ADDRESS: 148-54 E MT AIRY AVE
Name of Resource: Holy Cross Roman Catholic Church
Proposed Action: Designation
Property Owner: Archdiocese of Philadelphia
Nominator: Celeste Morello
Staff Contact: Kim Chantry, kim.chantry@phila.gov

OVERVIEW: This nomination proposes to designate Holy Cross Roman Catholic Church, one building on a larger parcel at 148-54 E. Mt. Airy Avenue, and list it on the Philadelphia Register of Historic Places. The nomination contends that the church building satisfies Criteria for Designation D, E, and F. Under Criterion D, the nomination contends that the church building embodies distinguishing characteristics of the English Gothic style of architecture. Under Criterion E, the nomination argues that the building is significant for its design by prolific Philadelphia architect Henry D. Dagit. Under Criterion F, the nomination contends that the church building's use of sculpture is unique for its integration into the building's structure.

STAFF RECOMMENDATION: The staff recommends that the nomination demonstrates that the church building at 148-54 E. Mt. Airy Avenue satisfies Criteria for Designation D and E, with the clarification that the style is Late Gothic Revival and is not "English Gothic." The staff also recommends that the nomination fails to demonstrate that the building satisfies Criterion F; sculptural elements have been incorporated into religious buildings for millennia, and the use of such elements at Holy Cross Roman Catholic Church does not represent a significant innovation.

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: 148-54 E. Mt. Airy Ave. (church only)

Postal code: 19119

2. NAME OF HISTORIC RESOURCE

Historic Name: Holy Cross Roman Catholic Church

Current/Common Name: as above

3. TYPE OF HISTORIC RESOURCE

☑ Building ☐ Structure ☐ Site ☐ Object

4. PROPERTY INFORMATION

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

Occupancy: ☑ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: 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 1928 to _____

Date(s) of construction and/or alteration: 1928 to 1929 dedication

Architect, engineer, and/or designer: Henry D. Dagit (1865-1929)

Builder, contractor, and/or artisan: _____

Original owner: Archdiocese of Philadephia

Other significant persons: none

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 January 19, 2021

Name with Title Celeste A. Morello Email _____

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: January 19, 2021

☑ Correct-Complete ☐ Incorrect-Incomplete Date: July 29, 2021

Date of Notice Issuance: July 30, 2021

Property Owner at Time of Notice:

Name: Archdiocese of Philadelphia

Address: 222 N. 17th 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

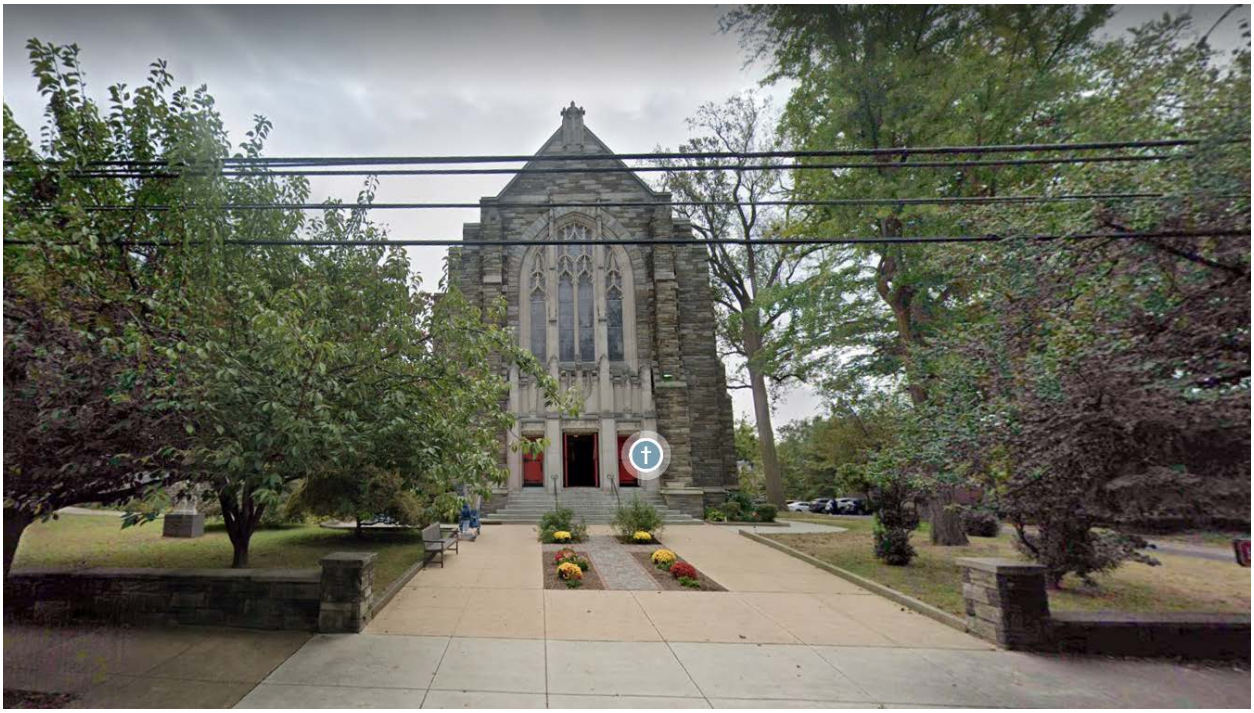
5. BOUNDARY DESCRIPTION (Provided by PHC staff)

This nomination proposes to designate Holy Cross Roman Catholic Church, one building on a larger parcel of 148-54 E. Mt. Airy Avenue that currently includes several buildings. The overall parcel is bounded by E. Mt Airy Avenue at the northwest, Boyer Street at the northeast, privately owned residences at the southeast, and commercial property and privately owned residences at the southwest.

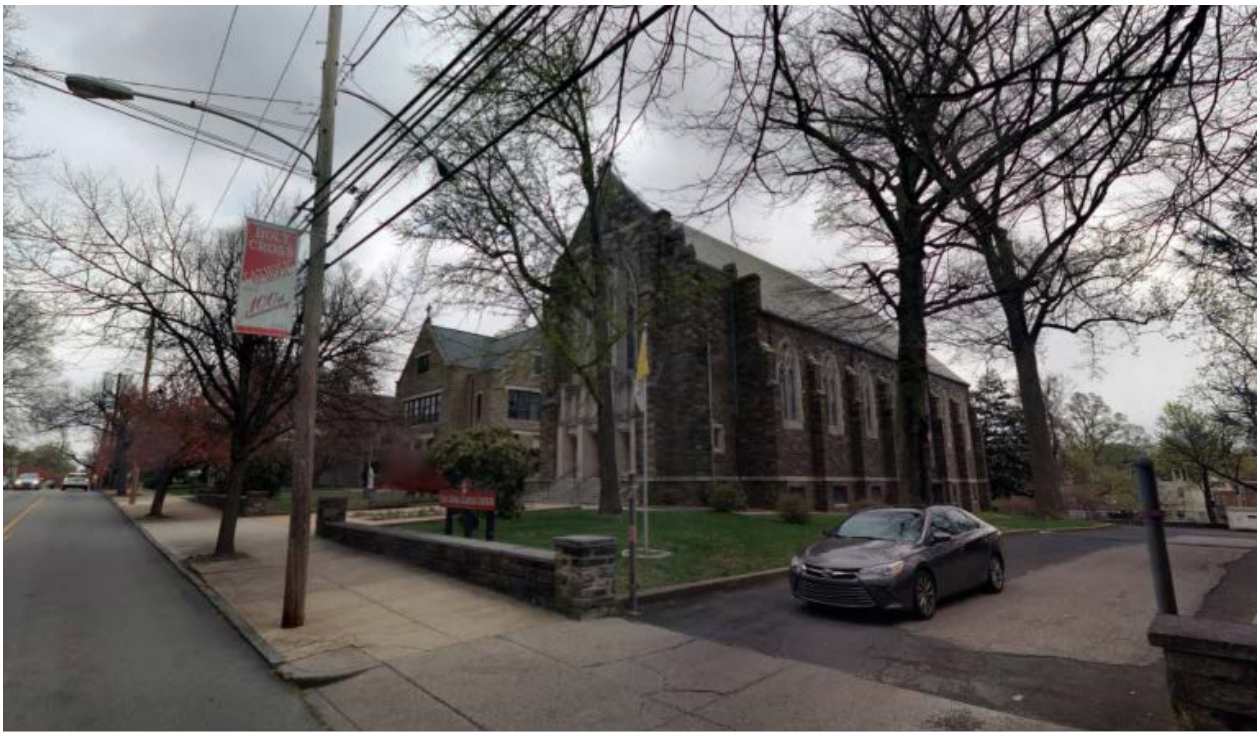
The boundary of the church building begins at a point approximately 229 feet southwest from the southern corner of E. Mt. Airy Avenue and Boyer Street. The proposed boundary includes the footprint of the church, with a perimeter buffer. The orange outline shows the extent of the tax parcel of 148-54 E. Mt. Airy Avenue. The dotted yellow lines identify the church boundary.


Approx. 85’
Approx. 229’ from the southern corner of E. Mt. Airy Ave and Boyer St to the point where the church boundary begins.
Approx. 210’
Approx. 210’
Approx. 85’
148-54
114
129
127

(Photographs provided by PHC staff)

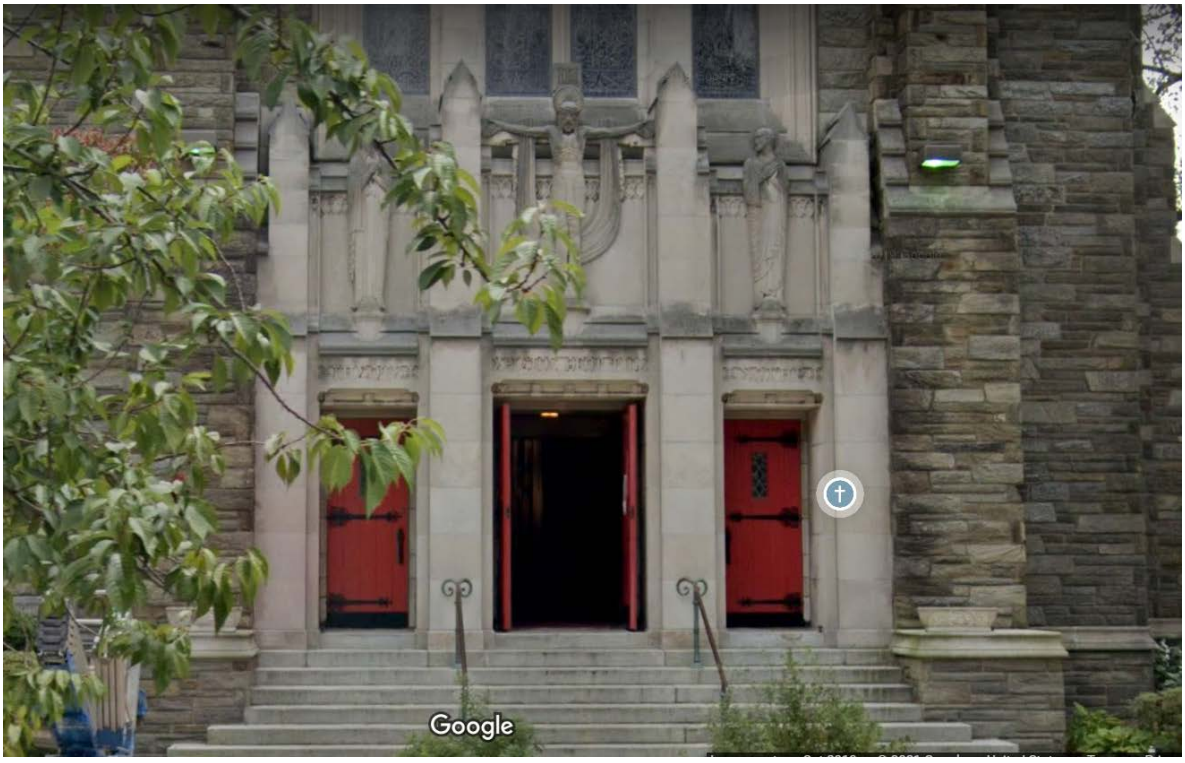


Front façade of the church building at 148-54 E. Mt. Airy Ave. (Source: Google StreetView, October 2019)



Front façade and south elevation of the church building at 148-54 E. Mt. Airy Ave. (Source: Cyclomedia, April 2020)

Front façade and north elevation of the church building at 148-54 E. Mt. Airy Ave. (Source: Cyclomedia, April 2020)



Front façade of the church building at 148-54 E. Mt. Airy Ave. (Source: Google StreetView, October 2019)

DESCRIPTION:

Holy Cross Church is in a rectangular plan and constructed of stone quarried from Chestnut Hill and Foxcroft.[1] The architect, Henry D. Dagit[2] has described the building's style as a general "English Gothic," with influences from the "Trunch Cathedral (Norfolk),"Westminster Hall" and "the famous Winchester Cathedral."[3] The facade is on Mount Airy Avenue where it is appreciated for its sculptural architecture above the portal emanating from the vertical tracery on the huge Gothic window and attached limestone dividers rising from the lintel of the portal to pinnacle-like elements at the top of the window.

The horizontal masonry balances with the verticality expressed with the stone piers flanking the sculptural tableau and proceeding to the sides where the nave/sanctuary is inside. Greek letters are used across the portal to read: "Jesus Christ, Son of God, Savior," while the cornerstone at the northeast corner has Roman numerals "AD MCMXXVIII" (1928) to verify the start of contruction.

The roof is a long gable with slate. There are seven bays on each side separated by graduating stone "buttresses" projecting.

This is a well-maintained building, set within a green, manicured landscape. It is the first parish building, of four (independent mission school run by the Sisters of St. Joseph), rectory and convent on Mount Airy Avenue in the Mount Airy neighborhood.

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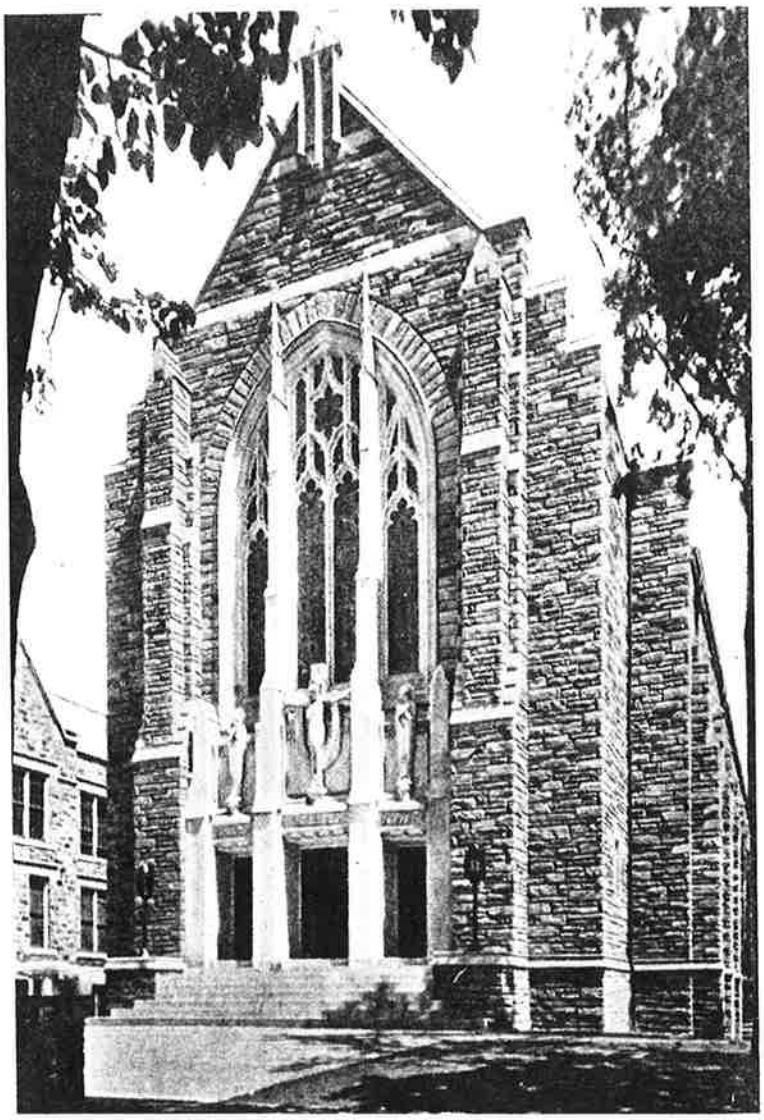
1 Information from the 1940 parish history of Holy Cross (50th anniversary edition), unpaginated. Catholic Historical Research Center (CHRC), Philadelphia.

2 Dagit was identified as the architect of Holy Cross (no contractor or sculptor named) in the 1940 parish history. A Dagit advertizement also claimed credit. But, also see where George I. Lovatt was named as working on all four of Holy Cross' buildings in "1907" in Tatman, S. and Moss, R., Biographical Dictionary of Philadelphia Architects. Boston: Hall, 1985, p. 490.

3 Parish history. Information probably from the Dagit firm.



Holy Cross Roman Catholic Church
1928-1929

STATEMENT of SIGNIFICANCE:

Holy Cross Roman Catholic Church holds many architecturally-significant characteristics, beginning with its uncommon architectural sculpture resting on the lintel of the three doors at the portal. This element is incorporated into the building's design and integral to the architecture. Architectural sculpture has survived in rare instances, since antiquity. It was manifested more during the Golden Age of Greece with statues as supporting columns, statuary within pediments and capitals of columns sculpted into acanthus leaves, volutes or other artistic renderings. At Holy Cross, the architectural sculpture is a Crucifixion tableau, with life-sized figures attached to limestone seeming to "flow" from the massive Gothic window's tracery.

Holy Cross' "English Gothic" (the description by its architect Henry D. Dagit) is more "Tudor Gothic" in character: a long rectangle, not as overpowering in height as French Gothic cathedrals and sparing in exterior decorative details. (Holy Cross' interior correlates to the "Tudor Gothic" with its influence derived from Westminster Chapel in London, according to the parish history.) The church's design represents the phase in archdiocesan ecclesiastical architecture from the early 20th century: By that time, the popularity in the traditional "Roman Catholic" styles (Romanesque, Gothic and Baroque) was declining. As the city's expansion towards the "suburban-like" areas in the northern, northwestern and southwestern parts began to develop, the "English Gothic" was preferred by Catholics and Protestants in those areas.

Henry D. Dagit was Holy Cross' architect for the church. His study of English architecture from medieval to modern history was evidently discussed with the clergy and parishioners to record. Dagit and the firm he founded with his sons has influenced regional building design for over one hundred years.

Celeste A. Morello, MS, MA
January, 2021
(During COVID-19 limitations)

Holy Cross Church....

(d) Embodies distinguishing characteristics of an architectural style or engineering specimen:

ENGLISH GOTHIC (14th to 16th century)

The "English Gothic" has its origins in the late 12th century. Art historians cite the year "1175" when a distinctive Gothic was designed when the choir at Canterbury Cathedral was rebuilt by William of Sens and William "the Englishman," his successor.[4] The choir has a modified "point" in the arch, but the design was significantly more somber and subdued than the French Gothic which became progressively more ornate, higher and effectively submitted the viewer to an overpowering, spiritual experience.

The Gothic began at St.-Denis' Abbey with its abbott, Suger and his "Norman architect."[5] Suger recorded his "invention" which has a dating from "1137" to fuller development, "1144" when Suger's writings for architecture to reach higher and more illumination became known. Suger's contemporary, also a monk, St. Bernard of Clairvaux, disagreed on how to attain a more spiritual path and he made his opinion known to Suger.[6] Bernard's order, the Cistercians conducted their lives to work and prayer, not visuals--the opposite of Suger's intent for the Gothic.

This background information on disputing monks over architecture and how to construct proper design is from art historians. One Catholic Church historian described "English Gothic's" adaptation (attributed to Bernard's Cistercians) as "Cistercian churches, while they adopted Gothic verticality and lightness of structure, had plain glass windows, unadorned walls, and a minimum of statues, as

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4 Janson, HW, History of Art. NY: Abrams, 1977, p. 302. Zarnecki, G., Art of the Medieval World. NY: Abrams, 1979, p. 352.

5 Janson, op.cit., p. 286. Refer to translated version of Suger's writings on the Gothic in Panofsky, E.,(Ed.) Abbott Suger: On the Abbey Church of St.-Denis...Princeton, 1946.

6 Hitchcock, Jas., History of the Catholic Church. Ignatius, 2012, pp. 152-153; 174.

Bernard railed against decorative religious art for distracting monks from the Scripture." [7] Medieval Catholic monks supervised the design and construction of their religious buildings, leaving us the examples of art and architecture from that time. The monks' religious orders' Rules dictated how ornate or how the plan would be--and change over time. For example, what the Cistercians accomplished in the 12th century would be modified by the 14th century, in the cathedral at Gloucester and a "English Late Gothic" would "reshape" and "put English Gothic in a new direction" [8] seen in the distinctive "Tudor Gothic" of the late 15th and early 16th centuries exemplified at Westminster Chapel and Cambridge's King College's finished Chapel. The latter featured the flat or "squared" east wall where earlier English Gothics had the semi-circular apses. This change was first noted at Gloucester Cathedral (1332-1357). [9]

Holy Cross church's interior reinforces whatever "English" Gothic characteristics may seem too subtle on the exterior. By review of the aforementioned English cathedrals, Holy Cross' side walls lining the nave have the profile of the Chapel at King's College; the large Gothic window at the facade is found in the 14th and 15th century English cathedrals' west or east ends where the apse was discarded. Page 9 herein shows how Holy Cross' altar is within a large Gothic-shaped niche, feigning Westminster's window as it terminates the pendant vaulting--emerging from a Gothic arch down the "spine" of the gable roof. Holy Cross' side and front windows' tracery is "woven" at the top half (as at Westminster and Cambridge). The vertical limestone tracery was also copied at Holy Cross. Holy Cross then, apparently carried more "Tudor" elements specifically, but the general description used by Dagit for the church as "English Gothic" suffices also. (Plus, the Tudor dynasty under Henry VII's descendants added hundreds of martyrs to the Roman Catholic Church's roll of saints.)

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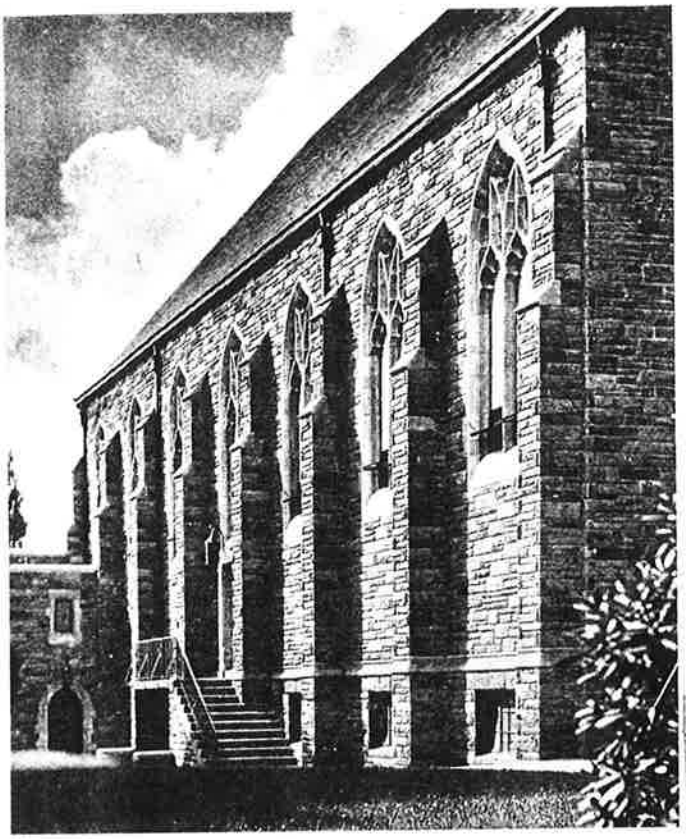
7 Ibid., quote on p. 152.

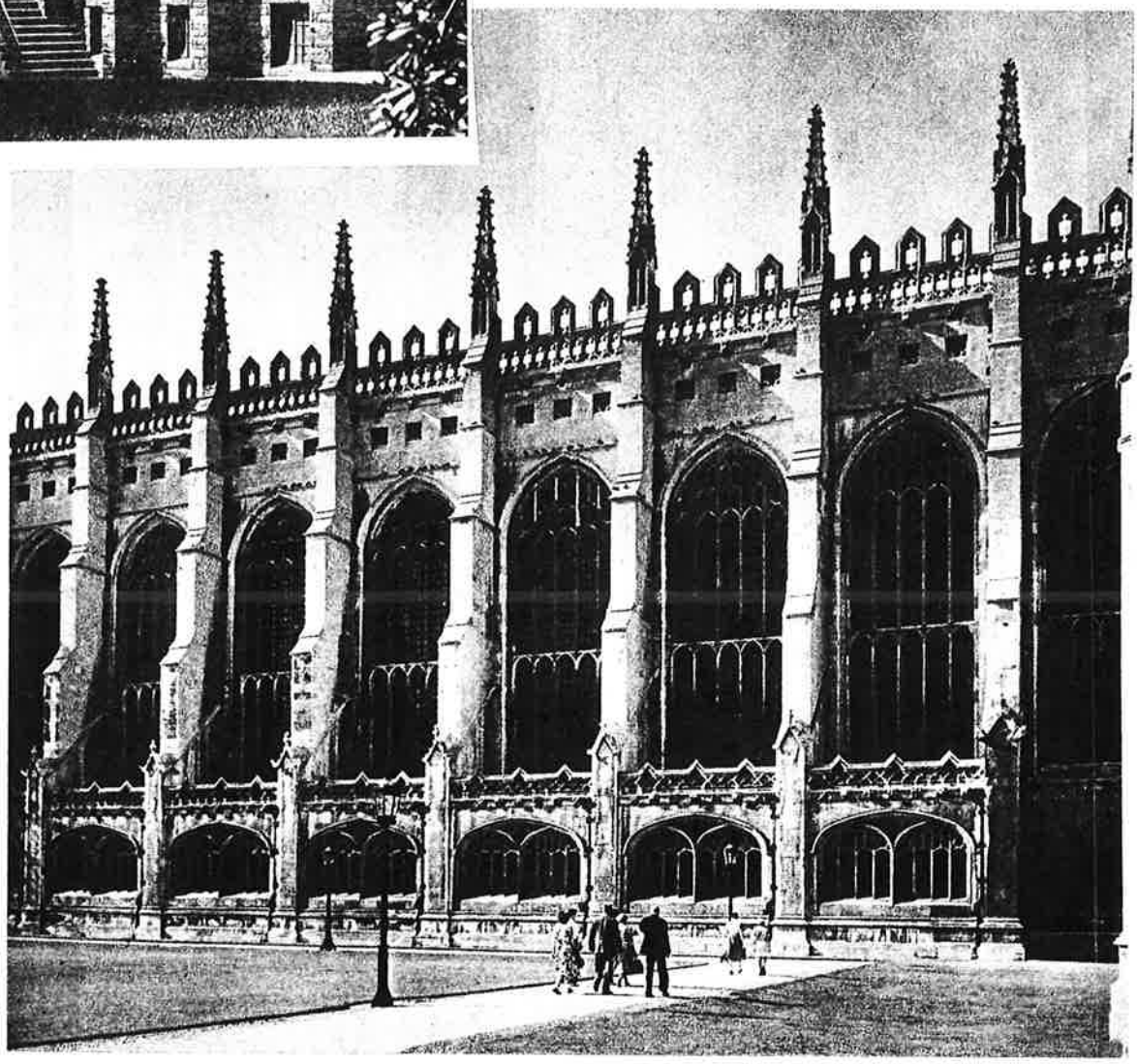
8 Janson, p. 302 for "new direction"; Zarnecki, p. 412 as "reshaped."

9 Both sources referred to Gloucester's flat or squared east wall. Ibid.

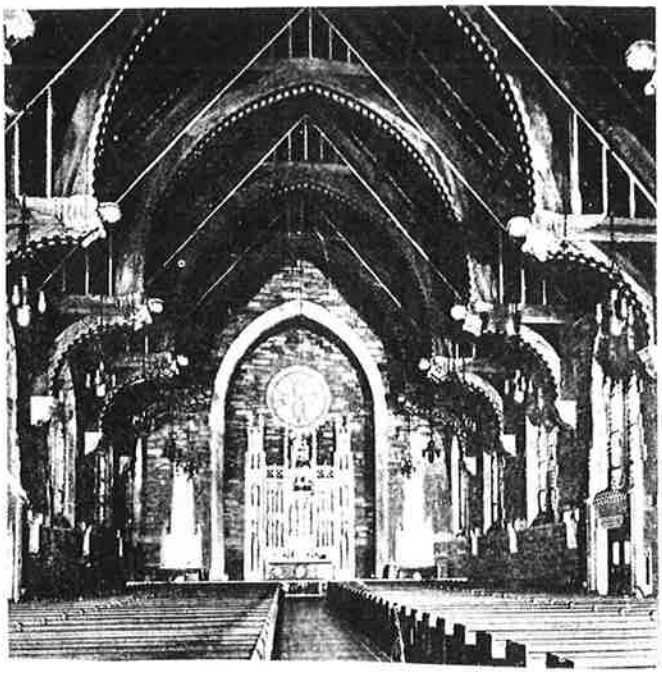


The side view of Holy Cross is a simplified version of Cambridge University's King College's Chapel, carrying a profile in form of the 16th century English building.

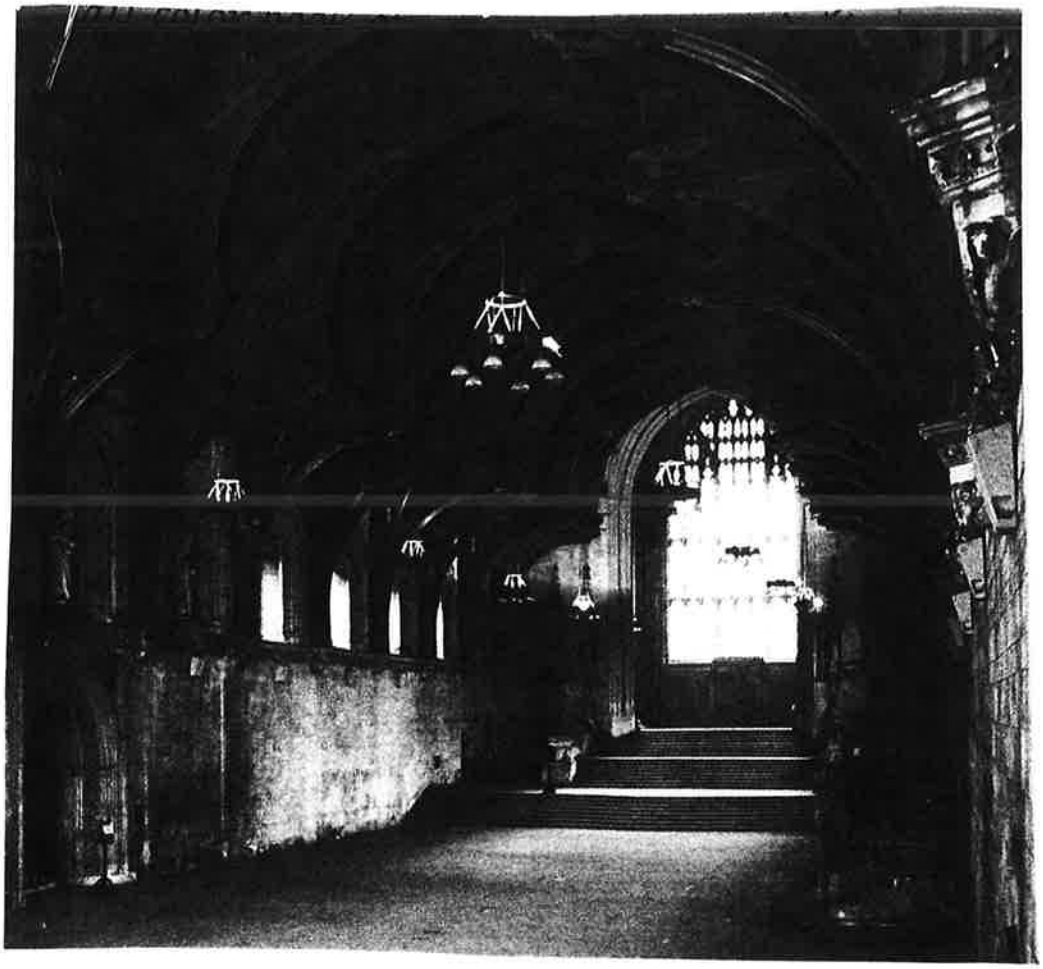
The Chapel was constructed prior to King Henry (Tudor) VII ascended to the throne in 1485, finishing in his son's reign.



442. Exterior from south, Chapel,
King's College, Cambridge (England). 1446–1515



Holy Cross Church's interior allows more understanding of its plan, as well as how the Tudor (late 15th century) vaulting and Gothic niche at the altar are clearly from Westminster Chapel, below. Westminster began as a Roman Catholic Chapel until Henry VII's son, Henry VIII was ex-communicated by the pope and then established the Church of England (or Anglican Church.)



Left image:

Walder, John, Henry VIII, NY: Octopus Books, 1973, p. 42.

Holy Cross Church...

(e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical....devleopment of the City, Commonwealth...

HENRY D. DAGIT and HENRY D. DAGIT & SONS

Henry D. Dagit (1865-1929) was born as ecclesiastical architect Edwin F. Durang was building a reputation in church architecture in the Archdiocese of Philadelphia. Dagit was a native of Philadelphia and according to the Tatman and Moss biography,[10] began in drafting by 1886, then opened his own office in 1888. Of his earliest designs, the authors apparently had no references; Dagit's portfolio began in "1890" and Tatman and Moss list a range of commercial, residential and small industrial projects. Dagit's work for Dr. Horace Hoskins, a "veterinary hosp," is a prescient mark for the future Penn Veternary Hospital about a century later. Of note also is Dagit's projects in the entertainment of the day, such as his "ice cream pavilion" (1891), "exhibition casino" (1892), "Germania Park, all bldgs...for new pleasure resort"(1893), another ice cream pavilion" (1894) and "Carousel" (1896).[11] Dagit would be offered his first commission for a religious property at that time, Immaculate Conception Church in Camden, New Jersey.

It seems that by "1898" that Dagit started to be one of the few alternatives in ecclesiastical architecture to Durang, the main architect for the Philadelphia archdiocese. It was then that Dagit began his relationship with the clergy at St. Columba's with the first project, the "Parochial schl."[12] By 1915, Dagit would design the entire parish complex that occupies a city block. (Today, it is St. Martin de Porres R.C. parish, a Black Catholic center.) The next year, 1899 Dagit designed St. Edward the Confessor,[13] a church replaced by about 1913 with a design by George A. Audsley.

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[10] Tatman, S. and Moss, R., Biographical Dictionary of Philadelphia Architects. Boston, 1985, pp.181-185.

[11] Ibid., p. 182.

[12] "

[13] Dagit's attribution was repeated in Webster, R., Philadelphia Preserved., p. 397, n52, but the second St. Edward's design is found in Hawks, Msgr. Edward, History of the Parish of St. Joan of Arc (1937, CHRC) whose architect had been selected based on St. Edward's.

xxxix

Specialties: Residences, Churches, Schools, Hospitals and Large Institutions of all kinds.

HENRY D. DAGIT
Architect and Engineer

706 Walnut Street Philadelphia, Pa.

Dagit's advertizement (above) is from the 1895 publication of Daniel Mahony's Historical Sketches of the Catholic Churches and Institutions, which did not credit any architect to designing any "Church and Institution" in the Archdiocese.

Below is the advertizement appearing in the 1940 parish history of Holy Cross. Note that the Dagit firm identifies its work from 1928 on the Holy Cross church building.
The firm's longevity within the region is also noted by reference of the "half a century" wording (or by 1890?) in the claim.

Congratulations

to

HOLY CROSS PARISH

HENRY D. DAGIT & SONS

Church Architects for over half a century

Architects for the Holy Cross Church

1329 Race St. **Philadelphia**

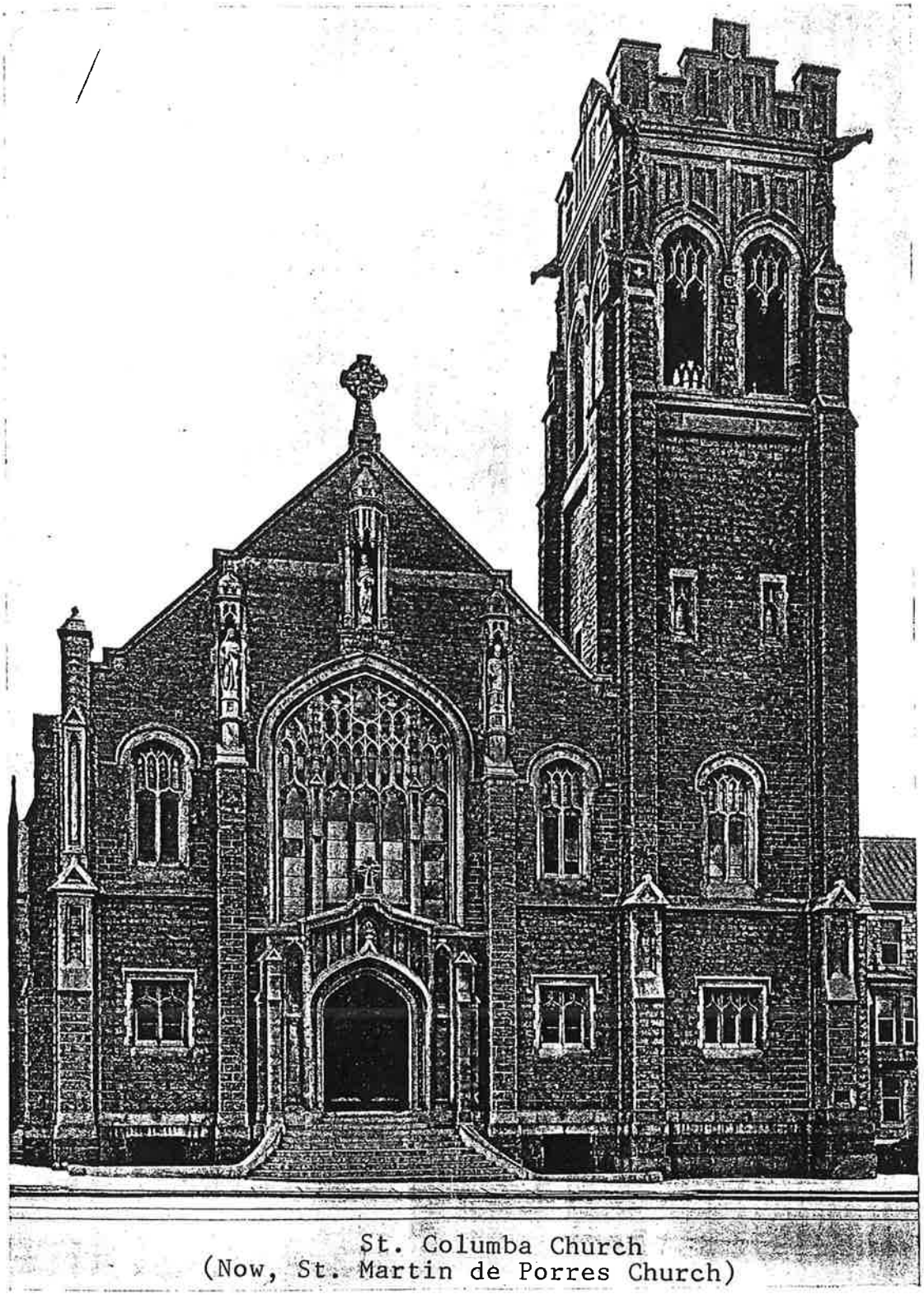
Dagit's most impressionable work was probably St. Francis de Sales church building from 1907-1908. It could be called a "statement project" because of the building's unusual design which Webster calls "Late Victorian Byzantine."[14] He described the most salient details: "central green, yellow, and white tiled Byzantine dome with arcaded lantern and four small tiled dormers..." which indicate how ornate the building is in this residential West Philadelphia neighborhood. Afterward, Dagit's commissions increase. He had demonstrated his skill at transforming Romanesque-Byzantine into St. Malachy's Roman Catholic church before St. Francis de Sales and apparently at other Roman Catholic buildings, showing adeptness in replicating traditional "Roman Catholic" styles. But de Sales' size (and why Durang passed on this commission) and status in the Archdiocese (it held a relic of Jesus' mortal grandmother, St. Anne) remains significant in Dagit's accomplishments. This project may have also led to several commissions from the Cathedral Basilica's administration under Archbishop Patrick J. Ryan, then his successor, Archbishop Edmund Prendergast.

Of Holy Cross, Dagit's plan apparently was submitted in "1922,"[15] but the cornerstone not laid until "1928." A plausible explanation is that the expenses to construct the church could not yet be met. The Holy Cross parishioners apparently knew of Dagit's designs for the exterior and interior and that they would be costly. But Holy Cross proved to be a well-researched project. Certainly, the parishioners knew and possibly saw Dagit's "English Gothic" at St. Columba's where the Irish Catholics there paid for four Dagits, each stunning and requiring artisans for the tracery (even at the tower's openings), statues and huge Celtic cross.[16] Dagit had only one building to design for Holy Cross, the church, and he made it unique.

14 Webster, R., Philadelphia Preserved. Temple Univ. Press, 1981, p.214.

15 Tatman and Moss, op.cit., p. 184.

16 Dagit published a booklet in 1915 on St. Columba's parish project. Refer to Dagit Collection, The Athenaeum of Philadelphia.)



St. Columba Church
(Now, St. Martin de Porres Church)

Henry D. Dagit's first English Gothic, c. 1913-1915 (ded.)
Source of photo: CHRC.

By the time Holy Cross parishioners and clergy were prepared to execute Dagit's plans, his sons, Albert and Henry D., Jr. entered into the firm, to become "Henry D. Dagit & Sons;" with son, Charles the office continued well into 1940s with more archdiocesan buildings, like Villanova University's and the first Chinese Catholic parish in the United States, Holy Redeemer.

A third generation of Dagit architectral design came when in 1959 the name changed to "Henry D. Dagit & Son." The generations of Dagits in this profession evinces the success of the firm in producing work which, by the mid-20th century, was offered to many other architects, but ultimately was decided for the Dagits.

Holy Cross Church...

(f) Containes elements of design, detail, materials or craftsmanship which represent a significant innovation:

ARCHITECTURAL SCULPTURE

In the study of art and architectural history, the first examples are usually those who survived centuries because of their construction, or because they evaded natural conditions to have caused any wear or destruction. Thus, most of the earliest specimens in art and architecture are buildings or parts thereof. As a category, architectural sculpture is found as either "art" or as part of the building itself, as at the "Lion Gate" in Mycenae. (See next page.) Removing this element would leave a void in the structure. Janson's discussion of the Lion Gate propounds its historical significance(and his reference to Homer),[17] but art historian Brilliant, a classicist,remarked that Lion Gate "combined" "stone masses and a ...iconography."[18] The architecture "told something."

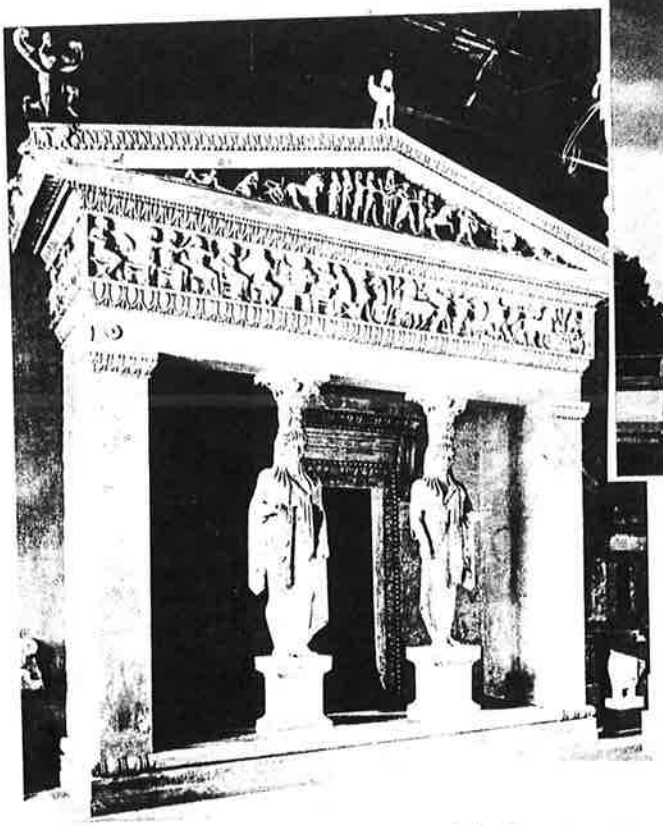
[17] Janson, op.cit., p. 90.

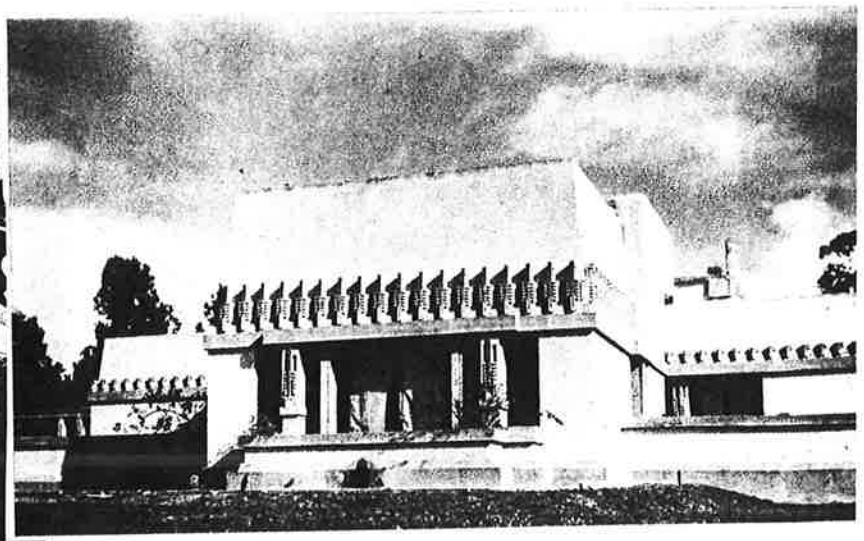
[18] Brilliant, Richard, Arts of the Ancient Greeks. NY: McGraw-Hill, p. 16. Dr.Brilliant was from Columbia University's Departments of Art History and Archaeology.

120. The Lion Gate, Mycenae. c. 1250 B.C.

Art as an architectural element was precedented, but not commonly used. These images are examples of artistically-rendered integral parts of the buildings. Incorporating decoration, the art displayed is nonetheless interpretative.

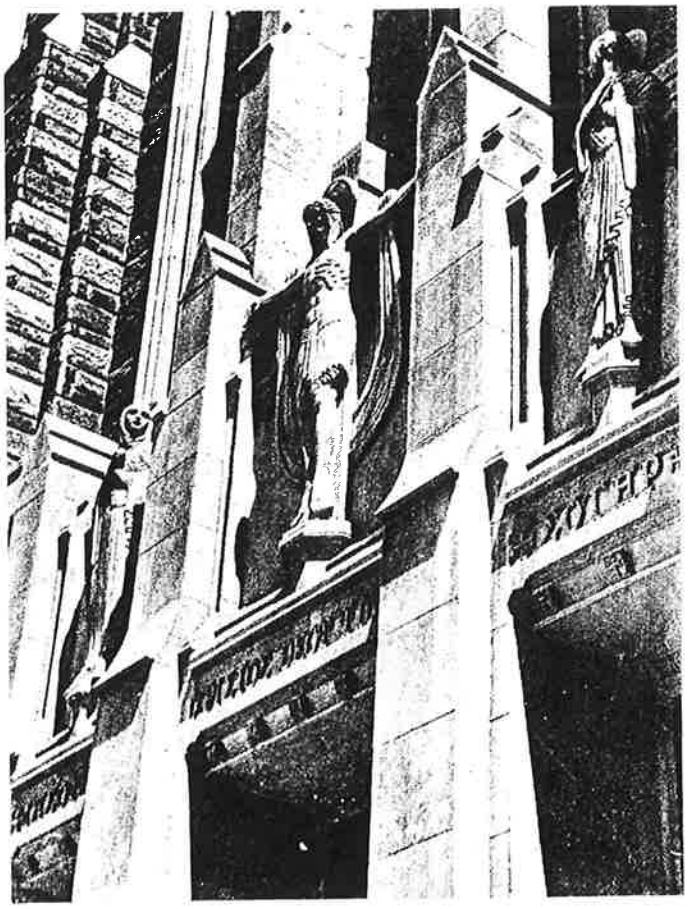
In American architecture, Frank Lloyd Wright's Barnsdall (Hollyhock) House (c.1917-1920) sought to imitate natural forms, while using their shapes for variations in the design. (See below.)





141. Reconstruction of the Façade of the Treasury of the Siphnians in the Sanctuary of Apollo at Delphi. Museum, Delphi

(Source of images, top left and left: Janson, 1977; Brown (above), 1979.)



HOLY CROSS CHURCH'S ARCHITECTURAL SCULPTURE

The sculpted forms appear almost three-dimensional, but are actually part of the facade's architecture, as evident in the image below.

The depth of this sculpted program, as it projects to rest on the portal, is buttressed by the masonry on the ends.

At left is a view on the scale of the sculptures--somewhat life-sized.

Source of images: 1940* parish history of Holy Cross, Mount Airy.

(Catholic Historical Research Center, Philadelphia.)

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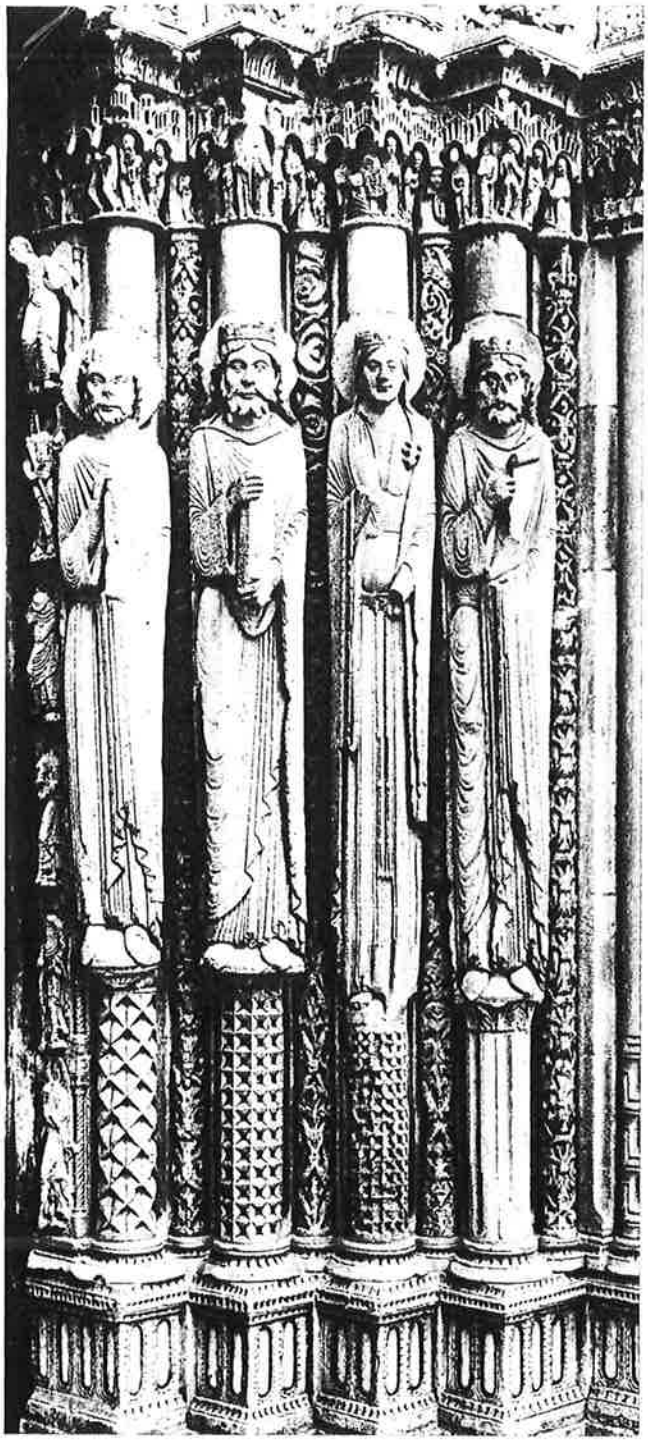
*An on-site visit in September, 2020 found no visible change(s) in the facade or other parts of the building.



418. Jamb Statues, West Portals, Chartres Cathedral

419. Jamb Statues, South Transept Portals, Chartres Cathedral. c. 1215–20

Holy Cross' parish history cited "Chartres Cathedral" as the "inspiration" for its facade figures.

Art historian Janson placed Chartres' "jamb statues" side-by-side to demonstrate two distinct styles in the handling of the forms: the figures above are more modelled and natural-looking than the earlier ones at left which are more stiff and columnar, as taken from the vertical shafts.

The earlier figures seemed more akin to the Art Deco interpretations of the 1920s to 1940s.

Holy Cross' parish history reported that the Crucifixion tableau was supposed to recall the figures at "Chartres Cathedral." This element was not "English Gothic," although statuary had been placed in niches in early English Gothic cathedrals, though not in a scene to tell any story or denote a theme. The statues' style, however, is a general "Gothic" in their linear shapes and two-dimensionality. However, the Crucifixion figures could also be Art Deco, which would be trendy in the 1920 to 1940 period. Below, a D'Ascenzo Studio's mural at Our Lady of the Rosary Roman Catholic Church in West Philadelphia shows an angel in the same pose as those at Holy Cross. The D'Ascenzo angel dates from the 1920s.

Art historians could spend endless hours discussing Holy Cross' sculpted figures: Is there a Byzantine influence? Or a Romanesque derivation? An Art Deco interpretation? Dagit certainly added a touch not seen at St. Columba's English Gothic. Moreover, the timing of this element's appearance was appropriate to what Penny Bach wrote on the "collaborative" relationship between artists, artesans and architects.[19] She named places in the city where non-movable art was part of the architecture: Fidelity Mutual life Insurance (1926-1927); at the Ayer Building (1929); and Federal Courthouse and Post Office (1934). This movement was from the 1920s. Whatever Dagit had in mind, his design would have been popular and remarkable over others in its purpose as the lintel.

19 Bach, Penny B., Public Art in Philadelphia. Phila.: 1992, p. 109.

Holy Cross Church's uniqueness was compared to the "Englsh Gothic" churches designed mainly after 1900, in a new phase of eccleasiastical architecture in the Archdiocese of Philadelphia. Several of these Catholic churches are indistinguishable from any Protestant ones in the same neighborhoods in the city. The churches are usually in green areas and are uncrowded or unaffected by any nearby architectural style (or lack thereof, as in the standard rowhouse design.) The popularity of any category of the English Gothic was everywhere in Philadelphia, from institutions for education or medicine, to the religious ones, such as Holy Cross.

The advantage of bearing a design by Henry D. Dagit was his way of integrating timely conventions or materials with traditional. Dagit's past work at St. Malachy's or St. Francis de Sales churches especially evoke fascination with their artistic details--which this nomination also has. Holy Cross' architectural sculpture makes this church's architectural design unforgettable.

Holy Cross Church has long been due recognition and the discussion herein can initiate more attention to this building.[20]

Celeste A. Morello, MS, MA
January, 2021
(During COVID limitations)

20 There was no "philadelphiabuildings." information, nor much available records. Reliance was on the 1940 parish history; the 1990 parish history did not offer any building information at all. No newspapers reported on the laying of the cornerstone or dedication.

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Parish histories at CHRC; images.

Special thanks to:

Messrs Shawn Weldon and Patrick Shanks, CHRC.

Messrs Bruce Laverty and Michael Seneca, The Athenaeum.

Temple University Special Collections.

398. Court, House of Jacques Coeur, Bourges. 1443–51

1440s. We speak of it as a house only because Jacques Cœur was a silversmith and merchant, rather than a nobleman. Since, however, he also was one of the richest men of his day, he could well afford an establishment obviously modeled on the mansions of the aristocracy. The courtyard (fig. 398), with its high-pitched roofs, its pinnacles and decorative carvings, suggests the picturesque qualities familiar to us from Flamboyant church architecture (fig. 397). That we should find an echo of the Louvre court in a merchant's residence is striking proof of the importance attained by the urban middle class during the later Middle Ages.

England

Among the astonishing things about Gothic art is the enthusiastic response this "royal French style of the Paris region" evoked abroad. Even more remarkable was its ability to acclimate itself to a variety of local conditions—so much so, in fact, that the Gothic monuments of England and Germany have become objects of intense national pride in modern times, and critics in both countries have acclaimed Gothic as a peculiarly "native" style. How are we to account for the rapid spread of Gothic art? A number of factors might be cited, singly or in combination: the superior skill of French architects and stone carvers; the vast intellectual prestige of French centers of learning, such as the Cathedral School of Chartres and the University of Paris; and the influence of the Cistercians, the reformed monastic order founded by St. Bernard of Clairvaux. He, we recall, had violently denounced the flights of fancy of Romanesque sculpture. In conformity with his ascetic ideals, Cistercian abbey churches were a distinctive, severe type—decoration of any sort was held to a minimum, and a square choir took the place of apse, ambulatory, and radiating chapels. For that very reason, however, Cistercian architects put special emphasis on harmonious proportions and exact craftsmanship; and their "anti-Romanesque" outlook prompted them to adopt certain basic features of the Gothic style. During the latter half of the twelfth century, as the reform movement gathered momentum, this austere Cistercian Gothic came to be known throughout western Europe. Still, one wonders whether any of the explanations we have mentioned really go to the heart of the matter. The ultimate reason for the international victory of Gothic art seems to have been the extraordinary persuasive power of the style itself, its ability to kindle the imagination and to arouse religious feeling even among people far removed from the cultural climate of the Île-de-France.

That England should have proved particularly receptive to the new style is hardly surprising. Yet English Gothic did not grow directly from Anglo-Norman Romanesque but from the Gothic of the Île-de-France (introduced in 1175 by the French architect who rebuilt the choir of Canterbury Cathedral) and from that of the Cistercians. Within less than fifty years, it developed a well-defined character of its own, known as the Early English style, which dominated the second quarter of the thirteenth century. Although there was a great deal of building activity during those decades, it consisted mostly of additions to Anglo-Norman structures. A great many English cathedrals had been begun about the same time as Durham (see figs. 355–57) but remained unfinished; they were now completed or enlarged. As a consequence, we find few churches that are designed in the Early English style throughout. Among cathedrals, only Salisbury meets this requirement (figs. 399–401). Viewing the exterior, we realize immediately how different it is from its counterparts in France—and how futile it would be to judge it by French Gothic standards. Compactness and verticality have given way to a long, low, sprawling look (the great crossing tower, which provides a dramatic unifying accent, was built a century later than the rest and is much taller than originally planned). Since there is no straining after height, flying buttresses have been introduced only as an afterthought. Characteristically enough, the west façade has become a screen wall, wider than the church itself and stratified by emphatic horizontal bands of ornament and statuary, while the towers have shrunk to stubby turrets. The plan, with its strongly projecting double transept, retains the segmented quality of Romanesque structures; the square east end derives from Cistercian architecture. As we enter the nave, we recognize the same elements familiar to us from French interiors of the time, such as Chartres (see