, NJ  
 Holy Child Ch., rectory, 5220-28 N. Broad St., Logan, Phila.  
 Sacred Heart Ch., restoration, Phoenixville, PA  
 St. Anthony De Padua Ch., alts. & adds. to ch., Fitzwater St. &  
 Grays Ferry Rd., Phila.  
 St. Bartholomew Ch., schl., Wissinoming, Phila.  
 St. Laurence, 30 St. Laurence Rd., Highland Park, PA  
 Whelen, T.J. & J.R., alts. & adds. to res. into apt. hse., se 17th &  
 Summer sts., Phila.
- 1921 Manhattan Bldg., se 4th & Walnut sts., Phila.  
 Sisters of the Visitation, monastery, Bethesda, MD  
 St. Monica's Ch., alts., 17th & Ritner sts., Phila.  
 St. Rita's Ch., alts. & adds. to rectory, Broad & Ellsworth  
 sts., Phila.
- 1922 Llanerch Country Club, alts. & adds. to clubhse., Llanerch, PA  
 Office bldg., 311-13 Walnut St., Phila.  
 Our Lady of Good Counsel Ch., lyceum, Moorestown, NJ  
 St. Bridget's Ch. & Rectory, oratory, 3669 Midvale Ave., Phila.  
 St. Ursula's Ch., parochial schl., Bethlehem, PA  
 Veranti, Dominic, 1721 Walnut St., Phila.
- 1923 St. Edmund's Ch., 2100 Snyder Ave., Phila.  
 St. Rita's Ch., alts. to office bldg., nw Broad & Federal sts.,  
 Phila.
- 1924 Blessed Sacrament Cathedral, Altoona, PA  
 Lovatt, T.B. & Sons, alts. & adds. to bldg., 222 S. 8th St., Phila.  
 St. Ann's Ch., parochial schl., Lansford, PA  
 St. Philimena's Ch., rectory, Baltimore Ave., Lansdowne, PA
- 1925 Holy Child Ch., schl. bldg., 5220-28 N. Broad St., Phila.
- 1926 Ch. of the Holy Angels, passage betw. rectory & schl., Oak Lane,  
 Phila.  
 St. Peter's Ch., rectory, Wilmington, DE
- 1927 Llanerch Country Club, alts. & adds., Chester Pike at Manon, PA  
 St. Andrew's Ch., Drexel Hill, PA  
 St. Ignatius Ch., schl. bldg., Centralia, PA  
 St. Lawrence Ch., adds. to parochial schl., Highland Park, PA  
 St. Ursula's Ch., convent & rectory, Bethlehem, PA
- 1928 Good Shepherd Parochial Schl., Phila.

# The Church of The Holy Child

George I. Lovatt, Architect

H. W. Spragg

**A** S WINNER of the 1930 award of the Philadelphia Chapter of the American Institute of Architects, Mr. George I. Lovatt takes his place among the foremost architects of the present time. Mr. Lovatt received the gold medal of the A.I.A. in recognition of his Church of the Holy Child, at Broad and Duncannon Streets, which was considered by the jury the best executed work of that year.

In the main, Mr. Lovatt's works have been religious edifices, and he has received high praise for his Church of the Most Precious Blood, which in the International Exhibition at Barcelona, 1926, was commended as the best representation of American Church architecture for that year, while his Church of St. Anthony at Drexel Hill and Church of the Blessed Virgin in Darby are spoken of as gems of their type.

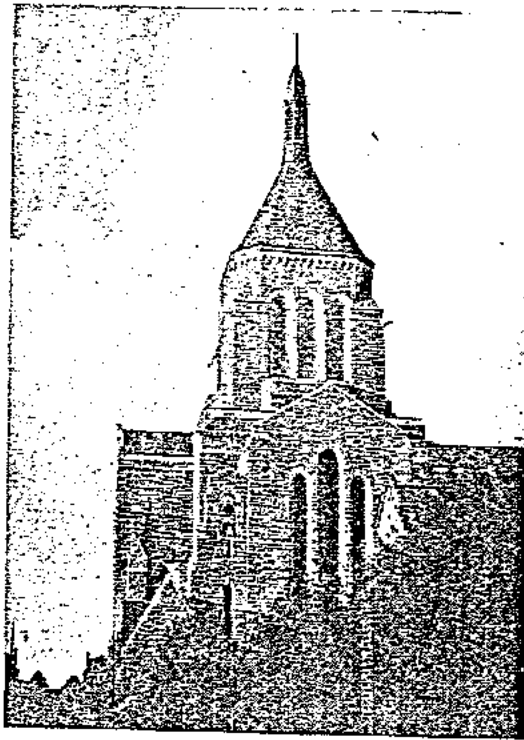
Philadelphia is Mr. Lovatt's birthplace, and it was here that he received his education in the public schools and art schools. Mr. Lovatt did not attend any architectural courses, but received private instruction in water-colors and mathematics. One is amazed at the genius displayed by this man, in view of these facts. He received early recognition

of his ability, as is demonstrated by the fact that he was made a member of the American Institute in 1901; Mr. Lovatt may now sign himself F.A.I.A., also, as he received his fellowship and life-membership in 1927.

The active interest that Mr. Lovatt takes in the advancement of his profession is mainly through the Institute and the Philadelphia Chapter, and of course through his buildings. The gripping beauty of his Church of the Holy Child, which is described in detail in the following article, and the stately loveliness of his other Houses of Worship, are in their very imperviousness to Time a lasting monument of his ability

The Church of the Holy Child at Broad and Duncan-

non Streets in our city of Philadelphia may well be described as a notable addition to the ecclesiastical architecture of America. It is an example of church traditions loyally adhered to, as they have been handed down through the centuries, but clothed and typified in a modern way—a manner which makes the structure all the more pleasing to the observer without detracting in the least from its dignity.



HOLY CHILD CHURCH, PHILADELPHIA, PA.  
George I. Lovatt, Architect

The church both as a whole and in detail is symbolical of the life of Jesus Christ here on earth. This architectural symbolism is well set forth in a brochure especially prepared for that purpose by the architect, George I. Lovatt. Accordingly, only such symbol-description as is necessary for clarity will be touched upon in this article.

Upon viewing the exterior from the Broad Street side of the edifice, the substantial massiveness of the church is at once noted. Its clean-cut lines are seemingly hewn from a solid mass of stone, to which has been added just the correct proportion of ornament to eliminate all traces of cold, stern immobility.

The tower, from without the church, is most impressive, as it reaches one hundred and sixty feet toward the heavens.

Its great mass and weight, roofed with slate and surmounted by the Cross, commands instant attention, and the structural set-backs of the building proper present the idea of steps mounting toward this peak of perfection.

The ornamentation of the façade of the church centers upon the east window, and the entrance door below it. At the top of the window, supported upon an elaborate stone cross, are sculptured figures representing the Nativity, which is the first major symbol in the life of Christ. At the base of the window, nine additional sculptured figures represent the second major symbol of His life, His preaching to the doctors in the Temple.