

PH 0364 754

~~DATA SHEET~~

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED JUL 7 1977

DATE ENTERED SEP 21 1977

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Cathedral of the Assumption

AND/OR COMMON

Same

2 LOCATION

STREET & NUMBER

443 South 5th Street

NOT FOR PUBLICATION

CITY, TOWN

Louisville

CONGRESSIONAL DISTRICT

3 and 4

STATE

Kentucky

VICINITY OF

CODE
021

COUNTY

Jefferson

CODE

111

3 CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- PUBLIC ACQUISITION**
- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE**
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- MUSEUM
- COMMERCIAL
- PARK
- EDUCATIONAL
- PRIVATE RESIDENCE
- ENTERTAINMENT
- RELIGIOUS
- GOVERNMENT
- SCIENTIFIC
- INDUSTRIAL
- TRANSPORTATION
- MILITARY
- OTHER:

4 OWNER OF PROPERTY

NAME

Archdiocese of Louisville

STREET & NUMBER

212 East College Street, P. O. 1073

CITY, TOWN

Louisville

VICINITY OF

STATE

Kentucky

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Jefferson County Courthouse

STREET & NUMBER

513 West Jefferson

CITY, TOWN

Louisville

STATE

Kentucky

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Survey of Historic Sites in Kentucky

DATE

1971

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Kentucky Heritage Commission

CITY, TOWN

Frankfort

STATE

Kentucky

(continued)

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Roman Catholic Cathedral of the Assumption faces Fifth Street in Louisville and is located two blocks southeast of the Jefferson County Courthouse (listed on the National Register April 10, 1972). Its exterior, although surrounded by structures of varying later dates, continues to serve as the focal point for the city's Catholic community, and is now part of an impressive setting with the new Founders' Square almost directly opposite the Cathedral.

This mid-Victorian Gothic Revival edifice designed by William Keely (1816-76) was constructed between 1849-52, and its exterior of brick and limestone construction (see photo 2) has essentially remained the same since its erection. The main vessel measures 90 feet wide and 187 feet long; the tower and steeple which were not completed until 1858 under the direction of Henry Whitestone (1819-93) rise to a height of 287 feet.

Contained within the lowermost level of the square tower which is set in front of the nave is an equilateral compound arch entrance having a corresponding hood-mold. Above this is a large window that has stone tracery and multiple moldings. Dividing the bell tower from the section below is a stringcourse of stone that spans all four sides of this member. Each side is pierced by a rose window with a semicircular hood-mold, and above these are coupled, louvered lancet windows. At each corner, an octagonal buttress crowned with a tapered pinnacle and cross rise from the stringcourse to the level of the clock stage above. The latter is eight-sided and the transformation for such is provided through the beveling of the bell tower's uppermost sections. Rising between the eight upper pinnacles which surmount the clock stage is an octagonal spire having lucarna on alternate sides of its base and an orb and cross at its summit.

Flanking the projecting portion of the street level are two smaller versions of the centered entrance and window above. These side entrances are absent of hood-molds and the tracery of their surmounting windows differs from the more dominant one in the center. Stone pinnacles atop buttresses mark the corners of the western facade, and raking crenellated parapets meet the tower's sides and continue on the north and south to cover the first bay of each.

The north and south sides have a length of seven bays, these being defined by openings like those above the side entrances. These are separated by buttresses which

(continued)

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES	1849-1852 - Cathedral	BUILDER/ARCHITECT	Cathedral - William Keely
	1902-1905 - Rectory		Rectory - D. X. Murphy

STATEMENT OF SIGNIFICANCE

The Cathedral of the Assumption on 5th Street in Louisville, is an excellent example of a mid-Victorian Gothic Revival ecclesiastical structure.

Dedicated in 1852, the Cathedral is one of Louisville's oldest public buildings and is the oldest downtown religious building whose structural fabric is essentially unaltered. (The Episcopal Christ Church Cathedral in Louisville erected in 1822-24, listed on the National Register August 14, 1973, has had major additions added to the sanctuary at the east and west ends.) The Cathedral of the Assumption was designed by William Keely, a prominent Catholic architect, who is responsible for several other impressive ecclesiastical structures in Kentucky. The tower was completed by the prominent local architect Henry Whitestone. Recent drastic simplification of the interior has not, however, affected the basic structure. The exterior, flanked by the rectory and another building housing the archdiocesan newspaper office and Catholic school board offices, remain landmarks of the urban landscape.

Prior to the establishment of Louisville as the See city in 1841, Bardstown in Nelson County, south of Louisville in central Kentucky had attracted many Catholic families and immigrants from Maryland and Europe. In April 1808, with the approval of Pope Pius VII, four American Sees (each the center of authority for a bishop) were created: Boston, New York, Philadelphia, and Bardstown. Father Benedict Joseph Flaget was appointed in charge of the See at Bardstown, becoming the first Catholic prelate in the western section of the country. The jurisdiction of the Bardstown diocese included the states of Kentucky, Tennessee, and Ohio, as well as the territories of Indiana, Illinois, and Michigan.

Among the pioneer priests that came to Kentucky was Stephen Badin, an emigre of the French Revolution who established many of the early congregations of the state, including in 1806 a community of Catholics in Louisville. Badin was instrumental in the building of the first church there, St. Louis, which was the forerunner to the

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Crews, Clyde F. Presence and Possibility; Louisville Catholicism and its Cathedral. Louisville: Doubleday and Co. Inc., 1973.

Johnson and Stoddard. Memorial History of Louisville. Chicago: American Biographical Publishing Co., 1896.

(continued)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 3 acres

UTM REFERENCES

A	1,6	60,8	6,3,0	4,2	3,4	2,8,0
	ZONE	EASTING	NORTHING			
C						

B			
	ZONE	EASTING	NORTHING
D			

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME/TITLE

Peter Zemelka, Research Assistant; Daniel Kidd, Architectural Historian MCO:WEL

ORGANIZATION

Kentucky Heritage Commission

DATE

June 1977

STREET & NUMBER

104 Bridge Street

TELEPHONE

(502) 564-3741

CITY OR TOWN

Frankfort

STATE

Kentucky

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

~~GENERAL REPRESENTATIVE SIGNATURE~~

Cedric W. Meeter

TITLE State Historic Preservation Officer

DATE *9-1-77*

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Charles Hering

DATE *9.21.77*

ATTEST

Matthew B. Cole

~~DIRECTOR, OFFICE OF ARCHITECTURE AND HISTORIC PRESERVATION Acting~~ ~~KEEPER OF THE NATIONAL REGISTER~~

DATE *9.21.77*

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
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Brown-Doherty Survey
Local 1960

Metropolitan Preservation Plan
Falls of the Ohio Metropolitan Council of Governments
Local 1973

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rise above the pent roofs sheltering these sections. The clerestory is lit by the same number of lancets on each side; these are separated by single-tier buttresses.

The interior of the Cathedral of the Assumption (see photo 4) is fairly simple in comparison with other Keely designs. The nave has a substantial breadth with seven widely spaced octagonal piers on either side that are successful in articulating their height. The leafy capitals (see photo 5) are somewhat abstract in character and generous in scale. Within the spandrels are thick colonnettes on corbels, and from these spring ribs that have leafy bosses at their junctures. Marking every other bay is a large pendant pierced with Gothic tracery (see photo 6). These serve among the most elaborate features and contribute to the overall sense of generous scale.

Between the aisle arches and clerestory lancets above are painted roundels, and supporting the aisle vaults against the outer walls are corbelled colonnettes. The shallow chancel is framed by colonnettes that rise above the nave capitals, and the corresponding eastern corners of the chancel vaults are supported by corbels that allow a maximum amount of wall surface within this area. The choir and organ loft are above the narthex at the west (see photo 7).

Completed in April 1975, was an interior renovation that included removing the marble communion railing and clearing the sacristy wall (compare photos 3 and 4).

To the south of the Cathedral is the Rectory (see photo 8) which was constructed between 1902-05 and was designed by the firm of D. X. Murphy (1854-1933). This three-story brick structure has limestone trim including a modillioned cornice of moderate projection, Tudoresque labels over the windows, and a two-columned portico serving the centered entrance.

The former Parish School to the north, now used as headquarters for the Louisville Catholic School Board, is a two-story, three-bay brick structure with a low Italianate gable and shallow recessed panels suggesting pilasters at the corners and in the center (see photo 9). The facade facing Fifth Street is treated with dentils beneath the cornice, and the windows have semicircular hood-molds that correspond with the shape of their heads. A modern one-story shop is now attached to its front masking the lower level of the main facade.

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Cathedral parish. Another was Charles Nerinckx, a Belgian priest who also fled the effects of the French Revolution. (The issue at hand in France was the oath of the Civil Constitution which the Clergy had to take in order to be allowed to exercise their ministry.) Nerinckx is most noted in Kentucky for founding the Sisters of Loretto in 1812-1813, which was one of the first native American religious congregation.

The Bardstown diocese was first divided in 1821 when an Ohio diocese was located at Cincinnati. In 1834 Indiana was removed from the diocese when it was transferred to the See at Vincennes; Nashville was established as a diocese in 1837, thus reducing the diocese to the Commonwealth of Kentucky. In 1853, Covington and the eastern counties were made a separate diocese, and in 1937, when Louisville was established an archdiocese, the western counties were constituted separately. (Today, Louisville is the Metropolitan See, established as an Archdiocese in 1937, with suffragan dioceses in Covington, and Owensboro, Kentucky, and Nashville and Memphis, Tennessee.)

The See was changed from Bardstown to Louisville in 1841 since Louisville was more strategically and accessibly located with tremendous potential for growth. The expansion of the Catholic population in Louisville, however, had not been so rapid as it was in the Bardstown area. The influx of immigrants from Maryland had left little effect on the town on the falls of the Ohio. The Louisville population at the time of the transfer was about 21,000 and only 4,000 of this number were Roman Catholic.

In Clyde Crews' book, Presence and Possibility, Benedict Joseph Flaget is mentioned as an extraordinary individual. He stood out as a man of intelligence and refinement in an area that was still in many ways a wilderness. He was a poised and graceful man; a deeply pious and compassionate man within the midst of an overwhelming amount of work and activity; and compassionate to his people while insisting that they meet some of the standards he set. Within his own

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diocese, Bishop Flaget could look back on the modest beginning that he had reported to Rome in 1815 and note that by the time of the transfer of the See to Louisville in 1841, there were 30,000 Catholics, 40 churches and 70 missions in the diocese. These were served by 51 priests--36 secular, nine Jesuits and six Dominicans. In addition there could be counted three communities of religious women, two colleges and a seminary, as well as a large Cathedral in Bardstown.

After coming to Louisville, Bishop Flaget took up residence in the second St. Louis Church complex which was located on the present location of the Cathedral of the Assumption. (The second St. Louis Church was just recently built because the old St. Louis Church was too small to accommodate the parishioners.¹)

Planning for a new Cathedral began almost as soon as the See city was transferred because St. Louis Church, established as the official residence of the Bishop of Louisville Dioceses was considered inadequate for future episcopal functions, as well as becoming inadequate for use by the present congregation. Planning for the structure was directed by Martin John Spalding, who was later to become the fourth Bishop of Louisville.

After a number of delays, the placing of the Cathedral cornerstone on the Feast of the Assumption on August 15, 1849, finally took place. Bishop Flaget, who was then old and ailing, imparted a solemn blessing to the crowds. Into the cornerstone were placed copies of all American newspapers; a pastoral letter from the Council of Baltimore; a silver medal of Pope Pius IX; a Bible; a gold dollar, a parchment with an inscription, and several coins and engravings. Bishop Flaget died the next year, February 11, 1850, and was buried under the main altar of the Cathedral which thus became a "monument to the saintly Flaget."

¹Erected under the pastorate of Father Abell, the Church was opened for service in 1832 and was considered an imposing edifice.

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While the aged Bishop Flaget was still alive, the consecrated Bishop-Coadjutor, Martin John Spalding, was primarily responsible for the decisive direction the Cathedral building construction was to take. This included the subscribing of over \$18,000.00 in pledges, \$10,000 of which came from Bishop Spalding and the rest from Catholic Churches throughout Kentucky. After the death of Bishop Flaget, Reverend B. J. Spalding was appointed Vicar-general and the management and supervision of the construction of the Cathedral was entrusted to him by his brother the bishop. Martin John Spalding reigned as Bishop of Louisville from 1850 to 1864 and was transferred to the post of Archbishop of Baltimore in 1864. Spalding was educated in Rome and had a Doctorate in Theology.

Against a backdrop of an elaborate ceremony, the Cathedral itself was formally dedicated on Sunday, October 3, 1852. It took almost three years to build the Cathedral at the cost of \$80,000. Its dimensions are 200 feet in length, 80 feet in breadth and 70 feet in height. The noble spire, nearly 30 feet in height, would have been built of iron as originally intended, but there was an uncertainty as to whether the tower, massive as it was, would support the weight of the iron superstructure.

Above the nave arches but below the clerestory windows, were 14 fresco medallions representing the 12 apostles and one medallion each representing papal and episcopal symbols. The Church was outfitted with pews with doors, with a seating capacity of about 1,300; an ornate "wine glass" pulpit with a narrow stem base, and Gothic canopy roof, located about a third of the way back on the building's right side; and very light windows that gave the building a very bright appearance. During the mid-1800s the Cathedral spire was considered one of the highest in North America.

In the tower of the Cathedral was a bell weighing over 400 pounds. It was cast locally at the Kaye plant and was partly the gift of the Archbishop of Mexico. In 1858, a clock made in France was placed in the tower at the cost of \$2,000.

Immigration in America almost tripled between 1840 and 1850. Statistics indicate that the most rapid growth of the Catholic population occurred in this period in

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Louisville. Immigration was heavy from southern and eastern Europe. Steadily increasing German immigration in Louisville from 1840 made it necessary to establish additional Catholic parishes.

The 1850s was a period when nativism and violent anti-Catholicism, called Know-Nothingism, were rampant in all cities with a foreign-born element, and it was particularly virulent in Louisville. The climax of Know Nothing agitation in Louisville came on election day, "Bloody Monday," August 6, 1855, when the Know Nothings attempted to keep the foreign born citizens from the polls. The Germans and Irish, who at that time belonged generally to the Democratic party, were physically repulsed at the polls, by Know Nothings with stones and knives.

Some Catholic Churches were mobbed by crowds suspecting arsenals for use by the Catholics. Throughout, there was fear that the new Cathedral of the Assumption would come under siege. Many of the Protestants suspected that munitions were being stored in the Cathedral basement, and in order to avoid an actual assault on the building itself, Bishop Spalding turned over the keys of the Cathedral to Louisville's Mayor, John Barbee. After making a search of the building, the mayor reassured the people that no munitions were stored in the Cathedral.

Bishop Spalding, writing in the Louisville Weekly Courier, November 31, 1855, states that "a trip through his diocese following "Bloody Monday" revealed that the crusade against Catholics had made the Catholics more zealous in their faith." Johnston's notes in his Memorial History of Louisville (1896), stated that the 1855 riots did not halt the growth of Catholicism in Louisville, but caused foreigners to look with disfavor upon Kentucky as a place to make homes.

In the late 1800s, the Cathedral parish aimed at liturgical solemnity and precision for the more ordinary feasts and occasions as well. By the 1890s, the Cathedral was hosting not only two complete choirs but also full orchestras, soloists and slide shows and "illustrated musicals."

Schools held in the Cathedral basement were instant successes. In 1868, the Philomatic Literary Association and Library for young men had been formed at the Cathedral. By 1888, St. Francis Hall had been established in the Cathedral basement

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and it would become the center for educational, cultural and social ventures. This was in addition to the regular Cathedral school that was held in the building to the north of the Church that now houses the Record and the Catholic school board office. This facility was built in 1867 and was for a time called St. Louis Hall. November of 1888 saw St. Francis Hall outfitted with reading, lecture and library rooms and a "roomy parlor, pantry and reception rooms!" The Hall was said to seat 700, and it was billed as "the only free Catholic library and reading room for both ladies and gentlemen in the state."

In 1912, some remodeling was done on the Cathedral. The old floor was replaced by hardwood, new doors were put in, a new marble communion railing and altar were put in place. In 1911, large stations of the Cross featuring electric lights, arranged so that they could be switched on from the pulpit at the appropriate moment, were installed and the little doors were removed from the dark wooden pews. Also, prior to World War I, 16 stained glass windows replaced the plainer original glass of 1852; 14 new windows were placed in the clerestory giving tribute to some great Catholic Saints. All the windows are situated somewhat in thematic order to emphasize major events in the life and work of Christ, and culminate in the Resurrection and Pentecost windows. The two significant exceptions to the theological positionings are the French and Irish windows showing respectively St. Louis IX at the consecration of St. Chapelle in Paris; and St. Patrick refuting Druidism at Tara. A center piece, the sanctuary window of the Assumption, was installed, replacing the Coronation of Mary scene. The new windows caused controversy because they made the once light Cathedral overly dark in appearance. At the same time the new windows were being installed in 1912, a new rectory took the site of the former St. Louis lawn and eventually the old rectory was taken down to make way for a hall that now stands behind the rectory.

By the time of the First World War, the Cathedral was already losing some of its vitality as more and more families moved to burgeoning suburbs. The Cathedral became a "streetcar parish" (two trolley lines ran in front of the facility).

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Around 1924, thirty-two counties were taken from the western end of the Louisville jurisdiction and established as the diocese of Owensboro. The metropolitan status of Louisville extended over the Owensboro, Covington and Nashville dioceses (and since 1971, over Memphis as well.)

In 1937, the great flood in Louisville did not touch the Cathedral itself, but the parish hall behind the rectory on 5th Street was used to house refugees. As part of the war effort in the early 1940s, an iron fence that had stood since the Cathedral was built along the front of the Church was donated in a government scrap drive.

Thomas J. McDonough, the present Archbishop, undertook the work of renovation, through the help of the Archdiocesan Development Fund. He enlisted Louisville artists in helping to transform the old structure. Lawrence Melillo served as chief architect with new sculpture design by Robert Lockart and new art-glass by Robert Markert. The Cathedral renovation of 1972 and 1973 sought to make a powerful religious statement executed completely by Louisville artists of Catholic faith in the media and idiom of their time, while rooted firmly in the richness of the Catholic tradition.

The original mid-Victorian Gothic Revival design of the Cathedral was planned by one of America's foremost architects, William Keely (1816-1876). However Henry Whitestone (1819-1893), a prominent Louisville architect, is noted for the completion of the Gothic Revival style tower in 1858. William Keely has not yet emerged as a distinct architectural personality, although he is known to have been unusually prolific, largely in Catholic commissions across the country. One of his commissions included the Custom House in Erie, Pennsylvania, considered to be an outstanding example of Greek Revival architecture.

Recently, however, a number of religious buildings in Kentucky, attributed to Keely, have been collated--enough to convey a fairly consistent idea of his architectural preferences and personality. These known or attributed works are the Cathedral of the Assumption, Louisville, Jefferson County (1849); the Church of St. Vincent de Paul at Nazareth College, near Bardstown in Nelson County; St. Rose Priory, near Springfield, Washington County; St. Theresa, near Rhodelia, Meade County; and St. Augustine in Grayson County.

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Although little is known of Keely's whereabouts, it seems likely that he would have been in Kentucky to supervise the construction of these important and apparently related commissions for Bishop Spalding. This also seems to reflect a concerted building campaign.

A case could be made for the architect's contrasts in design of the dramatic octagonal tower of St. Rose on its prominent hillside site to the emphasis on height in the Cathedral. The plasticity of buttresses at St. Rose also contrasts to the relatively plain and flat walls of the Cathedral on its narrow urban site. Both inside and outside, Keely seems to have shown a lively imagination in utilizing the relatively limited architectural vocabulary of mid-19th-century Gothic Revival design, in both massing and detail.

The interiors are especially vivid and varied--perhaps more obviously so now that most of them have been stripped of surface ornament and the accretions of a century of sculpture and decorations. Keely's Kentucky works consistently employ the linear outlines elongated of compound piers and colonnettes, groin vaults with multiple subdivisions, and lush but discreetly-placed foliate ornament, to vary interior spaces. Most of his designs have the usual mid-19th-century Catholic emphasis on the vertical, often evoking the German medieval hall church with aisles as high as the nave; in any case, whenever possible, full arcades, sometimes with clerestory, are employed, avoiding the "Protestant" pulpit-oriented auditorium. Length and height are thus emphasized rather than acoustics and proximity to the preacher. Although the original stencilled or patterned glass no doubt provided greater illumination than later stained glass which initiated the dark harmonies of Christian architecture, there must always have been some sense of mystery and awe to the soaring columns and leaping vaults (plaster as they may have been) in Keely's sanctuaries.

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Baltimore: The Johns Hopkins Press, 1968.

Interviews with Clyde Crews (Reverend); Lyons (Reverend) and files.