OVERVIEW: This nomination proposes to designate Stonyhurst, one building on a larger parcel at 3401 Solly Avenue, and list it on the Philadelphia Register of Historic Places. The nomination contends that Stonyhurst satisfies Criteria for Designation A, C, E, G, and H. Under Criterion A, the nomination argues that the property is significant for its association with George A. Castor, a businessman and U.S. Congressman who constructed the 18-bedroom mansion for his residence. Under Criterion C, the nomination contends that the building and its landscape represent the Picturesque style. Under Criterion E, the nomination argues that the building is the work of significant Philadelphia architect George T. Pearson. The nomination further contends that the property satisfies Criteria G and H for its relationship to Pennypack Park.

STAFF RECOMMENDATION: The staff recommends that the nomination demonstrates that Stonyhurst, located at 3401 Solly Avenue, satisfies Criteria for Designation A, E, G, and H. The staff contends that the building is an example of the Chateauesque, not Picturesque, style of architecture. Not enough information is provided about the existing landscape to discern a style of landscape design. Additionally, the staff recommends extending the Period of Significance from 1888 to 1906 to reflect George Castor’s ownership. The staff acknowledges that significance may be attributed to the current owners, but no discussion of the significance of the Missionary Servants of the Most Blessed Trinity is included under any Criteria for Designation.
**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: 3401 Solly Avenue
Postal code: 19136

### 2. Name of Historic Resource

Historic Name: Stonyhurst
Current/Common Name: Motherhouse; Missionary Servants of the Most Blessed Trinity

### 3. Type of Historic Resource

- [X] Building
- [ ] Structure
- [ ] Site
- [ ] Object

### 4. Property Information

- Condition: [X] excellent  [ ] good  [ ] fair  [ ] poor  [ ] ruins
- Occupancy: [X] occupied  [ ] vacant  [ ] under construction  [ ] unknown
- Current use: Residence for Roman Catholic nuns

### 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 _________ to _________
- Date(s) of construction and/or alteration: 1887-1891
- Architect, engineer, and/or designer: George T. Pearson
- Builder, contractor, and/or artisan: 
- Original owner: U.S. Congressman George A. Castor (d. 1906)
- Other significant persons: Missionary Servants, Most Blessed Trinity
CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization______________________________________ Date____________________________________
Name with Title__________________________________ Email____________________________________
Street Address____________________________________Telephone____________________________
City, State, and Postal Code____________________________________________________________

Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY

Date of Receipt:_______________________________________________________________________
☒ Correct-Complete ☐ Incorrect-Incomplete Date:________________________________________
Date of Notice Issuance:________________________________________________________________
Property Owner at Time of Notice:
Name:_________________________________________ Address:_______________________________
City:_________________________________________ State:____ Postal Code:_________

Date(s) Reviewed by the Committee on Historic Designation:________________________________
Date(s) Reviewed by the Historical Commission:___________________________________________
Date of Final Action:____________________________________________________________________
☐ Designated ☐ Rejected  12/7/18
This nomination proposes to designate Stonyhurst, one building on a larger parcel of 3401 Solly Avenue that currently includes several buildings. The overall parcel is bounded by Solly Avenue at the west, railroad tracks and Pennypack Creek at the south and east, and Father Judge High School at the north. The building is circled in yellow in the image below.
The nominated boundary reflects the historically deeded parcel that includes the building and the landscape to the south and east that is integral to the property.

Beginning at a point on the northeast side of Solly Street (sixty feet wide) at the distance of thirty two feet eight and five eighths inches northwestward from the northerly side of Frankford Avenue (sixty feet wide) a corner of land of the Connecting Railway (formerly the Frankford and Holmesburg Railroad) thence extending along the said railway the ten following courses and distances to wit north thirteen degrees twenty four minutes forty four seconds east one hundred and ninety nine feet eight inches north forty degrees three minutes forty nine seconds east one foot seven and three fourths inches north twenty one degrees thirty two minutes thirty five seconds east one hundred and six feet seven and one
eight inches north twenty six degrees thirty one minutes thirteen seconds east one hundred and six feet seven and one eighth inches north twenty two degrees fifty six minutes thirty seven seconds east one hundred and two feet four and three quarters inches to a point in the bed of Craig Street (fifty feet wide) north thirty three degrees thirty three minutes fourteen seconds east crossing the said Craig Street one hundred and eight feet two and seven eighths inches north forty three degrees forty nine minutes thirty one seconds east one hundred and seven and five eighths of an inch north twenty three degrees forty nine seconds east seventeen feet seven and one quarter inches south fifty eight degrees seventeen minutes eleven seconds east six feet seven and one quarter inches and north forty five degrees fifty six minutes forty four seconds east forty five feet six and one half inches thence extending north twenty seven degrees forty nine minutes forty nine seconds east fifty seven feet seven and one quarter inches to a point thence extending north nineteen degrees fourteen minutes twenty nine seconds east forty eight feet six and three quarters inches to a point thence extending north eight degrees fifty minutes thirty one seconds west forty nine feet and one quarter inch to a point thence extending north thirteen degrees four minutes thirty one seconds west forty nine feet six inches to a point thence extending north fifteen degrees twelve minutes thirteen seconds west crossing Leon Street (sixty feet wide) one hundred feet to a point thence extending south sixty six degrees thirty three minutes twenty nine seconds west six hundred and eighty seven feet one and three quarters inches to a point on the northeast side of the said Solly Street and thence extending south seventeen degrees thirty three minutes fifty nine minutes thirty one seconds east along the north east side of the Said Solly Street recrossing the said Leon Street and Craig Street eight hundred and fifty eight feet eight inches to the first mentioned point and place of beginning.
p. 208 (5/9/1887)

THE RECORD AND GUIDE
Mr. Geo. T. Pearson has drawn plans for a house for Mr. Geo. Castor, to be built on the Solly estate at Holmesburg, Twenty-third Ward. The contracts have not been let. It will consist of two stories, built of local stone, surmounted by a red tile roof. A very handsome porch will be built. The house will be finished in hardwood. The hall will be large and very handsome, as well as the stairways. Size of building, 40x115.

Photograph (below) of east side of Stonyhurst, in a recent (winter) scene. It has been the Motherhouse and novitiate for the Missionary Servants of the Most Holy Trinity nuns since 1932.
DESCRIPTION:

"Stonyhurst," the nominated building and surrounding grounds is presently in very good condition with the Trinitarian Sisters maintaining the stone, two story and dormers sprawling manor. All sides of this building are different and had been, to some extent, altered from Pearson's original plan. Examples are in the siding which has formed squares where three rounded projections in stone had been on the east side (which some would deem the facade), and where siding fills in spaces where larger windows had been. Awnings are attached to windows on the east side only. All windows had been replaced for modern ones. The roof appears as asphalt. Only the porch on the east has been retained; the original west porch is gone. Extentions to this home on the north are in good condition.

Landscaping is important for this building's styling, as are the winding, paved areas that circumvent the convent. These features are well-tended and seem to have maintained the original plan. Prominent elements are the steep-pitched roofs on the north and south, especially where the archway still exists for vehicular passage (on the south). The large cylindrical "tower" on the west is best seen when entering the property from Solly Avenue; otherwise, it is hidden from view. The hip roofs are best appreciated on the south-to-southwest perspective. (See page 6.) The east porch's posts and rails appear to be original. Noticeable alterations to the building are found on page 8 herein for comparisons.

The Builders' Guide of May 9, 1887 stated the building's dimensions of "40X115"; the aerial on page 19 shows the complexity of plan. Trees line the border hiding the railroad tracks and creek.
Both images: GoogleMaps.
Property originally acquired by George A. Castor, c.1886-1890s eventually became owned by Archdiocese in 1931. Pennypack Creek is on (right) border of property.
Alterations at Stonyhurst are indicated by arrows.
Original elements seen in c. 1900 photo (above).
STATEMENT of SIGNIFICANCE:

"Stonyhurst" was the elegant residence of U.S. Congressman George A. Castor (1855-1906) who was once a menswear retailer with stores in Center City, New York City and Boston. The nomination was designed by George T. Pearson, AIA before he was commissioned for homes now in the Chestnut Hill Historic District. Located in Holmesburg bordering Pennypack Creek near the historic 17th century bridge on Frankford Avenue Stonyhurst is in the Picturesque Style and once was decorated with the opulence seen in Gilded Age homes of wealthy Philadelphians. In 1932, this 18 bedroom mansion became the Motherhouse of the U.S.-based Missionary Servants of the Most Blessed Trinity, a Roman Catholic order of nuns.

Congressman Castor was born in Holmesburg, but his family, beginning with Johann Georg "Gerster" (Castor) had its 18th century origins in Germantown, then in Frankford where descendants founded the First Presbyterian Church. The vast acreage around Stonyhurst was acquired in the late 1880s to early 1890s; by 1896, George re-deeded the whole tract and his other titles to his wife, Kate. After George's death in 1906, Kate their children moved to Erie Avenue, but the property appeared to have remained titled to her until the early 1920s. Stonyhurst had been a rented residence for institutional use until about 1931 when Cardinal Dennis J. Dougherty had learned of the entire estate's availability and purchased it for the "Trinitarian" nuns to move there in 1932. The order was founded by Father Thomas A. Judge, CM, hence, the name of the Catholic boys high school next to the Trinitarians' buildings (which are not contributing) on Solly Avenue.

Stonyhurst's Picturesque Style design and appearance during

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1 House of Representatives "History." See Appendix.
3 "The Times," January 20, 1891.
the Gilded Age places its architect, Pearson with other well-respected architects who were better known in Center City than in Northeast Philadelphia. Webster acknowledged many manor homes in Northeast Philadelphia, most of which are gone, but not "Saint Michel," the country home of international financier Francis A. Drexel from 1870 which seemed to initiate a second phase of the Picturesque Style seen in many unrecognized Northeast Philadelphia mansions. These homes likewise align their architecture with their landscapes.

George Pearson's work is known to this Commission from his designs in many homes within the Chestnut Hill Historic District. He is also associated with the commissions from hat manufacturer John Stetson, now mostly gone in Philadelphia but still in use in Florida. There, in Deland, Stetson's Mansion earned listing on the National Register.

Lastly, the Trinitarian Sisters have been the longest at Stonyhurst as owners and residents, maintaining the huge property and adding more buildings over the decades. The Order's Motherhouse is here, but Stonyhurst is still a residence. The Sisters' reputation as missionaries to bring others into the faith (such as the Chinese who formed Holy Redeemer Chinese Catholic church) and to rehabilitate fallen Catholics (as the Italians who would go to Madonna House for help) is based on the social work these tireless nuns did. They also are known through the Catholic Children's Bureau in the Archdiocese.9

What a wonderful past is associated with Stonyhurst that would qualify it for listing on the City's Register of Historic Buildings!

Celeste A. Morello, MS, MA
November, 2021
(Still during COVID limits.)

8 The nominator submitted this building which was approved in 2019.

THE TIMES—PHILADELPHIA, SUNDAY MORNING, JAN[1899]

STONYHURST

Mr. George A. Cantor's New Country Seat
Near Holmesburg

AN ARCHITECTURAL TRIUMPH

The Art of Interior Decoration in its Richest Development—A Maroon of Baronial Splendor.

Only the old residents, a few real estate men and such chance visitors as have lately visited that important, though comparatively unpretentious part of the great, growing city embraced in the Twenty-third ward, have any accurate conception of the wonderful changes and signs of improvement that within a year or two have made it look like a different place.

Old Holmesburg, though it remains much the quiet district it was before the consolidation of the city, with many of the well-preserved old mansions in which several generations of the same families have lived, and with many of the original characters of population largely drawn from English aristocratic sources still preserved, is nevertheless no longer the Holmesburg of old. It is now passing through the second of its latest transforming tendencies. The first was the erection of manufactories and foundries and other places of employment within a bounded district, and grey structures of a poetical kind, that overshadowed the white and red buildings of old, and gave a motley appearance to what had looked like a pretty hamlet. The latest transformation is quite different, being in the direction of the creation of elegant residences and other elements of modern character, with porches, piazzas, handsome architectural outlines and the general character of the house being an imitation of the plans for the Pennsylvania Railroad in the direction of Bryn Mawr and Chestnut Hill. This transformation is still going on. Scores of these houses have been erected and more are going up, often looking strangely at variance with the lawn and drive, scattered through the length of this spacious apartment, with many large lounging chairs and divans, and low tables, several very high and deep old-fashioned French settees and numerous tables and stools, containing handsome lamps, vases and bric-a-brac. An old pianoforte furniture in the formal room, standing just inside the vestibule, which is a full-circle, men's room in bobby, standing on the kitchen and holding a silver. The immense carpet covering this hall in all its size and was made to order in England, as were nearly all the floor coverings in the house.

ABANDONED APARTMENTS.

The rooms that open, from the hall on the left are all en suite, large and most superbly furnished and decorated, with two being alike. The first apartment, which is the drawing room, is a fine example of Louis XV. decoration in white and gold, introducing suggestions of the style of drawing room that prevailed in the handsome houses toward the close of the colonial epoch. The mantelpiece in the corner shows Corinthian fluted columns and lightly raised carved panels. This room is excellently furnished in deep white and gold and contains among other ornaments, a fine bronze bust of "The Last of the Mohicans" and an exact portrait of Sarah Bernhardt in "Twilight Night" painted by herself.

The next room is a very elegant furnished apartment showing many rich hangings, a wealth of tinsel and taffeta and a wealth of rich furniture, showing many rich hangings, a wealth of tinsel and taffeta and many pictures.

THE DINING ROOM.

Next to the great hall the dining room, running in an opposite direction, is perhaps the most notable apartment in the house. In it the idea of an old baronial banquet room is thoroughly carried out. The walls are hung with tapestries showing large, costumed figures, making up the walls, and the woodwork is of oak. The mantel is very striking, showing heavy half-timber columns and with a recessed portion forming a closet filled with glass and china. The sideboard, built in the wall, shows original mirror effects in combination with arches, and is a handsome piece of furniture, with its dominant array of elegant silver. The table is high and very long, probably fifty feet, and as no center large enough could be procured, a tablecloth to match the other decorations of the apartment was made to order, as was the case.

THE BRIDEGROOM'S GIFT.

The bride was in white brocaded muslin trimmed with old point lace, which had formed the wedding veil of her mother. She wore also a tulle veil, with a spray of orange blossoms and a valuable headpiece with a spray of orange blossoms and a spray of orange blossoms. She wore also a tulle veil, with a spray of orange blossoms and a spray of orange blossoms. She wore also a tulle veil, with a spray of orange blossoms and a spray of orange blossoms. She wore also a tulle veil, with a spray of orange blossoms and a spray of orange blossoms. She wore also a tulle veil, with a spray of orange blossoms and a spray of orange blossoms.
with the surroundings, while some of the once fine country places, with their noble trees and stately grounds gone to decay with the falling fortunes of their owners, are falling into new hands and beginning to blossom forth in trim lawns, fency hedges and modern medieval structures, with stunning chimneys and fashionable parti-coaters.

STONYHURST.

Just at the edge of Holmesburg, where the little Rustleton branch road breaks away from the steel-clad highway to New York and crosses a high trestle over Pennypack creek, there is a high knoll on the left stretching away into higher rising ground and forming a tract of seventy-five acres, that was formerly known as the Solley farm. On this commanding situation, facing the railroad and showing out finely against the sky, as viewed from the passing trains, stands an extensive new residence of gray stone and shingles, long and broken and rambling. This is Stonyhurst, the suburban seat and lately completed residence of George A. Castor, who was for many years prominently engaged in the clothing business in Philadelphia and still has interests in New York and other cities. This place was purchased by Mr. Castor four years ago and the plans, arrangement and construction of the building and improvement of the place have been nearly all that time. Holmesburg is Mr. Castor's birthplace. It is there that he was born and spent his early life, and the place had so many associations and attractions for him that when he made a fortune in a business that grew rapidly so extensive that branch establishments were required in several cities he determined to build a splendid house in the vicinity where he had spent his youth.

THE INTERIOR.

The building, which was designed by George T. Pearson, is one of his best and contains some of the most original and striking effects he ever produced, especially in the interior. The porche which extends around the house is very wide and commands views in every direction. A company could march abreast around it. Wide walks extend around the house forming the top of the carpet. What gives character more, perhaps, than anything else to the apartment, are the twelve very high backed carved German chairs upholstered in a most effective tapestry, showing striking groups of fruit and its natural foliage. In one of the panels of the side wall is a very large and elaborate picture, "The Story-Teller," and among the other ornaments is a copy of the well known fantastic bronze figure, "The Mandolin Player." There is another beautiful bronze of a graceful girl playing a violin. All the dining room furniture is claw-footed. Back of this is the pantry, laundry, kitchens and servants' quarters. From this region by an elaborate system the entire house is heated by steam.

THE UPPER FLOORS.

Ascending the grand staircase to the upper floor, leaving the many handsome groups of plants at one side and the pieces of armor on the wall, the visitor is struck with the beauty and color of the large stained-glass window behind the first landing approaching the galleries. It is a very beautiful work, designed by Tiffany, the New York decorator, as are many other features of the house. From this landing the long vista of the hall to the front is very fine, and on evenings when the furniture is wheeled out and the children of the owner and their young friends romp through its length to the merry music of the dance while the fire blazes on the hearth, the sight is gay and oddly picturesque. The upper rooms are almost without exception even more finely decorated and elegantly furnished than those on the lower floor. Every one is different in character, and in several cases different decorators have each designed a room and executed it in every part, selecting the hangings, furniture and even the ornaments, or having them made. The sitting room just at the head of the stairway is in pure colonial style and very quaint. One of its features is a wide, pressed brick mantel, with many shelves, cute closets inserted here and there and a regular old-fashioned cupboard with diamond plates of glass on top. This room is finished in natural cherry, which makes it very cheerful, but a very odd and stupendous article of furniture that for want...
Postcards and advertisements from c.1907, on, maintained Stonyhurst's activity after George Castor's widow, Kate and his children left the home they could not financially keep. Supposedly Stonyhurst became a residence for destitute workers from the theatre, relocating from the first Edwin Forrest Home for Actors to Stonyhurst--temporarily. Here, Stonyhurst became a Sanatorium.

Biddle School for Backward Children


Pennsylvania, Holmesburg, "Stoney Hurst" (11 miles from Phila.)

May 1915 Cosmopolitan Mag ad
The former "Stonyhurst"...

(a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City...

and, is associated with the life of a person significant in the past:

U.S. Congressman George A. Castor

George A. Castor was from the family originating with the arrival of John (Johann Georg) George Castor from Basel, Switzerland in 1710. Castor Avenue began from the farm at the homestead, winding into Frankford where John George became "one of the founders of the Frankford Presbyterian Church." There were several notable Castors throughout Philadelphia's history, each creating his own niche, like George A. Castor, who was variably called a "tailor" or "merchant tailor, with large establishments in New York, City, Boston, and Philadelphia," "millionaire," "politician," "investor" in real estate, then U.S. Congressman, when he passed away.

While still active, Castor was the subject of a type of expose in "The Arena." The story was about political corruption in Philadelphia, with one example--Castor--in review. The article also concerns Stonyhurst, the nominated property. The reporter found that Castor had purchased "fifty-one lots...which comprise his principal resident estate" (i.e., Stonyhurst) prior to 1896. The lots costs "a trifle less" than market value and they were deeded to Castor's wife, Kate. The purchases included ground across from Solly Avenue where was a quarry.

10 Collins, op.cit.; Alotta, Robt., Mermaid's Monasteries... Bonus, p. 48. (See Appendix.)


12 "The Arena," op.cit. The Deed of January 14, 1887, recorded on January 17, 1887 included "52 acres and 47 perches" from Wm. Alexander Baring Bingham to George A. Castor. (Vol.199, p. 533.) At the time, Castor lived at 3303 Race Street in Holmesburg (Gopsill's) nearby.
An advertisement, c.1880 for a "Clearing Sale" at George Castor's Center City store is at right.

Below, a "trade card" for Castor's store is one which would have been handed out to potential customers.

Castor sold "off the rack" "Men's Wear" which could then be custom-fitted.
Atlases demonstrate differences in the surveys as well as details: railroad lines crossing the Castor property after George's death for the Holmesburg Granite Co.'s quarry; Kate Castor's ownership of the lands.
"The Arena" article highlighted how Castor managed to obtain taxpayers' money by suing the City for alleged damage caused by City workers who were "revising" the street grades around Stonyhurst. By the time the lawsuit settled, Castor was awarded multiple times the value of Stonyhurst and its grounds. This was in 1899, a few years after Castor had resigned from the menswear retail business, but had continued in local politics.  

Philadelphia politics nurtured Castor in Holmesburg where he would be "a member of the Republican City Committee for fifteen years," then run for "Congressman-at-large" in 1892. What his occupation was from about 1893 (see left) to his election to Congress in 1904 was unre corded. Castor served barely two years in Congress, but left Stonyhurst in Kate's name when he died. 

Stonyhurst has been Castor's contribution to Holmesburg and to the City of Philadelphia. Apart from its lavish interior--with a Tiffany window still at the north side--Stonyhurst's architecture should be added to the buildings which are significant for the style, time and architect in their origins. Stonyhurst exemplifies the second phase of the "Picturesque Style," the post-Civil War to 1890s period. 

13 Article in attached "Appendix."
14 House of Representatives' "History." Generally accurate, there may be an error to the "1875" year of Castor's retirement from the retail business.
In fairness to George, the recorded price of the "fifty-one" lots (which in the deed were "fifty-two acres and 47 perches") was "13,600.00" and not "The Arena's" published price of "less than $12,000 for the entire purchase." Castor bought the properties from a Mr. William Alexander Baring Bingham from Gloucester, England, according to the Deed from January 14, 1887. The G.M. Hopkins Atlas from 1876 named "H. Bissinger" and "George B. Soley" (or "Solly") as the owners of these plots at that time. Again, "The Arena's" reporting did not show the short-term ownership of the Bissinger tract, or why "Soley" or his heirs did not continue to hold onto their grounds. What may have seemed as a reason to diminish the value of the property could have been the proximity of the Pennsylvania Railroad and its bridge over the banks of the Pennypack Creek into the grounds. The noise, the visual of the train (a freight train, not passenger) and its crossing onto the property added to a price considerate of these impediments.

What "The Arena" noted, but had not pursued is that part of the Castor's acquisition was the future "Homesburg Granite Company" where the distinctive Holmesburg building stone was quarried. In subsequent City Directory listings and City Atlases, the name of the property has "Kate Castor" alongside of the business' name. None of the Castors have been found to be involved in this business which had its sales office in Center City. "The Holmesburg Granite Company" competed with several other Philadelphia quarries such as the ones in Mount Airy, on the Wissahickon, Haddonfield and perhaps other sites in the suburban counties, such as Trenton which furnished the stone in the early 1890s for St. Dominic's new church and Holmesburg Prison. Thus, dating the quarry on Soley Avenue would be in about "1896," with ownership to the Castors.

16 There was no listing for 1896, but in Gopsill's City Directory of 1897, the company's address was "1210 Fidelity Mutual Life Bldg., 112 N. Broad."
Aerial of Stonyhurst demonstrates its "Picturesque" integration with the surrounding scenery, as intended.
The former Stonyhurst...

(c) Reflects the environment in an era characterized by a distinctive architectural style:

"THE PICTURESQUE"

Stonyhurst lacks symmetry, the rigidity of classical elements and is somewhat attached to its landscape to enhance its appearance. These characteristics do not diminish the Pearson design, but exemplify how architecture in the 19th century had sometimes tried less dependence upon traditional designs and conventional thought to plan large residences: The design of Stonyhurst was intended to project independence of the past for a "picturesque" sight.

Art historian Fleming's Dictionary of Architecture (1966) had set forth the "Picturesque" as "In the late c18 it was defined in a long controversy between Payne Knight and Uvedale Price as an aesthetic quality...characterized...by interesting asymmetrical dispositions of forms and variety of texture..." Price had published An Essay on the Picturesque (1794-98) and Essay on the Picturesque (1810) which identified the qualities or characteristics of the Picturesque. Then, Meeks' own essay had reviewed several theorists on art and architecture, including Price, and arrived at "five principal categories" for "Picturesque Eclecticism" where Gothic or Italian villa or a "Baroque" are within the design. Meeks noted the categories as:

1) roughness, or a natural appearance;
2) movement, i.e., "the convexity and concavity" of forms;
3) irregularity, as in asymmetry, or "variations of form";
4) variety in 'surface and material" or "masses and parts"; and,
5) intricacy "that the forms and their relationships are complex."

There also were three phases of the Picturesque, to which Stony-

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hurst met the criteria for the post-Civil War period, or within the Gilded Age. Meeks distinguished the architectural elements of this period with emphasis on size: "greater scale and greater intricacy;" "pointed" windows, not "round-headed" ones; the "broken silhouette" (adapted from Price); and "some form of tower." A general "English" effect is remarkable: Meeks' sources were mainly from England, with the exception of Heinrich Woelfflin, an art historian whose published work dated from 1932—a late retrospective review of what Price had established by the late 1790s. Price recognized a distinctive "Picturesque" style emerging in England and the architecture was often married to the setting to allow "movement," one of the style's five qualities.

The Picturesque was to reject classicism's sleek lines and surfaces, its singular color, symmetry and aura of calm to favor architectural "excitement." Meeks noted an apt statement from Price where "Men grow weary of uniform perfection" to justify why a Picturesque design demanded a "varied silhouette" with chimneys jutting up, as with the towers and gables—all of which are seen in every side of Stonyhurst. Moreover, Stonyhurst's design does combine French Baroque-style roofs with the types of cylindrical towers in English castles in a play with the triangular and the circular grouped together. Stonyhurst's design was meant to be viewed on all sides, not from the facade: Meeks wrote "One of the tests of the presence of the picturesque is the degree to which frontality has been eliminated...to have the building seen in the round and from many points of view."  

These explanations of the Picturesque signify the style's distinction during the 19th century when typically the "Victorian"

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20 Ibid., p. 233.
21 Woelfflin, H., Principles of Art History. NY: 1932 was cited.
22 Meeks attributed the "movement" quality to several late 18th century architects, like Robert Adam, then Reynolds, Price, Wyatt and Soane. Sprawling grounds around the building are required for this.
23 Meeks, op.cit., p. 228.
24 Ibid., p. 233.
Above is Stonyhurst in 1893 (from Hotchkin's book) and "The Catholic Standard and Times" September, 1932 photo of the competing west side to what is above. West side comparison is below.
The Pearson design from 1887 adheres to the Picturesque Style's "elimination of frontality quality" explained by art historian C.L. V. Meeks. (1950).

New Mother Missionary Cenacle of the Missionary Servants of the Most Blessed Trinity, Holmesburg
or a "19th century Gothic" would suffice—without qualifications. Those simplified terms also do not consider why the Picturesque developed when it did. England and the new United States republic experienced a philosophical awakening, more freedom of thought, then the beginning of the Industrial Revolution and capitalism by the early 19th century. Architectural design reflected these events in social, cultural and economic developments. Subsequently, the 19th century has a myriad of styles which are characteristically identifiable, or eclectic which is permissible in the Picturesque.

Art historians are certain of the differences between the Picturesque and the style arising from Andrew Jackson Downing's books on the Cottage Residences (1842), then The Architecture of Country Houses (1850). Art historian Brown's narrative uses the word, "picturesque" for the type of domestic architecture in the books. He also cited Downing's downsized versions of Price's "qualities" of the Picturesque for "romanticized" cottages which bore the whimsy of its designer. Locally, Webster labelled the Ryerss Mansion (1859) with the Downing influence and not the Picturesque despite noting the "bold silhouette" and describing it as "a picturesque Italianate villa." (see p.24.) For "Knowlton," also in Northeast Philadelphia, Webster is careful in its characteristics that created its "picturesque silhouette," instead emphasizing that Knowlton is "the only Philadelphia survivor of a small number of country houses designed by Frank Furness..." 26 "Knowlton" dates from 1879—nine years after another prominent architect Addison Hutton designed "Saint Michel" for financier Francis A. Drexel in Torresdale (Northeast Philadelphia). Webster's brief mention of Ryerss and Knowlton were expected, but a wider scope of Northeast Philadelphia's mansions

26 Webster, R., Philadelphia Preserved. Phila.: 1976/1981, pp.318-319. Ryerss Mansion is a City-owned property; O'Gorman's monograph on Frank Furness noted Knowlton for Webster's reference. "St. Michel" was PHC-approved in 2019 from nominator's submission.
would show that the architectural styles of the manor estates here were in tandem with the Fairmount Park mansions, and their contemporaries in northwest Philadelphia. Webster noted that many Northeast homes constructed for wealthy patrons had been "abandoned and fell into ruin" to be razed by the "1940s and 1950s."\(^{27}\) (This should not have hampered discussion on them as Webster did of the numerous buildings with "demolished" in their descriptions.) An example of an omission is Robert Cornelius' "Lawndale" manor (1860) seen in the Frankford Historical Society's photo below. Architecturally, it could be compared to Ryerss' "Burholme" of the same approximate phase.

\(^{27}\) Ibid., p. 318.
Some prominent architects were retained to design the manors of wealthy patrons for Northeast Philadelphia locations. Gilded Age architect Addison Hutton's 1870 "St. Michel" (above) is in Torresdale. Below is Frank Furness' 1879 "Knowlton" in Somerton for banker William Rhawn.

Both buildings have expressive designs in concert with the landscape. They were intended to be seen on all sides, not just on their facades—wherever the facades were. The homes have a tactile appearance in the variations of materials and forms, yet all of the elements work well. These homes present the "qualities" of the Picturesque and the quirkiness expected of such designs.
Webster acknowledges the "qualities" defined by Meeks as characteristics of the Picturesque for Knowlton, but hesitates to use the architectural term. He compared Knowlton to Burholme and first noted that the former is the "next generation of rural retreats" in Northeast Philadelphia. But, Knowlton's appearance has "the bold massing of richly textured exterior elements" and has none of the classicism in "earlier country houses." Webster ended by calling Knowlton an "architectural aberration," but the same can be said of Pearson's design of Stonyhurst as well. These Northeast Philadelphia manor homes could form a theme in the area's Gilded Age Picturesque architecture to enrich the area's history. Branded by the obvious workingclass environment with the factories and churches to accommodate 19th century lifestyles, Stonyhurst, along with Knowlton, Saint Michel and other unaddressed manors here nonetheless deserve attention—if not to compare to the Northwest Philadelphia homes by the same architects.

Stonyhurst's Picturesque Style is related to its landscape—bordering Pennypack Creek and the wide acreage around the building. Therefore, Stonyhurst...

(g) Is part of or related to a square, park or other distinctive area which should be preserved according to a ....motif; and,

(h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community...

When George Castor purchased the old Solly farm and perhaps other lots to accumulate to "fifty-one lots," the land was for his residence, Stonyhurst. The postcard photo on the next page gives the best perspective of Stonyhurst's relationship to where Pennypack Creek's falls are located and where the creek widens.

28 Ibid., p. 319.
29 Ibid.
30 "The Arena," op.cit., p. 18. The Deed of January 14, 1887 is more reliable as a source on the quantity of purchases.
Stonyhurst's relationship to Pennypack Creek is evident from this c.1900 photo taken when the vegetation was sparse for viewing. This part of the creek is the widest--sometimes noted on atlases as the location of the "dam." More importantly, Stonyhurst's axial plan was apparently drawn in consideration of this aspect, benefitting those travelling southward on Frankford Avenue over the historic bridge.

In compliance with the criteria, Stonyhurst's architecture is "distinctive" and it has, since at least c.1890, represented "an established and familiar visual feature of the neighborhood" before and during Holmesburg's development in the late 19th and early 20th centuries.

The next page suggests which part of the property applies to criteria (g) and (h) because of Stonyhurst's Picturesque Style.
Arrows point to broken lines—borders for Stonyhurst's landscaping to its design.
The former Stonyhurst...

(e) Is the work of a designer, architect,...whose work has significantly influenced the historical, architectural...or cultural development of the City.

GEORGE T. PEARSON (1847-1920)

The Historical Commission is very familiar with George Pearson's work in several homes within the Chestnut Hill Historic District as well as in Mount Airy and Germantown. The Tatman biographical account mentioned that Pearson had formal education in "Model School" in his native New Jersey, but by the age of 24 he was in Philadelphia listed as an architect. Pearson then worked for Addison Hutton who had a reputable name in the City, with commissions from influential bankers for the PSFS Bank, Francis A. Drexel's country house in Torresdale and the Rush family's Library (and tombs). From Hutton, Pearson experienced the rise of custom-designed, sprawling homes which correlated to their settings as well as what Gilded Age wealth's causal effects held upon lifestyle. Tatman also noted that Pearson once was under John McArthur, Jr. who had been a proponent of the "picturesque eclectic" as seen in his design of City Hall which Webster called "One of the finest American examples" of this style. McArthur began his work for City Hall supposedly by "1871" while Pearson was in his employ to learn the flexibility of this Picturesque until he left McArthur in 1880.

Stonyhurst appears to have launched Pearson's career with the wealthy who craved for unique homes of unusual architecture. How Pearson met Castor was not recorded, but Pearson had been working on several projects in Germantown (where he lived) as well as the Wakefield Presbyterian Church in 1887. Previously, Pearson designed the Mount Airy Presbyterian Church nearby. The Castors were Presbyterian by heritage; there is no existing record of the meeting between

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31 Tatman's revised narrative is on "philadelphiabuildings.org."
32 Webster, op.cit., p. 140.
33 Tatman, op.cit.
client and architect. What can be claimed, is that Stonyhurst brought Pearson publicity for its design and location in Holmesburg. Stonyhurst's later publicity after Castor died also reprised Pearson's name and interest in his other projects.

Some examples of Pearson's work in Chestnut Hill and Mount Airy were among mansions by very prominent architects, some on a national level, in Garrison's book from 2008. Below is a Wikipedia image (accompanied by unreliable statements) on Pearson's building which has National Register listing: the summer home of hat manufacturer John Stetson of Philadelphia. The home dates to "1890" from Tatman's research. It also bears some familiar details seen in Stonyhurst which had not finished until 1891.
Garrison (2008) discussed two of Pearson's designs which are in the Chestnut Hill Historic District: (above) "Homewood/Eastdene" (1894) and (below) "Keewaydin" (1901--). Both were planned after Stonyhurst and both buildings utilize the landscapes to emphasize certain architectural details. Stonyhurst, however, was intended to be viewed from all sides, unlike these properties which want private rear areas for their private use. Hence, the facades are the chief aspect for the viewer.
In his "Suburban Domestic Architecture series," James B. Garri-
son compiled the majestic homes of Chestnut Hill and the Wissahic-
kon Valley, 1880-1930, and listed George T. Pearson as one of the
pivotal architects among nationally-known peers. (Below).
(Source: Garrison, Houses of Philadelphia. NY: Acanthus, 2008.)

Peabody & Stearns

The Boston firm of Peabody & Stearns (Robert Swain
Peabody [1845–1917] and John G. Stearns Jr. [1848–1917])
designed several large residences on the Main Line and
Chestnut Hill, including Krischim for George and Gertrude
Houston Woodward. They rose to prominence with seminal
works in the Shingle and Colonial Revival styles. Many of the
earliest residences were located in the suburbs or nearby sea-
side resorts around Boston, Peabody, who graduated from
Harvard and later attended the Ecole des Beaux Arts, was the
chief designer, while Stearns managed construction-phase
services. Their work was highly acclaimed and widely pub-
lished, leading to larger commercial and institutional
projects. They often collaborated with Frederick Law
Olmsted and the successor firm of his sons. These joint pro-
jects involved large estates, public parks, and institutions. The
late 19th-century campus for the Lawrenceville School in
New Jersey combined a parklike setting with academic and
residential buildings. Their work, which is characterized by
imaginative interpretations of historical styles, gradually
became more academic as their practice matured.

George T. Pearson

George T. Pearson (1847–1920) designed hundreds of build-
ings yet has remained largely unknown. He arrived in
Philadelphia in 1872 from his native New Jersey, beginning
his local career in the office of Addison Hutton. The boom in
suburban development and the demand for unique single-
family residences enabled him to establish his own practice
quickly, beginning with a number of houses in his own neigh-
borhood of Germantown. The architectural press was keen
to promote the new suburban house types and published
much of his work along with that of his peers. His lack of
formal academic training did not inhibit the quality of his
design, which was eclectic yet always well detailed and rarely
showed the awkwardness of the work of some of his contempo-
raries. Many of his early buildings were richly orna-
mented, yet the ornament is always subservient to a strong
plan and well-organized massing. In addition to his many res-
idences, he designed churches and the replacement
clubhouse for the Philadelphia Cricket Club in St. Martins.

Tilden, Register & Pepper

The partners at Tilden, Register & Pepper had impeccable
family backgrounds that assured their success in
Philadelphia society circles, George Wharton Pepper Jr.
(1895–1946) was the son of the famed lawyer and United
States senator, while H. Bartol Register (1886–1956) was
the son of a well-known Main Line doctor. Marmaduke
Tilden Jr. (1883–1957) was born in New York and edu-
cated at Harvard and the Ecole de Beaux Arts. He and
Register established their practice in 1916, enjoying a suc-
cessful residential practice until Pepper joined the firm in
1925. With help from Pepper’s father, they secured com-
missions for some significant public and high-rise work
that included Deco-inspired skyscrapers on Walnut Street
downtown Philadelphia. Pepper and Register took
somewhat different courses following their graduation
from the University of Pennsylvania. Register went to
France for further study in Paris, while Pepper joined the
firm of John T. Windrim, which was well known for work
in the public and utilities sectors. Register entered a short-
lived partnership during which he designed several
residences near his childhood home on the Main Line. The
firm of Tilden, Register & Pepper disbanded in 1936 when
Register left. The other two partners continued in joint
practice until the early 1940s.

Horace Trumbauer

Horace Trumbauer (1868–1938) is one of the more interest-
ing figures in American and Philadelphian architecture
history. From a modest family background, and apprentice-
ship at the age of 14 in the Hewitt’s office, he rose to be one
of the most prolific architects in the nation, designing muse-
ums, government and university buildings, and a series of
monumental residences over a period spanning 50 years. His
office was the training ground for several generations of
Philadelphia architects, and over his long career he received
a number of the profession’s highest honors. He was preci-
cious and ambitious, attracting the attention of Anthony
In 1910, Gopsill's City Directory had two listings for Kate Castor: "Solly nr Fkd av. Hbg" and "1842 Erie av. Fkd". Below, the map shows Kate's name on the larger tract where Stonyhurst is (arrow), and she owned the quarry where "Holmesburg granite" was mined for the Holmesburg Granite Company. The company operated from that location until the end of the 1930s.

What is also indicated on this map are the courses of railroad tracks through the Stonyhurst grounds, then bifurcates into the quarry.

Apparently there were two mining sites at the quarry for the deposits of granite to increase business two-fold.
In summary, Stonyhurst had been a wonderful architectural example of a Picturesque Gilded Age manor. The creation of architect George T. Pearson for a successful clothier-turned-politician U.S. Congressman George A. Castor, Stonyhurst's existence has been the responsibility of its owners of nearly 100 years, the Trinitarian Sisters. All of the qualities which the Picturesque Style entails are at Stonyhurst, especially in what Meeks wrote: "...as a building seen in the round and from many points of view..." Planned at this site to relate to the Pennypack Creek, Stonyhurst's setting gives the Holmeburg community a visual melody in its "convexity and concavity" of the building's forms with the winding paths and driveways roaming about the landscape. Everything is carefully executed for the building to relate to the natural beauty where the Pennypack widens and nothing—except the view of Stonyhurst—disturbs what had always been there.

Stonyhurst's historic value to Holmeburg and to the City is immeasurable and should open more exploration in Northeast Philadelphia's range of manor homes.

For these and other reasons, Stonyhurst merits designation.

Celeste A. Morello, MS, MA
November, 2021
(Still during COVID limits.)

34 Meeks, op.cit., p. 233.
35 Meeks cited Robert Adam's Works, 1, 1773.
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Wikipedia

Special thanks to Mr. Frederick Moore of the Northeast Philadelphia Historical Consortium for his research materials.
APPENDIX
(10 pages follow)
CASTOR, George Albert
1855–1906

OFFICE
Representative

STATE/TERRITORY
Pennsylvania

PARTY
Republican

CONGRESS(ES)
58th (1903–1905), 59th (1905–1907)

Biography

CASTOR, George Albert, a Representative from Pennsylvania; born in Holmesburg (a part of the city of Philadelphia), Pa., August 6, 1855; attended the public schools; entered a cloth house early in life and subsequently became a merchant tailor with large establishments in New York City, Boston, and Philadelphia; retired from active business pursuits in 1875; unsuccessful candidate for the Republican nomination of Congressman at Large in 1892; member of the Republican city committee for fifteen years; elected as a Republican to the Fifty-eighth Congress to fill the vacancy caused by the death of Henry Burk; reelected to the Fifty-ninth Congress and served from February 16, 1904, until his death in Philadelphia, Pa., February 19, 1906; interment in Emanuel Protestant Episcopal Cemetery, Holmesburg, Pa.


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Obituary of George A. Castor.

George A. Castor, who had represented the Third Philadelphia district in Congress for two years, died at his home on Fifth Street, Holmesburg, shortly after 3 o'clock yesterday afternoon.

For about four months he had been confined to his home, suffering from an affection of the arteries. Although his friends knew that his condition had been serious, announcement of his death yesterday was unexpected. He suffered a sudden relapse yesterday morning, and his family was hastily summoned to his bedside, where they remained until he died.

Congressman Castor is the third man to honor Philadelphia Congressman to die shortly after his election to the national body. His career closely parallels that of Robert Foederer and Henry Burkh, the latter having been Mr. Castor's immediate predecessor as the representative of the Third Congressional district. Like Foederer and Burk, he began life as a poor boy, and after acquiring considerable wealth was stricken in the prime of life and but a few years after being elected to Congress.

Popular in Congress

Although he had been in Congress but a short time, having been elected to the Fifty-eighth Congress on February 10, 1904, to fill the vacancy caused by the death of Henry Burk, George A. Castor was one of the most popular members of the Pennsylvania delegation. His jovial nature won hosts of friends wherever he went, and when those who knew him spoke of him as a "nice fellow well met" they meant only the best that that phrase implies. He won the good will of Speaker Cannon and they both became fast friends.

George A. Castor's career is the story of an ambitious young man who won his way to prosperity and popularity. Beginning his business life as a tailor, he accumulated a small fortune, which by dint of careful investments grew until to-day his estate is believed to be worth more than $1,000,000.

Congressman Castor was born in this city on August 6, 1855, and he spent practically all his life here. He was educated in the public schools and when a young man he opened a tailor shop. He made a specialty of moderately priced custom-made clothing and his business rapidly increased in volume. For many years he conducted a large establishment at Eighth and Chestnut streets. He retired from business some years ago and divided his time between looking after his financial interests and political affairs, in which he was greatly interested.

A Leader in Ward Politics

For many years he was the leader of the Thirty-fifth ward and was a member of the Republican City Committee for fifteen years. Although a prominent figure in politics for more than a score of years he refused to be a candidate for any office until 1892. In that year he was a candidate for the Republican nomination for Congressman-at-large, but lost the nomination in convention by only twelve votes.

When Henry Burk died he was nominated by the Republican party as Congressman from the Third District, and he was elected on February 10, 1904, by a plurality of 24,347. He was re-elected to the Fifty-ninth Congress, receiving 90,982 votes to 7,873 for John II. Fow, the Democratic and Independent candidate.

Congressman Castor was an enthusiastic automobile enthusiast. He owned several fine touring cars. Several years ago he purchased Camp Kilkare, at Lake Placid in the Adirondacks. It is said to be one of the best equipped lodges in that region. He was one of the leading spirits in the Fellowship Club, and attended the dinners given by that popular organization.

A widow, two daughters and a son survive the Congressman. It was stated last night at his home that the funeral will probably take place on Friday, and that the list of pallbearers will be announced to-morrow.
Mermaids, Monasteries, Cherokees, and Custer
the stories behind Philadelphia street names

Robert I. Alotta

Bonus Books, Inc. 1990
Carpenter Street

Carpenter Street

See Carpenter Lane.

Castor Avenue

The original Castor Road was cut through the farm of John George Castor (or Gerster), a native of Basel, Switzerland, who came to Philadelphia in 1736. Ten years later, he moved to Germantown. In 1762, he purchased 202 acres in Oxford Township.

Though Castor's road was viewed by the road jury in 1785, it was not until half a century later that the roadway was confirmed, from Oxford Road to Asylum Road (now Adams Avenue). From 1926 to 1929, Castor Avenue grew to its present extent, adding Wyoming Street (from Unity to Adams), N Street (from Erie Avenue to Cayuga Street), and old Erie Avenue (from Delaware Avenue to present-day Erie).

John George Castor's descendent were notable Philadelphians. They included Jacob, an aide to Lafayette during the Revolution; Thomas, the inventor of the double-decker horse carriage; Elwood, also a carriage-maker; and Horace W., a prominent Philadelphia architect of the early twentieth century. Other notable members of the family, to whom past historians have given credit for the name, were General George Castor, who purchased Tacony Farm, near Frankford Arsenal, and George Albert Castor, also a U.S. congressman during the early twentieth century.

Catharine Street

Confirmed the street from 15th Street. By mid-n, assume that Catharine—and a little further, Kansas Street (Schuylkill was changed to Catharine present length, from the Creek Parkway.

Elusive as most fir, it is safe to assume that the daughter of Swen E. Swanson Street was not Southwark area on an e (see Queen and Christi

Cathedral

See Gravers Lane.

Cayuga St

See Indian Tribes.

Cecil B. Moore

Cecil B. Moore was a f who died in 1979. He was a successful drive to integ ered poor, black and white. Longtime presi Moore ran for mayor on ticket in 1967. He receive Later, Moore was selected North Philadelphia Support for naming surfaced after the East I Drive. Radio talk-show I with the goods; gather
FORTY YEARS IN THE WILDERNESS; OR, MASTERS AND RULERS OF "THE FREEMEN" OF PENNSYLVANIA.
VI. MUNICIPAL BLACK PLAGUE. By RUDOLPH BLANKENBURG

THE ARENA

EDITED BY B. O. FLOWER

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1905

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The Economic Struggle in Colorado.—I. THE VIEW-POINT, Hor. J. Warner Mills 1
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Forty Years in the Wilderness; or, Masters and Rulers of "The Freemen" of Pennsylvania.—IV. Municipal Black Plague.—Chapter II. Utter Darkness, Rudolph Blankenburg 15
shell as he delivers the oyster to the "Organization"!

The statement that the Governor is to be rewarded by a place on the Supreme Court is presumably inaccurate; he would, under the circumstances, hardly want to appear as a candidate for any elective office.

But we must return to our story.

Graft is so much in the Philadelphia atmosphere that even a Congressman caught the contagion, and sought to secure damages through the assessment of a Road Jury for an insignificant revision of street grades, to the extent of nearly ten times the original cost of all his holdings and twice their assessed taxable value at the time the award was made.

It is probable that the revision of the grades, instead of damaging him, increased the value of his land materially, a fact, however, that both owner and jury seem to have overlooked.

The history of this attempt to make the city pay many times the original cost of a landed estate for the improvement of the streets that made it marketable and gave it its chief value, is an interesting one. Prior to May 15, 1896, George A. Castor, then a private citizen, but now a member of Congress from the Third Philadelphia District, bought fifty-one lots in the 35th ward, which comprise his principal resident estate, at an average price of $225.00 per lot, or a trifle less than $12,000 for the entire purchase. On May 15th of that year he transferred this property to his attorney, W. Nelson West, for two dollars, and the latter on the same day transferred it to Mrs. Kate Castor, wife of the Congressman, in whose name it now stands. The property is said to contain a stone quarry, which has added greatly to the wealth of the owner, but be this as it may, the growth of population in the vicinity of Holmesburg, where the land is located, increased its value at a rapid rate. Mr. Castor's large stone residence, at the time the street grades were revised, three years later, was assessed at $25,000, forty-two
acres of farm land at $12,600, and the separate lots at a sufficient amount to bring the total taxable assessment to $58,375.

The revised ordinance affected but three streets, and the main improvement involved simply the lowering of one driveway five or six feet, and the elevating of another a similar amount. The earth removed from the land that was above the street lines had to be carted but a short distance to fill up that which was below the grade, and at most, probably cost a very insignificant sum. An accommodating Road Jury, however, after taking a year to consider Congressman Castor’s claim for damages, reported that his land had been injured to the extent of $104,745.50, or double the amount of its assessed value! It required an appeal to the courts on the part of the Law Department of the City, and a vigorous contest before a jury of twelve men, to get this dishonest award reduced to $65,000, which was still several thousand dollars above the assessed taxable valuation of the entire property!

Congressman Castor poses as an official public servant, who is unselfishly devoting his life to the service of his country. It is apparent, however, that he has permitted the taxpayers of Philadelphia to provide him a liberal sum which he is at liberty to use if he chooses, for campaign expenses.

A marvelous and unexplained growth in the cost of garbage removal constitutes another item of municipal expenditures in which the evidence of graft is too apparent to be seriously disputed. It is a well known fact that methods of utilizing city garbage, by which the salable products more than cover the cost of collection and manufacture, have been devised, and are in operation in several of the large cities. This practical method of making one hand wash the other has not reached poor, boss-ridden Philadelphia. In proportion as the garbage has grown more valuable, the cost of collecting has increased as the following table will show.

![Photo by Gutekunst, Phila.](image)

ROBERT DORRAN,
A PROMINENT MANUFACTURER AND HIGHLY-RESPECTED CITIZEN,

Who, under oath, charges that the United Gas Improvement Company, through its president, Thomas Dolan, secured the lease of the Philadelphia Gas Works by the corrupt use of money. These charges are denied by Mr. Dolan.

The table covers a six-year period from 1900 to 1905 inclusive, and shows the contract-price paid by the city for the collection of its garbage each year:

<table>
<thead>
<tr>
<th>Year</th>
<th>Contract Price</th>
<th>Year</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1900</td>
<td>$800,000</td>
<td>1903</td>
<td>$516,700</td>
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<tr>
<td>1901</td>
<td>$400,000</td>
<td>1904</td>
<td>$386,700</td>
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<tr>
<td>1902</td>
<td>$488,920</td>
<td>1905</td>
<td>$586,000</td>
</tr>
</tbody>
</table>

The award for 1905 was given in the face of an offer made in the previous October, by a company represented by the late John D. Pessano, which would have paid the city a material revenue for the garbage, instead of exacting from the taxpayers nearly $600,000 for its collection, the total difference between the two offers, in the city’s favor, amounting to $718,000. This offer was referred by the Mayor to Councils, and pigeonholed by that delectable body in favor of the old method of advertising for a yearly
MISSIONARY SERVANTS OF THE
MOST BLESSED TRINITY (M.S.B.T.)

History: Founded to meet the present missionary needs of the Church, this American community developed from a lay apostolate movement begun in 1909 by Father Thomas A. Judge, C.M. By 1912 some of the Associates were living a community life with private vows. From this group grew the religious congregation which was canonically erected by Rome in 1932, and raised to a pontifical status in 1958.

Purpose: The sisters have continued the development of the lay apostolate movement by which they endeavor to increase their own missionary effectiveness and also prepare lay people to assume their unique place in the ranks of the Church’s missionaries. From two hundred mission centers in twenty-three dioceses in the United States and also Latin America, over five hundred sisters extend their services to the needy and abandoned. The sisters and lay-associates work out from these centers, visiting the homes in the areas of each in an effort to strengthen Christian family life through missionary case-work. They provide religious instruction to shut-ins, retarded, deaf, blind, and conduct mission schools, clinics, a hospital, and other social services.

Spiritual Life: The religious exercises include Holy Mass, one-half hour of meditation, periods of adoration, spiritual reading, and other community prayers and devotions.

Training Program: The one-year postulancy is followed by the canonical novitiate year, and the two-year Sister-Formation program, in which a basic liberal arts college curriculum is taken. This is supplemented by initial courses in specific missionary principles and techniques.

Qualifications:
• Age: 16 to 30.
• Completion of high school.
• Entrance date: August 5.

Habit: The sisters wear a black tailored dress and a white collar with a pin bearing the community emblem.

Write to: Missionary Convent
3501 Solly Street
Philadelphia 36, Pennsylvania

OUR LADY OF
O.L.

History: The Mission of Our Lady of Good Counsel, founded in 1905, has grown to a community of over thirty sisters. The sisters are dedicated to the work of catechism in seven schools, and in the spiritual guidance of the young. They are also skilled in painting and embroidery, and take an active role in the management of the Church's various projects.

Purpose: The sisters have a special focus on the spiritual formation of young people, through their work in schools and parishes. They also provide pastoral care to the elderly and sick, and engage in various charitable works.

Spiritual Life: The sisters observe the Rule of St. Augustine, and engage in daily prayer and study, as well as regular retreats.

Training Program: The sisters receive a rigorous education, focusing on the formation of religious leaders and educators. They are trained in various subjects, including theology, education, and pastoral ministry.

Qualifications:
• Age: 17 to 30
• At least a bachelor's degree

Habit: The sisters wear a black habit, with a white veil for solemn vows.

Write to: Our Lady of Good Counsel
3501 Solly Street
Philadelphia 36, Pennsylvania
TRINITARIAN NUNS'
MOTHERHOUSE TO BE
BLESSED ON SUNDAY
Cardinal Will Officiate at Ceremony in New Home Acquired by Mother Missionary Conscence at 3531 Solly Street
Holmesburg Properly Becomes Central House of Order Since Destruction of Headquarters in Alabama

The formal opening and dedication of the new motherhouse of the Missionary Servants of the Most Blessed Trinity will be held on Sunday, September 18. Mass will be celebrated by His Eminence, at 9 o'clock. Benediction of the Most Blessed Sacrament will be given on the grounds at 4 P.M., by the Right Rev. Monsignor John J. Banneker, D.D.

The Missionary Servants of the Most Blessed Trinity who came to this cloister from the South in May, 1851, have acquired the former Casacon estate at Frankford Avenue and Solly street, Holmesburg, to be used as their motherhouse and novitiate.

This American Community of Missionary Sisters was founded in Alabama, sixteen years ago. The object of their work is the preservation of the Faith in the most abandoned fields in the United States and Puerto Rico. In and out of the homes of the poor, visiting the sick in the city, or out in desolate country districts instructing children in their religion, taking census in crowded tenements these Sisters are to be found busy in their work of charity.

Mother Conacle of Trinity Nuns Blessed by Cardinal

New Headquarters Will Also Serve as Motherhouse and Novitiate of Order Recently From Southland

Special Work of Religion and Charity Performed by Community for Sick, Poor and Children

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Mother Cenacle of Trinity
Nuns Blessed by Cardinal

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Cardinal Blesses Building
His Eminence, the Most Rev. Archbishop, blessed the building on Sunday at 8 o'clock and celebrated Mass in the chapel. He was assisted by the Rev. Dr. Francis J. Furey and the Rev. Theophane Mulroy, M. S. S. T., of Washington, D. C. After the Holy Sacrifice had been offered, His Eminence addressed the Sisters, congratulating them upon the acquisition of the property.

A large number of visiting Sisters and the laity assisted at the Mass. The house was then open to the public and during the day hundreds of people from the city and Frankford inspected the building.

Sermon and Benediction
In the afternoon an inspiring sermon was delivered by the founder of the congregation, the Rev. Thomas A. Judge, M. S. S. T. Solemn Benediction was given outdoors on an altar erected on the north. Autumnal flowers and palms made a glowing decoration for the temporary altar. The Right Rev. Monsignor John J. Bonner, D. D., diocesan superintendent of schools, was the celebrant. The Rev. Joseph L. N. Wolfe, S. T. L., was deacon and the Rev. John J. McMenamin was sub-deacon. Brother James, M. S. S. T., was censer bearer.

This American Community of Missionary Sisters was founded in Alabama sixteen years ago.

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Text of Address by His Eminence at the Dedication

Your Reverend Mother, in view of this special occasion, has just asked me to say a few words; and what should I say except what it has given me the greatest pleasure, my dear Sisters, to find you in possession of so beautiful a property? Your prayers that God might guide you to make a good choice of a Motherhouse have manifestly been heard. I am astonished at the appropriateness of the location, the large and beautiful building and the spacious grounds.

God is giving you, even here below, some reward for the sacrifices you have made, are making and are to make. He has guided your bark into a safe and beautiful haven.

Now that your Congregation has received the approval of our Holy Father, it will doubtless continue to progress, to spread and bear fruit; as it has up to the present. I beg your Rev. Founder here present, your Mother General, and each of you to receive my congratulations.

Your prayers, your work, your self-sacrifice should make of this spot one of the living testimonies of the justice and mercy of God, a place where He shows His kindness and protection to His children, and a place where He bestows a share in His own love and salvation to those who love Him and His Church.

New Base of Supplies
After making known to you, your practical evidence of the care of the Southland, God has brought you to this section of our country, that you may make it your base supplies in vocations and the like. On the principle that an effect can not succeed unless it keeps pace with its means of supply, your Sisters have been led by the Holy Spirit to locate in the northeast section of the United States, in which Catholicity is strong, means plentiful and vocations numerous.

It only remains for me, my dear Sisters, to repeat what I have to you on other occasions, that it will be a pleasure for me to cooperate with you and to do my utmost to aid you. Your Congregation has beentabbed to you.