

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

CHRIST CHURCH CATHEDRAL

United States Department of the Interior, National Park Service

Page 1
National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: CHRIST CHURCH CATHEDRAL

Other Name/Site Number:

2. LOCATION

Street & Number: 1210 Locust Street

Not for publication: ___

City/Town: St. Louis

Vicinity: ___

State: MO County: St. Louis City

Code: 510

Zip Code: 63103

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local: ___

Public-State: ___

Public-Federal: ___

Category of Property

Building(s): X

District: ___

Site: ___

Structure: ___

Object: ___

Number of Resources within Property

Contributing

1

1

Noncontributing

___ buildings

___ sites

___ structures

___ objects

0 Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

CHRIST CHURCH CATHEDRAL

United States Department of the Interior, National Park Service

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this _____ nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _____ meets _____ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

____ Entered in the National Register _____

____ Determined eligible for the National Register _____

____ Determined not eligible for the National Register _____

____ Removed from the National Register _____

____ Other (explain): _____

Signature of Keeper

Date of Action

CHRIST CHURCH CATHEDRAL
United States Department of the Interior, National Park ServicePage 3
National Register of Historic Places Registration Form**6. FUNCTION OR USE**

Historic: Religion

Sub: Religious Facility

Current: Religion
Domestic
SocialSub: Religious Facility
Institutional Housing
Meeting Hall**7. DESCRIPTION**

ARCHITECTURAL CLASSIFICATION:

Late Victorian: Gothic

MATERIALS:

Foundation: Sandstone

Walls: Sandstone, Limestone

Roof: Slate

Other: Brick, Concrete

CHRIST CHURCH CATHEDRAL

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form
Page 4**Describe Present and Historic Physical Appearance.****INTRODUCTION**

Christ Church Cathedral is located at the southeast corner of Locust and 13th Streets in downtown St. Louis, Missouri. The large Gothic Revival church was constructed between 1859 and 1867 of Illinois sandstone, with a tower and porch added from 1910-1912 of Indiana limestone. Attached to the south of the church, facing 13th Street, is a smaller sandstone chapel dating from 1893-95. Attached to the east elevation of the original church building, facing Locust Street, is the Bishop Tuttle Memorial Building, a six-story brick structure with limestone facade skillfully designed in a late-Gothic style to harmonize with the church and its tower. Built in 1927-28, Tuttle Memorial was intended to expand the church's outreach into the community and currently houses parish and diocesan offices, meeting rooms, and a variety of church-related programs, including the St. Thomas Mission for the Deaf, a small day school, a religious book store, and a center for the homeless. Both the chapel and the Tuttle Memorial are physically tied to the original church by tangent walls, yet by their materials, design, and placement, they do not detract from the primary views of it. Over the years Christ Church Cathedral has experienced alterations and embellishments common to most American churches, but it retains the essential character envisioned for it by its distinguished architect, Leopold Eidlitz, in 1859.

THE MAIN CHURCH

The description of Christ Church published in the *St. Louis Democrat* on December 14, 1867, still gives an accurate picture of the original church:

The structure stands on the corner of 13th and Locust Streets, opposite Missouri Park [today the public library]. It has been built from the designs and under the direction of Leopold Eidlitz of New York, and carried out under the competent superintendence of J. Beattle, architect of this city. The plan of the church is cruciform, with shallow transepts, having a deep apsidal chancel.... The style of the architecture is that which prevailed in the 14th century: technically termed 'second pointed' or early 'decorated.' The arrangement consists of a nave and aisles. The nave is one hundred and twenty-one feet long, divided into five bays, beside the large arches across the transepts, and it is thirty-three feet wide, and ninety-six feet from the floor to ridge of roof. The north and south aisles are each sixty-eight feet by fourteen wide. North and south transepts [are] each eighteen feet by thirty-six feet and ninety-five feet to ridge. The chancel is thirty-seven feet deep by thirty-six feet wide and of the same height with the nave and separated therefrom by a magnificent double arch. At the north side, and opening out of the chancel, is a vestry room, over which is the rector's study.

A gallery is placed... at the end of the nave, where the organ is placed. The center vestibule immediately under the organ loft and which is the principal entrance, is thirteen feet by thirty-six feet, and the south aisle entrance and vestibule is seventeen feet by twelve, in which the stair to the west gallery is placed. [Today a lavatory also has been installed there.]

The edifice throughout is built in the most substantial manner, all the tracery of the windows being of stone. All the stone work in the building is of Illinois sandstone from the quarry of Mr. William Lark, and may be considered of the best description obtainable in this locality, and is admirably adapted to building purposes. The nave has an open timbered roof, massive in its framing and moldings, giving the idea of great strength, combined with graceful form, the openings filled with tracery, and is painted in polychrome.... The roof of the chancel is open timbered, resting on short hammer beams supported on stone corbels.... The nave is divided from the aisles by

CHRIST CHURCH CATHEDRAL

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form
Page 5

an arcade consisting of five beautifully molded bays, the columns of which are solid stone, octagonal in shape and without capitals, the molding of the arches dying into the columns.

The Church is well lighted, the west end of the nave and the ends of the transepts having large mullioned windows with transcerted heads. On the north side of the nave are four windows and five on the south side in clerestory; also one on each side of the north and south transepts, with transcerted heads, seven transcerted head windows are placed in the chancel, four of which are devoted as memorials to deceased rectors of the Church. There are also four two-light lancet windows on the north side of the aisle, and five on the south, with a triangular over each, filled with tracery.

All the windows are of stained glass; the chancel windows and memorial windows being of the most gorgeous colors and truly artistic in design and workmanship. The whole of the stained glass was executed by Mr. Owen Doremus, of Montclair, New Jersey, and fully sustains his already well earned reputation.

The roof is covered by purple slate and green bands put on by Mr. T.F. Hayden.¹

Over the years a few of the windows have been replaced. The west windows were a gift of Maria C. Gregory of Paris in 1896 and were made by Charles Kempe of London. In the style of the 16th century, they depict scenes from the life of Christ. Two of the lower windows in the south transept were given in 1905 in memory of the wife and child of Dean Davis. The two windows in the west bay of the north aisle and the "triangular" above them are Tiffany, given in 1917. The corresponding windows in the south aisle are French glass in 12th-century style installed in 1913, while those in the second and fourth bays of the south aisle date from 1908. Most of the clerestory windows are 1949 replacements similar to the originals: "filler" windows of simple geometric pattern and pale color. The first two on the south side, however, are figurative works of the Emil Frei Studio in St. Louis and were installed in 1943 and 1954.²

The oldest furnishing still in place is the old octagonal pulpit to the left of the chancel. It probably is the replacement for the original destroyed in an 1871 fire. It is black walnut painted in 1969 when most of the furnishings from a 1891 remodelling of the chancel were removed. The canopy over the pulpit is a survival from that work, as is the brass eagle lectern on the right side of the chancel. The fronts of the old organ cases have been mounted on the transept walls below the upper windows.

The chancel is dominated by the stone reredos which are 35 feet high and 28 feet wide, carved of Caen stone from Normandy by Harry Hems of Exeter, England, and installed here in 1911. It is modeled on a similar structure in St. Albans Cathedral in England. The reredos has 52 figures in niches plus the large central figure of Christ on the Cross. The altar, which is integral to the reredos, is a slab of marble from Carrara, Italy, weighing one ton. The doors in the reredos and the gates in the altar rail are bronze, made by the Gorham Company of Providence, Rhode Island. The altar rail is Bedford limestone.

¹ Quoted by The Very Rev. William H. Mead, Dean, "Address Given at the Service of Thanksgiving, Christmas Day, 1967" (pamphlet in Christ Church clipping box, Art Room, St. Louis Public Library).

² Jim McGahey, "Give Yourself a tour of Christ Church Cathedral" (Christ Church, 1987); Charles F. Rehkopf, "The Windows of Christ Church Cathedral, St. Louis" (Christ Church, 1959).

To the left of the reredos is the cathedra or bishop's chair, standing 18 feet high. Like the reredos and the contemporary porch and tower, it was designed by the architect Kivas Tully and was dedicated in 1916. The Gothic canopy is Caen stone, while the lower portion is white translucent Norwegian marble painted in 1969 the matte cream color of the Caen stone.³

The moveable platforms and altar in the crossing were designed by Kurt Landberg in 1969. The interlocking chairs in the nave and transepts and the Roman travertine floor beneath them were installed at the same time. The new pulpit was dedicated in 1970.⁴ It is moveable but has long been situated at the north crossing pier. It is faced with iron panels by sculptor Clark B. Fitz-Gerald entitled "The Fabric of Human Involvement." Fitz-Gerald was the son-in-law of Bishop Scarlett, who gave the pulpit in memory of his wife.

The 16 lighting fixtures were installed in 1939 as a memorial to Dr. Harvey Gilmer Mudd. They were designed by the St. Louis architectural firm of Nagel and Dunn and incorporate symbols of crown, mitre, fish, and fleur-de-lis. The walls, which appear to be cut stone, are actually Guastavino tile installed in the nave in 1929 and 1930 and continued around the transepts in 1969.⁵ This work was in memory of Letitia Willet Garrison. Steel triforium balconies were installed in the space between the arcade and clerestory in 1969; they provide supports for lights and banners.

Several notable memorials are affixed to the walls. On the north wall of the nave just to the left of the west door is a bronze tablet in memory of Montgomery Schuyler (1814-1896), the first dean of the cathedral. It was designed with a profile portrait by Robert P. Bringhurst in 1910.⁶ Around the corner on the west wall of the north aisle is a large mosaic panel of a robed saint holding a chalice. It is a memorial to Paschal Carr (1858-1897). A stone from Winchester Cathedral was set in the east wall of the north transept in 1969. In 1971, another from St. Alban's Cathedral was set on the south side of the center west door, and in 1988, a piece of Caen stone from Canterbury Cathedral was placed in the corresponding position to the north of the door.⁷

³ The iconography of the reredos is detailed by Harry Hems, *The Altar and Reredos, Christ Church Cathedral, St. Louis* (St. Louis: Eden Publishing House, 1960 [2nd ed.]).

⁴ *St. Louis Globe-Democrat*, "Bishop Scarlett to Help Dedicate Pulpit," April 5, 1970.

⁵ The name Guastavino is consistently misspelled in church publications. Raphael Guastavino was a native of Catalonia who in the late 1880s developed and refined traditional Catalan techniques of vaulting by laminating tiles cantilever fashion. The technique is seen in the Boston Public Library, the Cathedral of St. John the Divine, the Smithsonian Natural History Museum, and over a thousand other buildings. Leland Roth, *A Concise History of American Architecture* (New York: Harper & Row, 1980), pp. 194-195; George W. Wickersham II, *The Cathedral Church of Saint John the Divine* (New York: C. Harrison Conroy Co., n.d. [c. 1980], pp. 10-11).

⁶ Mary Powell, "Public Art in St. Louis," *St. Louis Public Library Monthly Bulletin*, July-August 1925, p. 193.

⁷ *St. Louis Globe-Democrat*, "Christ Church Gets Stone From British Cathedral." December 21, 1969; "Christ Church Cathedral to Set Old Abbey Stone," April 4, 1971. St. Alban's was originally an abbey church.

CHRIST CHURCH CATHEDRAL

United States Department of the Interior, National Park Service

Page 7

National Register of Historic Places Registration Form

Memorial brasses of various dates and sizes are grouped at the west end of the south aisle. A striking one of medieval design is dedicated to Horatio Nelson Davis (died 1915). Others are to Mary Hill (died 1920) and Henry H. Darby, organist 1887-1912. Above the door is a bronze memorial written in French and given by Maria C. Gregory in memory of her brothers William (died 1905) and Charles (died 1908).

Below the organ case in the south transept is a trilobed brass in memory of Silas Bent (1820-1887). On the east wall is a box called an aumbry with a door of polished alabaster which was moved here from the altar. In the north transept is a stone stand or lectern in Gothic style intended to hold the Book of Remembrance in which all gifts to the cathedral's endowment fund have been recorded since 1893. The lectern was given in 1941 in memory of Agnes Farrar Potter and Irene Hanna Love, as the inscription attests.

The west gallery is an original feature of the church but the narthex wall beneath it was rebuilt in limestone in 1911, with three arched portals and two blank niches. In the gallery is the Aeolian-Skinner organ installed in 1965. At 65 ranks it is one of the largest in the city. Most of the ranks are ranged along the back wall of the gallery behind a vertically louvered screen, but the Ruck-Positiv division is on the lower edge of the gallery rail, which was redesigned and cantilevered out over the narthex wall below. The Trompette-de-Reredos rank sounds through the stone cresting of the reredos.

The porch of the church and the adjacent tower were completed in 1912 to the designs of Kivas Tully, closely following the original designs of Leopold Eidlitz. The building material was changed from Illinois sandstone to Indiana limestone for greater durability. While this construction was under way, the ceiling of the narthex was paneled. The porch has three deep openings sheltering the three doors. Each has a tympanum above it. Over these openings are pointed gables surmounted by finials. The tower with its massive buttresses has three plain stages below a more ornamented stage at the level of the church's gable. This stage has large windows set under ogee moldings. Above this stage, the tower becomes octagonal and the buttresses become freestanding supports for flyers. The top is crowned by an openwork balustrade and tall crocketed finials. The profile of the tower is further enlivened by gargoyles cantilevered from the base of the balustrade. Three steel bells hang in the tower. They were cast in Bochum, Germany, and were dedicated in 1912. They are tuned to A#, C#, and E, and the largest weighs nearly three tons. They are a memorial to Henry Clarkson Scott.

The space in the base of the tower forms the baptistry, which opens into both the narthex and the north aisle. The doors to the narthex are polychromed wood, a gift in 1941 from the Jewish congregation of Temple Israel, now on Ladue Road in St. Louis, to honor Bishop Scarlett for his leadership in interfaith activity. They were designed by Frederick Dunn. The font itself is Italian marble and was brought from the previous church. The baptistry is further enriched with four windows dedicated to the four archangels and with carved bosses supporting the vault.

THE CHAPEL

The Mary E. Bofinger Memorial Chapel stands immediately to the south of the main church. It is set back from the street and is approached through a courtyard closed off with a sandstone wall and wrought-iron gates. The chapel has its own Gothic-gabled vestibule but is more usually entered from the center bay of the south aisle. It was designed by Jerome B. Legg, erected by Kelly and Lawton general contractors, and consecrated in 1895. The chapel interior dates from 1960 and was designed by Frederick Dunn. It is nearly all white, including the wood-paneled ceiling, the marble floor that serves as a columbarium, and the original marble altar. Moveable chairs have colorful needlepointed kneelers. An organ by M.P. Moller, Inc. is suspended below the rose window in the west wall. The two side windows retained in the renovation were given new glass designed by Robert Harmon to

CHRIST CHURCH CATHEDRAL
United States Department of the Interior, National Park Service

depict the seasons of the church year. Artificial lighting comes from suspended tubular downlights.

BISHOP TUTTLE MEMORIAL BUILDING

A door in the east wall of the south transept leads to the Davis Room, south of the south transept, and the Bishop Tuttle Memorial Building to the east and south of the chancel. The Davis Room, named for Carroll M. Davis, dean from 1896 to 1922, is a recently modernized reception room. The Bishop Tuttle Memorial Building contains parish and diocesan offices, meeting rooms, a gymnasium, and a swimming pool. It was erected in 1927-28 to designs of Jamieson and Spearl. It was the result of a citywide fundraising drive and was intended to be a center for the whole community. While its alley elevations are buff brick, the front is a complex Gothic composition of cut limestone. The outer bays of the six-bay facade are articulated as towers standing out a few feet from the plane of the wall, framed by angled buttresses, and rising to battlements and finials. The entry is a deep Gothic portal spreading across two bays. The tympanum over the double doors is decorated with a mandala inscribed "Thy Kingdom Come." A stringcourse above the second story continues the cornice line of the adjacent sacristy. The fourth story is taller than the others and is marked by tall traceried Gothic windows.

Inside the Tuttle Memorial, the staircase and elevators are set opposite each other at right angles to the main entry. The space in the building is currently distributed as follows:

- Basement: Homeless shelter (formerly gymnasium and swimming pool)
- First floor: Parish offices; religious book store
- Second floor: Letmar Hall (music rehearsal room); day school
- Third floor: Mirror Room (meeting room); offices of St. Thomas Mission for the Deaf
- Fourth floor: Schuyler Memorial Hall (dining hall with kitchen); Guernsey Chapter Room (a large meeting room with a lierne-vaulted ceiling)
- Fifth and
- Sixth floors: Diocesan offices.

Christ Church Cathedral is maintained in excellent condition, and is generally considered an ornament to the city.

CHRIST CHURCH CATHEDRAL

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: ___ Statewide: ___ Locally: ___

Applicable National Register Criteria:

A ___ B ___ C X D ___

Criteria Considerations (Exceptions):

A X B ___ C ___ D ___ E ___ F ___ G ___

NHL Criteria: 4

NHL Exception: 1

NHL Theme(s): XVI.

- Achitecture
- E. Gothic Revival
- 2. High Victorian Gothic

Areas of Significance: Architecture

Period(s) of Significance: 1859-1928

Significant Dates: 1859, 1867, 1893-95, 1912, 1928

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder:

- Leopold Eidlitz
- Jerome B. Legg
- Kivas Tully
- Jamieson and Spearl

CHRIST CHURCH CATHEDRAL

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form
Page 11**State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**

Christ Church Cathedral is a religious property deriving its primary significance from its architectural distinction. The church was designed by Leopold Eidlitz (1823-1908), who was one of the leading architects in America in the latter half of the nineteenth century, important both for his designs and for his writings. At his death, the *Journal of the Royal Institute of British Architects* noted:

Of the thirty or more churches for which he was responsible in various parts of the country, his acknowledged masterpiece is Christ Church in St. Louis, afterwards the Episcopal Cathedral. This building, which Charles Kingsley described as 'the most churchly' church he had seen in America, is a piece of skillful and scholarly Gothic in which the scholarliness by no means excludes individuality.¹

Christ Church has been remodeled and embellished over the years, but it retains most of the essential features of the original design. Further, it is one of very few works by Eidlitz to survive in any condition. The porch and tower were completed in 1912 to designs of Kivas Tully, very close to Eidlitz's published intentions. Two other additions have been made to the original building: the Bofinger Memorial Chapel of 1893-95 by Jerome B. Legg, and the Bishop Tuttle Memorial Building of 1927-28 by Jamieson & Spearl. Both additions are physically attached to the original building and are designed with materials and detailing intended to harmonize with it.

THE ARCHITECT

Leopold Eidlitz was born in Prague in 1823, when that city was a part of the Austro-Hungarian Empire.² He studied at the Polytechnik in Vienna before migrating to New York in 1843. There he found employment in the office of Richard Upjohn who at that time was working on New York's Trinity Church. He soon formed a partnership with Otto Blesch, a Bavarian. Their first major commission was St. George's Episcopal Church on Stuyvesant Square (1846-48) which was an early and important example of the German "Rundbogenstil" or Romanesque in America. In 1853, Putnam's Magazine called it the "most chastely designed and most sincerely built church in New York City."³ The fate of this church was unfortunately indicative of the fate of much of Eidlitz's work. A fire in 1865 destroyed the interior, and though it was rebuilt, the spires were so weakened that they had

¹ Journal of the Royal Institute of British Architects, Vol. XV (October 17, 1908), p. 654. This obituary credited to "Hon. Corr. M." quotes Montgomery Schuyler, "A Great American Architect: Leopold Eidlitz," *Architectural Record*, Vol. 24 (Sept. 1908), pp. 164-179; (Oct. 1908), pp. 277-29Z. The Schuyler series concluded in November, 1908, pp. 365-378. The series is reprinted with slight cuts in *Montgomery Schuyler, American Architecture and Other Writings*, eds. William H. Jordy and Ralph Coe, Harvard University Press, 1961), Vol. I, pp. 136-187 [hereafter Jordy & Coe]. The editors suggest (p. 148) that Kingsley's remark may have been made while in St. Louis on a lecture tour May 3 to 9, 1874. Schuyler repeated the remark in his notice of Leopold Eidlitz in the *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1931), Vol. VI, p. 61.

² The best sources on Eidlitz remain the writings of Montgomery Schuyler, *op. cit.*

³ Carroll L.V. Meeks, "Romanesque Before Richardson in the United States," *The Art Bulletin*, XXXV, I (March 1953), pp. 17-33.

to be taken down in 1889. St. George's Church was named a National Historic Landmark in 1976, not for Eidlitz, but rather for its associations with the African American composer and singer Harry Thacker Burleigh.⁴

In the course of the design of St. George's, Blesch became ill, and thereafter Eidlitz practiced on his own. His work was extensive and varied, both in style and function. Among his more celebrated works was P.T. Barnum's Hindu Revival house "Iranistan," in Bridgeport, Connecticut (demolished), inspired by George IV's Brighton Pavilion.⁵ Temple Israel, on Fifth Avenue and West 43rd Street, in New York City, popularized the Moorish Revival as an appropriate style for synagogues.⁶ Eidlitz used the Romanesque for his Continental Bank in New York and for the City Hall in Springfield, Massachusetts.⁷ He also introduced the Swiss chalet style, sometimes called the American Stick Style, in several of his early residences.⁸ The American Exchange Bank at Broadway and Cedar was the first fireproof building erected for commercial purposes in New York City.⁹ The Dry Dock Savings Bank was a monumental Gothic structure on the Bowery, complete with tower and balcony.¹⁰ The Church of the Holy Trinity, New York City, was a vividly polychromed church at Madison and 42nd Streets; like the Dry Dock building, it had a tower reminiscent of the gate towers of Eidlitz's native Prague.¹¹

All these buildings have been demolished, many of them in Eidlitz's own lifetime. Even more painful than those losses, however, was the fate of the spaces Eidlitz contributed to the

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- ⁴ History Division, National Park Service, *Catalog of National Historic Landmarks* (Washington, D. C.: U.S. Department of the Interior, 1981), p. 6.
 - ⁵ Clay Lancaster, "Oriental Forms in American Architecture (1800-1870)," *The Art Bulletin* XXIX, 3 (September 1947), p. 186; illustrated in *Phineas Taylor Barnum, Struggles and Triumphs: or the Life of P.T. Barnum* (New York: Knopf, 1927), p. 310.
 - ⁶ Rachel Wischnitzer, *Synagogue Architecture in the United States* (Philadelphia: Jewish Publication Society of America, 1955), pp. 72-75; Leon A. Jicks, *The Americanization of the Synagogue 1820-1870* (Hanover, New Hampshire: University Press of New England, 1976), p. 180.
 - ⁷ Meeks, p. 17 and illus. 10; Winston Weisman, "Commercial Palaces of New York 1845-1875," *The Art Bulletin*, XXXVI, 4 (December 1954), p. 295; illustrated Jordy & Coe, p. 164.
 - ⁸ Sarah Bradford Landau, "Richard Morris Hunt, the Continental Picturesque, and the 'Stick Style' " *Journal of the Society of Architectural Historians* XLII, 3 (October 1983), pp. 274-275. Mrs. Landau points out, p. 280, that the house on Hallidon Hill in Newport, Rhode Island, attributed to Eidlitz by Vincent Scully and Antoinette Downing, *The Architectural Heritage of Newport, Rhode Island* (New York: Bramhall House, 1967), plate 169, is actually by Richard Morris Hunt.
 - ⁹ Illustrated, Weisman, Figure 14.
 - ¹⁰ Illustrated Jordy & Coe, p. 170; Calder Loth & Julius Trousdale Sadler, Jr., *The Only Proper Style* (Boston: New York Graphic Society, 1975), p. 133.
 - ¹¹ Marcus Whiffen and Frederick Koeper, *American Architecture* (Cambridge, Mass.: MIT Press, 1981), p. 219, illustration 171; illustrated Jordy & Coe, pp. 150 & 151.

New York State Capitol at Albany. That enormous building had been begun in 1867 by two other architects. Eidlitz was called in with H. H. Richardson in 1875, and the two divided responsibility for the interiors. The Assembly Chamber Eidlitz designed was called "perhaps the noblest monument of the Gothic revival in America," but its enormous stone vault had to be removed only a decade after its completion when it developed irreparable cracks.¹²

Other than the sadly mutilated church of St. George, few works by Eidlitz seem to have survived. St. Peter's Church, at 2500 Westchester Avenue in the Bronx, is a New York City landmark, but it too suffered a fire and was rebuilt with a new clerestory.¹³ Less altered is the Second Congregational Church of Greenwich, Connecticut, which immediately preceded the design of Christ Church.¹⁴

In spite of the humiliation of the New York Assembly Chamber, Eidlitz remained highly regarded by his professional colleagues. Richardson said, "I never met a man who had architecture so completely at his fingers' ends," and his biographer wrote that "his was the clearest and most vigorous mind that in his day and in this country was applied to the practice of architecture."¹⁵ His Continental education brought new attitudes to American design, which had traditionally looked to England.¹⁶ Eidlitz published his own thoughts on his profession in 1881 in *Nature and Function of Art*, a difficult and sometimes obscure work which has nevertheless influenced architectural thinkers over the years.¹⁷ Although he believed that medieval architecture provided a solution for every type of problem, he constantly urged architects not to fall back on easy formulas but to practice a more rational approach to design. Eidlitz was not a committed Gothicist like A.W.N. Pugin or Richard Upjohn, who thought of Gothic as the only proper style. His own work showed one of the widest stylistic ranges of any architect of his era. Yet he showed in St. Louis that he was capable of designing a Gothic Revival church equal in quality to any in the country. He married the daughter of an architect, and his son, Cyrus Lazelle Warner Eidlitz, took over his father's practice and went on to a successful career of his own.

THE CONGREGATION

Founded in 1819 through the efforts of John Ward, a minister from Lexington, Kentucky, Christ Church was the first Episcopal church organized west of the Mississippi.¹⁸ Bishop

¹² Jordy & Coe., p. 175; Cecil R. Roseberry, *Capitol Story* (Albany: State of New York, 1964), pp. 42-50, 82-86.

¹³ Norval White & Elliot Willensky, *AIA Guide to New York City* (New York: Macmillan, 1978), p. 349; Jordy & Coe, p. 145.

¹⁴ Jordy & Coe, illustration, p. 146.

¹⁵ Jordy & Coe, p. 187.

¹⁶ David P. Handlin, *American Architecture* (London: Thames & Hudson, 1985), pp. 101-102.

¹⁷ Biruta Erdmann, "Leopold Eidlitz's Architectural Theories and American Transcendentalism," (Ph.D. thesis, University of Wisconsin-Madison, 1977).

¹⁸ The history of Christ Church has been written by J. Thomas Scharf, *History of Saint Louis City and County*. (Philadelphia: Louis H. Everts & Co., 1883), pp. 1717-1722; George Wolfe Shinn, *King's Handbook of Notable Episcopal Churches in the United States* (Boston: Moses King Corp., 1889), pp. 259-263;

CHRIST CHURCH CATHEDRAL**Page 14**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Tuttle wrote that "the history of the Protestant Episcopal Church in St. Louis begins with and gathers about the history of Christ Church."¹⁹ Its founding members included some of the most prominent men in the city, including territorial governor and explorer William Clark; Alexander McNair, soon to become the first state governor; Thomas Hart Benton, U.S. Senator for Missouri's first 30 years of statehood; and William Carr Lane, the city's first mayor. John O'Fallon, Governor Clark's nephew, grew to be so respected in St. Louis that business was suspended in the city on the day of his funeral in 1865. Frederick Dent became the father-in-law of Ulysses S. Grant, and he died in the White House in 1873. James Clemens, Jr., was a son-in-law of St. Louis's first millionaire, John Mullanphy, and a cousin of Mark Twain. In 1826, he helped to revive the fledgling church, after it had been inactive for four years, by spearheading the construction of a church building. It was located at the northwest corner of Third and Chestnut Streets and cost about \$7,000.

The first church was soon outgrown and a second one built at the southwest corner of Fifth and Chestnut Streets. Completed in 1839, it cost \$75,000, more than ten times its predecessor. Dr. Cicero Stephens Hawks became rector of Christ Church in 1844 and was consecrated first bishop of Missouri the same year. He served in both capacities until 1854, when he relinquished the rectorship, but he remained bishop until his death in 1868.²⁰ Montgomery Schuyler (1814-1896) became rector in 1854, and it was he, a descendant of the Philip Schuyler who had settled in Albany, New York, in 1645, who shepherded the congregation through the difficulties of building the present structure, its third home.²¹

As the population of St. Louis exploded in these years, the residential center of the city moved farther west, and churches moved in step with their parishioners. Most of the land immediately west of the old business district was owned by James Lucas and his sister Anne Lucas Hunt. They were Catholic, but Anne's husband Theodore Hunt had been a founder of Christ Church, as had his cousin Wilson Price Hunt, who became Anne's husband after Theodore's death. The site for the first church had been acquired from Lucas and Hunt. In 1851, James Lucas began a new development intended to attract the city's elite. He gave the two-block area bounded by 13th, 14th, Olive and St. Charles Streets, to the city to become Missouri Park, while west of the park and cut off by it, Locust Street became Lucas Place, the city's most exclusive residential address.²² The First Presbyterian Church moved to a new building at Fourteenth Street and Lucas Place in 1855, and Christ Church was tempted in the same direction two years later when James Lucas offered a lot at the corner of Thirteenth and Locust.

Daniel S. Tuttle, "Episcopal Church, Protestant," in William Hyde and Howard L. Conard, eds., *Encyclopedia of the History of St. Louis* (New York: Southern History Co., 1899), pp. 683-690; Eugene L. Rodgers, *And Then a Cathedral* (St. Louis: Christ Church Cathedral, 1970).

¹⁹ Tuttle, p. 686.

²⁰ Charles F. Rehkopf, "The Episcopate of Bishop Hawks," *Missouri Historical Society*. Bulletin XIII, I (July 1957), pp. 367-380. This article is part of a series covering the history of the Episcopal Church in Missouri from 1819 to 1959. The articles were published between April 1953 and October 1965.

²¹ Hyde and Conard, pp. 2025-2027.

²² Lawrence Lowic, *The Architectural Heritage of St. Louis 1803-1891* (St. Louis: Washington University Gallery of Art, 1982), p. 94.

THE BUILDING

Eidlitz was not the first architect asked to design Christ Church. Calvin N. Otis of Buffalo, New York, prepared preliminary designs for the new site in 1857. But the vestry declined to proceed with construction at that time and allowed their option on the lot to lapse. When plans were revived in 1859, four architects were asked to submit designs. Richard Upjohn of New York and John Notman of Philadelphia, both preeminent in the field of church architecture, declined to provide designs on speculation unless suitably compensated. Eidlitz and Otis, however, complied with the request, as did the St. Louis firm of Brown, Brady and Mitchell. Eidlitz was selected on July 11, 1859.²³

The construction of a building the size of Christ Church was an ambitious undertaking for a congregation whose previous building had cost only a third as much. More than ambitious, it was risky, threatening the very existence of the congregation. St. Paul's, the eldest daughter church of Christ Church, had moved into a new building at 17th and Olive, just four blocks west of this location, in 1859. That building had cost only \$65,000, but this expense had led to the dissolution of the congregation only two years later: "Cause of death, asphyxiation by flow of mortgage gas left turned on," wrote Bishop Tuttle.²⁴

At first Christ Church seemed to be in a more favorable position. The second building was sold in 1859 for \$80,000, more than two-thirds of the \$112,000 which the new building was initially estimated to cost. However, in the eight years required for construction of the building, its cost, minus its originally projected tower, porch, and flying buttresses, grew to \$235,000. This overrun would have strained any congregation. The approach of the Civil War created further difficulties, as St. Louis's economy faltered and as the largely southern-sympathizing congregation expressed resentment at her Yankee rector. The cornerstone was laid on April 22, 1860, but by June 3, finances had become so precarious that construction of the main church was suspended in the hope that a chapel, located at the southeast corner of the church and later replaced in 1893-95 by the current chapel, could be completed instead. Even this hope had to be abandoned by December, following the election of Abraham Lincoln. Meanwhile, the congregation worshipped in the hall of the Mercantile Library and at St. Paul's. At the end of 1861, work on the chapel was resumed, and it was occupied May 11, 1862. Construction of the main church was not taken up again until late 1864, and numerous financial appeals were required to bring the building to readiness for its opening service Christmas Day, 1867. The money the church was forced to borrow was not finally paid off until 1881.

For many years the building remained in an incomplete state, lacking its porch, tower, and flying buttresses, and this perhaps prevented full appreciation of its architectural quality. Dacus and Buel wrote in 1878 that "when completed [it] will be a tasty and ornamental edifice."²⁵ Yet it was widely admired. J. Thomas Scharf, perhaps expressing local pride, wrote in 1883,

Christ Church is undoubtedly one of the noblest edifices of its kind in the country.... The nave is ninety-three feet high, twenty-five feet higher than that of Trinity Church [New York], and only ten feet lower than that of Westminster Abbey. The edifice...

²³ An indication of the architectural awareness of the five-man building committee is that one member, John R. Shepley, later commissioned H. H. Richardson to design his house.

²⁴ Tuttle, p. 684.

²⁵ A. Dacus and James W. Buel, *A Tour of St. Louis* (St. Louis: Western Publishing Co., 1878), p. 113.

CHRIST CHURCH CATHEDRAL

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form
Page 16

is unequaled in the city, and almost in the United States, for the massive grandeur of its interior.²⁶

The architectural critic Montgomery Schuyler expressed a more national perspective in 1908 when he wrote that the design of the church benefitted from "being primarily ecclesiastical, not primarily evangelical" as were most of Eidlitz's other churches.

Naturally it gains correspondingly in effect, having the cathedral complement of nave and aisles and transepts and clerestory, and the open timber ceiling excepted, being carried out in solid masonry.... When it was built it had no superior in the country and no rival in the West, as it cannot have many rivals yet. Without doubt it is the author's masterpiece in the stricter kind of church architecture, a piece of skillful and scholarly Gothic in which the scholarliness by no means excludes individuality.²⁷

Christ Church became the cathedral of the diocese of Missouri on June 4, 1888. This made the Rev. Montgomery Schuyler, rector since 1854, the first dean, a position he held until his death in 1896. The vestry (the elected body administering the temporal affairs of the church) became the chapter (the governing body of the cathedral). The first bishop to be seated at Christ Church was the Rt. Rev. Daniel Sylvester Tuttle, who had taken his office just two years previously. He continued to serve until his death in 1923, having also been presiding bishop of the Episcopal Church in the United States since 1903.

The cathedral building was brought closer to completion in 1912 when Bishop Tuttle dedicated the tower and porch. Leopold Eidlitz had been contacted in 1906 about undertaking this work, but he wrote back that he no longer had the original plans. The general idea for the tower had long been known, however, going back to 1860, when *Edward's Great West*, a history of St. Louis, reproduced an illustration of the projected church taken from Eidlitz's own plans and showing a tower much like the one actually erected, though one stage shorter.²⁸ That plate was used repeatedly by the church, as for example on the older floor plan included in this nomination, and was also published in *King's Handbook of Notable Episcopal Churches* in 1889.²⁹ Compton and Dry, who illustrated a tall spire in their *Pictorial St. Louis* of 1875 as though it had already been built, seem to have been the only ones not to have gotten the message.³⁰ In 1907 Kivas Tully was engaged to execute the porch, tower, and flying buttresses. Tully (1852-1915) was a Canadian by birth who had designed two other Episcopal churches in partnership with Charles Wright Clark. Once again the flying buttresses were taken out of the budget, and the building still lacks them, although their emplacements are clearly visible.

Even before the church was finished, changes had begun to be made to it. The wooden

²⁶ Scharf, pp. 1721-1722.

²⁷ Jordy & Coe, pp. 148-149. Montgomery Schuyler (1843-1914), one of America's most distinguished architectural critics, was named for the Very Reverend Montgomery Schuyler (1814-1896), rector of Christ Church at the time the present building was constructed. The elder Schuyler was a first cousin of the younger's father.

²⁸ Richard Edwards and M. Hopewall, *Edwards's Great West and Her Commercial Metropolis* (St. Louis: Edwards's Monthly, 1860), opposite p. 362.

²⁹ Shinn, p. 260. The Avery Library at Columbia University has a rendered perspective study of Christ Church by Leopold Eidlitz.

³⁰ Reproduced in Lowic, p. 93.

CHRIST CHURCH CATHEDRAL**Page 17**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

galleries in the north and south transepts were removed in 1891 to make way for a new organ, and the chancel furniture was extended into the crossing. Two years later a parish house was constructed on the newly-acquired lot east of the church. It was replaced in 1928 by the much larger Bishop Tuttle Memorial Building, a six-story structure designed by Jamieson and Spearl with a castellated limestone facade intended to harmonize with the cathedral.³¹

The original chapel, which had been located at the southeast corner of the church, was replaced 1893-1895 by the Mary E. Bofinger Memorial Chapel, located parallel to the south side of the nave. It was designed by Jerome Bibb Legg, and its interior was redesigned in 1961 to designs by Frederick Dunn.

Another important change was made concurrently with the construction of the porch and tower. Kivas Tully designed a new altar and reredos thirty-five feet high. They were executed in England by sculptor Harry Hems, using Caen stone from Normandy. The reredos effectively screened the apsidal east end of the building, giving it a more English and less Continental appearance.

A cathedra or episcopal chair was designed at the same time but executed by Jamieson & Spearl after Tully's death. The interior walls of the church were lined in 1929 with Guastavino tiles which closely resemble ashlar stone.

By this time the setting of the cathedral had been totally transformed. Missouri Park had been occupied in 1883 by a permanent exhibition hall, which was replaced in 1912 by Cass Gilbert's Public Library. Locust Street was cut through the park and exclusive Lucas Place was obliterated by warehouses and other commercial buildings. Christ Church, which had originally enjoyed so prominent a setting, found itself in an obscure corner of the central business district.

Nevertheless, the church persevered. In 1961, the roof was reinforced with concealed steel trusses under the direction of Frederick Dunn. Another renovation in 1968 cleared the transepts of the organ and returned it to the west balcony. This work, designed by Kurt E. Landberg of the firm of Burks and Landberg, included several other notable features many of which had the effect of highlighting the original architectural lines of the building. The carpeting was removed and a travertine floor laid. The pews were replaced by moveable interlocking chairs and kneelers. The high altar was retained, but new platforms and a moveable altar were placed in the crossing. Steel triforium balconies were installed in the spaces between arcades and clerestory windows, serving as supports for banners and lighting. The Interfaith Forum on Religion, Art and Architecture, a national organization, honored Landberg's work at Christ Church Cathedral in 1979 as one of the twelve most distinguished religious architectural projects in the country during the previous forty years. It was the only renovation project so honored. In 1990, Christ Church celebrated the centennial of its consecration as a cathedral, confident of its ability to serve for another century.

³¹ James P. Jamieson and George Spearl had formed their partnership in 1917. Jamieson, a native of Scotland, had come to St. Louis to supervise construction of Washington University and his firm designed nearly every Collegiate Gothic building there until 1952. Jamieson and Spearl had demonstrated their sympathy to Christ Church in 1926 with their design for the Shell Building opposite the cathedral at the northeast corner of 13th and Locust, a highrise office building with considerable Gothic detailing.

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CHRIST CHURCH CATHEDRAL

United States Department of the Interior, National Park Service

Page 19

National Register of Historic Places Registration Form

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
 Previously Listed in the National Register.
 Previously Determined Eligible by the National Register.
 Designated a National Historic Landmark.
 Recorded by Historic American Buildings Survey: #
 Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

- State Historic Preservation Office
 Other State Agency
 Federal Agency
 Local Government
 University
 Other (Specify Repository): Christ Church Cathedral

CHRIST CHURCH CATHEDRAL

United States Department of the Interior, National Park Service

Page 20

National Register of Historic Places Registration Form

10. GEOGRAPHICAL DATA

Acreage of Property: Less than one (1) acre

UTM References: Zone Easting Northing
A 15 743860 4279280

Verbal Boundary Description:

Christ Church Cathedral has occupied a rectangular lot defined as the northwest corner of City Block 515, bounded west by a frontage of 106 feet 4 inches on Thirteenth Street, north by a frontage of 225 feet on Locust Street, and south and east by alleys.

Boundary Justification:

Christ Church has owned its Thirteenth Street frontage east by a depth of 175 feet since 1859; the east 50 feet of the nominated property were acquired in 1889. Refer to property boundary map, continuation page 10.1. The boundary only includes property historically associated with the cathedral.

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Date: March 1989

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