

NEW JERSEY & NEW YORK HISTORIC CHURCHES INFORMATION FROM WIKIPEDIA

CATHEDRAL BASILICA OF THE SACRED HEART IN NEWARK, NEW JERSEY

The Cathedral Basilica of the Sacred Heart, the fifth-largest cathedral in [North America](#), is the seat of the [Roman Catholic Archdiocese of Newark](#). It is located in the [Lower Broadway](#) neighborhood of [Newark, New Jersey](#). The building, facing [Branch Brook Park](#), is generally regarded as the "most perfect and exact example of [French Gothic](#) architecture in the [Western Hemisphere](#). Construction began in 1899 and was finished in 1954. The original design called for an English-Irish [Gothic Revival](#) church, but plans were later modified in favor of a [French Gothic](#) Revival style. Many art historians consider the cathedral's stained glass to be the second finest in the world, after the [Chartres Cathedral](#). Large circular [rose windows](#) of [stained glass](#) by the [Zettler studio](#) adorn the structure. The 36-foot [rose window](#) over the primary entrance is the largest such window in the Catholic Church in the [Western Hemisphere](#). The building is roughly the size of [Westminster Abbey](#), with towers higher than those of that structure as well as those of [the Cathedral of Notre-Dame](#). It is home to the largest [pipe organ](#) ever built by the [Schantz Organ Company](#), also the largest church organ in New Jersey: It includes 154 [stops](#) playable from two [consoles](#). When installed in 1953, the organ held 144 stops; it was expanded and renovated in 1989. The cathedral basilica encloses a variety of [chapels](#) honoring [saints](#) representing different ethnic Catholic groups who live in the Newark area and helped build the cathedral. The structure is named for the [Catholic devotion](#) to what is known as the [Sacred Heart of Jesus](#), considered by followers of that religion to be a symbolic reference to [Jesus Christ](#)'s love and compassion for humanity. During Pope [John Paul II](#)'s visit to the United States in 1995, he celebrated evening prayer at the cathedral. At this occasion, the Cathedral of the Sacred Heart was elevated to a [minor basilica](#) to become the Cathedral Basilica of the Sacred Heart. Some additional history. The Cathedral of the Sacred Heart was proposed in 1859 by [James Roosevelt Bayley](#), the [Bishop of Newark](#), just six years after his appointment by [Pope Pius IX](#). In 1870, Bishop Bayley sent architect [Jeremiah O'Rourke](#) and Monsignor George Hobart Doane to Europe to view various cathedrals. Proposed sites included a corner at High and Kinney Streets and an alternate at South and Broad Streets. However, the current site, next to [Branch Brook Park](#) in the [Forest Hill](#) section of Newark's North Ward, was chosen. Bayley waited to buy the land until the site was recommended by O'Rourke, the architect of the planned cathedral; and Monsignor Doane. Doane liked the current site because it "commands a view of the [Orange Mountains](#) on the west and the Newark Valley, the hills of [Staten Island](#), and [New York](#) on the east. The property purchase was completed January 2, 1871, for \$60,000. In 1872, Bayley was elevated to [Archbishop of Baltimore](#) and the project was handed over to the new bishop, [Michael Corrigan](#). Corrigan ordered the excavation of the site in 1875 and 1876. In 1881, the project was handed over to yet another new bishop, [Winand Wigger](#). The City of Newark wanted to buy the site for the new [Newark High School](#) in 1896 but was rejected by Wigger. As the plans moved on, Wigger erected a temporary church under the same name on February 15, 1889. In July 1897, a fundraiser was started to build the cathedral. O'Rourke was chosen to design an English-Irish gothic design. In accepting the commission, O'Rourke pledged to Wigger that the work would be "a labor of love and not of fees and profits. Following [groundbreaking](#) in January 1898, the [cornerstone](#) was laid on June 11, 1899. O'Rourke wanted to get the walls and towers built first and selected a [Vermont](#) Rockport granite as the exterior stone. By 1902, the walls then stood 50 feet at the [nave](#) and [ambulatory](#), with the first four tiers of the front towers under construction. Wigger died on January 5, 1901, and the new bishop, [John Joseph O'Connor](#), asked O'Rourke to cut costs not to exceed a price tag of \$1 million. O'Rourke was removed as head architect in 1910 following a series of feuds between O'Rourke and another architect. The new architect, Mr. Waldron noticed a dangerous shift in weight and hired Fred Metcalf to observe this shift. An order went out to remove all 24 [pillars](#), excavate underneath, re-level the ground and reset 22 pillars. The decision to eliminate two pillars allowed the builders to eliminate the [clerestory](#) wall connecting the nave and the [chancel](#), widening the [transept](#) to 165 feet (50 m). As the [arches](#) and clerestory began to rise in the latter half of 1910, architects provided extra reinforcement in the form of [steel girders](#) at the clerestory level down either side of the nave and around the ambulatory. The original English/Irish-gothic style was switched to a French-gothic one with those plans accepted in June 1913 and work starting in August 1913. Changes included: reducing the height of the towers from 332 feet (101 m) to 232 feet (71 m); eliminating the [spires](#) to reduce the weight loads on the tower; eliminating the exterior nave [buttresses](#) and [pinnacles](#), substituting three rose windows instead of a [concentric](#)-circle design; and increasing use of sculptures at the entrances. By 1918, construction moved at a steady pace to allow the completion of the steel-[slated](#) roof in November 1919; by the roofing company Conrad & Baier. The granite [tympnum](#) canopies and [medallions](#) were finished and, by July 1924, the windows were completed. With this, the building was finally insulated for the first time since the construction's start. The carving of the medallions' scriptural scenes and bishops' portraits took place on-site between April 1922 and November 1924 under the direction of [Rochette and Parzini](#) of New York City. In 1925, officials wanted the cathedral completed by December 1926, to coincide with the 50th anniversary of O'Connor's [ordination](#) as a [priest](#). The [dedication](#) was postponed because of a dispute over the type of [limestone](#) used and the many delays in construction. Limestone installation, [vaulting](#), the work on the [sanctuary](#) floor and [sacristies](#) continued. With O'Connor's death in May 1927, construction focus shifted to the [crypt](#) where he would be laid to rest. General work re-commenced in August 1927 and ended some months later with the installation of an [Italian Botticino-marble altar](#) purchased from [Benziger Brothers](#) of New York City. The new bishop, [Thomas Joseph Walsh](#), opened the cathedral even though construction was ongoing. Walsh believed it

was time for the cathedral to be open even though it was unfinished. The first ordination was his own as Bishop of Newark on May 1, 1928. A [Pontifical Mass](#) followed, celebrated by Father Joseph H. Conroy, with a crowd of nearly 4,000 people. Walsh's elevation to [Archbishop of Newark](#) took place on April 27, 1938. He celebrated his [Silver Jubilee](#) on July 29, 1943, and the 50th anniversary of his ordination as a priest on May 1, 1950. During the pre-dedication, Walsh ordained six bishops in the cathedral. After nearly 95 years of planning and building, [Thomas Aloysius Boland](#), Archbishop of Newark, finally dedicated the Cathedral of the Sacred Heart on October 19, 1954. During the ceremony, Boland received the [pallium](#) from then-Archbishop [Amleto Giovanni Cicognani](#), [Apostolic Nuncio](#) (delegate) to the United States. State and national recognition has also been accorded Newark's majestic Cathedral Church, which was designated an historic landmark by the New Jersey Historical Society in December, 1974. Two years later, on December 22, 1976, national recognition was given the Cathedral through its designation as a National Historic Site. In 1979, the Cathedral of the Sacred Heart celebrated its Silver Jubilee. A sad, double irony touched the Cathedral in the deaths of Archbishop Boland and Monsignor Doyle. Twenty-five years after dedicating the Cathedral the remains of Archbishop Boland came to rest permanently in the crypt chapel. In 1989, the remains of Bishop Wigger were taken from Holy Sepulchre Cemetery and placed in the crypt chapel. Still, the Jubilee was a cause for joy and pride. The Cathedral was able to review a quarter century of religious witness and cultural enrichment to the people of the Newark area and to all the men and women of goodwill who entered its doors and were part of its programs and inspiration. 14 Archbishop Peter Gerety hosts Episcopal Bishops George Rath and Jon Spong On Wednesday, October 4, 1995, Pope John Paul II visited the United States. He then celebrated Holy Mass in the Cathedral in front of more than 1,600 people. During the visit, Pope John Paul II conferred the title of Minor Basilica to Sacred Heart Cathedral, giving it its current name, Cathedral Basilica of the Sacred Heart.

ST. LUCY'S CHURCH IN NEWARK, NEW JERSEY

St. Lucy's Church is a historic church at 19-27 Ruggiero Plaza at the intersection of Seventh Ave. in [Newark, Essex County, New Jersey](#), United States. It is home to the American National Shrine of [Saint Gerard Majella](#) in the Catholic Church. It was built in 1925 and added to the National Register of Historic Places in 1998. The church is in the Old First Ward near Branch Brook Park, a historically Italian parish in what was Newark's [Little Italy](#), features an annual October procession and festival for St. [Gerard Majella](#), the patron saint of childbearing, that is heavily attended by the New Jersey Italian diaspora. The October Feast of St. Gerard "became so popular and so widely-known for producing miracle babies for hitherto childless women that in 1977 the National Conference of U.S. Bishops made St. Lucy's the National Shrine of St. Gerard. The church holds a monthly Mass in honor of St. Gerard at which expectant parents and others hoping to become expectant venerate the saint. Some additional history. Italians first began to gather in Newark in the 1880s. Like the Irish before them, Italians came to Newark to work. In 1889 the *Newark Sunday Call* wrote: "Irish laborers no Longer Available; Italians have taken their place because the Irishmen have found something better to do. Newark's Italians were to be found in factories, but they dominated the construction trades in Newark and elsewhere. From digging sewars to carving marble, Italians excelled at the art of building. Slowly but surely enough Italians stayed in the US to form a discernable nucleus of Italians in Newark. The old First Ward around 7th Avenue would become the most famous Newark Italian neighborhood, but Italians also lived at Silver Lake near Belleville, along South Orange Avenue, and in the Ironbound by the railroad tracks. The first Italian parish was Our Lady of Mt. Carmel in the Ironbound. St. Lucy's was the second, founded in 1891. The cornerstone for the original, wood-framed church was laid on December 13th, the feast day of St. Lucy of Syracuse. Most of the Italian immigrants who came to *Nevarca* were from southern Italy. One province that sent many to Newark was [Avellino](#). St. Lucy's parish has a special relationship with Avellino's favorite son, [St. Gerard Majella](#). Over the years, the October procession for St. Gerard became so popular and so widely-known for producing miracle babies for hitherto childless women that in 1977 the National Conference of U.S. Bishops made St. Lucy's the national shrine of St. Gerard.

ST. ANTHONY OF PADUA ORATORY IN WEST ORANGE, NEW JERSEY

In the summer of 2007, with the gracious permission of the Archbishop of Newark, the Most Reverend John Myers, the [Institute of Christ the King](#) assigned a priest to the Latin Mass Community at St. Anthony of Padua in West Orange, New Jersey. St. Anthony of Padua Oratory is situated in a pleasant residential neighborhood in West Orange, about 20 minutes from the beautiful Cathedral Basilica of the Sacred Heart in Newark and 40 minutes from downtown New York. While being a newer church building, it boasts an elegant high altar and an array of devotional statues and stained-glass windows. With a well-sized rectory, it is located in a wooded area, with well-entertained, beautifully landscaped gardens and a large parking lot. The church is easily accessible from all directions. All are welcome!

REGINA PACIS BASILICA IN BROOKLYN, NEW YORK

The Basilica of Regina Pacis ([Latin](#) for Queen of Peace) is a Catholic [parish church](#) located in the [Bensonhurst](#) section of [Brooklyn, New York](#), under the [Roman Catholic Diocese of Brooklyn](#). The church was built as a [votive shrine](#), within the

then-[Parish of St. Rosalia](#) (later renamed St. Rosalia-Regina Pacis Parish). The original parish church, built in 1905, was considered the "Mother Church of Italian immigrants" of the diocese. The church was raised to the status of a [minor basilica](#) by [Pope Benedict XVI](#) in November 2012. In June 2017, the diocese closed the Church of St. Rosalia, establishing the basilica as the parish church. At a Sunday Mass in May 1942--during the course of [World War II](#), the [pastor](#), Angelo R. Cioffi, urged his congregation to build a shrine dedicated to [Mary](#), under her title of [Queen of Peace](#), for the safe return of the men of the parish and country from the battlefields of the war and for a just and lasting peace. The parishioners accepted the challenge and vowed to erect the church.^[1] A building fund was then established which included plans for the projected shrine, as well the construction of a new [convent](#), and the enlargement of the [parish school](#). Ground was broken for the construction of the church on October 3, 1948, with the [cornerstone](#) being blessed on October 29 of the following year by [Raymond Kearney](#), [auxiliary bishop](#) of the diocese. Originally one of the few air-conditioned churches in America, the church was completed in 1950, built in the style of the Italianate [Renaissance Revival architecture](#), and an image of Mary was enthroned over the main [altar](#). It was built entirely in marble from various parts of Italy, with two pulpits, after the manner of Italian cathedrals. The 52 foot high ceiling mural shows the Coronation of Our Lady Regina Pacis in Heaven. It is a huge creation, 60 by 27 feet, painted by the distinguished Italian artist Ignacio LaRussa over the course of three years in Rome and New York. In the lower part we see the image of Pope Pius XII, the reigning Pope at the time the Church was built, symbolically blessing the Shrine of Peace in the presence of Prelates and a large congregation that looks up ecstatically at the Coronation of the Blessed Mother. Further up, resting on the clouds and in a semi-circular formation, we see the various saints who particularly distinguished themselves for their devotion to Mary. Above these saints, a choir of Angels with St. Michael the Archangel. Then, still further up, the glorious image of Our Lady Regina Pacis in the act of being crowned Queen of Heaven and Earth by the Eternal Father and Her Divine Son while the Holy Spirit is streaming down beams of light and graces upon her. LaRussa also completed two flanking oval paintings portraying the Assumption of Mary into Heaven and the Resurrection of Jesus. A large painting of the church's [patron saint](#) done by the noted artist Ilario Panzironi was installed over the main altar. The shrine was [dedicated](#) on August 15, 1951, by the [Bishop of Brooklyn](#), [Archbishop Thomas E. Molloy](#). After the blessing of the cornerstone of the church in 1949, Cioffi had asked the people to donate their own personal jewelry in order to give thanks for the successful conclusion of the war by the creation of two gold crowns to honor further the planned image of the church's patroness and her son. The parishioners and other faithful began to donate wedding rings and other types of jewelry to the project. The collected valuables were entrusted to the firm of DeNatale Brothers in [Manhattan](#) so that the crowns and stars could be made, a process which took three years. The image was honored on May 24, 1952, by the addition of two diamond-studded crowns attached to it, which had been personally blessed by [Pope Pius XII](#) in Rome when they were presented to him in a special audience by Cioffi and the jeweler, Mr. DeNatale. Just eight days after the coronation of the image, the crowns were found to have been stolen. People flocked to the church to pray for their safe return. The number of visitors was estimated at the time to have reached some 12,000 people. The crowns were returned a week later through the postal system. The people of the parish have always held this to have been a miracle. The jewels were allegedly returned at the behest of local organized crime figure [Joseph Profaci](#). Over the decades the population of the neighborhood surrounding the church has undergone a marked change, with new immigrant groups, primarily from Latin America and Asia, replacing the original Italian residents. Today [Mass](#) is offered at the church not only in English but in [Spanish](#) and [Chinese](#). In 2011 the Bishop of Brooklyn, [Nicholas DiMarzio](#), made a request of the [Congregation for Divine Worship](#) in the [Vatican](#) that the church be honored by designation as a basilica. In November 2012, while the [New York City](#) region was recovering from the effects of [Hurricane Sandy](#), the bishop received notice that the [Holy See](#) had approved this request. A Mass to mark this honor was celebrated at the church on December 8, 2012, presided over by the bishop.

ST. JAMES CATHEDRAL BASILICA IN BROOKLYN, NEW YORK

The Cathedral Basilica of St. James is the [cathedral](#) church of the [Diocese of Brooklyn](#). It is located at the corner of Jay Street and Cathedral Place in [Downtown Brooklyn](#), [New York City](#). It was built in 1903 and designed by [George H. Streeton](#) in the [Neo-Georgian style](#). The first church was built in 1822-1823 and dedicated to the patronage of St. James by Bishop [John Connolly](#) on August 28, 1823. It became the cathedral of Brooklyn when the diocese was established in 1853. Brooklyn's first bishop, [John Loughlin](#) planned a new cathedral dedicated to the patroness of the diocese, the [Immaculate Conception](#) and its construction started in 1868 in [Fort Greene](#), at Green Street and Clermont Avenue. The cornerstone for the new cathedral was laid, and the walls built to a height of 10 to 20 feet before construction was stopped due to inadequate funds; of the planned complex, only a chapel (no longer extant) and the Bishop's residence (now LaSalle Hall of [Bishop Loughlin Memorial High School](#)) were completed. In 1896, Loughlin's successor [Bishop McDonnell](#) designated St.

James Cathedral a [pro-cathedral](#), anticipating the completion of Immaculate Conception. Although the current church on the original site was built in 1903, it did not become a cathedral again until 1972. The newly elected [Pope John Paul II](#) visited in 1979, and formally designated it as a [basilica](#) in 1982. While officially the cathedral for the diocese, many major ceremonies are held at larger churches because of St. James' small size. Accordingly, [St. Joseph's Church](#) in [Prospect Heights](#) was named [co-cathedral](#) for the diocese in 2013.

ST. JOSEPH CO-CATHEDRAL IN BROOKLYN, NEW YORK

The Co-Cathedral of St. Joseph of the [Roman Catholic Diocese of Brooklyn](#), located at 856 Pacific Street between [Vanderbilt](#) and Underhill Avenues in the [Prospect Heights](#) neighborhood of [Brooklyn](#) in [New York City](#), was built in 1912 in the [Spanish Colonial style](#), replacing a previous church built in 1861. The parish was founded in 1850 to serve the large immigrant population that was moving into the city of Brooklyn at the time. On February 14, 2013, [Pope Benedict XVI](#) approved the petition of Bishop [Nicholas Anthony DiMarzio](#) to have the church designated as the diocesan [co-cathedral](#) because the [Cathedral Basilica of St. James](#) is too small to hold diocesan liturgies, and because of its prime location near the newly opened [Barclays Center](#) and a construction boom that was to include 16,000 new apartments in the area. The church can hold 1,500 worshippers, and as of 2014 averaged 700 at Sunday Mass, up from only a few dozen 10 years earlier. The building underwent an \$18.5 million renovation. The church's campus also includes a [Gothic revival](#) rectory next door at 834 Pacific Street, built around 1860, and a school at 683 Dean Street, built around 1920, which is now used as a senior center.

OUR LADY OF PERPETUAL HELP BASILICA IN BROOKLYN, NEW YORK

The Basilica of Our Lady of Perpetual Help is a [Roman Catholic minor basilica](#) and Marian shrine in [Brooklyn](#), New York, United States. The shrine is dedicated to the [Blessed Virgin Mary](#) under the title of [Our Mother of Perpetual Succour](#). [Pope Paul VI](#) raised the shrine to the status of [Minor Basilica](#) via the [Pontifical Decree](#) *Quamquam Christianus* on 15 September 1969. The parish of Our Lady of Perpetual Help was established by Bishop [Charles Edward McDonnell](#) in November 1892 to serve the residents of the [Sunset Park](#) neighborhood of Brooklyn. It was formed from the parishes of Our Lady of Angels and St. Michael. The Congregation of the Most Holy Redeemer (Redemptorists) purchased land, bordered by 59th and 60th Streets and by Fifth and Sixth Avenues in what was then a relatively rural area. The first Mass was celebrated on Easter Sunday, April 2, 1893, in the Morse family house on 54th Street and 4th Avenue. A wooden frame church on Fifth Avenue between 59th and 60th Streets was dedicated by Bishop [Charles Edward McDonnell](#) on January 14, 1894. The Redemptorists hold a particular regard for Mary, under the title [Our Lady of Perpetual Help](#). On May 6, 1894, they established the devotion in the parish, distributing prayer cards. The following December a copy of the icon of Our Lady of Perpetual Help, brought from Rome, was installed in the new church. The perpetual [novena](#) to Mary under the title of Our Lady of Perpetual Help continues. Construction on the current church began in 1907. The lower level was opened for services two years later, with the upper church completed in 1928. The church was decreed a minor basilica on 15 September 1969 by the [Vatican](#). The public inauguration ceremony was held on 1 November 1969. At the time of its completion, the parish was largely Irish in character (as evidenced by the inscriptions on the memorial windows). It was built on what was known as Irish Hill. Some of the family names include Collins, Brennan, Wade, Connors, Burns, McCaffrey, Healy, and Coffey. There is still an Irish presence, but today it is predominantly Hispanic and Chinese. The basilica enjoys large attendance, particularly on holidays such as Ash Wednesday, Palm Sunday and Christmas. The parish offers immigration services in its Juan Neumann Center, operates a food pantry, hosts a Chinese senior citizen group and leases space to benefit the community to a pre-k program and Lutheran Medical Center. The [basilica](#), founded and still staffed by the [Redemptorists](#), is a [Roman Catholic parish church](#) of the [Diocese of Brooklyn](#). It is dedicated to [Our Lady of Perpetual Help](#), and serves as a [pro-cathedral](#). The architect was [Franz Joseph Untersee](#) of Boston. The granite church is Romanesque with a limestone exterior. As a [double chapel](#), the basilica has two floors of worship, like the [Basilica of San Francesco d'Assisi](#). The upstairs church was commonly only used to host weddings and special group services such as confirmation and communion, but has come back into more frequent use. For many years, Mass in Spanish was held upstairs because of the large number of parishioners in attendance. Masses are also celebrated in Chinese and Vietnamese. The lower level is for smaller services. The first floor has been renovated many times in recent years. Because of its size, the basilica hosts major diocesan services (e.g., [ordinations](#)) that would otherwise be held at Brooklyn's other, considerably smaller basilica, the [Cathedral Basilica of St. James](#). For the same reason, it also hosts more somber events; it is a venue-of-choice for the larger funerals of those who have fallen in the line of duty while in the service of the [New York City Police Department](#) and the [New York City Fire Department](#). The parish has an elementary school down the block on 6th Avenue

and 59th and 60th Street. OLPH elementary school opened September 9, 1903 and was staffed by the Sisters of St. Joseph of Brentwood. The school celebrated its 100th anniversary in 2003. From 1956 until 1999 there was an OLPH Commercial High School for girls. Students at both were taught by the Sisters of St. Joseph, whose convent is on 59th Street and 6th Avenue. A rectory for the Redemptorist priests is on 59th Street between 5th and 6th Avenues. In 2012, the not-for-profit Regina Opera Company moved to the auditorium of OLPH Catholic Academy. The basilica is served by the [New York City Subway's BMT Fourth Avenue Line](#) at the [59th Street subway station](#) (N, R, and W trains).

ST. FRANCIS OF ASSISI CHURCH IN MANHATTAN, NEW YORK

The Church of St. Francis of Assisi is a [parish church](#) under the authority of the [Roman Catholic Archdiocese of New York](#), and is located at 135–139 West 31st Street, [Manhattan](#), New York City. The parish is staffed by the [Order of Friars Minor](#). The parish was established in 1844 by [the Reverend Father](#) Zachary Kunz, [O.S.F. \(now O.F.M.\)](#), an immigrant from the [Kingdom of Hungary](#), who had been the founder and first [pastor](#) of the nearby German speaking [St. John the Baptist Church](#) in 1840. The problems with St. John's Board of Trustees were so great that the parish had been placed under an [interdict](#) (which would last until 1845) by the [Bishop of New York](#), the [Right Rev. John McCloskey](#). Following this disharmony with the lay Board of Trustees there and the subsequent interdict, Kunz requested that McCloskey authorize a new parish. This request was granted and the friar soon acquired a plot of land near his first parish. He resigned from St. John's and, with a significant portion of its congregation, founded the Parish of St. Francis of Assisi. The cornerstone of the new church was laid on May 9 of that same year, in a ceremony presided over by Bishop McCloskey. During the 1860s, under the leadership of the Italian missionary and first [Minister Provincial](#) of the Order in the United States, Father [Pamfilo of Magliano](#), O.S.F., a school was opened for the children of the parish. It was run by the [Franciscan Sisters of Allegany](#), whom he had founded. The parish continued to expand and grow, until, by 1890, it was felt that a larger church was needed. Construction of the new church, designed by Henry Erhard in the [Gothic Revival style](#), was completed in 1892 and it continues as the church of the parish. At the beginning of the following century, however, the neighborhood of the parish experienced a major change, as the [working class](#) population moved out, replaced by the people of the growing theater industry. Accompanying them was a large number of nightclubs and [brothels](#). The area, previously known as Bloomingdale, became known as the notorious [Tenderloin District](#). The friars came to realize that they were now serving a largely transient congregation of shoppers, commuters and tourists, and they sought new ways to provide the services which would best answer the spiritual needs of this population. One innovative development was the practice they introduced of the "Nightworkers [Mass](#)", held at midnight. This was to allow workers in trades such as printing and the theater to fulfill their religious obligations. Special permission was later given for a midday service to accommodate daytime workers in the area, becoming the first church in the United States to offer this. In 1928, one of the largest mosaics in the United States, *The Glorification of the Mother of Jesus* by Rudolph Margreiter, was installed in the church. Then, when the [Great Depression](#) hit in 1929, the friars responded in September 1930 with a [breadline](#) to help feed the hungry of the city. The numbers they served daily reached into the thousands during this period. This service is still provided and is the oldest continuously operated breadline in the United States. and is a noted feature of the parish. The church underwent significant renovations in the late 1950s, with a courtyard added in 1958 and new entrances being opened at the north and side ends of the church in 1961. With further changes in the demographics of the region and congregation, the friars began to offer new services for immigrants and those alienated from the Catholic Church. In 1980, the friars established St. Francis Friends of the Poor, intended to provide housing in the neighborhood for the chronically mentally ill. The apartment buildings which they renovated for this purpose are run as the Saint Francis Residences. The church's priest Father [Mychal Judge](#) was the [chaplain](#) to the [New York City Fire Department](#), and on the morning of [September 11, 2001](#), upon hearing of the terrorist attacks at the [World Trade Center Twin Towers](#), he rushed downtown to give solace and the [last rites](#) of the Catholic Church. While ministering to a victim he was struck by falling debris and was killed instantly. His funeral Mass was held at St. Francis Church, led by Cardinal [Edward Egan](#) and attended by former President Clinton.

ST. JOHN THE BAPTIST CHURCH IN MANHATTAN, NEW YORK

The Church of St. John the Baptist is a [Catholic](#) parish church in the [Archdiocese of New York](#), at 211 [West 30th Street](#) between [Seventh](#) and [Eighth](#) Avenues in the Fur District of the [Chelsea](#) neighborhood of [Manhattan](#) in New York City. To the church's rear is the Capuchin Monastery of St. John the Baptist, located at 210 [West 31st Street](#) across from [New York Penn Station](#) and [Madison Square Garden](#). In 2015, the parish of St. John the Baptist Church merged with the parish of [Holy Cross Church](#) on West [42nd Street](#). The parish was established in 1840 as the second parish to serve German Catholics in New York City, after [St. Nicholas' Church](#), on East 2nd Street, which was established in 1833. A historian noted: "Both German parishes had [lay trustees](#) that were so overbearing that they drove out several pastors. The

first church erected was a small timber structure. It was dedicated on September 20, 1840. The first pastor was the Rev. Zachary Kunze, [O.F.M.](#), who, following disharmony with the lay board of trustees, resigned in 1844. Kunze left with a portion of the congregation and founded the nearby [Church of St. Francis of Assisi](#). The problems were so great with the board of trustees that, following the resignation of Kunze, the parish of St. John the Baptist was under [interdict](#) until 1845 when the Rev. J. A. Jakob became its second pastor. More disagreements ensued and the church was again closed in June 1846. It variously reopened with different pastors, but burned down on January 10, 1847. Archbishop [John Hughes](#) laid the cornerstone for a new brick church on the site on March 14, 1847. Until 1851, pastorship of the parish was assumed by the [Church of the Nativity](#) until the Rev. Joseph Lutz was appointed pastor. Four months later, the parish was again under [interdiction](#). Lutz explained: "On account of the obstinacy of the parishioners this church was closed and the administration of the Sacraments prohibited by order of His Grace, November 24, 1851." The Rev. P. J. Matschejewski arrived as pastor on March 7, 1852 but remained only two weeks. Father Augustine Danter, [O.M.Cap.](#), was appointed as pastor in 1852 and remained until 1869, when he was obliged to retire, after which the church remained closed for some months. In response to the many disputes, [Archbishop of New York Cardinal John McCloskey](#), suppressed St. John the Baptist in 1870 and requested that the newly founded American [province](#) of the [Capuchin Friars](#) assume complete control of the resurrected parish. Under the Capuchins, especially its second Capuchin pastor, the Swiss-born Father Bonventura Frey, O.M.Cap., parish animosity dissipated. Under Frey, the German congregation began to erect the present substantial church. Frey left in 1879 to serve as the [Minister Provincial](#) of the Capuchin friars in the United States, and moved to their headquarters in [Calvary, Wisconsin](#). He returned from 1888 to 1891 to prepare the parish for its Golden Jubilee. In 1914 the membership of the parish was 1,500. In the early 20th century one of the parish's priests was the (now) Blessed [Solanus Casey](#). The present [French Gothic-style](#) stone church was built between 1871 and 1872 to the designs of the prolific ecclesiastical architect [Napoleon LeBrun](#), architect of several New York Catholic churches as well as the [cathedral in Philadelphia](#). The cornerstone was laid by Fr. Frey on Pentecost Sunday, June 4 or June 11 of 1871. The church is 165 feet long and 67 feet wide, originally accommodating 1,200 people, and costing \$175,000 to construct. Fr. Frey returned to the parish in 1888 and built the central bell tower in preparation for the church's [Golden Jubilee](#) held on January 18–19, 1891 and marked by [Archbishop Michael Corrigan](#), Bishop Wigger of Newark, Archbishop-elect Katzer of Milwaukee and Abbott H. Pfraengle of Newark. The tower has a carillon of five swinging bells cast by the J.G. Stuckstede & Brothers Foundry in [St. Louis, Missouri](#). The peal still rings each day. The church was dedicated on June 23, 1872, by Archbishop John Cardinal McClosky, the first American cardinal. In preparation for the church's 125th anniversary, it underwent a complete renovation, which lasted several years. The church was re-dedicated on June 24, 1996, the [feast day](#) of its [patron saint](#), by [Cardinal John Joseph O'Connor, Archbishop of New York](#). The church's organ and choir gallery, as well as a number of statues and stained-glass windows, were destroyed in a fire on January 10, 1997. The damage was eventually repaired and the organ was replaced with an electronic one. According to bronze memorial plaques affixed to the wall of the narthex, for the 160th anniversary of the parish and the Great Jubilee Year of 2000, the bell tower was restored by funds provided by Antonio D'Urso and his wife Giovanna Parpo in 2000. The rededication of the St. Joseph, Ave Maria, St. Clare, St. Fidelis Bells were the gift of Kevin Ward, blessed November 30, 1890 by Archbishop McClosky and rededicated November 7, 1998, by Father Bernard Smith, O.F.M, Cap., the Provincial of the Capuchins. The [AIA Guide to New York City](#) (2010) described the church as "a Roman Catholic [Trinity](#). The interior of white, radiates light. Worth a special visit. In January 2020, an expansion of [New York Penn Station](#), to be called Penn South, was proposed. The proposal would require demolition of the entire block between Eighth and Seventh Avenues, West 31st to 30th Streets. The brown brick Capuchin Monastery of St. John the Baptist was built in 1974 in the [Brutalist style](#). It was sold to a retail property developer in 2016.

OUR LADY OF THE ROSARY CHURCH/ST. ELIZABETH ANN BAYLEY SETON SHRINE IN MANHATTAN, NEW YORK

The Shrine of St. [Elizabeth Ann Bayley Seton](#) is located in the Church of Our Lady of the Holy Rosary, a [Roman Catholic](#) parish church of the [Roman Catholic Archdiocese of New York](#) at 7 State Street, between Pearl and Water Streets in the [Financial District](#) of [Manhattan, New York City](#). After the Civil War, Irish author [Charlotte Grace O'Brien](#) bought the [James Watson House](#) to be the Mission of Our Lady of the Rosary, which served as a way station for young immigrant girls. The parish was established in 1884 as a mission and raised to parish status in 1886 when Cardinal [John McCloskey](#) directed that Lower Manhattan and the Harbor Islands be separated from [St. Peter's Parish](#) and constitute the Parish of Our Lady of the Rosary. On November 2, 2014, the [Archdiocese of New York](#) announced that the parish of Our Lady of the Rosary will merge with [St. Peter's](#) on Barclay Street, becoming one parish with two sites. Our Lady of the Rosary is an atypical parish, with no significant resident population. In 2023, the Sisters of Life were given this church and its rectory for their mission work. [Elizabeth Ann Seton](#) lived at 8 [State Street](#) after the bankruptcy of William Seton's

business forced them to give up the Seton family home at 61 Stone Street. They stayed here from 1801 to 1803 before sailing to Italy for William's health. In 1840 the site held the offices of a number of transportation companies, such as the New York and Hammondsport Lake Line Boats, the New York and Ithaca Line, and the New York and Seneca Falls Line Lake Boats. It also served as the "Eight South Street Hotel". The [Georgian Revival](#) / [Colonial Revival](#) brick church was built in 1964-5 and was designed by the firm of Shanley & Sturges. The church is located next to the [James Watson House](#), a [New York City landmark](#) which is also listed on the [National Register of Historic Places](#). Built in 1793 and extended in 1806, the eastern portion is the work of an unknown architect, and the western half is attributed to [John McComb, Jr.](#) In 1975, the house became the Rectory of the Shrine.

ST. PETER'S CHURCH IN MANHATTAN, NEW YORK

Saint Peter's Church/Our Lady of the Rosary is a [Catholic](#) church in the Financial District of Manhattan, [New York City](#). The current building was constructed from 1836 to 1840 and was designed by John R. Haggerty and [Thomas Thomas](#) in the [Greek Revival style](#), with six [Ionic columns](#). The church opened February 25, 1838 with Archbishop [John Hughes](#) officiating. The parish, part of the [Archdiocese of New York](#), is the oldest Catholic parish in [New York State](#), and the building replaced an earlier one built in 1785–86. The original church was used for worship until 1834 when it was replaced by the present structure. The church was designated a [New York City landmark](#) in 1965 and was added to the [National Register of Historic Places](#) in 1980. The present church has been declared a landmark by federal, state and city agencies. Shortly before, and during the Revolution, Father [Ferdinand Steinmeyer](#), a German Jesuit missionary from Philadelphia, would periodically visit the few scattered Catholics in New York City. Gathering them together, he said Mass in the house of a German fellow-countryman in Wall Street, in a loft in Water Street, and wherever else they could find accommodation. The merchant and recent New York arrival [Dominick Lynch](#) was one of the chief fundraisers for the new church, donating his own money as well as raising funds from his native Galway. A gift of 1,000 silver pieces from King [Charles III of Spain](#) through the prominent figures of the Spanish [Diego de Gardoqui](#) and D. Francisco de Murillo i Martinez, Count of El Ojuelo, topped off donations to start the construction of the church. Catholics constructing the original church initially tried to locate it on [Broad Street](#), then in the heart of New York City. Due to [anti-Catholic](#) sentiments, however, New York City officials implored them to change the location to a site at Barclay and Church Streets, then outside the city limits. The builders relented and accepted the present location. The cornerstone of the original church was laid in 1785 and the first Mass celebrated in 1786. Mexican artist Jose Vallejo painted an icon of the Crucifixion and [Nunez de Haro](#), archbishop of [Mexico City](#), gave it to St. Peter parish in 1789; it hung above the main altar. Father William O'Brien, the first pastor, is remembered for his tireless service to the citizens of New York during the [yellow fever](#) epidemics of 1795 and 1798. In 1800 the first free Catholic school in New York State was established at St. Peter's. On March 14, 1805, at St. Peter's Church, [Saint Elizabeth Ann Seton](#) converted from the [Episcopal Church](#) to Catholicism. Thereafter, she often prayed before the painting of the Crucifixion above the main altar. The Catholic Church later [canonized](#) her, the first native-born United States citizen so honored. On December 24, 1806, parishioners celebrated the [Christmas Eve](#) vigil inside the church building. This Catholic celebration still infuriated some Protestants who viewed it as an exercise in "popish superstition". Protesters tried to disrupt the Mass, and the ensuing melee injured dozens, with one policeman killed. In October 1836, the cornerstone for a larger St. Peter's Church was laid, and by February 1838 the current structure was built. In addition to [Roman Catholic](#) services, from 1899 to 1916 St. Peter's also hosted services in the lower church for Byzantine-rite Syrian and Lebanese Catholics, who during that period did not have their own church. St. Peter's Church is the first place [Fr. Edward Frederick Sorin](#), founder of the [University of Notre Dame](#), celebrated Mass upon his arrival in America in 1842. On September 10, 2001, Father [Mychal Judge](#) OFM, chaplain for the [New York City Fire Department](#), gave the following sermon at a Mass for New York City firefighters at Engine 73, Ladder 42, in [the Bronx](#): You do what God has called you to do. You get on that rig, you go out and do the job. No matter how big the call, no matter how small, you have no idea of what God is calling you to do, but God needs you. He needs me. He needs all of us. God needs us to keep supporting each other, to be kind to each other, to love each other... We love this job, we all do. What a blessing it is! It is a difficult, difficult job, but God calls you to do it, and indeed, He gives you a love for it so that a difficult job will be well done. Isn't God wonderful?! Isn't He good to you, to each one of you, and to me? Turn to God each day—put your faith, your trust, your hope and your life in His hands. He'll take care of you, and you'll have a good life. And this firehouse will be a great blessing to his neighborhood and to this city. Amen. The next day, a portion of an airplane's landing gear struck and damaged the roof of the St. Peter's Church building during the [September 11 attacks](#). When debris from the towers killed Fr. Mychal (the first publicly identified casualty of the attacks), surviving firemen brought him from the towers site to St. Peter's and laid his body before the altar. The parish also served as a staging ground for rescue and recovery operations. "We were the first place they were bringing all the emergency equipment.

Everything was in disarray," pastor Father Kevin Madigan stated. "Stuff was piled six feet high all over the pews—bandages, gas masks, boots, hoses and cans of food for the workers and the volunteers, many of whom were sleeping in the church on bedrolls. The same also occurred in the downstairs church. Authorities also blocked public access to the parish. The church celebrated Masses occasionally only for the rescue workers and those with credentials to enter. On October 28, 2001, authorities lifted [martial law](#) in the area. "That was when we officially celebrated our first Mass after September 11," says Father Madigan. The parish quickly cut the number of Masses from that before the attacks "because the number of people coming was way down. Many who had been coming to Mass at St. Peter's or [St. Joseph's](#) from the [World Trade Center](#), of course, were not around anymore. The [World Trade Center cross](#) temporarily sat on the Church Street side of St. Peter's until it was moved to the [World Trade Center Memorial](#). A new custom cross was commissioned to stand in place, installed on August 11, 2011. In August 2015 the St. Peter's parish merged with [Our Lady of the Rosary](#) on State Street. St. Peter's is the designated parish church, although Mass and the Sacraments will continue to be celebrated at Our Lady of the Rosary. St. Peter's houses a pipe organ built in 1927 by the George Kilgen & Sons company of St. Louis, Missouri. The instrument was enlarged from 37 to 41 ranks of pipes in 1931 by the Kilgen Company. In 2011, Meloni & Farrier Organbuilders completed a restoration, installing solid state combination action and relocating the console to its present location in the rear balcony. Notable parishioners: [Pierre Toussaint](#), a black [Haitian](#) born into [slavery](#) who arrived in New York in 1787 and joined the parish. Later known for his piety and generosity to the poor, and currently under consideration for sainthood. [Elizabeth Ann Seton](#), saint who converted to [Catholicism](#) at St. Peter's. [Billy The Kid](#), a theory suggests that he was christened "Patrick Henry McCarthy" at the church on September 28, 1859. His parents were married there on June 19, 1851.

BASILICA OF ST. PATRICK'S OLD CATHEDRAL IN MANHATTAN, NEW YORK

The Basilica of Saint Patrick's Old Cathedral, sometimes shortened to St. Patrick's Old Cathedral or simply Old St. Patrick's, is a [Catholic](#) parish church, a [basilica](#), and the former [cathedral](#) of the [Archdiocese of New York](#), located in the [Nolita](#) neighborhood of [Lower Manhattan](#), [New York City](#). Built between 1809 and 1815 and designed by [Joseph-François Mangin](#) in the [Gothic Revival style](#), it was the seat of the archdiocese until the current [St. Patrick's Cathedral](#) in [Midtown Manhattan](#) opened in 1879. Currently, Liturgies are celebrated in English, Spanish, and Chinese. The church is at 260–264 [Mulberry Street between Prince and Houston streets](#), with the primary entrance on [Mott Street](#). Old St. Patrick parish merged with [Most Precious Blood](#) parish, and the two churches share priests and administrative staff. The Old St. Patrick's church building was designated a [New York City landmark](#) in 1966, and the cathedral complex was added to the [National Register of Historic Places](#) in 1977. It was declared a [minor basilica](#) by [Pope Benedict XVI](#) on Saint Patrick's Day, March 17, 2010. Some additional history. The first Catholic parish church in New York City was [St. Peter's](#) on Barclay Street, the cornerstone of which was laid in 1785. By the early 19th century, [Anthony Kohlmann](#), the [Jesuit rector](#) of that church, realized that the city's growing Catholic population needed both a second sanctuary and a cathedral for the first bishop, since the city had been made a [see](#) in 1808. The site he selected for the new church was being used as a cemetery for St. Peter's, and was well outside the settled area of the city, surrounded by farmland and the country houses of the rich. The architect chosen was [Joseph-François Mangin](#), who had co-designed New York's [City Hall](#) with [John McComb Jr.](#), construction on which was ongoing when the cornerstone of St. Patrick's was laid on June 8, 1809. Construction took just under six years, with the sanctuary being dedicated on May 14, 1815. In that same year, [John Connolly](#), an Irish [Dominican](#) friar, arrived to take office as the city's first resident [bishop](#). When complete, the church was the largest in the city. Its outer dimensions are 120 by 80 feet, and the inner vault is 85 feet high (37m x 24m x 26m). Until 1830 the cathedral was the ending place of New York's annual [St. Patrick's Day](#) parade. After that, it ended further south along Mott Street at the [Church of the Transfiguration](#), whose pastor, [Felix Varela](#), was a [Spanish](#) political refugee from Cuba. In New York, he served as the chaplain off the Hibernian Universal Benevolent Society. Eventually, the parade moved uptown to pass in front of the new St. Patrick's Cathedral (1879). In 1836, the original cathedral was the subject of an attempted [sack](#) after tensions between Irish Catholics and [anti-Catholic Know-Nothing](#) nativists led to a number of riots and other physical confrontations. The situation worsened when a brain-injured young woman, [Maria Monk](#), wrote a book telling her "true" story – a Protestant girl who converted to Catholicism, and was then allegedly forced by nuns to have sex with priests, with the resulting children being baptized then killed horribly. Despite the book being debunked by a mildly anti-Catholic magazine editor, nativist anger at the story resulted in a decision to attack the cathedral. [Loopholes](#) were cut in the church's outer walls, which had just recently been built in 1834, and the building was defended from the rioters with [muskets](#). Afterwards, the [Ancient Order of Hibernians](#) established its headquarters across the street from the church. In 1838, the cathedral was the location for the funeral of [Lorenzo da Ponte](#), Mozart's primary [librettist](#), who had fled to

America in 1805 fearing bankruptcy. He became a professor at [Columbia University](#) and started what eventually became the [Metropolitan Opera](#). The funeral was attended by an enormous number of people. On October 13, 1859, the cathedral was the venue for the lavish wedding of the 55-year-old Don Esteban Santa Cruz de Oviedo, an immensely wealthy Cuban landowner and slave-owner, to the 18-year-old socialite, Frances Amelia Bartlett, daughter of [Washington Allon Bartlett](#), the family of whom was residing on 14th Street. The marriage was heralded by the press as "The Diamond Wedding," after the luxurious preparations were revealed, including opulent gifts of jewelry by the groom. It also sparked public debate and mockery over the issue of May-December unions. On October 7, 1866, the cathedral was gutted by a fire that spread from a nearby shop. Even though the new St. Patrick's was already under construction, the old cathedral was restored under the direction of architect [Henry Engelbert](#). The first Mass was celebrated in the rebuilt cathedral on April 1, 1867. The new Old Cathedral was reopened in 1868. Since the current St. Patrick's Cathedral opened in 1879, St. Patrick's Old Cathedral has been a parish church, the pastor residing in the old Bishop's House at 263 Mulberry Street. Today's multi-ethnic parish includes the territory of the former Most Holy Crucifix Parish, whose church for a time was the nearby [Chapel of San Lorenzo Ruiz](#) and housed the Filipino Catholic Apostolate for the [Archdiocese of New York](#). [St. Patrick's Old Cathedral School](#) at 32 Prince Street, across from the cathedral, predates the church itself. It was built in 1825–1826 as the Roman Catholic Orphan Asylum, operated by the [Sisters of Charity](#). In 1851, the asylum became for girls only, and in 1886 became St. Patrick's Convent and Girls School, before turning [co-educational](#) again. The [Federal-style](#) building is a [New York City landmark](#), designated in 1966. The school finally closed in 2010 as enrollment dwindled, and the building was converted into residential and office space. In 1859, a "Gingerbread Gothic" Chancery Office Building was built at 266 Mulberry Street, just north of the sanctuary, designed by [James Renwick Jr.](#) and William Rodrigue, who would go on to design the new cathedral. The building would later become St. Michael's Chapel and, from 1936 until 2019, St. Michael's Russian Catholic Church of the Byzantine Rite. St. Michael's is the last [Russian Catholic](#) church in New York City, and was one of only four remaining such sanctuaries in the United States. Those services are now held at the Church of St. Catherine of Siena, 411 East 68th Street on the Upper East Side of Manhattan. Underneath the basilica are [catacombs](#) which currently consist of 35 family crypts and 5 clerical vaults, and which have reopened to new interments. The basilica has also opened the catacombs to walking tours. Among the notable interments are the first resident Bishop of New York [John Connolly](#), General [Thomas Eckert](#), several members of the [Delmonico](#) restaurant family, [Countess Annie Leary](#), the prominent wine merchant [Dominick Lynch](#), and [Congressman John Kelly](#). In addition, two New Yorkers who are currently on the road to sainthood, [Pierre Toussaint](#) and Father [Isaac Hecker](#), were originally interred there before being moved; Toussaint to the new St. Patrick's Cathedral, and Hecker to [St. Paul the Apostle Church](#). The founding mother superior of New York's first Sisters of Mercy convent, [Mary Agnes O'Connor](#), is also buried there. Old St. Patrick's Cathedral gallery holds a large [pipe organ](#) that was built in 1868 by [Henry Erben](#), originally operated without any use of electricity. After the new cathedral opened uptown in 1879, the Erben organ was left downtown with minimal alterations. In 2004, the [Organ Historical Society](#) designated it as an instrument of "exceptional historical merit, worthy of preservation", the organ equivalent of national landmark status. The instrument remains in use for Sunday services while awaiting further restoration.

SHRINE CHURCH OF THE MOST PRECIOUS BLOOD IN MANHATTAN, NEW YORK

The Church of the Most Precious Blood is a [Roman Catholic parish](#) located in [New York City](#). The parish is under the authority of the [Archdiocese of New York](#), and is the National Shrine Church of [San Gennaro](#). Located at 113 [Baxter Street](#) with an additional entrance on [Mulberry Street](#), the Church of the Most Precious Blood is part of [Manhattan's Little Italy](#) neighborhood. The Most Precious Blood parish merged with [Old St. Patrick's Cathedral](#) parish, and the two churches share priests and administrative staff. The parish of the Most Precious Blood was established in 1888 as a National Parish to serve the rapidly growing number of Italian immigrants in Lower Manhattan. Building of the church was begun by the [Scalabrini Fathers](#) around 1891. The Scalabrini Order built the foundation but ran out of funding. The [Franciscans](#) then took over the parish and completed the church building in 1904. Located just north of [Five Points](#), it was in a rough neighborhood. In July 1898 Father Buonaventura Piscopo's efforts to combat immoral behavior in the area prompted death threats. During the [Feast of San Gennaro](#), which is held yearly in September, a celebratory [Mass](#) is held at the church on the September 19th the feast day of San Gennaro. After the Mass, a statue of [San Gennaro](#) is taken from its home within the church on a procession through the streets of Little Italy. Most Precious Blood is home to several vibrant religious societies in addition to the Figli di San Gennaro, including: the Community of Sant Egidio, and the San Angelo Society. Besides the strong Italian tradition, the Vietnamese congregation has also grown in recent years. The Church is home to the Vietnamese

Arts and Learning Cultural Center. The Saint Rocco of Potenza Society was originally founded in 1889 at the now demolished [St. Joachim's Church](#) on Roosevelt Street. It then moved to [St. Joseph Church](#) on Monroe Street, but with the merger in 2015 of St. Joseph's with the [Church of the Transfiguration](#) on Mott Street, the Society is now based at the Shrine Church of the Most Precious Blood. Due to manpower shortages, in March 2014, the Franciscans withdrew from Most Precious Blood and it came under diocesan administration. In 2015, the church became part of the parish of [St. Patrick's Old Cathedral](#). Mass is celebrated at Most Precious Blood on Wednesdays and Sundays. In 2018, the parish rectory on [Mulberry Street](#) was listed for sale. During the [Extraordinary Jubilee of Mercy](#), from 8 December 2015, the Feast of the Immaculate Conception, to 20 November 2016, the Feast of Christ the King, was one of the sites of the [Holy doors](#). The church was designed by [William Schickel & Company](#), who provided an Italian Franciscan style structure. The marble main and side altars are by Borgia Marble Works of New York. The interior is decorated in Neapolitan Baroque style. [Donatus Buongiorno](#) created thirty oil painting murals for the walls and ceiling. The building was renovated in 1995 by the Gargiulo Brothers Construction Co. of Mount Vernon, to repair damage suffered from water leakage and general disrepair. The Church was re-consecrated by [Archbishop John Cardinal O'Connor](#) on Feb. 7, 1997.

ST. IGNATIUS OF LOYOLA CHURCH IN MANHATTAN, NEW YORK

The Church of St. Ignatius of Loyola is a [Catholic parish church](#) located on the [Upper East Side](#) of [Manhattan, New York City](#), administered by the [Society of Jesus](#) (Jesuits). The parish is under the authority of the [Archdiocese of New York](#), and was established in 1851 as St. Lawrence O'Toole's Church. In 1898, permission to change the [patron saint](#) of the parish from [St. Lawrence O'Toole](#) to [St. Ignatius of Loyola](#) was granted by [Rome](#). The address is 980 Park Avenue, New York City, New York 10028. The church on the southwest corner of [Park Avenue](#) and 84th Street, of German Baroque/Classic Revival style, is part of a Jesuit [complex](#) on the block that includes Wallace Hall, the [parish hall](#) beneath the church, the [rectory](#) at the midblock location on Park Avenue, the grade school of St. Ignatius's School on the north midblock location of 84th Street behind the church and the high school of [Loyola School](#) (also 980 Park Avenue) at the northwest corner of Park Avenue and 83rd Street. In addition, another Jesuit high school, [Regis High School](#) (55 E 84th Street), occupies the midblock location on the north side of 84th Street. The church was added to the [National Register of Historic Places](#) on July 24, 1980. The parish was established in 1851. It occupies "the site of the former St. Lawrence O'Toole Church, founded in 1851, and named for a twelfth-century [bishop of Dublin](#) by the parish's first pastor, the Rev. Eugene O'Reilly from Ireland. The parish was entrusted to the care of the [Society of Jesus](#) in 1886 and marked the Jesuits' first major apostolate in the [Yorkville](#) area of New York. Late-nineteenth-century directories listed the address of St. Lawrence at the corner of Park Avenue and East 84th Street. The present grand limestone edifice stands as testimony to both the growing affluence and confidence of the Catholic community on New York's Upper East Side near the start of the 20th century as well as the ambitious determination of Fr. Neil McKinnon, S.J., pastor of the parish from 1893 to 1907. During his time, [Martin J. Scott](#), later a noted author of novels and controversial literature, worked as assistant priest among the young (1902-1915) and built a day nursery in 1910. The church was declared a New York City Landmark on March 4, 1969. The church was added to the [National Register of Historic Places](#) on July 24, 1980. The church was used as the setting for the funeral of Logan Roy, a central character in the [HBO](#) television series [Succession](#). Filming for the episode, which aired in May 2023, took place over two and a half days. Notable funerals: [Jacqueline Kennedy Onassis](#), First Lady – May 1994, [Aaliyah](#), singer and actress – August 2001, [Patricia Kennedy Lawford](#) – September 2006, [Lena Horne](#), singer and actress – May 2010, [Philip Seymour Hoffman](#), actor – February 2014, [Oscar de la Renta](#), fashion designer – November 2014, [Mario Cuomo](#), governor of New York – January 2015, [Ann Mara](#), co-owner of N.Y. Giants Football Team – February 2015, [David Carr](#), N.Y. Times media columnist – February 2015.

ST. VINCENT FERRER DOMINICAN CHURCH

The Church of St. Vincent Ferrer is a [Catholic](#) parish in the [Upper East Side](#) of [Manhattan, New York City](#). It was built in 1918 by the [Dominicans](#); the attached [priory](#) serves as the headquarters of the Eastern United States Province of the order. Its architecture has some unusual features: above the front entrance is one of the few statues of the [Crucifixion](#) on the exterior of an American Catholic church; and inside, the [Stations of the Cross](#) depict Christ with oil paintings instead of statuary or carvings. It has two [Schantz pipe organs](#). The [church building](#), at the corner of [Lexington Avenue](#) and East 66th Street in the [Lenox Hill](#) section of the Upper East Side, has been called "one of New York's greatest architectural adornments. The church is under the [patronage](#) of Saint [Vincent Ferrer](#), a Dominican [preacher](#) from [Valencia, Spain](#). It was made a [New York City designated landmark](#) in 1967. Seventeen years later, in 1984, the church and [priory](#), designed in 1881 by [William Schickel](#), were listed on the [National Register of Historic Places](#). [St. Vincent Ferrer High School](#) for girls is

on its grounds and is administered by resident Dominican Sisters. Members also work in charitable efforts like local shelters and [food pantries](#). They are also involved in [interfaith](#) lobbying for [affordable housing](#) in Manhattan. The church complex comprises four buildings, all on the [block](#) between East 65th and 66th on the east side of Lexington. Across the street are low [rowhouses](#); just to the north are the [Seventh Regiment Armory](#), a [National Historic Landmark](#), and the apartment building at 131–35 East 66th Street, also a city landmark. The entire site is less than 1 acre. The address of the church, as listed in 1892, was 871 Lexington Avenue. Within the site, four buildings – the church, priory, [Holy Name Society](#) building and [St. Vincent Ferrer High School](#) — are connected by adjoining walls. All are architecturally compatible, but only the church and priory are considered [contributing properties](#) due to their age and simpler architecture.

The [cruciform church](#) is built of limestone laid in a random [ashlar](#) pattern on three sides. The east (rear) elevation, barely visible from the street, is faced in brick. On the west, facing Lexington Avenue, is the five-[bay](#) tower. It has two engaged octagonal towers flanking the large [rose window](#), with stone [tracery](#) forming conjoined [trefoils](#), in the center of the upper stage. Below the window is a tall round-arched entryway and stone steps topped with a carving of the [Crucifixion](#). On the north and south the bays are divided by [buttresses](#) supporting the steeply [pitched copper roof](#). Inside, the entire [nave](#) is finished in the exterior limestone. In addition to the rose window, all the side windows are filled with [stained glass](#). Pews and choir stalls are in ornate [carved wood](#), and the [altar](#) is set off by a carved stone [reredos](#). At the rear the oak [pulpit](#) is decorated with carvings in medieval Gothic style. The [Stations of the Cross](#) are represented by oil paintings. A large four-[manual console](#) in the choir controls the two [Schantz pipe organs](#), Opus 2145 in the choir and Opus 2224 in the west gallery. The interior also features two [relics](#) of St. Vincent Ferrer in the church and the only example of a hanging [pyx](#) that is not in a museum. The [priory](#), at the northeast corner of 65th and Lexington, is a five-story brick building on a [brownstone foundation](#). Its facades are decorated with alternating stone and brick [voussoirs](#), arched openings, stone bands at the impost, pilasters and buttresses. The roofline is lined with stone and brick [corbels](#) below the cornice, with elongated stone corbels on the projecting [gabled](#) entrance tower in the center of the east (front) facade. A high brownstone [stoop](#) with [cast iron newels](#) and rails leads from the street to a deeply recessed, arched first floor entrance with clustered colonnettes. The mix of the brick and stone with the slate tiling on the [dormer](#)-pierced [mansard roof](#) gives the building a [polychromatic](#) effect. The [Holy Name Society](#) building and school are both similar structures of brick and stone. Much of their detailing and [ornament](#), such as their buttresses and tracery, echoes or mirrors that found on the church and priory. The Society building and school date to 1930 and 1948 respectively and are not considered sufficiently historic to be included in the National Register listing with the church and priory at this time. In the 1860s, a Dominican priest from France, Father Thomas Martin, was sent to the [Diocese of New York](#) and took up residence in a [brownstone](#) on Lexington Avenue and 62nd Street. Others followed, and the Dominicans became popular among the city's Catholic population. [John McCloskey](#), the archbishop of the [Diocese of New York](#) and the first American cardinal, asked them to establish a parish on what is now the [Upper East Side](#). Father Martin and the other priests borrowed \$10,000 (\$218,000 in contemporary dollars), bought 18 [lots](#) totaling 45,000 square feet at the present location and began to construct a chapel on the northeast corner of 65th Street. The first [Mass](#) was offered in this chapel on July 2, 1867. By 1879 the construction was expanded and on December 12, a second church was dedicated. Its first Mass was celebrated on the feast day of [St. Vincent Ferrer](#), September 8, 1879. At the same time the order decided to build a [priory](#) at the church to serve as its [provincial](#) headquarters. It commissioned [William Schickel](#), a [German-born](#) architect who had recently completed his first major work in New York, the John Crimmins House at 40 East 68th Street. The priory's intricate use of materials and its overall [polychromy](#), characteristics of the High Victorian Gothic style popular in the late 19th century, reflect Schickel's training in [Bavaria](#) and the strong influence there of [Friedrich von Gärtner](#). It was the first of many buildings Schickel would design for the New York diocese.^[1] Five years later, in 1884, the first school was built. The church would serve the congregation until 1914, when it was demolished in order to begin construction of a new one designed by [Bertram Grosvenor Goodhue](#), who had recently struck out on his own from [Cram](#), Goodhue & Ferguson. While it was being built, the congregation worshipped in a temporary building at East 67th Street. The architect wrote to a friend that he considered St. Vincent Ferrer his best Gothic work; he designed the [Gothic Revival](#) church in the style of 14th-century French Gothic, with echoes of [Romanesque](#). [Lee Lawrie](#)'s carving of the Cross above the entrance was the first time one had been located on the exterior of an American Catholic church, and is still one of the few instances. [Guastavino tile](#) was used on the interior to provide for excellent [acoustics](#); Goodhue had [Charles Connick](#)'s stained glass windows positioned so that the colors complemented each other. He also decided that, reflecting the [Dominican Order](#)'s Spanish origins, the representations of Christ at each of the [Stations of the Cross](#) would be oil paintings rather than the statuary or carvings more commonly used in American Catholic churches. The images were painted by Telford and Ethel Paullin in imitation of styles from different countries and eras, which accounts for the changing color of Christ's robe between them. As originally

planned the church was to have a fifteen-story [flèche](#). As construction progressed that became unfeasible. A former stream that passed under the site, as well as the construction of the [IRT Lexington Avenue Line subway](#) tunnels, made it impossible to lay a sufficient foundation. On October 22, 1916, the construction of the present incarnation of St. Vincent was completed, at a cost of \$1.5 million (\$42 million in contemporary dollars). It was dedicated on May 5, 1918, when over 50,000 people attended. In 1930 the Holy Name Society building was constructed. It was one of architect [Wilfred E. Anthony](#)'s many designs for the Catholic Church, and considered one of his best overall.^[4] The oaken High Pulpit was installed in the [sanctuary](#). Its 14th-century French Gothic detailing was consistent with the church's architecture. The school building quickly outgrew its intended design, and a new one was built over it in 1948. Architects Elliott Chisling-Ferenz & Taylor designed a building with sympathetic Gothic motifs that help it blend into the older buildings. Following [Vatican II](#) in the 1960s, the Dominican Order replaced [their rite](#) with the standard [Roman Rite Mass of Paul VI](#) in most parishes. A new altar was installed at the front of the choir, while the original High Altar at the rear continues to be used for reserving the [Blessed Sacrament](#), special Solemn High Liturgies, and Dominican Rite Liturgies dedicated for the souls of Purgatory. Later in the 20th century, contributions from [William E. Simon](#) and an anonymous donor allowed the church to purchase the newer of its two Schantz pipe organs.^[13] In the early 2000s a capital campaign allowed the church to install new heating and cooling systems,^[8] and [restore](#) its exterior. That latter project was complete in 2009. On May 8, 2015, the Archdiocese of New York announced the merger of parishes between St Vincent Ferrer and St. Catherine of Siena Church. Both churches will remain open.

ST. JEAN BAPTISTE CHURCH IN MANHATTAN, NEW YORK

St. Jean Baptiste Roman Catholic Church, also known as the Église St-Jean-Baptiste, is a Catholic parish church in the [Archdiocese of New York](#) at the corner of [Lexington Avenue](#) and [East 76th Street](#) in the [Lenox Hill](#) neighborhood of the [Upper East Side of Manhattan, New York City](#). The parish was established in 1882 to serve the area's [French Canadian immigrant](#) population and remained the French-Canadian [National Parish](#) until 1957. It has been staffed by the [Fathers of the Blessed Sacrament](#) since 1900. Financier [Thomas Fortune Ryan](#), a [Catholic convert](#) in his teens, bankrolled its construction. It was designed by [Nicholas Serracino](#), an Italian architect practicing in New York, who, inspired by the [Italian Mannerists](#), combined elements of the [Italian Renaissance Revival](#) and [Classical Revival architectural styles](#). Seracino won first prize for the design at the [Esposizione Internazionale delle Industrie e del Lavoro](#) in [Turin, Italy](#) in 1911. It is his only surviving church in the city. The church is one of the few Catholic churches in New York City with a dome, and only one of two – the other being [St. Patrick's Cathedral](#) – with stained glass windows from the glass studios of [Chartres](#). The building was designated a [city landmark](#) in 1969, and was listed on the [National Register of Historic Places](#) in 1980 along with its [rectory](#). From 1995 to 1996 the interior and exterior were both restored and renovated. Started in 1882 in a rented hall above a [stable](#), the congregation has been through three buildings at two locations. [St. Jean Baptiste High School](#) was started on the grounds as an [elementary school](#) by nuns of the [Congregation of Notre Dame](#) in 1886. In the late 19th century, an exposure by a visiting priest of a [relic](#) of [St. Anne](#), intended for one night, grew into a three-week event during which many [miracle](#) cures were alleged by thousands of [pilgrims](#) who crowded the church; as a result, the church now has its own shrine to the saint, which led to a failed effort to get it designated a [basilica](#). In 1900 it passed from the control of the founding [Fathers of Mercy](#) to the [Congregation of the Blessed Sacrament](#), who introduced [Eucharistic adoration](#) as a worship style. The church is located on the east side of Lexington Avenue at 76th Street. The building takes up most of the 20,000-square-foot [lot](#), with the rectory on the south side, facing East 75th Street. The area is densely developed. [St. Jean Baptiste High School](#), run by the church, is on the other side of 75th Street. [Lenox Hill Hospital](#) is nearby. The building, which opened in the spring of 1913, is faced in [limestone](#). Its west (front) [facade](#) is rich in [ornament](#). The main entrance is located in a [pedimented portico](#) with full [entablature](#) on a high [plinth](#) supported by four [Corinthian](#) columns. This design is echoed with smaller pediments on each of the side entrances above carved [festoon](#) and scroll motifs. Above a broad [cornice](#), twin [bell towers](#) rise to a total height of 150 feet at the corners. Their lower stages with canted corners have round-arched openings framed by [pilasters](#). Above them an open circle of Corinthian columns supports a ribbed dome, topped by a smaller version of the top with a cross. These are echoes of the larger dome in the middle of the church that rises to 172 feet (52 m). Between the two towers, on the [parapet](#), a statue of angels supporting a globe echoes the pediment below. The gabled, gently pitched roofs are sheathed in copper. On either side of the front facade, projecting entrance [bays](#) with windows are topped with a statue of an angel blowing a trumpet. The side elevations, of which only the north is visible from the street, have high round-arched windows and continue the cornice at the roofline. Pediments similar to those on the front grace the second story above the windows on either end of the [transept](#). Inside, the [barrel-vaulted nave](#) is separated from the vaulted aisles by an [arcade](#) of tall Corinthian columns;

the vault springs from the entablature. All the vaults, ribs and arches are richly decorated with [Florentine](#)-style [reliefs](#). The column [capitals](#) and [fluting](#) are also gilded. The center of the nave vault has [trompe-l'œil](#) paintings of the heavens; an elaborate Florentine-style floral pattern decorates the interior of the dome. Against the [apse triforium](#) on the east wall of the church stands the high altar with a [mosaic half-dome](#), statues, and smaller bas-relief sculptures. The shrine of St. Anne is located here. A six-foot-tall (2 m) [monstrance](#), for showing the Eucharist to believers for prayer and contemplation, crowns the altar. Smaller baldachins shelter the smaller altars on the sides. To the left is an altar to [Mary](#) of [Carrara marble](#); to the right is a similar one honoring [St. Joseph](#). At the [transept](#) corners are smaller altars to Congregation of the Blessed Sacrament founder St. [Peter Julian Eymard](#), with a relic in a case below; the other corner's altar is to St. [Anthony of Padua](#). The walls and ceilings are otherwise decorated with paintings in the [Baroque](#) style. The stained glass windows and high altar were brought to New York from Chartres, France and Italy, respectively, following [World War I](#). On three levels, from the dome to the [nave](#), the windows portray the [Twelve Apostles](#), scenes from the Old Testament which prefigure the Christian sacrament of the Eucharist, and events in the life and ministry of Jesus, including the [Last Supper](#) and the institution of the Eucharist and the Easter appearance of Christ to the disciples at [Emmaus](#). The high altar is 50 feet (15 m) tall. A team of artisans accompanied the various pieces of the altar from Italy and reassembled it in the sanctuary. Under the dome is the altar table, made of white marble. At the center of the frontal is a [Christogram](#), IHS, from the first three letters of Jesus (ΙΗΣΟΥΣ) in Greek. The pews, choir stalls, and confessionals are of oak and are elaborately carved. Eucharistic images, especially wheat shocks and clusters of grapes, are prominent throughout the building. A restoration of the interior was completed in November 1998. The Rev. A. Letellier, rector, had a five-story brick and stone rectory at 170–190 East 76th Street and 1067 Lexington Avenue built in 1911 to designs by [Nicholas Serracino](#) of 1170 Broadway for \$80,000. The rectory is also an Italian Renaissance-style [palazzo](#). Five stories high, it is faced in white brick with [granite](#) steps leading down to 76th Street. The seven-[bay](#) north (front) [facade](#) features limestone [voussoirs](#) crowning each window. The end bays project slightly and are set off with large pilasters. The ground floor is [rusticated](#). Limestone string [courses](#) are above the second and fourth stories, with a plain entablature and overhanging cornice at the roofline. There have been few alterations to the exterior. The interior, by contrast, has been extensively remodeled over time. Only the oak woodwork remains from the original building. The Most Rev. Pat. J. Hayes had a four-story brick school with a tile roof at 163–173 East 75th built in 1925 to designs by [Robert J. Reiley](#) of 50 East 41st Street for \$300,000. A five-story brick brothers apartment building at 194 East 76th Street, was built in 1930 to designs by [Robert J. Reiley](#) of 50 East 41st Street for \$70,000 to 90,000. A five-story brick sisters apartment house at 163–175 East 75th Street and 170–198 East 76th Street and 1061–1071 Lexington Avenue was built in 1931 to designs by [Robert J. Reiley](#) of 50 East 41st Street for \$125,000. From its origins in a rented hall above a stable with an almost exclusively French Canadian congregation, St. Jean Baptiste has grown to be one of New York's most distinctive Catholic churches. It has been through three buildings in two locations and under the care of two different orders of priests. More history as follows. In the early 19th century, one in every nine New Yorkers was of [French descent](#). Most were [Huguenots](#), Protestant refugees from the [French Revolution](#), but there were some Catholics. In 1841, [Bishop de Forbin-Janson](#), on a missionary tour to the United States for the [Fathers of Mercy](#), lamented that French-American Catholics in New York City had not been as devoted to raising churches in their national customs as [Irish](#) and [Italian](#) immigrants had. The community responded to this challenge, and accordingly the first Church of St. Vincent de Paul was opened the next year on [Canal Street](#). That church grew, and moved north to [23rd Street](#) in 1868. A [French Canadian immigrant community](#) had begun to flourish in [Yorkville](#) at that time, and found it trying to make the trip downtown for services. A [missionary](#) to this community found that services closer to home would be beneficial, similar to those the [Jesuits](#) at what is now [St. Ignatius Loyola](#) had organized for Yorkville's [Germans](#). The order's [provincial](#) gave his support for the establishment of a [national parish](#), and a meeting of the immigrants' St. Jean Soci t  in 1881 raised \$12 (\$400 in contemporary dollars) to that end. This is considered the beginning of the church's history. A chapel was established in a rented hall above a [stable](#) on East 77th Street. The constant noise from the horses downstairs earned the chapel the nickname "[Crib of Bethlehem](#)" from congregants. A few months later, [Cardinal John McCloskey](#), Archbishop of the Diocese of New York and the first American cardinal, granted permission to build a church, formalizing the parish. The new parish was able to raise \$14,000 (\$442,000 in contemporary dollars) to buy a property on the north side of East 76th Street in 1882. By the end of the year Coadjutor Archbishop (later full Archbishop) [Michael Corrigan](#) had blessed the new building's [cornerstone](#). [Napoleon LeBrun](#)'s design called for a simple [Gothic Revival](#) church building, 100 feet (30 m) long by 40 feet wide, with room for 600. Its projected cost was \$20,000 (\$654,000 in contemporary dollars) but it soon ran into difficulties when problems with using the "crib of Bethlehem" forced the use of the unfinished church's basement during [Lent](#) in 1883. Archbishop Corrigan had to take [title](#) to the church to save it. The new church was successful not only with its intended French Canadian

community, but with all Catholics on the Upper East Side. Many were servants in the nearby houses of the city's wealthier residents and had to report for their jobs early, thus appreciating a nearby church where they could first attend Mass. In 1886, nuns from the [Congregation of Notre Dame](#), founded in colonial [Montreal](#) in the mid-17th century, came to establish an elementary school. In 1892, the church inadvertently became a [shrine](#) of [St. Anne](#). A Canadian priest, Father J.C. Marquis, dropped in at the rectory unexpectedly on May 1, needing a place to stay while he carried a [relic](#) of the saint that [Pope Leo XIII](#) had given him back to [Sainte-Anne-de-Beaupré, Quebec](#). The [pastor](#) at the time asked him to expose it to the parishioners during [vespers](#) that evening. Marquis did so, as he would continue to Quebec the next day. News that the relic would be exposed soon reached the community, and a large crowd showed up for evening services. When a young man having an [epileptic](#) seizure was touched by it, his [convulsions](#) ceased. That apparent [miracle](#) was widely reported and even more crowds showed up, many expecting cures. The pastor asked Marquis to stay for a few more days with the relic to satisfy the many [pilgrims](#). His stay would be extended to three weeks as thousands of pilgrims came. As he finally left on May 20, crowds bade the relic farewell and asked that she return again for good next time. Father Marquis was so impressed that he promised to obtain a relic for St. Jean. With the permission of Cardinal [Elzéar-Alexandre Taschereau](#), he divided the relic once he had reached Sainte-Anne and returned to New York with it in July. More crowds came, more miracles were reported, and Marquis reported favorably on this to the pope. As a result, he was able to make a return trip to the shrine of [St. Anne in Apt](#), France, and brought a relic back specifically for St. Jean Baptiste. In 1900 the efforts of a wealthy local Catholic activist, [Eliza Lummis](#), brought the [Congregation of the Blessed Sacrament](#) (SSS), an international religious order of priests, brothers, and deacons founded by [St. Peter Julian Eymard](#) in Paris in 1856, to New York. They were unable to find a center for their work, but often attended Mass and resided at the St. Jean Baptiste rectory. One day, the pastor joked to the Blessed Sacrament priests that if they could not find a church, he'd just have to give them his. That remark got back to Archbishop Corrigan, who informed St. Jean Baptiste's pastor the very next day that he was putting St. Jean Baptiste under the Congregation of the Blessed Sacrament's control. Throughout the rest of the year the interior of the LeBrun church was altered to be more in keeping with the Congregation's [Eucharistic](#) style of worship. The continuous exposure of the Sacrament, and the availability of daily Confessions and early Mass at what was known as "Old St. Jean's" led to another increase in the size of the congregation. Corrigan had said at the first Mass that he expected the church would soon be outgrown and a new one built more worthy of Christ. During one Mass, financier and philanthropist [Thomas Fortune Ryan](#), a Virginian who converted to [Catholicism](#) as a young man and who, with his wife Ida Barry Ryan, supported the construction of churches, schools, and other charitable institutions along the Eastern Seaboard, arrived late and had to stand. He preferred St. Jean to the larger churches closer to his Fifth Avenue mansion, and often attended services there. He heard Father Arthur Letellier, the new pastor, ask the congregation's prayers for a new church, and afterwards asked how much one would cost. "About \$300,000" (\$10.2 million in contemporary dollars) he was told. "Very well", he replied. "Have your plans made and I will pay for the church" At first Ryan had wanted a church similar in size to the existing one, but Letellier persuaded him it was time for a church with room for 1,200 people, twice the LeBrun church's capacity. Italian architect [Nicholas Serracino](#), who had been living in New York for the decade, won the commission. He produced a model of a grand [Renaissance Revival](#) church with a dome and [classically](#) inspired front [facade](#). His design reflected Catholics' search for a unique architectural style for their churches, since the [Gothic Revival](#) and neo-Gothic designs had become associated with [Protestant](#) churches. In 1911 Serracino's [renderings](#) of the unfinished church won first prize at the International Exhibition in [Turin](#). Ryan was initially skeptical of the dome, but when he saw how it won praise on a model of Serracino's design he authorized the additional \$43,000 (\$1.41 million in contemporary dollars) for it. This would not be the only [cost overrun](#). Serracino underestimated the costs of local labor and materials. [Bedrock](#) was 25 feet deeper than originally believed because of the marshes [filled](#) in when the area was originally developed in the mid-19th century. The cost of the [foundation](#) increased eightfold as a result, and plans to [gild](#) the dome and finish the interior with [marble](#) had to be canceled. The widening of Lexington Avenue also forced Serracino to scale back his original plans for a grand [triumphal arch portico](#) with full-width steps. Ryan continued to provide funds for a final total cost of \$600,000 (\$18.5 million in contemporary dollars). The rectory, also designed by Serracino, was built and opened in 1911. The lower church in the basement was finished and [consecrated](#) in 1913 by [Camillus Paul Maes](#), bishop of the [Roman Catholic Diocese of Covington](#), who had been the Congregation's strongest supporter in the U.S. Early in the following year, he attended the first Mass celebrated in the upper church, even before the walls and ceilings were finished, by Father Letellier. Cardinal [John Murphy Farley](#), the archbishop, spoke at the end of the service and read a congratulatory telegram from Pope [Pius X](#). Within a few years of its construction, the new church twice became a [crime scene](#). The first occasion was the night of November 30, 1918, when [police](#) pursued a man named Charles George into the church following a [carjacking](#). The police and George had been exchanging gunfire, and it continued as he ran up the stairs into the choir. When he ran out of ammunition, he surrendered. Several women who had been praying in the church at the time had to be treated

for [hysteria](#).^[12] Almost a year later, on November 29, 1919, Cecilia Simon, a [maid](#) at an East 56th Street home, was arrested in the church when she knocked statuary and a [candelabra](#) valued at \$3,000 (\$53,000 in contemporary dollars^[10]) onto the floor and shattering them after a funeral service. She was taken to [Bellevue Hospital](#) for [observation](#). While apparently a devout enough Catholic to be a daily communicant, she was not a member of the church. At services there the previous Sunday, investigators found that in a collection envelope she had placed a note registering her objection to the arrangement on the altar. A coworker said that she had been acting strangely all week and had said she was going to "do some good work" at church that day. In 1920 [Mayor John Francis Hylan](#) and [Governor Al Smith](#) were among the 100,000 Catholics who signed a [petition](#) to the new pope, [Benedict XV](#), to designate St. Jean Baptiste a [basilica](#). It failed. Later in the decade the church's interior decoration was gradually installed and finished. Ryan's funeral was held in the church he had paid so much to build in 1928. In 1929 the sisters of Notre Dame opened a high school to go with the elementary school they had been running for almost 40 years. The interior of the church was modified slightly in the 1950s during renovations. The [Requiem Mass](#) for Ryan's grandson [Clendenin J. Ryan](#), publisher of *The American Mercury*, was held there in 1957 after his suicide. In the 1960s, following [Vatican II](#), the church began to change, as much due to the changing demographics of its parish as the council. It stopped celebrating Mass in French, and the elementary school was closed nearly ninety years after its founding. In 1969 the city made the church one of its first designated landmarks. The next year crime once again intruded into the church when an elderly woman was stabbed on a staircase within by three youths. In 1989 stones from the facade fell onto the Lexington Avenue sidewalk. No one was injured, but the church had to erect a wooden shelter to protect pedestrians from potential future incidents. That led to the [restoration](#) of the exterior over the next year, part of a \$6 million campaign that began in 1987. Work on the stained glass windows proved particularly challenging because the original installers had forced them into spaces too small for them, making them hard to remove. It was necessary to hire more than the usual number of restorers, work [overtime](#) and locate the workshop in the dome rather than offsite in order to meet the church's fall 1997 deadlines. For several months during that time services were held in a nearby school auditorium. The renovations were overseen by the firm of [Hardy Holzman Pfeiffer](#). It was financed by the sale of land and [air rights](#) over a building formerly used as a [convent](#) by the sisters of Notre Dame, who subsequently moved into the upper floors of the rectory. A [developer](#) built The Siena, a 73-unit, 31-story luxury [condominium](#) tower, on the site. It has been praised by a group of architects including [Robert A.M. Stern](#) for complementing the architecture of the adjacent rectory by echoing the church's bell towers and offering "rich sculptural form and lively surface patterning ... to a neighborhood burdened by so many uninspired blocklike apartment buildings. In the broader community, the church, in conjunction with the sisters of Notre Dame, continues to operate [St. Jean Baptiste High School](#) for girls. The congregation is a member of the Yorkville Common Pantry and the Neighborhood Coalition for Shelter. The community center is also available for rent to individuals and organizations.

SHRINE CHURCH OF THE HOLY INNOCENTS IN MANHATTAN, NEW YORK

The Church of the Holy Innocents is a [Catholic parish church](#) in the [Archdiocese of New York](#), located at 128 West 37th Street at Broadway, [Manhattan, New York City](#). The parish was established in 1866. It was formed from portions of [St. Stephen the Martyr](#), [St. Michael's](#), [Holy Cross](#), Cathedral and [St. Columba's](#) parishes. The first pastor was Father John Larkin, formerly of County Galway, Ireland by way of St. Michael's. He purchased a small frame Episcopal church on the corner of Broadway and 37th St. The old name was retained and the chapel converted for use until a new church building could be constructed. The present edifice was dedicated on February 13, 1870. As the city rapidly expanded northward the community, known as the "[Tenderloin](#)", teemed with immigrants from Europe. In 1872, A parochial school adjoining the church was built, staffed by the [Sisters of Charity](#). Later, the Christian Brothers were enlisted to provide instruction. By the early 1900s the area was known for newspaper publishing (The [New York Herald](#)) and theaters (The [Metropolitan Opera House \(39th St\)](#)). Holy Innocents was called the "actor's church". [Eugene O'Neill](#), the playwright, was baptized in the church in 1888. Pastor Rev. Dr. Richard Brennan transferred here in 1890 from being pastor since 1875 of [St. Rose of Lima's Old Church \(New York City\)](#), after the death of the former pastor, Rev. Larkin. The parish debt being paid off, the church was consecrated by [Archbishop Corrigan](#) on February 12, 1901. In the early 1900s, the parish owned three buildings behind the church, one serving as the rectory and the others bringing in some income from boarders. By 1910, the area went through a profound change as the tenements were rapidly replaced by imposing commercial buildings. With its congregation dispersed, Holy Innocents faced financial difficulties. On December 18, 1924 *The New York Times* reported that the Church had sold the three buildings "as a site for a twenty-story office building. The property was purchased by Morris Rosenstein, a dealer in cotton fabric, with a business on Bleecker Street. Rosenstein built a twenty-storey storage and loft building at 135-9 West 36th Street to designs by the eminent [Emery Roth](#). When [Joyce Kilmer](#)'s daughter Rose (1912–1917) was stricken with [infantile paralysis](#) shortly after birth, Kilmer would stop by the church "every morning for

months" on his way "to the office and prayed for faith". Holy Innocents is the oldest church in the [Garment District](#). Holy Innocents is the only parish church in the Archdiocese of New York to still offer a daily Latin Tridentine Mass according to the 1962 missal. Pastors: Rev. John Larkin (d.1890), Rev. Dr. Richard Brennan (1890–1893), Rev. Michael C. O'Farrell (January 1894–?), Rev. Msgr. Aloysius C. Dineen, Rev. George Rutler (admin) (2013–2014), Rev. Leonard Villa (2014–2016), Rev. James L.P. Miara (2016–present). Designed by [Patrick C. Keely](#) in the Gothic Revival style, the cornerstone was laid on June 20, 1869. The building was constructed of Ohio and Belleville mixed stone. The interior is noted for the high altar of white marble that is surmounted by a fresco of the Crucifixion by [Constantino Brumidi](#). The church was dedicated on Sunday, February 13, 1870; music provided by the [Seventh Regiment Band](#). During Father O'Farrell's tenure two side altars of Carrara marble were installed. The Church has twenty stained glass windows from Munich; however subsequent building in the area has somewhat dimmed the interior. According to a popular account, one day, artist [Charles Bosseron Chambers](#) stopped by Holy Innocents for Mass. Afterwards he observed a young man praying before a life-size crucifix and immediately made a quick sketch. In later speaking to the man, Chambers learned that he was a Frenchman who had drifted away from religion since coming to New York, but was now heading back to fight in World War I, and had prayed for a return to the faith. Chambers produced an oil painting from the sketch, which was subsequently "...reproduced by one of the largest publishing companies in color and sepia, and [had] decided success." After the war, Chambers was later able to make contact with the soldier, who told him that having survived the war, he had entered a monastery. The refurbished crucifix, now termed "The Return Crucifix", is one of two shrines at the church, the other being of Our Mother of Perpetual Help, the Madonna of New York. There is also a stained-glass rendition of Chambers painting in the choir loft.

ST. PATRICK'S CATHEDRAL IN MANHATTAN, NEW YORK

St. Patrick's Cathedral is a [Catholic](#) cathedral in the [Midtown Manhattan](#) neighborhood of [New York City](#). It is the seat of the [Archbishop of New York](#) as well as a [parish church](#). The cathedral occupies a [city block](#) bounded by [Fifth Avenue](#), [Madison Avenue](#), [50th Street](#), and [51st Street](#), directly across from [Rockefeller Center](#). Designed by [James Renwick Jr.](#), it is the largest [Gothic Revival](#) Catholic cathedral in North America. The cathedral was constructed starting in 1858 to accommodate the growing Archdiocese of New York and to replace [St. Patrick's Old Cathedral](#). Work was halted in the early 1860s during the [American Civil War](#); the cathedral was completed in 1878 and dedicated on May 25, 1879. The archbishop's house and [rectory](#) were added in the early 1880s, both designed by James Renwick Jr., and the spires were added in 1888. A [Lady chapel](#) designed by [Charles T. Mathews](#) was constructed from 1901 to 1906. The cathedral was [consecrated](#) on October 5, 1910, after all its debt had been paid off. Extensive restorations of the cathedral were conducted several times, including in the 1940s, 1970s, and 2010s. St. Patrick's Cathedral is clad in marble and has several dozen [stained glass](#) windows. It measures 332 feet (101 m) long, with a maximum width of 174 feet (53 m) at the [transepts](#). The [bronze](#) doors that form the cathedral's main entrance on Fifth Avenue are flanked by towers with [spires](#) rising 329.5 feet (100 m). The northern tower contains nineteen bells, and the interior has two [pipe organs](#). Inside is a [nave](#) flanked by several chapels; two transepts; a [chancel](#) and [apse](#); and a crypt. East of the apse are the rectory, Lady chapel, and archbishop's residence facing Madison Avenue. The cathedral is a [New York City designated landmark](#) and is listed on the [National Register of Historic Places](#). The [Diocese of New York](#) was founded by [Pope Pius VII](#) in 1808.^{[[c\]](#)][[6\]](#)} St. Patrick's was founded shortly afterward to serve New York City's small, but growing, Catholic population, which could no longer fit in [St. Peter's Church](#). A site was selected on [Mulberry Street](#) in what is now [Lower Manhattan](#), and [St. Patrick's Old Cathedral](#) was dedicated in 1815. At the time, there were 15,000 Catholics in the diocese. In March 1810, the Rev. Father [Anthony Kohlmann](#) bought the land on which the present cathedral stands. The site was bounded by what is now [Fifth Avenue](#) on the west, [51st Street](#) on the north, [Madison Avenue](#) to the east, and [50th Street](#) on the south. The [Jesuit](#) community built a college on the site, which at the time was north of New York City proper. It contained a "fine old house" which was fitted with a chapel of [St. Ignatius](#). In 1813, the Jesuits sold the lot to the Diocese of New York. The school closed in 1814 and the diocese gave the property to Dom [Augustin LeStrange](#), the [abbot](#) of a community of [Trappists](#) who were fleeing persecution by French authorities. In addition to a small monastic community, they looked after orphans. With the downfall of [Napoleon](#), the Trappists returned to France in 1815, but the neighboring orphanage was maintained by the diocese into the late nineteenth century. In 1828, trustees of St. Patrick's, St. Peter's, and [St. Mary's](#) met to discuss the feasibility of establishing a burial ground at Fifth Avenue between 50th and 51st Streets. The trustees bought the property in 1829 but did not use it as a cemetery. Bishop [John Dubois](#) reopened the chapel in 1840 for Catholics employed at the Deaf and Dumb Asylum and in the general neighborhood. A modest frame church was built for the parish of [St. John the Evangelist](#) and dedicated in 1841 by the Rev. [John Hughes](#), administrator of the diocese. Tickets were sold to the dedication to ease the parish's debt, but the mortgage was foreclosed upon, and in 1844

the church was sold at auction. The church's pastor, the Rev. Felix Larkin, was said to have died from stress as a result. The Rev. Michael A. Curran was appointed to raise funds for the devastated parish and used an old college hall as a temporary church. Curran continued raising funds to buy back the church during the [Great Famine in Ireland](#), eventually succeeding and taking the deed in his own name. By the early 1840s, the number of Catholics in the Diocese of New York had increased to 200,000. As a result, several additional dioceses were created in New York state. Most of New York state's Catholics at the time were [Irish](#). The Diocese of New York was made an [archdiocese](#) by [Pope Pius IX](#) on July 19, 1850. Bishop [John Joseph Hughes](#) was raised to the level of archbishop soon afterward. As early as 1850, Hughes determined that the growing Archdiocese of New York needed a large cathedral to replace the older cathedral in Lower Manhattan. At the time, the Fifth Avenue site was still relatively rural. The site faced the gardens of [Columbia University](#) to the west, but the surrounding area was otherwise characterized by rocks and unopened streets. Even so, Hughes believed the site would grow into a populous business area. In 1853, Hughes announced that he had hired the firm Renwick & Rodrigue to design a cathedral on Fifth Avenue between 50th and 51st Streets. One partner in the firm, William Rodrigue, was Hughes's brother-in-law. The other partner, [James Renwick Jr.](#), was largely responsible for designing the new St. Patrick's Cathedral. Renwick spent three years in Europe to look for design influences for New York City's new Catholic cathedral. He took particular inspiration from the unfinished [Cologne Cathedral](#). Renwick & Rodrigue originally planned a larger cathedral than the structure that was ultimately built. Hughes requested in 1857 that the firm reduce the dimensions of the new cathedral. To make way for the clergy's and archbishop's residences, the ambulatory was removed from the plans. The area behind the [apse](#) would have contained a chapel dedicated to the [Blessed Virgin](#), but this was removed entirely. The numerous heavy buttresses in the design were also removed. Plans for the cathedral were finalized in 1858. To raise money for the effort, Hughes asked wealthy Catholics in the Archdiocese of New York to subscribe to a building fund for the new cathedral. One hundred and three subscribers donated \$1,000 apiece, and two subscribers were non-Catholics. The first construction contracts for the new Fifth Avenue cathedral were issued in June 1858. The new St. Patrick's Cathedral was to take up the entire block bounded by Fifth and Madison Avenues between 50th and 51st Streets. The front facade on Fifth Avenue would have three large entrances, and the northwest and southwest corners of the cathedral would be topped by an octagonal spire. The interior was to be designed in a [cruciform](#) layout. The cathedral was to be built in the [Gothic Revival](#) style. In addition, an archbishop's house and a chapel would face Madison Avenue. At the time, there were numerous hospitals, asylums, and other public institutions along the nearby section of Fifth Avenue. On August 15, 1858, the [cornerstone](#) was laid just south of the diocese's [orphanage](#). Archbishop Hughes laid the cornerstone in front of 100,000 spectators near the intersection of Fifth Avenue and 50th Street, though the precise location remains unclear. That October, the architects presented cost estimates for making the cathedral out of white marble, brown freestone, olive freestone, or granite. The white marble was the most expensive of the four options, with a projected cost of \$850,000, and James Hall and William Joyce offered to supply the marble. Even so, Renwick recommended that St. Patrick's be constructed of white marble, citing its durability and beauty. The archdiocese formed a Bureau of Contracts, which first met in December 1858. The bureau awarded the marble contract to Hall and Joyce in March 1859; at the time, the work was supposed to be finished before January 1, 1867. The cost estimate of \$867,500 for the entire cathedral (equivalent to \$23,782,337 in 2023) was unusually low for a project of that size. Construction progressed for two years after the cornerstone was laid. The work consisted of laying stone blocks for the [foundation](#), each weighing between one and four tons. The foundation was excavated to a maximum depth of 20 feet (6.1 m), where it was laid on solid rock. The excavations were relatively small because the underlying layer of bedrock was shallow, rising nearly to the surface near the [transept](#) on Fifth Avenue. White-marble walls were then constructed above the foundation. By January 1860, the cathedral had been erected to about 7 feet (2.1 m) above ground level. Work was slightly delayed by a stonemasons' strike that March. The walls had reached the [water table](#) when all \$73,000 in funds had been exhausted. As a result, in August 1860, Hughes decided to suspend all work on the new cathedral. When work was suspended, the walls had been built to an average height of 12 feet (3.7 m) above ground. The onset of the [American Civil War](#) in 1861 prevented the resumption of work for several years. Hughes died in January 1864 before the work could resume. [John McCloskey](#) was appointed to succeed Hughes as archbishop. McCloskey created a plan to finance the construction of the new St. Patrick's Cathedral. By mid-1866, work had again resumed and the walls had been built to 20 feet (6.1 m) above ground. The [Brooklyn Daily Eagle](#) reported that the interior "looks like a large field" and said the cathedral would be "worthy to be regarded as one of the wonders of the Republic". Some \$100,000 was spent on the Catholic cathedral in 1867, and the constituent churches of the Archdiocese of New York promised to spend \$100,000 a year until the cathedral was complete. Most funding for the cathedral came from the parishioners of these churches, who were mainly poor Irish immigrants. An editorial in the [New York World](#) described the cathedral as being constructed "not of the superfluity of wealth, but for the most part out of the offerings of poverty". The cathedral's masonry was laid during summer as the stonework could not be laid in the cold. By

late 1870, the marble walls had been built to a height of 54 feet (16 m) and the [transept](#) was finished. The entrance on Fifth Avenue, measuring 70 feet (21 m) tall, had also been finished. Over a hundred workers were busy quarrying marble from [Pleasantville](#), north of New York City. The marble was transported down to New York City via the [Harlem Railroad](#), where a branch track led to the new cathedral's site. The construction of the new cathedral drew relatively little interest for New York City's non-Catholic population, though several commentators praised the cathedral's design. An anonymous author for the *Real Estate Record and Guide* wrote that the new St. Patrick's Cathedral was the "most gorgeous ecclesiastical edifice on this continent", though the critics perceived the [buttresses](#) on the north and south sides of the facade as "altogether unnecessary". A reporter for the *New York World*, probably [Montgomery Schuyler](#), wrote in 1871 that the cathedral would be "one of the leading ecclesiastical structures in the world". The trustees of St. Patrick's Cathedral borrowed \$300,000 from the [Emigrant Industrial Savings Bank](#) for the new cathedral in 1874. The trustees gave the bank a first mortgage on the cathedral and site as [collateral](#) for the loan. By late 1875, the roof had been covered with slate and all of the walls were finished, except for a small portion along Fifth Avenue. The trustees borrowed another \$100,000 from the Emigrant Bank in 1876. Late that year, temporary scaffolding was erected so the interior could be plastered and decorated. Almost all the stained glass had been delivered and was being glazed; four of these windows had been exhibited at the [Centennial Exposition](#). Only one worker had been killed during the construction process, according to the *American Architect and Building News*, due to his own carelessness. McCloskey made contracts for furnishings in 1874 and again in 1878. On November 29, 1877, the incomplete St. Patrick's Cathedral was opened for public viewing. A one-month-long fundraiser for the cathedral commenced on October 22, 1878. In its first three weeks, the fundraiser had an average daily attendance of between ten and eleven thousand. The fair ran for 36 nights and attracted about 250,000 total visitors when it closed on November 30. Forty-five parishes of the Archdiocese of New York had exhibits at the fair. The fundraiser sought to raise \$200,000 for the cathedral, but it ultimately netted \$173,000. Several months elapsed before the cathedral was readied for its dedication in early 1879. The new St. Patrick's Cathedral opened on May 25, 1879. Thirty-five bishops and six archbishops attended the dedication. St. Patrick's was met with a generally positive reception from the media. The *Baltimore Sun*, for example, called it the "finest church edifice on the American continent". Not all critics spoke of the cathedral positively; journalist [Clarence Cook](#) authored a criticism that architectural historian [Robert A. M. Stern](#) characterized as being "underpinned with religious and ethnic bigotry". Cook perceived the facade as being full of "clumsy repetition", and he wrote of the interior: "Words cannot express the paltry character of the internal finish of this vaunted structure." The new St. Patrick's Cathedral and [Temple Emanu-El](#) comprised the first non-Protestant houses of worship on the midtown section of Fifth Avenue. At the time, the cathedral was far removed from the developed portions of the city. The first bishop consecrated in the new cathedral was the [Michael J. O'Farrell](#) of [Trenton, New Jersey](#), who became the first bishop of the [Diocese of Trenton](#). The cathedral's [parish](#) originally extended from [Seventh Avenue](#) to the [East River](#) between 46th and [59th Streets](#), and the section between Madison and [Sixth Avenues](#) extended to [42nd Street](#).^{[84][85]} In 1880, the section between [Third Avenue](#) and the East River was split to the parish of [St. John the Evangelist](#). During the early 1880s, Renwick designed the archbishop's house and [rectory](#) on Madison Avenue. The *Real Estate Record and Guide* reported in December 1881 that Renwick had been hired to build a rectory at the southwest corner of Madison Avenue and 51st Street. Shortly afterward, Renwick filed plans for a four-story marble rectory on the site, to be built by E. D. Connoly & Son and P. Walsh. The archbishop's house was completed the same year. The rectory was completed on May 8, 1884. A critic for the *Real Estate Record* characterized the rectory and archbishop's house as having "absurd" [dormer windows](#) in their [mansard roofs](#). A memorial marble pulpit was manufactured in Italy and installed in the cathedral in October 1885. The money for the pulpit came from the clergy of the archdiocese, who had offered Cardinal McCloskey \$10,000 for his [golden jubilee](#) and commissioned the pulpit after he had declined the prize. A lack of funding precluded spires from being installed when the cathedral was completed. By late 1885, spires were planned to be installed at a cost of \$190,000. Renwick filed plans for the cathedral spires in September 1885, and the contract was awarded to George Mann & Co. of [Baltimore](#). Excavation of the stone commenced in January 1886 and the spires were constructed starting that September. The last stones of the spires were erected in October 1888, at which point the cathedral was considered completed. At the time several hundred niches remained to be filled with figures, and ten chapels did not have their altars yet. At 329.5 feet (100.4 m), the spires were the tallest structures in New York City. *The Evening World* said the construction of the spires "completes a notable ornament to the city" Within a year, the cathedral was surpassed in height by the [New York World Building](#), whose spire rose to 349 feet (106 m). The funding shortages at the building's completion had also required that a "temporary" plaster and wood ceiling be installed atop the cathedral, rather than the marble or brick ceiling that Renwick had conceived. The cathedral never replaced the plaster-and-wood ceiling. After the spires were finished, the trustees of St. Patrick's Cathedral decided that bells should be installed in one tower. No arrangements had yet been made for the bells because parts of the project, such as interior design, remained

incomplete. The cathedral tested a set of four bells in the north tower in July and August 1889 to determine the tower's acoustic properties. The altar of the Holy Family was consecrated at the cathedral in 1893. A set of bells for the cathedral was manufactured in the United States. After the archbishop consecrated them, the bells were found to be defective and were never hung in the belfry. In 1895, the cathedral ordered a second set of bells to be made by the Paccards in France. The new bells were blessed by Archbishop [Michael Corrigan](#) on August 15, 1897, though they had not been installed yet. The framework for the bells was installed in the north tower the next month. At the time of completion, St. Patrick's had more bells than any other church in the city, with 19; by comparison, [Trinity Church](#) had ten bells and [Grace Church](#) had nine. Also in 1897, the Spiritual Sons of De La Salle funded a new altar for the cathedral. Margaret A. Kelly, widow of banker [Eugene Kelly](#), died in 1899 and left \$200,000 to the cathedral for the construction of a [Lady chapel](#), on the condition that the chapel not be constructed until after her death. Kelly's sons pledged additional funds for the chapel as necessary. The next year, the trustees of St. Patrick's Cathedral held an [architectural design competition](#) for the chapel, east of the cathedral's [apse](#). The trustees received submissions from American, Canadian, French, and British architects before giving the commission to [Charles T. Mathews](#) of New York City. After traveling to Europe to study architectural influences, Mathews prepared plans for the chapel by September 1900. Work on the Lady chapel began in July 1901. Archbishop Corrigan was simultaneously paying off the debt on the cathedral with the intention of consecrating it after all the debts were paid off in 1908. This date was the centennial of the Archdiocese of New York's founding and the 50-year anniversary of the groundbreaking ceremony. However, he died in 1902 before the consecration or the retirement of the debt. Following a construction delay of more than one year, the Lady chapel was nearly complete by early 1905. The first Mass in the Lady chapel took place in Christmas 1906, but the interior furnishings were not complete until 1908. The chapel cost \$800,000 in total. Additional changes to the cathedral took place in the first decade of the 20th century. These included the construction of an altar to St. Michael on the left side of the Lady chapel, as well as an altar to St. Joseph on the right side. By 1907, a movable bronze screen was to be installed at the transept, and the temporary wooden floor dating from the cathedral's construction was planned to be replaced with a permanent marble floor. The bronze screens were a gift to celebrate the archdiocese's centennial, which almost every archbishop in the United States celebrated at the cathedral in April 1908. The Lady chapel was originally outfitted with transparent windows, though its [stained-glass](#) windows were manufactured in Europe starting in 1909. In the first half of 1910, the cathedral's debt of \$800,000 was completely paid off. St. Patrick's Cathedral was consecrated on October 5, 1910, with Archbishop [John Murphy Farley](#) officiating. By that time, the surrounding area was quickly being developed. Monsignor Michael J. Lavelle started raising \$625,000 from the congregation in 1926 to renovate the cathedral. The next year, Robert J. Reiley was hired to conduct renovations, including replacing the wooden floor with a marble floor. The floor was replaced between April and December 1927. The old organ was also replaced and new stained-glass windows, altar, and pews were being installed in the Lady chapel. The sanctuary was extended approximately 8 feet (2.4 m), the metal communion rail was replaced with a bronze and marble rail, and the wooden throne was replaced with one of marble. [Amplifiers](#), wrought-iron doors, and new bronze chandeliers were installed. New pews were also installed, as were two new organs. English stained glass artist and designer [Paul Vincent Woodroffe](#) completed the Lady chapel's remaining windows by late 1930. With the [construction of Rockefeller Center](#) to the west, several trees were planted around the cathedral in 1939 to complement Rockefeller Center's trees. The cathedral's rectory was closed in April 1940 for the first major renovation in its history, and it reopened that December. Archbishop [Francis Spellman](#) announced in February 1941 that an anonymous donor had provided funding for a new high altar, to be designed by Charles Maginnis. According to Spellman's announcement, the original high altar had been "architecturally inconsistent" with the cathedral's design ever since the Lady chapel was completed, but a lack of funds had prevented the altar's replacement for four decades. The [reredos](#) behind the original high altar blocked the view of the Lady chapel from the nave, but the cathedral's trustees wished to avoid this. The old main altar was removed in February 1942 and the new main altar of St. Patrick's Cathedral was consecrated that May. A new altar in the Lady chapel, donated by George J. Gillespie, was also consecrated in May 1942. The [George A. Fuller Company](#) started renovating the exterior in August 1945 after blasting for a nearby building dislodged a stone from the facade. The main doorway was narrowed, and some of the projecting Gothic ornamentation was eliminated because they were prone to cracks in New York City's climate, which was characterized by abrupt temperature decreases. A bronze cross was placed atop the north tower, replacing the original stone cross there. The project involved 350 workers at its peak. Some funds for the renovation came from a 1946 bequest of \$100,000 from radio personality [Major Bowes](#). By early 1947, the project was completed except for the Lady Chapel and a set of new entrance doors. An anonymous donor gave the cathedral a \$25,000 window, which was designed by [Charles J. Connick Associates](#) and unveiled in April 1947. Work began on an interior renovation in mid-1948, with 17 of the cathedral's 19 altars being replaced. Cardinal [Francis Spellman](#) blessed the new bronze doors in December 1949. In 1952, St. Patrick's Cathedral received five gifts. These funded the electrification of the cathedral

chimes; an elevator to the main organ; kneeling cushions and guard cords in the pews; and new stained-glass windows. The windows, depicting 12 male and 12 female saints, were installed at the clerestory in 1954. These windows were funded by a bequest by [Atlas Portland Cement Company](#) president John R. Morron, who left \$200,000 for the archdiocese in his will. The cathedral celebrated the 100th anniversary of its cornerstone-laying in 1958. At the time, the cathedral had over three million visitors a year. St. Patrick's celebrated the 50th anniversary of its consecration two years later. The [New York City Landmarks Preservation Commission](#) (LPC) considered designating St. Patrick's Cathedral as a New York City landmark in early 1966. Later that year, the LPC designated the cathedral as a New York City Landmark. Under Cardinal [Terence Cooke](#)'s leadership, the interior of St. Patrick's Cathedral was restored starting in 1972. That June, workers placed scaffolding on the cathedral to protect it from damage due to blasting for the construction of [Olympic Tower](#) across 51st Street. Afterward, over 100 workers cleaned and painted the interior while the cathedral remained open. The \$800,000 project was completed in April 1973. The [cathedral close](#), consisting of all structures on the same block as the cathedral, was listed on the [National Register of Historic Places](#) and declared a [National Historic Landmark](#) in 1976. St. Patrick's Cathedral celebrated the centennial of its opening in May 1979. The cathedral's popularity was attributed to its location in midtown, and about 6,000 people attended Mass on Sundays, ninety percent of whom were visitors. The cathedral's exterior was cleaned the same year. Further restoration began in 1984 during the episcopate of Cardinal [John O'Connor](#). As part of the work, most of the roof was replaced, and the entrance steps, doors, and walls were also repaired. The cathedral's two organs were restored in the mid-1990s. Under Cardinal [Edward Egan](#), another renovation of the cathedral was planned in 2006 after chunks of rock started falling from the facade. The project was conducted between 2012 and 2015 at a cost of \$177 million. The renovation was designed by [Murphy Burnham & Buttrick](#) and led by construction manager Structure Tone. The renovation involved cleaning the exterior marble, repairing stained-glass windows, painting the ceiling, and replacing the flooring and steps. In addition, the bronze doors were renovated and reinstalled. Work was completed by September 17, 2015, before [Pope Francis](#) visited the cathedral the next week. The scaffolding was removed in July 2016. The cathedral and the renovations were featured on WNET's television program *Treasures of New York*. The LPC approved a garage on the 50th Street side of the cathedral in late 2015. The garage was designed to provide a secure entrance for Cardinal [Timothy M. Dolan](#). In 2017, [MBB Architects](#) and Structure Tone, Landmark Facilities Group, and P.W. Grosser completed a new geothermal system under St. Patrick's Cathedral, believed to be the largest in New York City. The gardens adjoining the cathedral to the north and south were excavated for the system's construction, and they were replanted after installation was complete. The same October, a shrine to the [Lebanese Maronite](#) Saint [Charbel Makhlouf](#) was dedicated at St. Patrick's Cathedral. The cathedral was temporarily closed for in-person Mass in 2020 during the [COVID-19 pandemic in New York City](#). The pandemic severely reduced the cathedral's finances as much of its income came from donations at Mass and the archdiocese did not fund the cathedral's maintenance. It was reopened for full-capacity worship in May 2021. Following the rezoning of East Midtown in the late 2010s, the Archdiocese of New York began planning to sell the [air rights](#) attached to the cathedral's site. In December 2023, [Citadel LLC](#) and [Vornado Realty Trust](#) agreed to pay as much as \$164 million for up to 525,000 square feet (48,800 m²) of the cathedral's air rights, which would be transferred to a site at 350 Park Avenue. St. Patrick's Cathedral was designed by [James Renwick Jr.](#) with influences from [English](#), [French](#), and German Gothic architecture. It is the largest Gothic Revival Catholic cathedral in North America, as well as the first major Gothic Revival cathedral in the United States. St. Patrick's Cathedral was described by [CNN](#) in 2020 as being an "essential part of New York City's architectural heritage". The cathedral serves as the seat for the [Archdiocese of New York](#) and as a [parish church](#) for the archdiocese within [Manhattan](#). Prior to the COVID-19 pandemic, over five million people visited the cathedral each year. The foundation stones are made of blue [gneiss](#) granite set within cement mortar. The lowest horizontal [course](#) of the facade, as well as the lowest course under all the interior columns. is made of Dix Island granite from Maine. The exterior is clad in marble quarried in [Lee, Massachusetts](#), and [Pleasantville, New York](#). The main section of the cathedral is made of [Tuckahoe marble](#). Behind the marble blocks are walls made of brick and stone laid in rough masonry, with hollow gaps for ventilation. The blocks were so closely laid that, decades after the cathedral's completion, no cracks had formed in them. The side walls are between 3 and 4 feet (0.91 and 1.22 m) thick, and the [clerestory](#) walls above the nave are 3 feet thick. Part of the interior is made of artificial Coignet stone. The marble for the spires was sourced from [Cockeysville, Maryland](#), and the roof has 343 [finials](#). There are 103 windows on the cathedral in total.^{[68][76][c]} The windows are glazed by two thicknesses of sash and glass, set 2 inches (51 mm) apart, to regulate interior temperatures and prevent air drafts. The exterior sashes are glazed with figured glass in lead sash, while the interior sashes are glazed with stained glass. The windows of the clerestory were made by Morgan Brothers. The cathedral had been constructed with 57 stained-glass windows: 37 representing scenes from Scripture and 20 representing geometrical shapes. Forty-five of the original windows were manufactured by Nicholas Lorin and Henry Ely in France. Other stained glass windows were added

later. Renwick's original sketches show that the tracery near each window was designed with two grooves: one for stained glass and one for protective glazing. St. Patrick's Cathedral is in the [Midtown Manhattan](#) neighborhood of New York City. It takes up a full city block bounded by [Fifth Avenue](#) to the west, [51st Street](#) to the north, [Madison Avenue](#) to the east, and [50th Street](#) to the south. Clockwise from northwest, the cathedral is directly across from [Olympic Tower](#), [11 East 51st Street](#), and [488 Madison Avenue](#) to the north; the [Villard Houses](#) and [Lotte New York Palace Hotel](#) to the east; [18 East 50th Street](#) and the [Saks Fifth Avenue flagship store](#) to the south; and the [International Building](#) of [Rockefeller Center](#) to the west. St. Patrick's is directly across from the [Atlas](#) statue at the International Building. St. Patrick's is oriented west–east relative to the street grid and has a [cruciform](#) plan. From west to east, the cathedral contains a [nave](#); [transepts](#) extending to the north and south; and a [sanctuary](#) and [apse](#). The entire structure measures 332 feet (101 m) long as measured along the exterior buttresses. The cathedral is 174 feet (53 m) wide at the transepts. The main facade is oriented west along Fifth Avenue, with two towers measuring 32 feet (9.8 m) wide and 329.5 feet (100.4 m) tall, flanking a central section 105 feet (32 m) wide. To the north and south are planted gardens, which contain ten manholes for the cathedral's subterranean geothermal system. The cathedral's total length is 396.7 feet (120.9 m). The cathedral's interior was designed to accommodate 14,000 seated guests or 19,000 in total. It has a seating capacity for about 2,400 congregants. There are about 300 wooden [pews](#) ranging from 10 to 20 feet (3.0 to 6.1 m) wide. The underground geothermal system consists of ten wells, each 2,200 feet (670 m) deep, which could concurrently send hot and cold air to separate sections of the cathedral. The system is capable of producing 3.2 million British thermal units (3.4 GJ) of heat and 2.9 million British thermal units (3.1 GJ) of air conditioning hourly. The geothermal system uses a computer to send cool or warm air based on thermostat readings. Heat and cool air are pumped through four water loops. The central portion of the Fifth Avenue facade contains a 156-foot-tall (48 m) [gable](#), which leads into the [narthex](#). The main entrance is an archway at the base of the gable, measuring 31 feet (9.4 m) wide and 51 feet (16 m) tall. The actual entrance portal is recessed about 12 feet (3.7 m) into the archway and contains the main doors. The top of the portal is slightly pointed, with carved [spandrel](#) panels on either side. Above is a marble [transom](#) bar as well as elaborate floral tracery. The portal is flanked by decorative [jambs](#), which in turn are topped by foliage [capitals](#). Atop the jambs are a set of [buttresses](#), which converge to form [pointed arches](#). A [gablet](#) rises over the main portal and contains tracery paneling and a shield bearing the arms of the Archdiocese of New York. The main entrance originally contained a pair of square-headed marble doors. The current [bronze](#) doors were designed by [Charles Maginnis](#) and sculpted by [John Angel](#), and they were installed in 1949. Each door is 16.5 by 5.5 feet (5.0 by 1.7 m) and weighs 9,200 pounds (4,200 kg). The main doors are generally kept open to welcome visitors; to save energy, a second set of glass [pocket doors](#) is installed directly behind. The main doors are decorated with [relief](#) sculptures representing three men and three women, with inscriptions indicating their significance to the cathedral and with particular focus on missionary work and assistance for migrants: [St. Joseph](#), "patron of the Church" (top left), [St. Patrick](#), "patron of this Church" (top right), [St. Isaac Jogues](#) Martyr, "first [Catholic] priest in New York" (middle left), [St. Frances X Cabrini](#), "mother of the immigrant" (middle right), [St. Kateri Tekakwitha](#), "lily of the Mohawks" (bottom left), [Mother Elizabeth Seton](#), "daughter of New York" (bottom right). Above the central opening is a [balustrade](#) made of rich pierced tracery; it contains a row of niches, measuring 7.5 feet (2.3 m) high, for statues. These niches are decorated by columns with foliage capitals and gablets, with tracery and finials. The niches depict six [archangels](#): [Michael](#), [Gabriel](#), [Uriel](#), [Raphael](#), [Chamuel](#), and [Jophiel](#). Above these niches is a [rose window](#), measuring 26 feet (7.9 m) in diameter and designed by [Charles Connick](#). The rose window is blue with red, green, white, and gold panels. The window depicts eight types of leaves at its center, as well as [trefoils](#) with white doves. The main gable is carried up to the roof lines, terminating at a [cornice](#) with [croquets](#) that support a foliated cross. On either side of the jambs of the central window are buttresses, terminated by pinnacles, and between these and the buttresses of the tower are rich Gothic panels, terminated by crocketed gablets. The towers on either side of the central gable measure 32 by 32 feet (9.8 by 9.8 m) at the base and retain this square cross-section to a height of 136 feet (41 m). The walls of the towers along Fifth Avenue are 12 to 14 feet (3.7 to 4.3 m) thick. The ground story of the towers has portals similar in design to that at the center, but there are shields in the central panel of each gablet. The shield in the left tower has the [arms of the United States](#) and the shield in the right tower has the [arms of New York](#). The second story, at the same height as the rose window, has molded jambs and tracery and is topped by gablets with tracery. The third story has four small windows on each side, topped by a cornice and pierced [battlement](#). The towers are flanked by massive buttresses decorated with tabernacles, and the tops of the towers' square portions have clustered pinnacles. Above the square cross-sections are octagonal lanterns measuring 54 feet (16 m) tall. Circular stone stairways and a chime of bells were installed in the towers. The towers are topped by spires measuring 140 feet (43 m) high. The spires are composed of two tiers with elaborate molding and tracery; the upper tier of each tower had a foliate finial above it. The spires were also planned with octagonal cross-sections, tapering from a base measuring 32

feet (9.8 m) across to a pinnacle measuring 2 feet (0.61 m) across. Also planned within the spires were floors, constructed at intervals of 20 feet (6.1 m). The nave is about 164 feet (50 m) long as measured from the Fifth Avenue facade. It measures 96 feet (29 m) wide if chapels are not included, or around 120 feet (37 m) wide if the chapels in the side aisles are included. The nave consists of a center aisle and two side aisles running west–east. The center aisle is 48 feet (15 m) wide and 112 feet (34 m) high while the side aisles are 24 feet (7.3 m) wide and 54 feet (16 m) high. Internally, the nave is divided into seven bays from west to east. The westernmost bay is part of the towers along Fifth Avenue and the easternmost bay is part of the transept. The westernmost bay is 26 feet (7.9 m) wide and the other bays are 23 feet (7.0 m) wide. Just inside the entrances within the westernmost bay are [busts](#) of [Pope Francis](#), [Pope Benedict XVI](#), [Pope John Paul II](#), and [Pope Paul VI](#), all of whom have previously visited the cathedral. Thirty-two white marble columns divide the center and side aisles. The marble columns are 5 feet (1.5 m) in diameter and are set up in sections weighing 8 short tons (7.1 long tons; 7.3 t) each. Each column consists of multiple smaller columns: four at the corners, measuring 12 inches (300 mm) in diameter, and eight surrounding the central shaft, measuring 6 inches (150 mm) in diameter. The columns are 35 feet (11 m) tall to the bottom of the arches that support the nave's ceiling. Above the center aisle is a series of [groin vaults](#) supported by molded ribs, with foliate bosses at the intersection of each vault. The ceiling has holes with diameters of 1.5 inches (38 mm); ropes could be threaded through these holes to allow repairs and cleaning. The side aisles are similar to those at [Saint-Ouen Abbey, Rouen](#), while the columns and ceiling are similar to British models such as [Westminster Abbey](#). The northern and southern facades are divided into five [bays](#), with [buttresses](#) and pinnacles between each bay. The lower section of each bay contains an arched window measuring 13.5 feet (4.1 m) wide and 27 feet (8.2 m) high. [Mullions](#) divide each of these windows vertically into three sections, and the top of each window has tracery. Above these windows is the [triforium](#), which is 56 feet (17 m) above the nave floor. Four arches on either side of the nave support the triforium, which is 16 feet (4.9 m) tall. The [clerestory](#) level of the nave rises for 38 feet (12 m) above the triforium and contains six bays. Each clerestory window is 14.5 feet (4.4 m) wide and 26 feet (7.9 m) high. The top of the clerestory is 104 feet (32 m) above ground. There are twelve chapels in the side aisles. Located under the side aisles' windowsills, the chapels each measure 14 feet (4.3 m) wide and 18 feet (5.5 m) high. The chapels have similar vaulted ceilings to the nave, and each has its own altars. On the northern side-aisle is a dark-wood [baptistry](#) on a marble podium. The baptistry was designed by [John La Farge](#). The chapels include one for [St. Bernard](#) and [St. Bridget](#). Among the altars are those for [Saint Elizabeth](#), designed by Roman artist Paolo Medici; a Saint [Jean-Baptiste de La Salle](#) altar, sculpted by Dominic Borgia; and the [Saint Louis](#) and the [Saint Michael](#) altars, designed by [Tiffany & Co.](#) The transepts measure 144 feet (44 m) from north to south. The transepts contain entrances facing north on 51st Street and south on 50th Street. These entrances are similar in design to the central gable on Fifth Avenue. As planned, the transept doorways were to measure 26 feet (7.9 m) wide and 43 feet (13 m) high. The large transept window over the 50th Street door represents St. Patrick, while that over the 51st Street door represents the [Immaculate Conception](#). The transept windows measure 28 feet (8.5 m) wide by 58 feet (18 m) tall and are divided by mullions into six vertical sections. Over each transept window rises a paneled gablet. A row of niches crosses each of the transepts' facades at the [eave](#) line. Above this, each facade has a gable with pinnacles and pierced battlements, which in turn is topped by an octagonal pinnacle and foliated cross. On both sides of either entrance are tall windows. The windows are similar in design to those on the side aisles of the nave. The side windows depict the [Four Evangelists](#). These windows are flanked by octagonal buttresses, which contain spiral stairs leading to the triforium and roofs. The roof at the intersection of the nave and transept contains a central finial 15 feet (4.6 m) high, which is gilded and is decorated with foliage and flowers. Inside the transepts are the [Stations of the Cross](#), which are carved in stone and were manufactured by the [Stoltzenberg Company](#) in [Roermond](#), the Netherlands. There are five Stations of the Cross in total. Three of them received prizes from the [World's Columbian Exposition](#) in 1893 before they were installed at the cathedral. In 1908, bronze screens were installed at both transept entrances, measuring 17 feet (5.2 m) tall and 14 feet (4.3 m) wide. The bronze screens were designed so the transepts' wooden doors could open directly into them. Each screen had six wrought-bronze panels with ornamentation. The south transept contained the Altar of the [Sacred Heart](#), which was made of bronze and had an elaborate [tabernacle](#). The north transept contained the [Holy Family](#) altar, made of white Carrara marble and dedicated in 1893. The sanctuary floor is raised six steps above the floor of the nave, connected to it via a set of gray marble steps. The sanctuary is 95 feet (29 m) long and measures 124 feet (38 m) wide. The roof is made of slate, though the clerestory roof has a metal cresting 5.5 feet (1.7 m) high. There is a 15-foot-high (4.6 m) cross at the east end of the roof, which has flowers and foliage ornaments. The [ambulatory](#), or side aisle of the sanctuary, is divided from west to east into three bays, similar to those in the nave. The [apse](#) has a convex polygonal wall with five bays, which are divided by buttresses with pinnacles. Each bay of the apse has a window 14.5 feet (4.4 m) wide and 26 feet (7.9 m) high. The windows are divided by mullions into four vertical sections; they are surmounted by paneled gablets with traceries. The walls between the gablets and pinnacles are finished by pierced battlements. The south

ambulatory has a marble [Pietà](#) sculpture designed by [William Ordway Partridge](#) and completed in 1905. The south ambulatory also contains St. Joseph's Altar, which is made of bronze and mosaic. The first four Cardinals' *galeros*, or brimmed red felt hats, are mounted at the back of the sanctuary; the Catholic Church stopped issuing *galeros* to its cardinals in 1969. There are eleven windows on the sanctuary's clerestory, of which six represent sacrifice (three each on the north and south sides). The three windows on the north side represent the sacrifices of [Abel](#), [Noe](#), and [Melchisedech](#), while the three on the south side represent the sacrifices of [Abraham](#), the [Paschal Lamb](#), and the Mount of [Calvary](#). The five windows on the convex portion of the apse represent subjects from the history of the Lord. The apsidal windows represent the [resurrection of Lazarus](#), the communion of [St. John](#), the [resurrection of Jesus](#), the giving of the keys of heaven to [St. Peter](#), and Jesus meeting the [disciples](#) going to [Emmaus](#). The original [chancel](#) and high altar, donated by Cardinal McCloskey, were three steps above the sanctuary floor and contained a platform of richly colored marble. The altar was made in Rome and designed in the [Italian Gothic](#) style. The altar steps intersected a marble tabernacle inlaid with precious stones and mosaics. Three bas-reliefs on the sides and front of the altar were carved in white marble. The archbishop's pulpit, on the north side of the altar, was made of wood. In 1885, a Gothic-style octagonal [pulpit](#) was installed at the south side of the high altar. Weighing 16 short tons (14 long tons; 15 t) and measuring 14 feet (4.3 m) tall, the pulpit was made mostly of Carrara marble, except for six supporting pillars, which were made of Vienna marble. A heavy marble balustrade with carved panels surrounded the main pulpit, which itself was accessed by six marble steps. The altar was compared to a [wedding cake](#) when it was first consecrated. In 1930, a 50-foot-long (15 m) marble altar rail was designed by Robert J. Reiley and installed in front of the altar. The rail had carvings of saints. At the rear of the original high altar was a [stylobate](#) with a [reredos](#), or altar screen, measuring 30 feet (9.1 m) long and 10 feet (3.0 m) high. The clergy of the Archdiocese of New York gifted the altar screen, which was carved from Poitiers stone in France. The reredos was divided vertically into five parts: a central portion measuring 6 feet (1.8 m) wide, flanked on either side by panels measuring 7.5 feet (2.3 m) and 4.5 feet (1.4 m) wide. The base of the reredos was made of white marble, inlaid with alabaster and decorated with a bas-relief on each side. The reredos was topped by three towers, one at the center and one on each extreme end. The center tower ascended 48 feet (15 m) above the sanctuary floor while the corner towers ascended 18.5 feet (5.6 m) above the sanctuary floor. The center spire had a statue of [Christ](#), while the other spires had statues of [St. Peter](#) and [St. Paul](#). Between the towers were placed six niches with angels, three on either side of the center spire. In 1942, the original high altar was removed from St. Patrick's Cathedral and consecrated at [Fordham University Church](#) in [the Bronx](#). It was replaced with the current high altar, which is made of gray-white Italian marble and topped by a bronze [baldachin](#). [Maginnis & Walsh](#) designed the high altar. It lacks a tabernacle and a reredos, similarly to other high altars in cathedrals. The altar table measures 4 feet (1.2 m) deep and about 12 feet (3.7 m) long. The baldachin is supported by four [piers](#); it slopes upward to a pinnacle with a statue of [Christ the King](#). The statue is flanked by smaller pinnacles with angelic figures. The pulpit is along the south (right) side of the right altar. Under the high altar is a [crypt](#) in which notable Catholic figures that served the Archdiocese of New York are [entombed](#). It is accessed by a set of doors behind the high altar. Originally, the entrance to the crypt was hidden by a heavy stone slab that required six people to lift. A stone staircase descended to a vault behind a set of slate doors. Large bronze letters with the names of those buried in the crypt are inscribed in the crypt doors. The crypt is about 21 feet (6.4 m) long and 10 feet (3.0 m) high, with a width of 10 feet (3.0 m) between the rows of coffins on either side. The crypt is square in plan except for a ventilating pipe at the southeast corner. It has space to bury either 24 or 42 people. The crypt's interments include all nine past [deceased Archbishops of New York](#): [John Joseph Hughes](#) (Archbishop, 1850–1864; interred 1883), [John McCloskey](#) (Archbishop, 1864–1885; interred 1885), [Michael Augustine Corrigan](#) (Archbishop, 1885–1902; interred 1902), [John Murphy Farley](#) (Archbishop, 1902–1918; interred 1918), [Patrick Joseph Hayes](#) (Archbishop, 1919–1938; interred 1938), [Francis Joseph Spellman](#) (Archbishop, 1939–1967; interred 1967), [Terence James Cooke](#) (Archbishop, 1968–1983; interred 1983), [John Joseph O'Connor](#) (Archbishop, 1984–2000; interred 2000), [Edward Michael Egan](#) (Archbishop, 2000–2009; interred 2015). Other interments include: Michael J. Lavelle (Cathedral [Rector](#), 1887–1939, and [Vicar General](#); interred 1939), [Joseph F. Flannelly](#) (Cathedral [Rector](#), 1939–1969, and [Auxiliary Bishop](#), 1948–1969; interred 1973), [John Maguire](#) ([Coadjutor Archbishop](#), 1965–1980; interred 1989), [Pierre Toussaint](#) (interred 1990) – at the time of his interment, the only Catholic [layperson](#) to be interred at the cathedral, [Fulton J. Sheen](#), Auxiliary Bishop of New York from 1951 to 1965 and later [Bishop of Rochester](#), was interred in the crypt in 1979. During the late 2010s, the Archdiocese of New York and his relatives were involved in a three-year court dispute to keep his remains at St. Patrick's Cathedral. On June 27, 2019, Sheen's remains were disinterred from St. Patrick's and transferred to [St. Mary's Cathedral](#) in [Peoria, Illinois](#), where he had been ordained. The Lady chapel, designed by Charles T. Mathews, is east of the apse, facing along Madison Avenue. It was designed in a 13th-century Gothic style. The rear wall of the apse was partly removed in the first decade of the 20th century

to allow the construction of an [ambulatory](#) around the choir's outer wall. The removed section of the apse's wall became part of [Our Lady of Lourdes Church](#) at that time. The chapel was designed with a roof and [belfry](#) made of green bronze, as well as walls surrounded by statues. The walls of the chapel were designed to be plain at the bottom, becoming progressively more elaborately designed at the top. Several [gargoyles](#) were designed as decoration for the chapel's exterior. The chapel contains fifteen stained-glass windows depicting the mysteries of the [Rosary](#), five each for glorious, joyful, and sorrowful scenes. The Lady chapel has nine tall windows, as well as two side chapels with three windows each. The chapel is separated from the apse by a 48-foot-tall (15 m) glass wall that rests on a 23-foot-wide (7.0 m) glass beam. The glass wall is designed with a minimalist bronze frame. The interior of the Lady chapel was designed with carved stonework. The original altar, dedicated to the [Virgin Mary](#), had a high carved reredos, a mosaic floor, and a blue color scheme. The altar was replaced in 1942. The new altar is reached by three brown-marble steps. It consists of a white-marble reredos, an altar table, with a multicolored inlaid marble frontal named "Annunciation" designed by [Hildreth Meiere](#), and a statue of the Lady on top. Under the Lady chapel is a crypt for the Kelly family, which had paid for the chapel. The rectory (originally the Vicar General's house) is at the southwest corner with 51st Street, on the northeastern section of the [cathedral close](#). It carries the address 460 Madison Avenue. The Gothic-style building is three and a half stories high and is clad with Tuckahoe stone and white marble. As designed, it covers a lot measuring 54 by 47 feet (16 by 14 m). The basement was originally designed as the kitchen, laundry, and servants' quarters. The first floor had a hall clad with marble tiles; the reception and dining rooms were on the left and two parlors were on the right of the hall. The second and third floors were designed as bedrooms. White oak and black walnut were used throughout the building. The rectory had ceilings of 14 feet (4.3 m) on the first and second floors, 12 feet (3.7 m) on the third floor, and 12 feet (3.7 m) on the fourth. It had 30 rooms in total. The rectory was substantially unchanged from its early-1880s construction until 1940. A new window was installed on the southern facade at ground level; new plumbing, electric wiring, an elevator, and a telephone switchboard were installed; and the curtains were replaced. The two first-floor parlors were converted into four offices and a waiting room, and the upper stories were divided into smaller bedrooms and studies. The rectory retained some original design features such as its black-walnut [fireplace mantels](#). In 1920, the rectory also hosted the marriage of [F. Scott Fitzgerald](#) and [Zelda Fitzgerald](#). The archbishop's residence is at the northwest corner with 50th Street, occupying the southeastern section of the cathedral close. It carries the address 452 Madison Avenue. The archbishop's residence covers 15,000 square feet (1,400 m²). The Gothic-style building is three and a half stories high and is also clad with white marble. A plaque commemorating [Pope Paul VI](#)'s 1965 visit to the cathedral is mounted on the facade. As of 2015, Cardinal Dolan shares the archbishop's house with three other priests. On the third floor is a chapel for [John the Apostle](#). The right-side wall has a plaque measuring 18 by 12 inches (460 by 300 mm) with a [holy water font](#) made of silver. The [Assumption of Mary](#), flanked by [cherubs](#), is depicted atop the holy water font. The font was given by Pope Paul VI to [Cardinal Cooke](#) in 1971. There are nineteen bells at St. Patrick's Cathedral. The bells were created by the firm of Messrs. Paccard in France and installed in 1897. They hang in the northern tower of St. Patrick's Cathedral 180 feet (55 m) above ground. Since there are fewer than 23 bells, the minimum needed to be able to ring two [octaves](#), they hang in a [chime](#) instead of a [carillon](#). A 1983 *New York Times* article reported that the chime was rung every day at 8 a.m., noon, and 6 p.m. Additionally, on Sundays, the chime was rung every 15 minutes between 10 a.m. and noon and every 15 minutes between 5 p.m. and 7 p.m. Originally, the bells were powered by a compressed air mechanism in the basement. Pressing a key on the keyboard in the sacristy would activate an electric signal, which in turn would release the compressed air to ring each bell. According to *The New York Times*, St. Patrick's bells were the first to be operated by compressed air. Until 1952, the bells could also be rung using [tracker action](#); the bell-ringer would pull a 110-foot-long (34 m) rod between the [lever](#) and [clapper](#) of each bell. Each of the bells was donated by a different person or organization. The name of the bell, its donor, and the figure of the crucifixion is carved on each respective bell. St. Patrick's Cathedral has two [pipe organs](#) with more than 9,000 pipes, 206 [stops](#), 150 ranks, and 10 divisions between them. The two organs are the Gallery Organ, completed in 1930, and the Chancel Organ, completed in 1928; both were manufactured by [George Kilgen & Son](#). Since the mid-1990s, the two organs have been able to operate as a single unit. The two organs are controlled by twin 5-manual drawknob consoles and have 207 registers, 116 stops, and 142 ranks between them. The [Chancel](#) Organ is in the north ambulatory of the sanctuary, adjoining the Chapel of St. Joseph. It originally had three manuals, which controlled four divisions. The Chancel Organ originally had 46 registers, 18 stops, and 18 ranks. There were 1,480 pipes, placed inside an oak case with Gothic-style carvings. The Gallery Organ is in the western part of the nave below the Fifth Avenue rose window, as well as in the triforium near the south transept. The Gallery Organ had a four-manual stopkey console with 157 registers and 114 ranks. There were 7,855 pipes; the shortest measured 0.5 inches (13 mm) long and the longest, 32 feet (9.8 m) long, crossed the triforia. The first organ was built by George Jardine & Son and installed in 1879. It was composed of four manuals, 51 stops, and 56 ranks. In 1880, J.H. & C.S. Odell installed an organ in the chancel with 2 manuals, 20 stops and 23 ranks.

George Kilgen & Son designed the two current organs after [Pietro Yon](#) was hired to the music staff in the late 1920s. The Chancel Organ was dedicated on January 30, 1928, while the Gallery Organ was dedicated on February 11, 1930. Tonal modifications were made in the 1940s and 1950s, and additional renovations occurred in the 1970s and 1980s. In 1993, while [John-Michael Caprio](#) was music director, a major restoration of the organs commenced, and the old three-[manual](#) consoles were replaced with twin five-manual consoles. The [Peragallo Pipe Organ Company](#) removed the cathedral's organ for cleaning in early 1994. The next year, the Chancel Organ was restored. The restoration was completed after the Echo Organ in the triforium was restored. All the organs of the cathedral were removed from the cathedral during the 2012–2015 restoration, and were restored, cleaned and re-voiced by the Peragallo Company before being reinstalled in 2015. In the first nine decades of St. Patrick's Cathedral's history, it only had four music directors. The first organist and director of music at the current St. Patrick's Cathedral was William F. Pecher, who had been hired at the Old Cathedral in 1862 and served at the current cathedral from 1879 to his death in 1904. Afterward, [Jacques C. Ungerer](#) served as the director of music until 1929. He was succeeded by Pietro Yon, who at the time was an assistant director. When Yon suffered a stroke in 1943, [Dr. Charles Marie Courboin](#) was temporarily appointed to Yon's position. Yon died the same year and Courboin served as music director until 1970. The cathedral's fifth music director, John Grady, served as a music director and organist from 1970 to his death in 1990. Grady was succeeded by [John-Michael Caprio](#), who also served until his death, in 1997. Four people served as directors over the following six years: John C. West (1997–1999), Robert Long (1999–2001), Don Stefano Concordia (2001), and Johannes Somary (2001–2003). Since 2003, Jennifer Pascual has served as the music director, being the first woman to hold this position. Over the years, St. Patrick's Cathedral has been targeted by bombings and threats: On October 13, 1914, a bomb exploded on the northwest corner of the cathedral. It tore an 18-inch hole in the floor. One injury was reported: a boy whose head was grazed by a flying piece of metal. In March 1915, Italian anarchists Frank Abarno and Carmine Carbone of the [Bresci Circle](#) were arrested for attempting to detonate a bomb in the cathedral. In January 1951, a letter threatened that a bomb would be set off at a Sunday Mass, but the Mass continued without any disruption. Another, telephoned bomb threat occurred in June 1953. On April 18, 2019, just two days after [a fire](#) damaged the [Notre-Dame de Paris](#), a 37-year-old New Jersey man carrying a pair of full two-gallon cans of gasoline, two bottles of lighter fluid, and two extended butane lighters was arrested after attempting to enter the cathedral. The man was a philosophy professor at nearby [Seton Hall University](#) who suffered from [schizophrenia](#). In addition, there have been numerous instances of vandalism: In 1944, red paint was splashed on the cathedral. The paint was smeared in a pattern similar to the [hammer and sickle](#) of a [communist party](#). On May 30, 2020, during the nationwide [protests and riots](#) following the [murder of George Floyd](#), [Black Lives Matter](#) protesters spray-painted pro-BLM and [anti-police](#) slogans on the facade. Two people were charged the following month for the crime. On [New Year's Day](#) 2021, the cathedral was vandalized again with anti-police graffiti. On September 21, 1988, a mentally ill man killed an usher and seriously injured an officer before being fatally shot. On December 10, 1989, [ACT UP](#), a pressure group that advocates for [AIDS](#) awareness, led a demonstration of 4,500 people outside the cathedral as part of their [Stop the Church](#) campaign. About 130 infiltrated the church and disrupted the Mass, forcing Cardinal [John O'Connor](#) to abandon his sermon. On February 15, 2024, a funeral service was held for LGBTQ activist [Cecilia Gentili](#), during which eulogies were delivered, which were denounced as irreverent and the behavior by attendees was denounced as sacrilegious and scandalous by the New York Archdiocese. Cardinal Dolan ordered a Mass of Reparation to be offered in [reparation](#) for the incident.