

PH0024376

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

(Type all entries - complete applicable sections)

STATE: <b>Kentucky</b>	
COUNTY: <b>Kenton</b>	
FOR NPS USE ONLY	
ENTRY NUMBER <b>JUL 20 1973</b>	DATE

**1. NAME**

COMMON:  
**Cathedral Basilica Of The Assumption**

AND/OR HISTORIC:  
**St. Mary's Cathedral**

**2. LOCATION**

STREET AND NUMBER:  
**1130 Madison Ave. (corner 12th & Madison Ave.)**

CITY OR TOWN:  
**Covington**

STATE <b>Kentucky</b>	CODE <b>21</b>	COUNTY: <b>Kenton</b>	CODE <b>117</b>
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**3. CLASSIFICATION**

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input checked="" type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ <input type="checkbox"/> Comments _____ _____ _____

**4. OWNER OF PROPERTY**

OWNER'S NAME:  
**Archdiocese Of Covington; Bishops & his successors forever**

STREET AND NUMBER:  
**9 East 12th Street**

CITY OR TOWN:  
**Covington**

STATE:  
**Kentucky**

CODE:  
**21**

**5. LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC:  
**Kenton County Courthouse**

STREET AND NUMBER:  
\_\_\_\_\_

CITY OR TOWN:  
**Covington**

STATE:  
**Kentucky**

CODE:  
**21**

**6. REPRESENTATION IN EXISTING SURVEYS**

TITLE OF SURVEY:  
**Survey Of Historic Sites In Kentucky**

DATE OF SURVEY:  
**1971**     Federal     State     County

DEPOSITORY FOR SURVEY RECORDS:  
**Kentucky Heritage Commission**

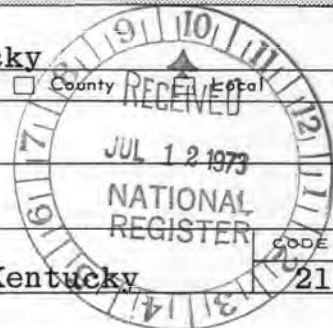
STREET AND NUMBER:  
**401 Wapping Street**

CITY OR TOWN:  
**Frankfort**

STATE:  
**Kentucky**

CODE:  
**21**

SEE INSTRUCTIONS



STATE:	
COUNTY:	
ENTRY NUMBER	<b>JUL 20 1973</b>
DATE	
FOR NPS USE ONLY	

## 7. DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

Leon Coquard of Detroit was the architect of this beautiful French Gothic Cathedral which is very similar to the Cathedral of Notre Dame. The building is 194 feet long by 144 feet wide. The facade was designed by a David Davis (1865-1932), local architect. The interior closely resembles the Church of St. Denis, Paris.

Constructed 1895 to 1910 of Bedford stone, the church has 16 flying buttresses, 32 large fancy gargoyles, and a steep gabled roof of Ludovici tile in shades of red and brown. The facade is in three elevations, the center of which has extensive sculptured embellishments. Between the two pairs of doors stand two large statues done by Clement Barnhorn who also carved the arched panel above the doors. Above the doors is a gallery with recessed ledge the outer face of which contains a series of arched columns extending the entire width of the front. Above these is the magnificent rose window and the ornate foundations for the 52 foot towers still uncompleted.

In the nave are 26 clustered columns 26 feet high spanned by the weight bearing ribs which form the ceiling vault; the nave is 81 feet high. In the north transept the entire width and height is occupied by one tremendous stained glass window 24' x 75'. In the south transept is one lovely rose window 26' in diameter. The apse is 54' x 37' and nearly all in beautiful stained glass windows. The high altar and crucifix are of white Carrara marble; recessed into the front of the altar is a carved relief of the Last Supper.

Beyond the south transept is a chapel 26'x41' containing an ornate marble altar and exquisite baldachinum of gold plated bronze inlaid with semi-precious stones; the floor is of Rosatta and Breche marble and the Communion railing is of cast bronze & marble. Behind and above the altar are five stained glass windows and extending from the wainscott to the wall are the nationally famous paintings by Frank Duveneck. Each of these are about 10x12 to 24 feet & portray the Eucharistic theme - these remain in very good condition. Frank Duveneck was a local artist who studied & taught at the Cincinnati Academy of Art as well as Paris and Italy; he lived 1848 to 1919.

The visitor is impressed by the unusually large amount of window space on both floor level & the clerestory level; in addition to the transept window & two rose windows there are 57 full size & 22 small stained glass windows. All are scenes from Church history, the life of Christ, Church symbols & other Biblical characters; all but four were from the Mayer Studios, Munich, Germany.

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES  
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(Continuation Sheet) # 1

STATE	
Kentucky	
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Kenton	
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ENTRY NUMBER	DATE
	JUL 20 1973

(Number all entries)

# 7. DESCRIPTION

The Stations of the Cross are made of fine Venetian mosaic from Venice, Italy at the Ellrich Bros. Studio reproduced from paintings by Max Schmalzl & each is surrounded by fine ornamental marble wainscoting. Each one contains over 70,000 pieces of tile.

The Baptistry is built in the form of a small chapel with Rosatta & Breche marble in black & gold; a small altar of Skyros marble from Greece, a bronze, gold-plated tabernacle. The ornamental gates are gold-plated bronze, & the Font carved from a single piece of Chiampa Pearla marble from Pietrosanto, Italy. The base has figures of Adam, Eve, the forbidden fruit, the serpent and the tree in the Garden of Eden.

There originally were two pipe organs & two consoles; within the past 15 years an outstanding new organ has been installed, one of the largest new organs in this part of the country.

Since 1946 extensive repairs to the exterior have been made, necessitated by the ravages of time & weather; the interior has been cleaned & repaired, the heating & lighting modernized, insulation installed, sound amplification improved.





**8. SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

- Pre-Columbian |  16th Century |  18th Century |  20th Century  
 15th Century |  17th Century |  19th Century

SPECIFIC DATE(S) (If Applicable and Known) **1895-1910**

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |  |   |   |  |
|--|---|---|--|
| <input type="checkbox"/> Aboriginal              | <input type="checkbox"/> Education              | <input type="checkbox"/> Political                      | <input type="checkbox"/> Urban Planning        |
| <input type="checkbox"/> Prehistoric             | <input type="checkbox"/> Engineering            | <input checked="" type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) _____ |
| <input type="checkbox"/> Historic                | <input type="checkbox"/> Industry               | <input type="checkbox"/> Science                        | _____  |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention              | <input checked="" type="checkbox"/> Sculpture           | _____  |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian            | _____  |
| <input checked="" type="checkbox"/> Art          | <input type="checkbox"/> Literature             | <input type="checkbox"/> Theater                        | _____  |
| <input type="checkbox"/> Commerce                | <input type="checkbox"/> Military               | <input type="checkbox"/> Transportation                 | _____  |
| <input type="checkbox"/> Communications          | <input type="checkbox"/> Music                  |   |  |
| <input type="checkbox"/> Conservation            |   |   |  |

STATEMENT OF SIGNIFICANCE

St. Mary's Cathedral Basilica of the Assumption is the Mother Church of a Diocese which embraces approximately the eastern half of Kentucky. The decision to build the Cathedral was made after the congregation outgrew the previous Cathedral, which had been preceded by a frame building, erected in 1834. The cornerstone of the Cathedral was laid by Bishop Maes in 1895 and the new structure was opened for use in 1901; the facade was built between 1908 and 1910.

The Cathedral was erected by the Most Reverend Camillus Paul Maes, D.D. third Bishop of the Diocese of Covington. Bishop Maes, a native of Courtrai, West Flanders, Belgium, was familiar with many of the very finest Cathedrals of Europe, particularly of France and Belgium. He had studied, lived, and traveled in localities renowned for their Cathedrals, many of which dated from the mediaeval centuries when church architecture had reached its pinnacle.

Bishop Maes asked Leon Coquard, a Detroit artist and architect, to design the Cathedral and they decided upon the French-Gothic style of architecture. As a model for the interior Coquard used the fourteenth century Church of St. Denis in Paris, France. The facade which closely resembles that of Notre Dame Cathedral, Paris, France was designed by David Davis, a local architect. The Cathedral is sometimes referred to as "the Cathedral of glass" since it has an unusually large amount of space devoted to windows. In addition to the transept window and the two rose windows, there are 57 large windows & 22 small windows. The transept or Great North Window, measuring 67 feet in height & 27 feet in width, is said to be one of the largest stained glass windows in the world.



- Continued -

SEE INSTRUCTIONS



9. MAJOR BIBLIOGRAPHICAL REFERENCES

History of the Diocese of Covington, Ky. 1853-1953 by Rev. Paul E. Ryan, 1954 (privately printed, compiled from the Archives of the Diocese of Covington, Kentucky)

A guide for the Cathedral, Rev. William T. Mulloy, D.D. & John H. Ramsey. Architectural detail by George F. Roth, AIA (privately printed) Written by Rev. Msgr. W. A. Freiberg, 1947

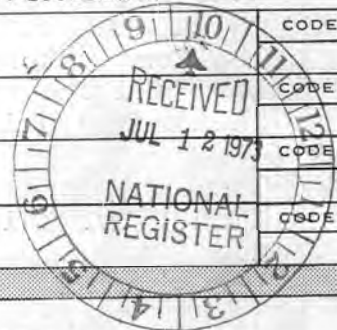
10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY				OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES				
CORNER	LATITUDE				LATITUDE			LONGITUDE	
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	0	'	"	0	'	"	84	30	29"
NE	0	'	"	0	'	"			
SE	0	'	"	0	'	"			
SW	0	'	"	0	'	"			

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **less than 10 acres**

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

STATE:	CODE	COUNTY	CODE



UTM  
16/715560  
4328210  
CD

SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE: **Mrs. Robert M. Rouse, Kenton County Representative**

ORGANIZATION: **Kentucky Heritage Commission** DATE: **June 14, 1973**

STREET AND NUMBER: **13 West Lakeside Ave.**

CITY OR TOWN: **Ft. Mitchell** STATE: **Kentucky** CODE: **21**

12. STATE LIAISON OFFICER CERTIFICATION

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

National  State  Local

Name Mrs. Simeon Willis

Title State Historic Preservation Officer

Date July 9, 1973

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Robert M. Rouse  
Chief, Office of Archeology and Historic Preservation

Date 7/20/73

ATTEST: [Signature]  
Keeper of The National Register

Date 7/19/73

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet) # 1

STATE	Kentucky	
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(Number all entries)

# 8. SIGNIFICANCE

In addition to serving the people of the community the Cathedral is an inspiration; it serves as a study for student of architecture, art and design. It is considered by many to be an architectural masterpiece. The art portrayed in the marble, carved wood, wrought metal, paintings, tile, art glass, and sculpture is unusually fine.

The statue of the Madonna and Child which stands on a high pedestal between the two central doors of the front entrance is of exceptional merit. The bas-relief sculpture of the tympanum above the three front entrances is of Mary's Assumption into Heaven. Both of these works were carved by Clement J. Barnhorn (1857-1935), instructor of sculpture at the Cincinnati Art Academy, who has been called "the greatest ecclesiastical art sculptor of his time in America."

131  
Frank Duveneck (1848-1919) painted a group of three large Gothic panels on the east wall depicting the Sacrifice of the Cross on Calvary, a High Priest of the Old Law offering sacrifice to God and the Sacrifice of the New Law instituted at the Last Supper by Jesus Christ with the consecration of bread and wine. He also painted a panel on the west wall of the chapel portraying Christ at Emmaus on the occasion when he was recognized by His disciples in the breaking of the bread. Frank Duveneck was born in Covington, Kentucky and studied at the Cincinnati Art Academy. When he studied in Munich under Courbet, Leibl and Dietz he took most of the prizes even though he was only a first year student. Duveneck was a realist with a simple, direct style. Even though he painted very rapidly, his paintings reveal a wealth of detail. Duveneck opened a school in Munich which he later moved to Florence. When he returned to the United States in 1890 he accepted the position as head of the Cincinnati Art Academy and remained there for the rest of his life, teaching and painting.

The Cathedral windows which were designed and executed at the Mayer Studios in Munich, Germany show the skill of Franz Mayer who had an excellent eye for color and color combinations. Assisting him in designing the pictures were artists of the highest caliber; in fact, many were teachers in the Royal Art Academy in Munich. Among the better known was Professor Von Feuerstein whose paintings of the Stations of the Cross gave him international recognition.

- Continued -



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

(Continuation Sheet) # 2

STATE	
Kentucky	
COUNTY	
Kenton	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
JUL 20 1973	

(Number all entries)

# 8. SIGNIFICANCE

The Stations of the Cross were done in mosaic by the Ellrich Brothers of Venice, Italy. Each of the 3' x 6' Stations contains approximately 70,000 pieces of tile. The detail and shading in the mosaics are excellent.

St. Mary's Cathedral Basilica of the Assumption, a beautiful medieval French Gothic Cathedral is significant not only for its architectural merit but also for its art treasures.





Cathedral Basilica of the Assumption, Covington, Ky.

8. In the early part of the nineteenth century there was a very large immigration of Germans, mostly Roman Catholic, to Northern Kentucky, especially Covington. These people became and are to this day the leaders of the community. Their desire to build a Cathedral as beautiful as those in Europe from where their ancestors had come which would serve as an inspiration to the citizens of the area as well as the State is to their credit. The Bishop of the period admired the stately Cathedrals of Europe and searched for an architect who shared his views.

Enclosed is a booklet, now out of print, which will give in detail the appointments of this edifice; also details about the artists which are well known in the area, if not nationally. The building generally remains unchanged except for wear and deterioration of the past 60 years; due to pollution the exterior is in need of renovation.

In the opinion of the writer this booklet gives the real beauty of the building far better than any but the most expensive photography.

Due to migration of people generally to the suburbs many of our beautiful churches have been destroyed in the city of Covington. These contained architectural features and art work which can no longer be duplicated and the few remaining examples of this kind of art and architecture deserve to be protected - this also applies to Mother of God Church in Covington, Ky.



Cathedral Basilica of the Assumption STATE Ky.

Working number 8.15.72.1237

TECH REVIEW  
Photos   +    
Maps   +  

REVIEW *No title or date after SLO's signature.  
Long. & lat. incorrectly computed on form.  
" " " should also be indicated on map.*

*mf  
11-24  
72*

HISTORIAN SHOULD GO BACK PER NAYDINE'S COMMENTS. ALSO, MAYBE IT'S JUST MY STUBBORNNESS, BUT I THINK WE NEED A MUCH BETTER # 8, EVEN IF WE COULD PIECE SOMETHING OUT OF #7. WHAT IS HISTORY OF COVINGTON BELONGING CATHEDRAL CITY, ETC. Means 2/26/73

ARCHEOLOGIST

ARCHITECT

BRANCH CHIEF

EDITORIAL REVIEW

KEEPER

National Register write-up \_\_\_\_\_

Federal Register entry \_\_\_\_\_

Acknowledge 8/15/72

Send-back 3-21-73

Re-submit 7-12-73

Register no. JUL 20 1973

The attached National Register Inventory-Nomination form is being returned to your office for clarification of the information indicated below.

1. Name. \_\_\_\_\_
2. Location. \_\_\_\_\_
3. Classification. \_\_\_\_\_
4. Owner of Property. \_\_\_\_\_
5. Location of Legal Description. \_\_\_\_\_
6. Representation in Existing Surveys. \_\_\_\_\_
7. Description. \_\_\_\_\_
8. Statement of Significance. INADEQUATE. WHAT HISTORICAL SIGNIFICANCE HAS THE CHURCH? WHAT WAS THE REASON FOR THE "FRENCH" DESIGN? ANY CLOSE ASSOCIATION WITH AN IMMIGRANT GROUP?
9. Bibliography. \_\_\_\_\_
10. Geographical Data.
  - a. Longitude and Latitude Coordinates. INCORRECTLY COMPUTED.
  - b. Acreage. \_\_\_\_\_
11. Form Prepared By. \_\_\_\_\_
12. Certification. TITLE & DATE MISSING.
- Photographic Coverage. WOULD APPRECIATE RECENT AND PUBLISHABLE PHOTOGRAPHS OF EXTERIOR AND INTERIOR.
- Map Coverage. NAME OF PROPERTY AND LONGITUDE & LATITUDE CO-ORDINATES MUST BE WRITTEN ON MAP & INDICATED.
- Other. \_\_\_\_\_

Clarification or correction of the above items must be made prior to the initiation of our professional review. Correction of these technical errors does not necessarily insure that the nomination will then satisfy National Register criteria in full.

Thank you for your attention to the above items checked. *Shanks*

SIGNED: *James A. Shanks*



PROPERTY

Cathedral Basilica of the Assumption

STATE

Ky.

Kenton

WORKING NUMBER

8.15.72.1237

TECH REVIEW

Photos 1 B/W 1 color

Maps 1

CONTROL REVIEW

Still need photo.

en  
7-13-  
73

HISTORIAN

*otherwise*  
I like it.  
booklet interesting + informative

OK  
Accept - AM  
7/17/73

ARCHITECTURAL HISTORIAN

Note muralist!

Accept  
KHC  
7/17/73

ARCHEOLOGIST

REVIEW UNIT CHIEF

BRANCH CHIEF

KEEPER

B+W photo is minimal  
but OK

*[Signature]*  
for Hunter  
7/19/73

National Register write-up 3-5-74

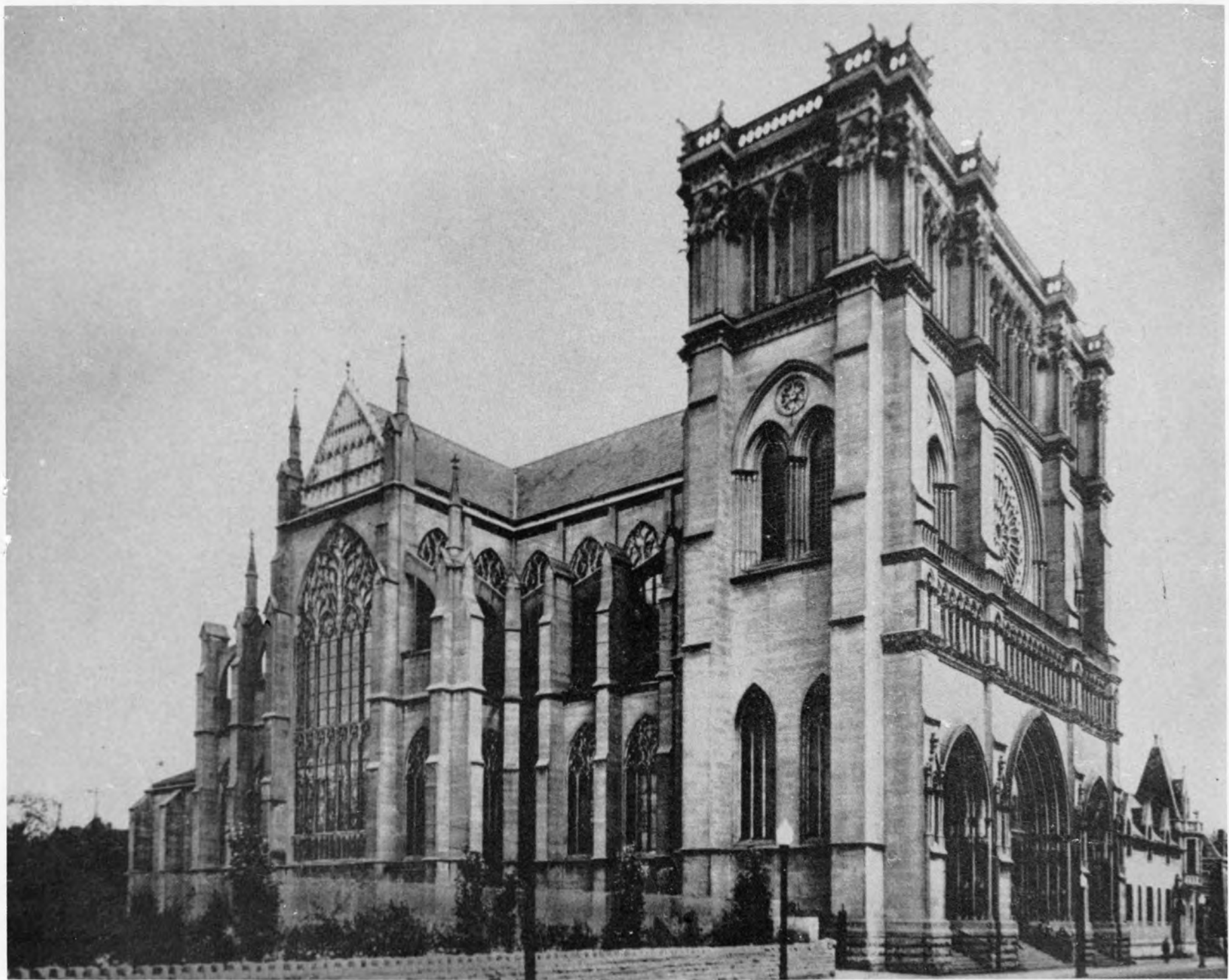
Send-back \_\_\_\_\_

Federal Register entry 9-4-73

Re-submit \_\_\_\_\_

Entered

JUL 20 1973



23-536 KY-5 23-53



















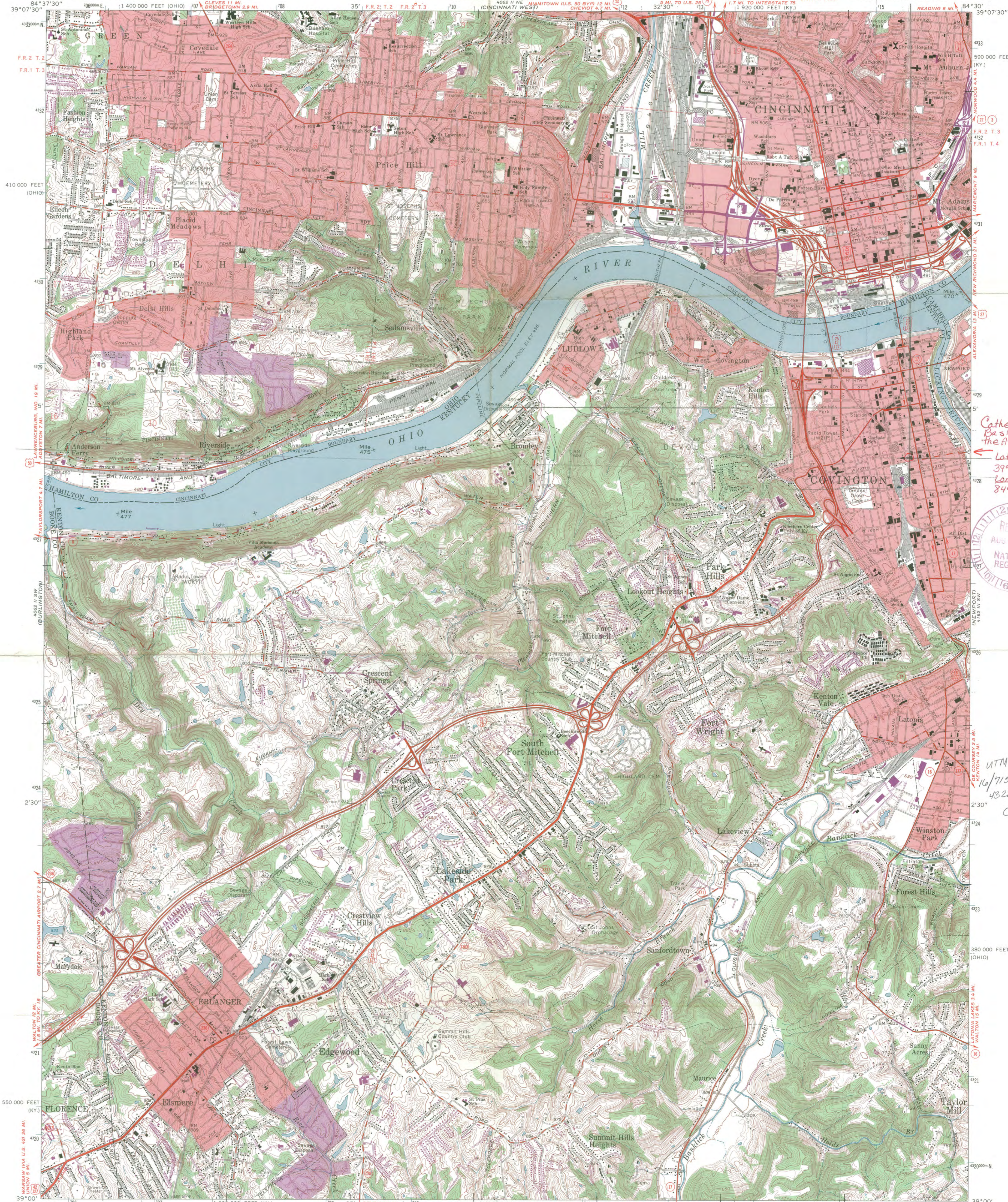




UNITED STATES  
DEPARTMENT OF THE INTERIOR  
GEOLOGICAL SURVEY

STATE OF KENTUCKY  
KENTUCKY GEOLOGICAL SURVEY  
UNIVERSITY OF KENTUCKY

Cathedral Basilica of the Assumption  
Latitude 39°04'42"  
Longitude 84°30'29"  
COVINGTON QUADRANGLE  
KENTUCKY—OHIO  
7.5 MINUTE SERIES (TOPOGRAPHIC)  
SE/4 WEST CINCINNATI 15' QUADRANGLE

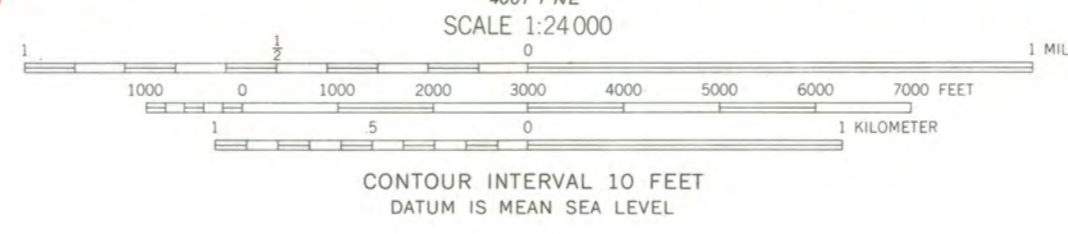
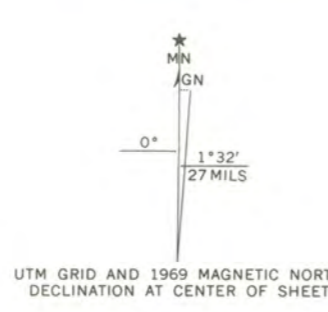


Cathedral Basilica of the Assumption  
← Latitude 39°04'42"  
Longitude 84°30'29"



UTM  
16T/115560/  
4328210  
CD

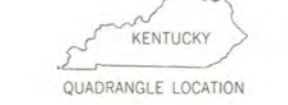
Mapped, edited, and published by the Geological Survey  
Control by USGS, USC&GS, USCE, and the City of Cincinnati  
Topography by photogrammetric methods from aerial photographs taken 1949, and in part by the City of Cincinnati  
Field checked 1950 and 1953. Revised 1961  
Polyconic projection. 1927 North American datum  
10,000-foot grids based on Kentucky coordinate system, north zone, and Ohio coordinate system, south zone  
1000-meter Universal Transverse Mercator grid ticks, zone 16, shown in blue  
Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked  
The state boundary as shown represents the approximate position of the low water line as determined from U.S. Corps of Engineers Ohio River charts, surveyed 1913 and 1914, and supplementary information  
Red tint indicates areas in which only landmark buildings are shown  
Ohio area lies within the Between the Miamis. Land lines based on the Great Miami River Base. Dotted land lines established by private subdivision of the Symmes Purchase



ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
Interstate Route	U.S. Route
	State Route

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D.C. 20242, KENTUCKY GEOLOGICAL SURVEY, LEXINGTON, KENTUCKY 40506, AND KENTUCKY DEPARTMENT OF COMMERCE, FRANKFORT, KENTUCKY 40601. A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



COVINGTON, KY.—OHIO  
SE/4 WEST CINCINNATI 15' QUADRANGLE  
N3900—W8430/7.5  
1961  
PHOTOREVISED 1969  
AMS 4062 II SE—SERIES V853

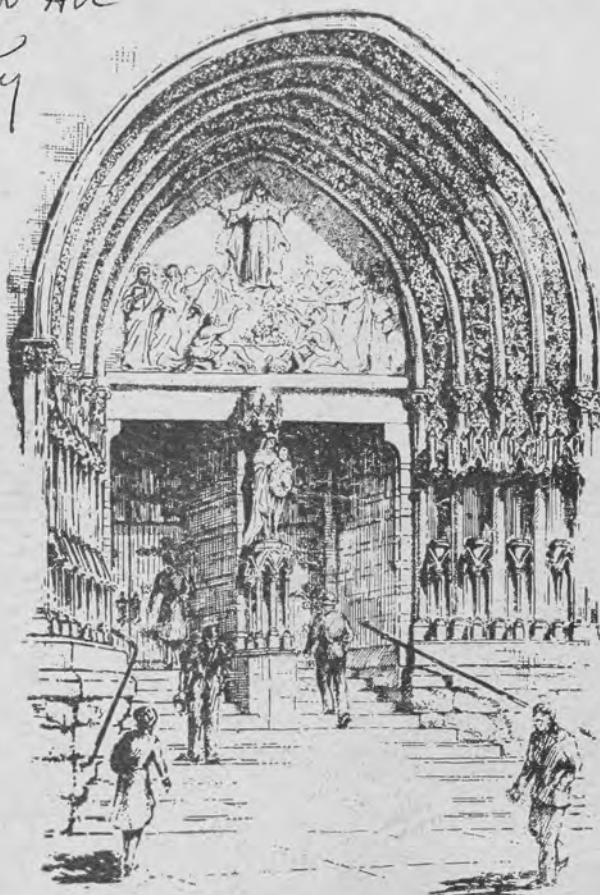
Revisions shown in purple compiled in cooperation with Kentucky Geological Survey from aerial photographs taken 1969. This information not field checked.



FOR NATIONAL REGISTER OF HISTORIC PLACES  
1190 MADISON AVE  
COVINGTON, KY

St. Mary's  
Cathedral

Covington  
Kentucky



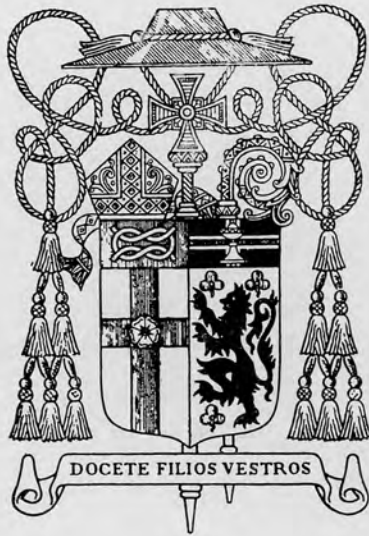
guide for the Cathedral



1973 pictures

1970

PICTURES



**Nihil Obstat:**

John H. Ramsey,  
Censor Librorum.

**Imprimatur:**

† William T. Mulloy,  
Bishop of Covington.

# Message

of the Most Reverend Camillus Paul Maes, D.D.

on the occasion of the  
Dedication of the Cathedral Facade, June 29, 1910

My beloved People of Covington,

Twenty-five years of life in this community have made me devoted to the spiritual and civic interest of the city of Covington. It has been my ambition to give the public a token of my love for the city by erecting in it a monument which will speak for centuries to come of the love of Christ for souls. Indeed the message of the Cathedral is the message of Christ Himself. The Cathedral is the leading feature of the City, just as religion ought to be the "Leitmotif" (the leading guide) of our lives.

The first appeal of the Cathedral — the center of spiritual life, the home of Jesus Christ living in its Tabernacle — is an appeal to your faith in Christ, God and Man, with you on earth until the consummation of the world.

Its secondary message is an appeal to culture and aesthetics as distinguished from more material appetites. Its architectural and artistic beauty will influence the lives of the public day after day, refine their tastes to make sacrifices for religion and for art, its handmaid. The Cathedral admonishes all that soul, life and moral values are of primary importance and should not be ignored or sacrificed to the base pursuits of mere pleasure.

Centered within the Cathedral are all the spiritual means which Jesus Christ places within His Church for men's salvation. Enter it freely, seek the Corpus Christi Chapel, where the quiet and mysterious light shed around you enables you to enter into yourself, realize God's presence and help you on your way to see God's will and lead a Christian life.

Devotedly yours in Christ,

✠ Camillus Paul Maes

Covington, Kentucky  
June 29, 1910.

# Foreword

St. Mary's Cathedral of the Assumption, in Covington, Kentucky, is truly one of the architectural masterpieces of America. As one gazes at this majestic Gothic structure, erected in a comparatively small diocese, one stands amazed at the staunchness of heart and the intrepidity of faith that prompted its building. It is a hidden treasure that, when discovered, fires the ambition of the connoisseur of the beautiful to spread the fact of its existence far and wide. The magnificent edifice is reminiscent of the ages of Faith, and speaks to us of the determined resolution of a spiritual shepherd of our day to build for God a worthy cathedral in the wonderland of America. The soaring gracefulness of its Gothic arches was planned "to draw all men to Him."

Unbroken harmony reigns between the lofty dignity of the edifice itself and its art glass windows, its mosaic Stations of the Cross, its murals—all the creations of artists whose names are inscribed on the rolls of masters in their field.

The Bishop, the priests, and the people who built St. Mary's Cathedral have gone to their eternal reward. With the passing of their generation much of the pride of accomplishment that prompted their making known to the world this treasury of Christian art has subsided. For our apathy we can not hope for praise. An occasional feature article in the local press fans the embers of the joy of possession of this temple of God, or a visitor from afar, discovering and being enthralled by the wealth of Gothic grandeur in the Cathedral of St. Mary in Covington, may seek out those in charge and urge them to make known the treasure almost hoarded in our midst.

Prompted by many requests of this kind, the Right Reverend Monsignor Walter A. Freilberg, pastor of St. Mary's Cathedral, has prepared this brochure in the hope that the existence of our beautiful Gothic structure may become better known to lovers of the beautiful all over the Western Hemisphere.

The publication of this work becomes all the more appropriate as the program of renovation and remodeling of the Cathedral progresses. In undertaking the labor of love entailed in the process, our ideals in art and architecture have been entrusted once more to the truly great masters not only in our own country but also in the Old World.

Under the direction of her who is our patroness, we humbly place our efforts to preserve the sacred trust handed down to us by those who built St. Mary's Cathedral—to keep it an edifice worthy of her Divine Son.

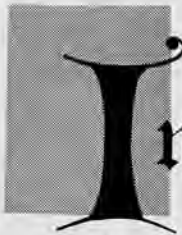
✠ WILLIAM T. MULLOY,  
Bishop of Covington.

Bishop's House  
Feast of Corpus Christi  
June 5, 1947.





The Most Reverend William T. Mulloy, D. D.



# Introduction

This booklet, *A Guide to the Cathedral*, has been published to provide information concerning St. Mary's Cathedral, the Mother-Church of a Diocese which embraces approximately the eastern half of Kentucky. The renown of the Cathedral has spread far beyond the limits of our own State. Visitors from North, South, East, and West come to view its structural and ornamental magnificence, and to be inspired by its aesthetic beauty. For those who have seen churches of mediaeval construction in Europe, the Covington Cathedral seems like an Old-World edifice miraculously transplanted to our city. Visitors, including teachers with their classes, invariably desire information about the distinguishing features of the Cathedral, and wish to take with them some tangible record to show to their relatives and friends and to retain as a souvenir of their visit.

St. Mary's Cathedral was erected, not only for the members of the Parish and the faithful of the Diocese, but for all the citizens of our community, of our State, and of our Nation. All may draw inspiration from its stately and majestic grandeur.

Not, however, for its physical and material excellence and artistic beauty does the Cathedral stand, an illustrious monument to its designers, builders, and patrons; it was erected, rather, for what it is, a church of God, a sacred edifice calling forth deep admiration, and by reason of this very admiration, lifting to their Creator the heart and soul of all who come under its inspiration, even as the soaring arches and lofty vaulted ceilings raise the eyes of the spectator heavenward.

No one can linger in this hallowed temple, study its treasures of religious art, see and read the wealth of Gospel teachings and Christian history portrayed with exquisite beauty in stained-glass, mural paintings, mosaics, marble, stone, wrought metals, and carved oak without being spiritually uplifted, richly informed, delightfully pleased, and moved to be thankful for this magnificent monument to the supreme and unmatched beauty of the Holiness of God.

There is so much pictorial and symbolic detail in the art of the Cathedral, all worthy of notice and study, that a single visit will hardly suffice to appreciate fully all that the Cathedral is and offers. Only after repeated visits and renewed observation and reflection will the visitor understand why St. Mary's Cathedral ranks so high among all the Cathedrals of our Country. Even when the visitor at the Cathedral is of another faith, he is always welcome. His presence is evidence of his appreciation of aesthetic and spiritual values, and of his recognition of these values when he finds them.

May the use of this booklet help parishioner and visitor alike to a better knowledge of St. Mary's Cathedral. May this knowledge stimulate all of us to know more of Him in whose honor this sacred edifice is open daily, Jesus Christ, our crucified Savior. May our devotion to His teaching and commandments, and to the divine religion which He founded, be such as to gain for us entrance into that Heavenly Jerusalem where we may contemplate eternally the indescribable and inexhaustible beauty of God's Heavenly Temple, our eternal Home.

Rt. Rev. Msgr. Walter A. Freiberg,  
Pastor



# St. Mary's Cathedral

**The Builder** St. Mary's Cathedral was erected by the Most Reverend Camillus Paul Maes, D.D., third Bishop of the Diocese of Covington. Bishop Maes, a native of Courtrai, West Flanders, Belgium, was born March 13, 1846. From an early age he manifested an inclination to enter the priesthood. In this aspiration he received the blessing and the encouragement of his devout parents. After the death of his father, when Camillus was ten years of age, and of his mother, when he was eleven, the orphaned child was given a good Christian home and an advanced religious education by his uncle. He completed his classical studies in his native city in 1863, and then began his seminary training at Bruges, Belgium.

It was customary in those days for American Bishops to tour Catholic Europe in search of priests or seminarians who could be spared by their Bishop. In 1867 Bishop LeFevre of Detroit, Michigan, came to Bruges on such a mission. After repeated petitions he was fortunate in obtaining the student of his choice, Camillus Paul Maes.

From Bruges, Camillus Maes went to the American University of Louvain to complete his studies. He was ordained at Mechlin, Belgium, December 19, 1868, and sang his first Mass at Notre Dame, Courtrai, December 21. The following May he came to America. Reaching Detroit, he found it in mourning for Bishop LeFevre, who had died in March. His first charge was Assistant Pastor at Mt. Clemens, Michigan. His next appointment was at St. Mary's, Monroe, where, a year later, he organized a new parish, St. John the Baptist, for the English speaking people and remained there as Pastor for seven years. On March 13, 1880, he was appointed Chancellor of the Detroit Diocese.

The young priest had become widely known as a man of letters. His **Life of Father Nerinckx**, a history of the work of this pioneer priest of Kentucky, confirmed and spread Father Maes' fame. His great love for the State in which Father Nerinckx, his countryman, had distinguished himself turned the eyes of Catholic America toward Father Maes at the death of Bishop Toebbe. There was little surprise when, in September, 1884, Rome proclaimed him Bishop of Covington. Before his consecration, Bishop Maes officiated at the funeral of the Administrator of the Diocese, Very Reverend Edward H. Brandts, who had died suddenly on January 9, 1885.

Camillus Paul Maes was consecrated in the old Cathedral on Eighth Street, near Greenup, January 25, 1885. The Diocese then numbered forty-two parishes, and its 38,000 Catholics were administered to by thirty-eight priests.





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Young & Rubicam,  
Chicago,  
Ill. O.

## The Building of the Cathedral

On coming to the Diocese, Bishop Maes found the Cathedral inadequate for the demands being made upon it. Within a year he began working toward the erection of a new Cathedral, though nearly nine years of planning and gathering of funds were to elapse before the construction was actually begun.

It is well to bear in mind that, as Bishop Maes faced the responsibility as well as the opportunity of erecting a new Cathedral, he was familiar with many of the very finest Cathedrals of Europe, particularly of France and Belgium. He had studied, lived, and traveled in localities renowned for their Cathedrals, many of which dated from the mediaeval centuries when Church architecture had reached its pinnacle.

With the thought of the new Cathedral in mind, the Bishop had likewise to decide upon its location. In making his decision, he was motivated by the desire to have the Cathedral situated in the center of the city. At that time Twelfth and Madison was approximately the center and was likewise one of the higher elevations within the city limits. The McVeigh property at the northeast corner was purchased for the episcopal residence and an adjoining lot to the north,  $118\frac{3}{4}$  feet by 190 feet, for the site of the new Cathedral. A portion of the lot of the Bishop's house was also used for the Cathedral building.

While Chancellor of the Diocese of Detroit, Bishop Maes had become acquainted with the artist and architect, Leon Coquard, also of Detroit, who had designed the St. Anne Church in that city. Although Leon Coquard did not enjoy a high reputation as an architect, nevertheless Bishop Maes saw in him the promise of great ability, even of genius. It was to Coquard, therefore, that he looked to design the new Cathedral of Covington.

\* The mediaeval French-Gothic style of architecture was decided upon. On February 20, 1893, the architect sent to Bishop Maes a picture of the fourteenth century Church of St. Denis in Paris, with the following message:

"This is a view of the Abbey Church, St. Denis, Paris. It is so nearly the idea I am trying to carry out in the interior of your Cathedral that it would be impossible for me to make a view which would explain my design so well as this. The proportions as to width and height are almost exactly the same; but the length we can not have as you know the lot lines will not permit."

The difficulty due to the size of the lot was again mentioned by the architect in another letter to Bishop Maes in which he wrote:

"If your lot were at least two hundred feet square, I would not be obliged to calculate down to every inch, and could get along much faster. I am trying to arrive at the very best possible arrangements under the circumstances, and I hope that you will not force me to send out plans which are not sufficiently studied, just to gain a few days', or even weeks' time, at a cost of years of regret and dissatisfaction."

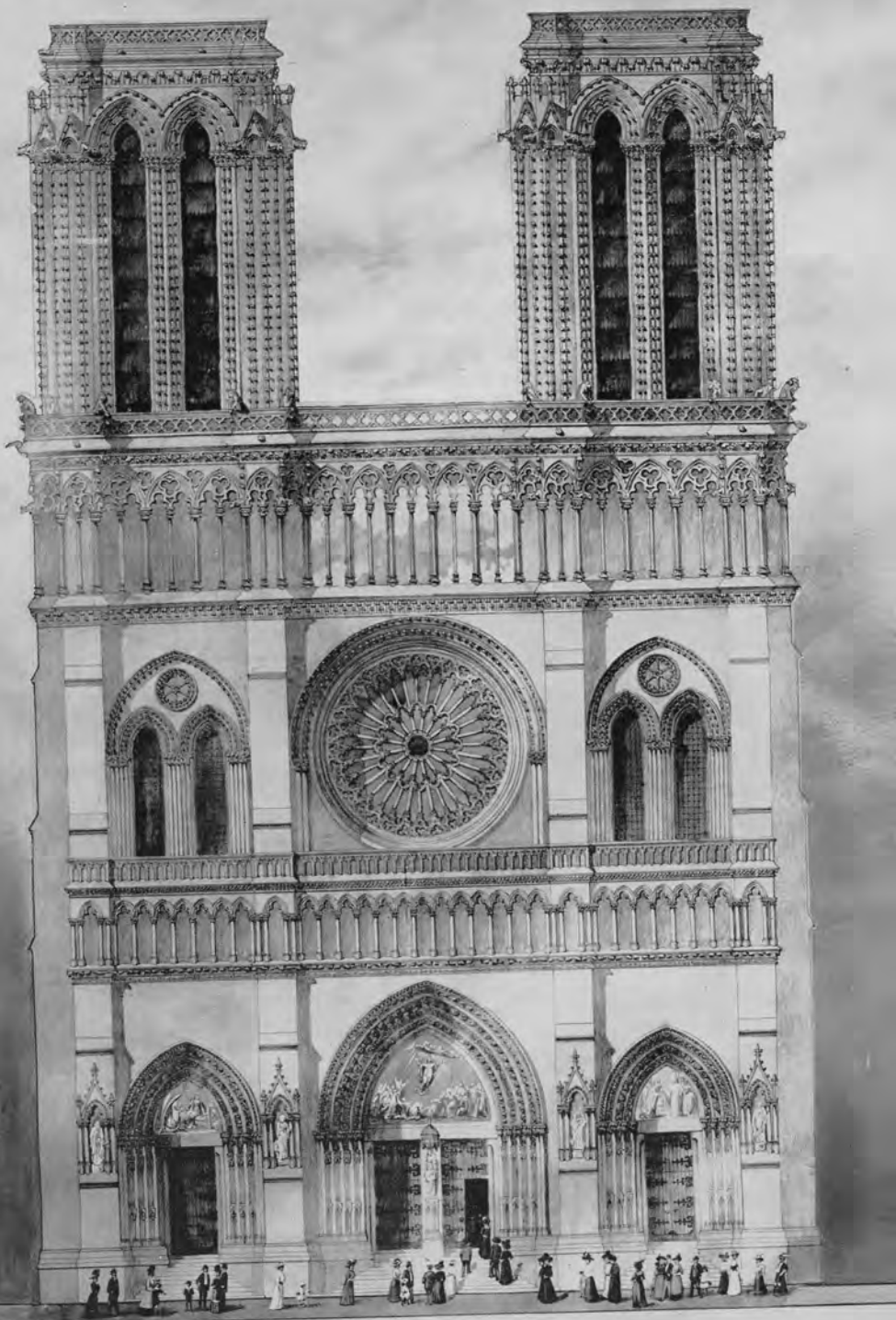
When the plans for the nave and the apse, and the design for the facade were completed, and bids were received, it was found that the cost of construction far exceeded expectations. It is safe to say that had the Bishop and the architect realized at the outset the cost of constructing such an edifice, other plans far less pretentious and less beautiful would have been drawn. As it was, however, the plans were ready and there was urgent need for the new building.

Thanks to the universal desire to see the new Cathedral built according to the beautiful designs of Leon Coquard, and thanks to the great generosity of the faithful at that time, in particular to very substantial donations from James Walsh and Peter O'Shaughnessy, sufficient funds became available to construct the apse, nave, and the foundation of the facade, leaving to a later date the erection of the facade itself.

On May 1, 1894 ground was broken and construction was begun. On the feast of the Nativity of the Blessed Virgin, September 8, 1895, the corner stone was laid on the upper part of the base of the huge column located at the corner of the apse on the Gospel side. The inscription on this corner stone may be found on page seventeen. As the massive walls with their high pointed arches and graceful flying buttresses rose skyward, the enthusiasm of the parishioners and the citizens of the entire city mounted steadily. All realized more and more that they were to have a Cathedral which would rank architecturally among the notable Cathedrals of the Country, an edifice eminently worthy of its sacred purpose and at the same time a great honor to the city and to the State.

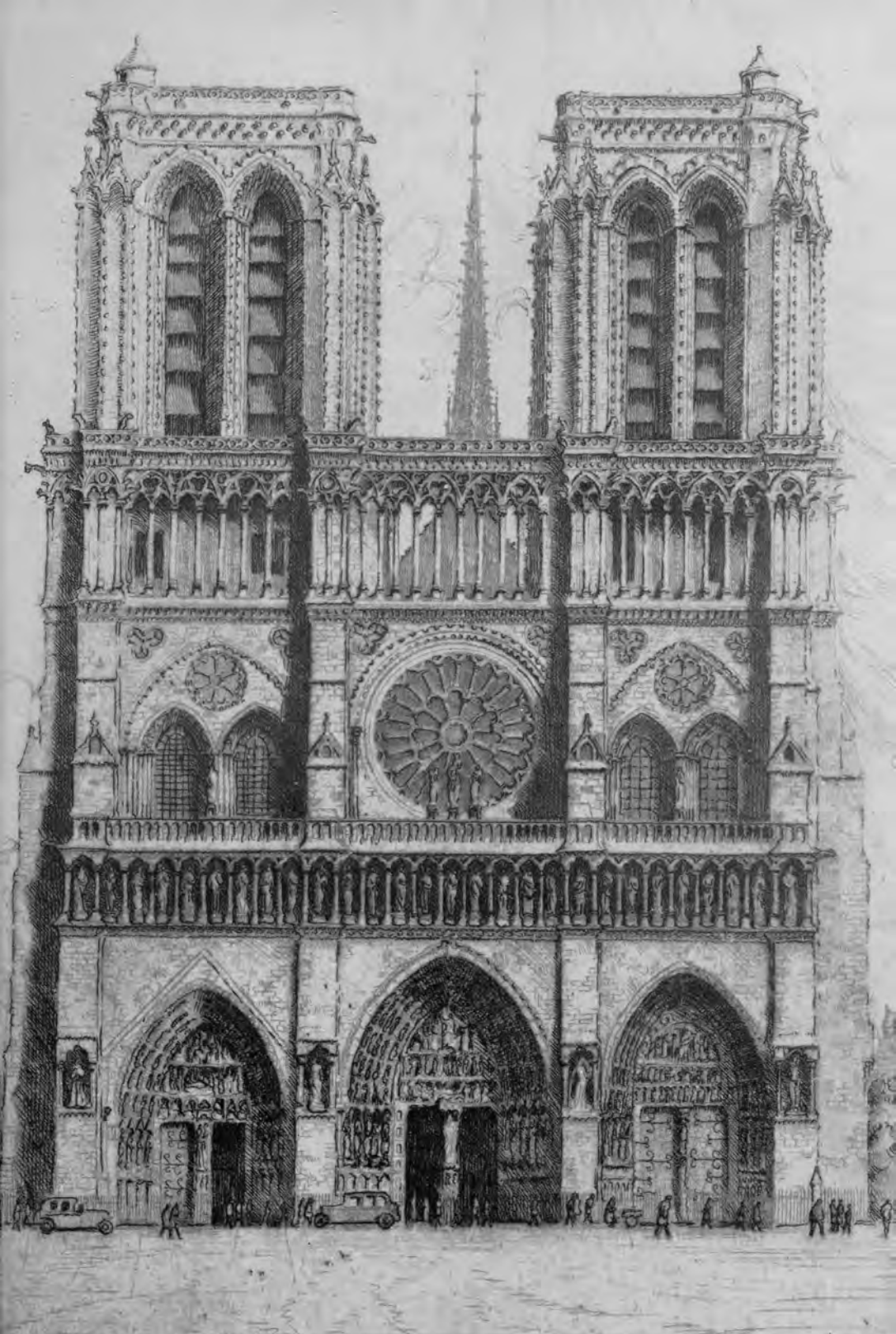
The work progressed favorably. On January 27, 1901 the new Cathedral was ready for use and was opened for service. A plain brick wall closed the front of the nave. After the facade was built, the brick walls within the arches were removed.

It was the earnest hope of Bishop Maes to complete the Cathedral during his lifetime. Only a few years passed when the opportunity was given to him to take steps toward the realization of his pressing desire. A very large gift from Nicholas Walsh opened the way for Bishop Maes to proceed with the erection of the facade, exclusive of the fifty-two foot towers.



**St. Mary's Cathedral**  
FROM ARCHITECT'S DRAWING





Cathedral of Notre Dame, Paris

FROM AN ETCHING

In taking up the new task, as enthusiastic as he was, the Bishop was faced with another difficulty. Illness prevented Mr. Coquard from pursuing to completion his magnificent project. After some delay Bishop Maes engaged the architect, David Davis, of Newport, Kentucky, with offices in Cincinnati, Ohio, to prepare the plans patterned largely after the facade of Notre Dame Cathedral, Paris. The work of construction was begun in 1908 and was completed in 1910. The erection of this portion of the edifice was commemorated by placing a huge monolithic corner stone, six feet, four inches wide, five feet, two inches deep, and three feet, eight inches high, in the south buttress of the southwest corner of the facade. For the inscriptions on this stone see page seventeen. The completion of the facade and the Silver Jubilee of the consecration of the Most Reverend Bishop Maes were celebrated with Pontifical Mass on June 29, 1910. On this occasion Bishop Maes gave to the people of Covington the beautiful message which appears on page three of this booklet. The observance was concluded in the evening with a parade in which fourteen thousand men took part.

During the entire period in which the construction of the Cathedral was under way, Bishop Maes was ably assisted by the Rector of the Cathedral, the Reverend Ferdinand Brossart, who later became Bishop Maes' successor. Bishop Brossart was largely responsible for the selection of the beautiful stained-glass windows which give a distinctive charm and an atmosphere of devotion to the interior of the Cathedral. Bishop Maes was also assisted by the Reverend James L. Gorey, his Chancellor, who, with Father Brossart, handled much of the financial burden and the details of the undertaking.

After serving the Diocese with admirable solicitude, outstanding competence, and true priestly zeal, Bishop Maes was called to his reward on May 11, 1915. While his remains lie in St. Mary's Cemetery, Ft. Mitchell, Kentucky, his memory will be held in endearment by generations to come—as long as the sturdily built Cathedral stands, a eulogy in stone to his greatness.

# Biographical Sketches

## Leon Coquard

Leon Coquard, architect, was born at Detroit, Michigan, September 27, 1860, the son of Nicholas and Marie (Striker) Coquard. He received his early training in the parochial schools of his native city. Choosing architecture as his profession, he specialized in ecclesiastical and school architecture, and practiced in Detroit from 1887 until his death in 1923. As early as 1880 he was employed as draftsman for A. E. French and lived with his parents at 27 Abbott Street. Until the end of his life he remained in this immediate vicinity, as did his brother, Dr. Edmund Coquard. He never married. He was a member of the American Institute of Architects and was, likewise, a Knight of Columbus. Among the more prominent of his architectural creations, besides St. Mary's Cathedral, are St. Anne's Church, SS. Peter and Paul Academy, Detroit, and Immaculate Conception Cathedral, Denver.

Mr. Coquard died April 26, 1923, survived by his brother, Dr. Edmund Coquard, and his sister, Louise. He was buried from St. Anne's Church, Detroit, Michigan.

## David Davis

David Davis was born in Wales, Great Britain, on September 12, 1865, and was brought to the United States when two or three years of age. The family settled in Newport, Kentucky. After completing his course of studies at the Newport High School, he attended the Ohio Mechanics Institute in Cincinnati, and later the Massachusetts Institute of Technology in Boston. Here he came under the influence of the great American mediaevalist, Richardson, for whom he worked for a time in the development of his heavily designed mediaeval city halls and churches. Mr. Davis later returned to Cincinnati and carried on his architectural profession with the firm known as Brown, Burton, and Davis.

When the time came to construct the facade for St. Mary's Cathedral, Bishop Maes engaged David Davis as architect. The intricate task of developing the drawings with their vast structural requirements and equally minute details demanded unusual skill and artistry, and the facade, as it stands today, gives eloquent tribute to Mr. Davis' mastery of a difficult style of architecture. Among his numerous works are also St. Augustine Church in Covington and St. Patrick Church in Maysville, Kentucky.

David Davis remained a resident of Newport, Kentucky, until his death on March 21, 1932.

Photographs of Leon Coquard and David Davis were not obtainable.





INSCRIPTION

on the Corner Stone of the Cathedral laid by Bishop Maes  
on September 8, 1895, and located on the upper part of the  
base of the large column at the corner of the apse on the  
Gospel side.

Deo Omnipotenti Maximo  
Et Virgini Mariaræ Beipararæ  
Episcopus  
Clerus Populusque  
Covingtonenses  
In Nativitate B. V. M.  
A. D. mdccxcv

(translation)

The Bishop  
The Clergy and The People  
Of Covington  
Dedicate This Edifice  
To The Most High and  
Omnipotent God  
and

To Mary The Virgin  
Mother Of God On The  
Feast Of The Nativity Of  
The Blessed Virgin Mary  
In The Year Of Our Lord  
1895

(The Coat of Arms of Bishop Maes is also carved on the  
base of this column.)

INSCRIPTION

on the Corner Stone of the Facade located at the southwest  
corner of the Facade.  
(on the west face)

Hæc Frontis Opus  
Deo Dicitum  
Anno Domini  
mdcccx

(translation)

This Facade  
Is Dedicated To God  
In The Year Of Our Lord  
1910

(on the south face)

Jesus Christo  
Deo Verò  
De Spiritu Sancto  
Incaruato Ex Maria  
Virgine

(translation)

Dedicated  
To Jesus Christ  
True God  
Made Incarnate By The  
Holy Ghost  
Born Of The Virgin Mary

## The Gothic Style of Architecture

Church history has seen the use and the development of various styles of architecture. Among these may be named the Byzantine, the Romanesque, the Gothic, the Renaissance, and lately, the Modern. Each style was adapted to the liturgy of the Church for the celebration of the Sacrifice of the Mass, the reception of the Sacraments, the hearing of the Word of God, and other public acts of divine worship. While there has been a definite unity in planning the church for its liturgical use, the artistic appeal of each of the various architectural styles has varied with different persons and with local conditions. Cardinal Newman, in the fourth book of his discourses on "The Idea of a University," expressed his preference in these words: "For myself, certainly, I think that that style which, whatever be its origin, is called Gothic is endowed with a profound and a commanding beauty, such as no other style possesses with which we are acquainted, and which probably the Church will not see surpassed till it attain to the Celestial City."

Having its structural roots in the earlier, heavier forms of the Romanesque style, the Gothic style of architecture took its origin in the twelfth century. A new principle of vaulting was discovered whereby the superstructures of the building could be supported on columns and piers. The use of the pointed arch and of buttresses, attached and flying, made this possible and eliminated the need of heavy wall construction. In the new Gothic architecture, the heavy, ponderous bearing walls of earlier styles were replaced by a skeleton system of piers and pilasters that supported both the vaulted ceilings and the trusses that carried the weight of the roof. As a result, large portions of the wall surfaces could be used for windows and for decorative purposes. To offset and to overcome the outward thrust of both ceiling and roof masses, many buttresses of both the attached and flying type were used. An attached buttress is a mass of masonry that projects from the face of a wall, and has as its function to strengthen the wall and to offset the outward thrust of an arch, roof, or vault abutting against that wall. A flying buttress is a buttress which transmits the thrust of an arch or vault across an open space, such as a side aisle or chapel, to a vertical buttress built in the line of the outer wall bounding that space.



Thus the flying buttress has a half-arch abutting, at its apex, against the nave wall, and, at the outer end, abutting against the vertical mass of the buttress proper, thus supporting the clerestory wall. Often this latter buttress is weighted by a heavy pinnacle. The essence of Gothic construction is, therefore, one of thrust of the weight of ribbed vaulting and counter-thrust by the attached and flying buttresses to accomplish a stabilizing balance. For illustration see page sixteen.

The Gothic style may be immediately recognized by the pointed arch of its windows, doorways, and the vaulting of its ceilings. The immediate impression is that of lightness, exquisite grace, and soaring heights. Large wall areas devoted to stained-glass windows and an abundance of intricate carving throughout the edifice became characteristic. Viewed from within, the walls seem to be but a framing for the many large windows throughout the edifice. A further element of fully-developed French Gothic architecture for churches comprises the two lofty towers that form the upper portion of the facade. In the cathedrals of Notre Dame and Rheims, these towers are symmetrical in size and design.

Another ever attractive feature of the French Gothic style of architecture is the profuse use of gargoyles and chimeras on the upper portion of the structure. In their origin, gargoyles were designed to serve as rain spouts built in the form of stone water spouts extending from the lower portions of roof areas far beyond the walls, so as to throw the rain water clear of the building. Down-spouting, as we know it today, had not been invented. An unadorned rain spout is, in itself, rather unsightly. The mediaeval architects sought to add ornamentation to these practical and necessary elements of their structure. They developed the idea of using various creatures with conspicuous mouths, usually grotesquely designed birds, beasts, and demons, and they so directed the stream of water coming from the roof that it flowed over the backs and through the open and protruding mouths. This explains the craning necks of the centaurs and other monstrosities found among the gargoyles. In addition to the gargoyles that functioned as rain spouts, other grotesque and fantastic figures were employed for purely decorative and symbolic purposes. These were called chimeras. The chimeras often symbolized sin and everything evil and hideous which had to be shut out from the House of God. In the Cathedral at Le Mans



chimeras portray the seven deadly sins. Because of the modern down spout, often enclosed within the walls, the gargoyles as well as the chimeras on modern buildings serve merely as interesting decorative features which give a mediaeval touch and charm to our stately edifices. In present usage the non-functioning chimeras are often referred to as gargoyles.

In plan, the French type of Gothic architecture is essentially cruciform with three great entry portals at the western end of a long auditorium, or nave, which is flanked by one or two side aisles. The arms of the cross form the transepts on the north and south sides. In larger churches additional exterior entrances with porches were built in the lower portion of these transepts, and large "wheel" or "rose" windows were often placed in the upper portion. To the east of the crossing, and forming the top member of the cross, was the chancel and raised sanctuary with the principal altar. This portion is called the apsidal end of the church, or the apse. Beyond the sanctuary and about it was a passage-way or "ambulatory." Often a cluster of small chapels was built in the bays between the radial piers and buttresses of the ambulatory, forming the "chevet." Above and along the sides of the nave and the apse, and extending into the transepts is a narrow arcaded gallery or passage-way called the triforium. Immediately above the triforium is that portion of the edifice known as the clerestory, with its high windows and ribbed ceiling. While there are many variations in the forms of ceiling vaulting, the French Gothic with its stellar vaulting and fine sexpartite systems, has been cited by students of architecture as the outstanding element of the pure Gothic character.

The Craft Guilds, which produced the architects, masons, sculptors, woodcarvers, metal-workers, and artisans of stained-glass of the Gothic period, experienced great interest and enthusiasm in designing structures which, though as large as desired, were yet creations of grace and charm in strong contrast to the heavy, cumbersome appearance of the earlier styles. Distinctive of the Gothic style is the fact that the essential structural forms receive, in great abundance, appropriate and highly decorative development. The buttresses, piers, vaulting, ribs, and vaulting shafts are all beautifully accented by means of moldings, carvings, and crockets.

The opportunities for artistic ornamentation and embellishment offered by the new Gothic style were developed to a very high degree during the thirteenth and fourteenth centuries. The French Gothic architecture of the thirteenth century is looked upon as the Gothic style at its best. In that century it had passed well beyond the limitations of its formative stages and had not yet approached the era often referred to as decadent. It was in that century that St. Denis (1140-1281), Chartres (1194-1260), and Notre Dame of Paris (1163-1235) were completed.



## The Cathedral Exterior

The Cathedral Church of Covington was designed to conform with the thirteenth century Gothic style of architecture. While the interior shows a close resemblance to that of St. Denis, Paris, the entire exterior is distinctively reminiscent of the Parisian church of Notre Dame, though much smaller in size, and without some of the details for which that church is famous. Particularly does the west facade, or the front, in its entirety, resemble that of Notre Dame.

Standing on the opposite side of the street and beholding the facade of the Cathedral as a whole, one is immediately conscious of unity, a very pleasing variety of form, with proper balance and





proportion, the verification of the definition of physical beauty. Four pronounced vertical engaged buttresses carry the eye from the base to the very top of the structure, and create the impression of great strength and dignity. Horizontally, the facade is divided into three elevations or tiers. The entire width at the sidewalk level is taken up by three deeply-recessed portals which widen outward, as if, with extending arms, to welcome admission. The central portico is larger and higher than its companions and is enriched by extensive sculptural embellishments. Between the two pairs of doors in the central portico, stands, on a high pedestal, the Alma Mater of the Cathedral, the statue of the Blessed Mother by Barnhorn. In the tympanum, or arched panel above these doors, is the other renowned carving of Barnhorn showing, in deep bas-relief, the Assumption of our Blessed Lady. Detailed descriptions of these sculptures will be found in the chapter on Sculptural Art, page thirty-seven.

Immediately above the front portals is a horizontal gallery with a recessed ledge. The outer face of this gallery is indicated by a continuous series of arched columns that extends across the entire width of the front. A beautifully designed stone balustrade forms the cap or top of this lower tier.

The principal feature of the second or central tier is the rose window above the middle portico. Its massive size and the design of its graceful radial mullions or "the spokes of the wheel," are a masterly combination of beauty and strength. On each side of the central rose window is a large Gothic panel divided into two window openings. These panels with their windows are repeated on the side and back walls of the facade. The large rose window and the Gothic panel on each side follow the lines of the interior vaulted ceilings of the clerestory and of the side aisles. The recession of the attached buttresses lends additional charm as the structure rises higher.

The third or upper tier contains on either side the ornate foundations for the unbuilt fifty-two feet towers. Conspicuous are the strongly buttressed corners, with protruding gargoyles, ready to receive the tremendous weight of the towers. Between the stoutly-built corner supports are arcades fronted by a row of interlocking Gothic columns. A double row of these columns supports a passage-way between the tower bases. As above the lower tier, so likewise above the upper tier is a continuous balustrade going around the entire top portion of the tower bases and their connecting passage-way. Sitting atop this balustrade are twenty-six large and fanciful gargoyles. Thirty-two protrude from the upper portions of the tower foundations. Some of these are nearly identical with the gargoyles on Notre Dame, Paris.

In viewing the exterior of the nave on either side, one is again impressed with the predominance of window openings on both the floor and clerestory levels. Rising from the ground between the windows are sixteen indispensable buttresses, attached to the wall on the lower level, continuing as flying buttresses, graceful in their slender lines, yet ramparts of strength in supporting the clerestory and roof.

An excellent view of the north side of the Cathedral is afforded from the adjoining school yard. Of immediate interest is the great transept window. This is, by far, the largest and in many respects the most imposing single feature of the Cathedral. Though there are no renowned examples in historical edifices to give precedent for this motif, it supplies to the exterior an interesting display of Gothic fenestration that has few equals. Considering its slender mullions, with the intricate upper tracery, one marvels at the strength of this window against the strongest wind pressures. This window is an excellent example of the glass curtain wall which is possible in the Gothic system of construction, where walls are enclosures only, sustaining no load save that of their material. This north transept is a display of skeleton structure, beautifully wrought to receive this remarkable "buffet" of brilliant glass. A series of tall, slender pinnacles rising from the buttresses adds to the charm and stateliness of the transepts.

The steeply - inclined gabled roof is covered with large Ludovici tile in various shades of red, brown, and terra cotta. The roof over the Clerestory is of unique construction in that there is no wood, such as sheeting or rafters, under any portion of this roof. All tiles are supported on rows of angle irons to which they are wired. From a position above the





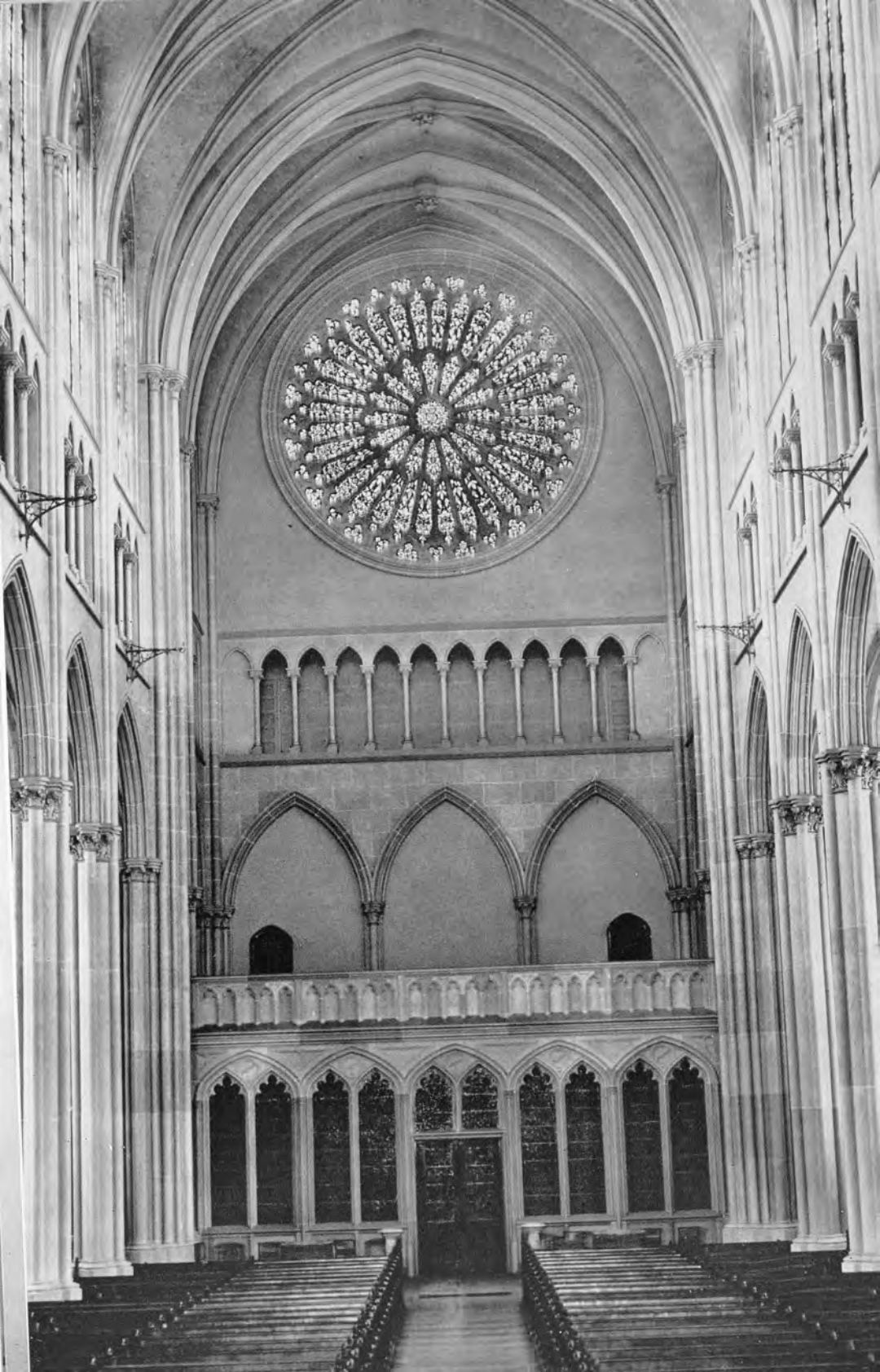


ceiling the entire under-surface of the tile is visible. As a result, the roof is fireproof.

Around the entire building, at the level of the clerestory roof, at the level of the base of the clerestory windows, and in some places on a still lower level, are wide ledges on which it is possible to walk, thus permitting access to the various sections of the exterior.

At night, in the subdued light, the intricately woven elements of the facade and other exterior elevations produce imposing and inspiring displays. To stand at the base of the northwest tower and to look upward seeking the naive forms of the gargoyles and parapet structure is to sense the quality of mysticism and unworldliness possible in this style of architecture.

NOTE: Acknowledgment is gratefully made to Mr. George F. Roth, Jr., A.I.A., for assistance given in preparing this and the preceding article.



# The Cathedral Interior

## The Narthex

The front central entrances, embellished on the exterior by Barnhorn's celebrated Madonna and the Assumption Scene, lead into a wide vestibule called the narthex. The vestibule, with three double doors opening into the interior, is built of stone. The walls are divided into Gothic panels containing German antique leaded glass. The richly-carved stonework, in its graceful Gothic lines, bespeaks something of the rich interior of the Cathedral. The central doorway reveals the full glory of the great interior. Directly forward in the distant sanctuary rises the principal altar, the dominant and focal point of the entire edifice. Looking ahead and toward either side gives the immediate impression of great height and of walls made up almost entirely of large stained-glass windows with only narrow columns between them. The cruciform plan of the entire edifice is easily recognized, as the walls are seen to widen beyond the middle of the church.

## The Nave

The nave, the portion of the church usually occupied by the congregation, is defined by graceful, clustered columns, twenty-six feet in height and spaced thirteen feet, three inches apart. These columns, spanned at the top by arches, support the triforium and the clerestory. In each bay, that is the area between each pair of columns and the outside lower wall, is found a large multi-paneled stained-glass window. The entire area under the windows, to a height of ten feet, nine inches, is finished with decorative marble panels that enclose the exquisite mosaic stations.

## The Triforium

Above the arched columns is an arcade or passage-way, called the triforium, which extends around the entire interior excepting the ends of the transepts. Above each bay the arcade is treated architecturally as an open screen divided by three columns.

## The Clerestory

Above the triforium arcade on each side rise the clerestory windows, one above each of the lower arches that form the bays. These windows are twenty-six feet high and ten feet wide. Like the side walls on the lower elevation, the clerestory or upper portion of the building consists of piers which rise directly above the lower columns and support the roof trusses. As below, stained-glass windows enclose the entire area between the piers.

## The Arched Ceiling or Vaults

Rising from the capped piers of the clerestory are the weight-bearing ribs or groins which support the ceiling vaults. The ceiling of each bay is divided into six panels. This arrangement, known as the sexpartite or six-part system of vaulting, has been cited as the distinctive element of the pure Gothic character.

## The Transepts

The widened portions of the church between the nave and apse, called the transepts, give the edifice the shape of a cross. In the north transept the entire width and height is taken up with one immense stained-glass window. Twenty-four feet in width, this window rises sixty-seven feet above the marble wainscot almost to the highest point of the clerestory ceiling, and ranks among the largest windows in the world. It is to be noted that in many larger churches the arcade or triforium is carried through the whole width of both transepts so as not to break the continuity of the arcade around the edifice. This introduces a large mass of stone through the middle of the transept, thereby dividing the transept into an upper and a lower section. Again, in many larger churches, a very imposing entrance is placed at one or both transepts. The walls and elaborate ornamentation, rising high into the transept, greatly reduce the size of the transept window. In St. Mary's Cathedral neither was done. The arcade stops abruptly at that portion of the wall where the transept window begins. This also applies to the south transept. The absence of the triforium and of an entrance in the north transept explains why this window ranks so high in size, even among windows of much larger church edifices.

In the south transept only the upper portion is devoted to window area. Here is located a huge rose window, equal in size to the rose window of the facade, twenty-six feet in diameter. Its radial mullions and attractive tracery, delicate of design yet sturdy and strong, hold in place the jewel-like art glass, flaming in brilliancy or smouldering in subdued colors, as the amount of sunlight and cloud-shadows varies. Under this rose window the depth of the transept has been extended to afford space for the chambers of the main organ. These are concealed by an artistic screen made of a combination of pipes and grills. A choir balcony extends across the entire width of this transept. Under this balcony is found the entrance to the Baptistry. This chapel was built as a further extension of the transept.





## The Apse

The space within the sanctuary is commonly referred to as the apse. In a cruciform church, the apse represents the upper portion of the cross, just as the transepts represent the arms, and the nave represents the stem of the cross. In St. Mary's Cathedral the apse occupies a space fifty-four feet in depth and has the same width as the nave, thirty-seven feet. The most striking feature of the apse is the almost total absence of wall area. As in the nave, almost the entire wall space is taken up with large stained-glass windows, separated by stone piers. On the clerestory level these windows, nine altogether, with their adjoining piers, occupy the total area, and make a most devotional as well as colorful background for the beautiful liturgical ceremonies that take place in the sanctuary.

The high altar and the large crucifix which surmounts the altar, are of white carrara marble. The crucifix is remarkable because of its exceptionally fine carving. Recessed into the front of the altar under the mensa or table, is an exquisitely carved relief depicting the Last Supper, after the painting of Leonardo da Vinci.

Extending east from the north transept are the chapels of the Sacred Heart and of St. Joseph, each occupying the space of one bay. In each chapel a niche recessed into the wall provides space for altars of white carrara marble, and statues of the Sacred Heart of Jesus and of St. Joseph, carved from the same material.

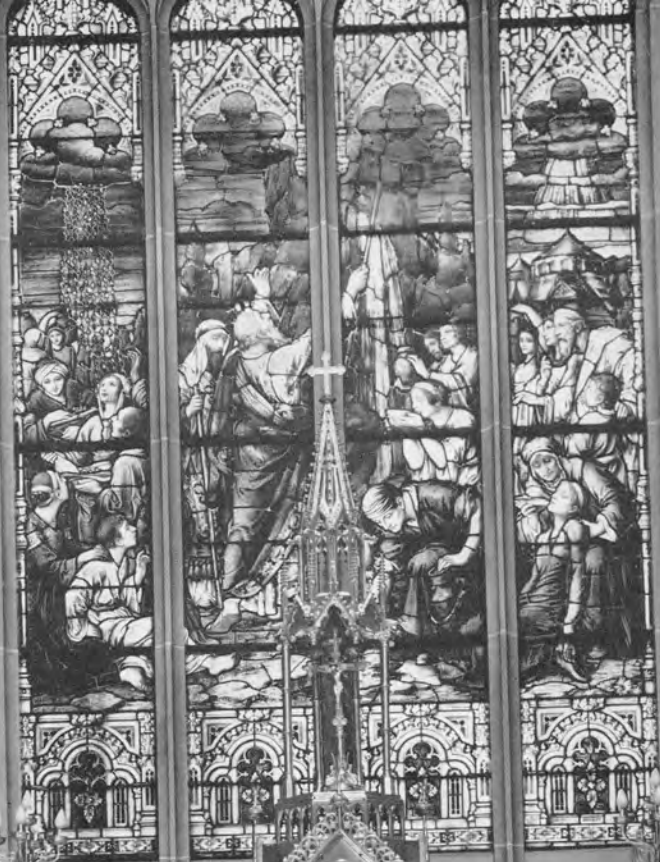
Extending east from the south transept are the chapels of the Blessed Virgin Mary and of St. Anthony, each one bay in width. The altar of the Blessed Virgin is recessed into the niche closer to the apse or sanctuary. The second niche is partially occupied by a large and beautiful carved stone shrine of St. Anthony, beside which a door enters into the sacristy.

### The Blessed Sacrament Chapel

Extending south from the chapels of the Blessed Virgin and of St. Anthony, and beyond the depth of the south transept is a chapel twenty-six feet wide and forty-one feet deep, known as the Blessed Sacrament Chapel. This chapel has its own separate sanctuary in which is located a most ornate altar of marble and an imposing tabernacle surmounted by an exquisite baldachinum, both of gold plated bronze







ECCE PANNUS ADGETI. OBVI

FACTVS CIBVS VIATORVM





and inlaid with semi-precious stones. The sanctuary is enclosed by a very rich and attractive communion railing, made of cast bronze and marble. A large engraving on the epistle side of the altar reads: BOURDON GHENT BELGIUM 1913. Behind and above the altar and on the west side are five glorious stained-glass windows, each portraying, in glowing colors and with great artistry, subjects pertaining to the adorable Sacrament of the Altar. Extending from the wainscot to the ceiling on the east wall and above the balcony on the west wall are the nationally famous paintings of Duveneck described on pages forty-two to forty-six.

It is in this chapel of the Blessed Sacrament that the beauty and glory of the Cathedral properly finds its richest expression. Here the utmost has been done to provide a fitting residence and throne for our adorable Redeemer.

### The Baptistry

The Baptistry, with its carved Font and ornamental Gates, was erected during the incumbency of the Most Reverend Francis W. Howard, D.D. The design and plan were drawn by the architect, H. H. Hiestand, of Eaton, Ohio. The Carl Brothers, of Covington, Kentucky, had the contract for its construction. It is interesting to note that John and Joseph Carl had worked as masons on the nave and transept of the Cathedral from 1895 to 1900. From 1908 to 1910 they worked on the facade, having been awarded the contract of construction. Though well advanced in years and retired, the two brothers, motivated by the fond memories associated with their work on the Cathedral in their younger years, did all the stone work on the Baptistry.

The Baptistry is built in the form of a small chapel extending from the south transept. It has its entrance under the organ balcony. A window is set in each of the five sections of the exterior wall. The floor is laid with imported Rosatta marble, bordered with Breche black and gold marble. A Sienna marble wainscot rises from the floor to the windows.

Before the wall opposite the entrance is a small altar made of brightly-colored and almost translucent Skyros marble, imported from Greece. A bronze, gold-plated tabernacle rests on this altar. On either side of the tabernacle and partly recessed in the wall, is a compartment which contains the holy oils and other requirements for the administra-

tion of the Sacrament of Baptism. The bronze doors are gold-plated.

The Font stands in the center of the Baptistry. It was designed from a somewhat similar font in a European Cathedral where the figures are of life-size proportions, and was carved from a single block of Chiampa Pearla marble at Pietrosanto, Italy. The lower portion of the Font is carved to represent the tree in the Garden of Eden whence sin came into the world. The forbidden fruit is seen hanging on the tree and the serpent is coiled among its branches. Beside the tree are the figures of Adam and Eve bowed in shame and humiliation. A partially eaten apple lies on the ground before them. The bowl, occupying the upper portion, is supported by the branches of the tree. Each of the eight sides of the Font is designed to indicate a truth of faith relative to the Sacrament of Baptism. Baptismal symbols alternate with scriptural quotations. One panel beautifully portrays an Angel holding a scroll inscribed with the words: "Fides vincit" (Faith conquers). This represents the baptismal gift of the virtue of Faith. A second panel portrays a ship with its sails. This represents the Bark of Peter, that is the Church in which we become members through the reception of Baptism. A third panel reveals an open book and a quill. This indicates the Book of Life wherein are written the names of those who become children of God by Baptism. A fourth panel portrays a fountain from the sides of which flow six separate streams of water. At the base of the fountain lambs are drinking from these streams. This is symbolic of the six other Sacraments which may be received after Baptism. On each of the four highly-polished panels which alternate with the symbolic panels is one of the following scriptural texts referring to Baptism:

"Born again of water and the Holy Ghost"

"We are all baptized unto one body"

"Be baptized, everyone of you"

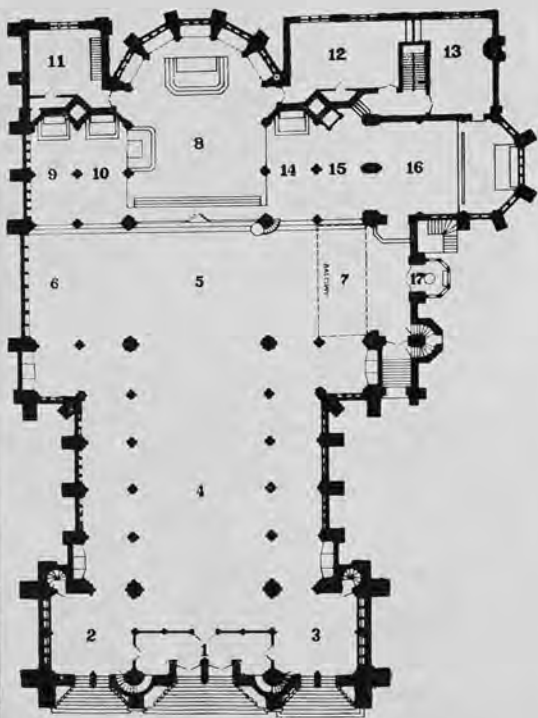
"Be baptized and wash away thy sins"

Directly over the Font and suspended from the ceiling is a dove surmounted by rays. Both were hammered into their beautiful form from sheets of copper by a French metal-craftsman, and later gold-plated. The dove represents the Holy Spirit Who appeared in that form at the Baptism of Christ by St. John, and Whose indwelling in the soul begins with Baptism. The rays above the dove indicate the splendor of God.



The entrance to the Baptistry is ornamented by a pair of large, hand-wrought iron grille gates and side panels, all with Swedish finish. The gates, of Gothic design, were executed locally. An open crest or shield occupies the center of each gate. In the one crest is portrayed the figure of Noah's Ark riding on the waves, while sheets of rain fall from the clouds. In the epistle of St. Peter, Noah's Ark is mentioned as a symbol of the saving waters of Baptism: ". . . when they waited for the patience of God in the days of Noe, when the ark was a building: wherein a few, that is, eight souls, were saved by water. Whereunto Baptism, being of the like form, now saveth you also. . ." (I St. Peter, III, 20, 21). In the other shield are represented the baptismal gifts of Faith, Hope, and Charity, symbolized by the traditional cross, anchor, and heart. In the panel to the left is the symbol of the fleur-de-lis or lily typifying the purity and innocence which come to the soul with the graces of Baptism. In the panel to the right are delineated the baptismal Candle-holder and Candle, with its flame symbolic of the light of Faith, and also a shell, representing baptismal water.

Rising from the five panels and above the gates is a Gothic arch. The space on either side of the arch is closed in with a wrought iron tapestry of delicate and beautiful pattern. The entire gate assembly adds dignity and strength to the Baptistry Chapel.



#### KEY TO FLOOR PLAN

1. Narthex or Vestibule
2. North Tower
3. South Tower
4. Nave
5. Transept Section
6. North Transept
7. South Transept  
Organ Balcony and Organ Chambers
8. Sanctuary
9. St. Joseph Chapel
10. Sacred Heart Chapel
11. North Sacristy
12. Clergy Sacristy
13. Altar Boys' Sacristy
14. Blessed Virgin Chapel
15. St. Anthony Shrine
16. Blessed Sacrament Chapel
17. Baptistry

## Sculptural Art

Among the art treasures of St. Mary's Cathedral are the sculpture works of Clement J. Barnhorn. These grace the central front portico. The design of the Cathedral called for a statue of exceptional merit standing high upon a pedestal between the two central doors of the front entrance. Because of the title of the Cathedral, the Madonna, Mary with the Infant Jesus in her arms, was fittingly chosen as the subject. The statue, five feet in height, was carved at Mr. Barnhorn's studio through a period of two years, and was erected at the Cathedral during the last week of December, 1912. It was done in Bedford limestone to make it harmonize with the rest of the building. The following description of this work of art which Bishop Maes called "the Alma Mater of our Cathedral," is by an unknown author, published on the occasion of Bishop Howard's consecration in July, 1923:

"The figure of The Madonna and Child, which graces the main portal of the Cathedral, is one of the finest examples of Mr. Barnhorn's art. It strikes the beholder as wonderfully lifelike, a true portrait in stone, holds his attention, and compels him to study and to speculate upon the expressive faces of the Mother and the Infant.

"The Mother, with head slightly inclined forward and eyes cast down, seems to be wrapt in deep contemplation; the Infant, sitting up alert on His Mother's left arm, looks out before Him, His right hand raised in benediction, His left hand resting on His breast over His heart. He, too, seems to see things hidden from merely mortal eyes. She is the Mother of the Man of Sorrows; He will travel the Way of the Cross. The sad plight of mankind, the infinite love of Jesus, the co-operation of the Blessed Virgin, the glory of God and the salvation of souls — are these the thoughts that are reflected in the Madonna and Child of Mr. Barnhorn, wonders the beholder as he gazes upon this great masterpiece.







"Bishop Maes, who commissioned Mr. Barnhorn to make the statue, was delighted with its artistic execution. It was His Lordship that named it 'Alma Mater.' The original model is now on display in the exhibition of the National Sculpture Society of New York at the Hispanic Museum, Broadway and 156th Street, where Mr. Barnhorn has three pieces of sculpture and fourteen large reproductions of work done in recent years."

The design of the Cathedral further called for carved tympanums above the three front entrances. A tympanum is the flat wall surface contained in an arch, e.g., above a door. In the year 1914 Bishop Maes gave to Mr. Barnhorn the commission to carve the tympanum above the central front door. This piece of sculpture work is eighteen feet, seven inches wide at its base and thirteen feet, three inches high at the apex of the Gothic arch. The subject chosen for this deep bas-relief is the patroness of the Cathedral, St. Mary, the Mother of Christ, under the title of her Assumption into Heaven. The carving of the twenty figures in the large sections of fine Bedford stone was executed on the site from a model made in the studio. The completed work embodies two elements of the Catholic faith: first, the pious tradition of the visit

of a group of holy women to the tomb of Mary where, instead of the sacred remains, they found a mass of fragrant roses; second, the universal conviction in the Church that the Mother of Christ, after her death, was assumed into heaven with body as well as with soul.

Upon the moldings around the tympanum and between the columns adjoining, the sculptor has carried festoons of ivy and of grape vines, of oak and of maple leaves as an appropriate setting for the splendid relief. The unveiling and the blessing of this artistically conceived and beautifully carved tympanum took place on October 14, 1917.

The following description of this "Poem in Stone" is a continuation of the quotation above:

"The dominant figure is, of course, that of the Virgin, with face turned slightly upward, and arms extended, clad in flowing robes, hovering in mid-air over the rose-filled tomb, on either side of which are grouped the holy men and women. At the extreme left stands the 'Beloved Disciple,' holding a closed book in his right arm, and seemingly intent on impressing us with the significance of the Assumption. St. Peter and St. Paul occupy prominent positions, and with the others, stand in reverent admiration of the mystery enacted before their eyes. Kneeling at the corner of the tomb, to the right of the beholder, is a youth offering a lily, emblematic of purity of life. Near him a woman, with an infant in her arms, symbolizes the Christian family. The ensemble is profoundly religious in effect, visualizing in a strikingly edifying manner the occasion of the greatest feast of the Virgin Mother of God."



Corbels at South Side Entrance  
Exterior stone weather-beaten



## Biographical Sketch

### CLEMENT J. BARNHORN, SCULPTOR\*

Clement J. Barnhorn was born in Cincinnati in 1857 and spent most of his life there. He attended Xavier University for a time, then in 1880 began his studies at the Cincinnati Art Academy under Louis T. Rebisso. He worked in the studio of Henry S. Fry as a woodcarver. In 1891 he won a scholarship from the Academy and studied a year in Italy. During the subsequent five years he pursued his studies in Paris under Mercie, Bougereau, and Fremiet. Here he gained his first recognition.

When he returned to this country, the real merit of his work was not immediately appreciated. However, at the death of his old teacher, Rebisso, in 1901, Barnhorn was made instructor in sculpture at the Cincinnati Art Academy. Refusing many attractive offers to establish himself elsewhere, he held this post until his death. Altogether he was associated with the Academy for a period of fifty years. He died in Cincinnati, August 21, 1935, at the age of seventy-eight. Burial services were held from St. Xavier's Church; interment in St. John's Cemetery, St. Bernard, Ohio.

Mr. Barnhorn won his first prize for his sculpture at the Paris Salon in 1895. This was an honorable mention for his figure, "The Magdalen." In 1900 he won the Silver Medal for another statue of the same subject. At the Pan American Exhibition in Buffalo, 1901, his work received honorable mention, and at the Louisiana Purchase Exposition in St. Louis, 1904, he received a Silver Medal. It was, however, his statue of Ralph Waldo Emerson, carved in 1906, that really established his reputation.

The honorary degree of Doctor of Fine Arts was bestowed upon Barnhorn by Miami University in 1925 and the Doctor of Laws Degree, by Xavier University in 1927. In 1929 he won the Sachs Prize of the Cincinnati Institute of Fine Arts.

Barnhorn met Duveneck in 1875. During the last twenty years of Duveneck's life they were fast friends. As Barnhorn was ten years younger, he was, in a way, a protege of the painter. They helped each other and collaborated on several works of art.

Barnhorn spent two years carving the Madonna and Child for the front of St. Mary's Cathedral, and presented it as a gift in memory of his family. At the time it was valued at \$3,000. In 1925 a replica of this

\*Cf. Collection of Articles on Barnhorn at Cincinnati Art Museum.



statue was shown in an art exhibition in Cincinnati. The Assumption scene, carved in the tympanum above the central front door of the Covington Cathedral, was completed in 1917.

Other celebrated works of Barnhorn in Covington are the huge Crucifixion Group (1915) and the sarcophagus over Duveneck's grave (1924-1925), both located in Mother of God's Cemetery, Covington. Additional well-known works of the sculptor in this locality are the statue of the Immaculate Conception at St. Mary's Seminary, Norwood,

and the statue of St. Monica and the Crucifixion Group at St. Monica's Cathedral, Cincinnati. Many other monuments, plaques, and figures in this vicinity were designed and executed by Mr. Barnhorn.

A mild-mannered and plain-looking gentleman, Barnhorn lived a very quiet, simple life. He was a beloved figure in the community, and was known as a generous and kind friend, even to his students. He was very modest regarding his accomplishments, and, in preference to his own work, his favorite topic of conversation was Duveneck and his paintings.

Although very close friends, Barnhorn and Duveneck were different in temperament and approach. Duveneck worked quickly at anything he did, sometimes almost furiously. Barnhorn was calm and more methodical. He was known as a painstaking artist with an enormous capacity for work. He was, moreover, an idealist as his work reveals. He was ever motivated by his own sincerity.

In his personal life Barnhorn was a very devout member of the Church. It was his habit to attend Mass daily. Barnhorn seemed at his best in carving sacred subjects and children. It was the religious subject which really drew him forth. These were all labors of love with him.

Among men of art, Barnhorn was highly respected. He has been called "the greatest ecclesiastical art sculptor of his time in America."







## The Masterpieces of Duveneck

Widely known and greatly admired among the art treasures of the Cathedral are the paintings of Frank Duveneck. These comprise a group of three large Gothic panels on the east wall, and a fourth smaller panel on the west wall of the Blessed Sacrament Chapel. The central panel of the group is ten feet wide and twenty-four feet high, and portrays the Sacrifice of the Cross on Calvary. The panel to the right is six feet, ten inches wide and twenty-four feet high, and delineates a High Priest of the Old Law offering sacrifice to God. The panel to the left, equal in size to the central panel, pictures the Sacrifice of the New Law instituted at the Last Supper by Jesus Christ with the consecration of bread and wine. The painting on the west wall above the balcony arch is ten feet wide and thirteen feet high. This painting continues the Eucharistic theme by portraying Christ at Emmaus on the occasion when He was recognized by His disciples in the breaking of the bread.

The following is an appreciation of the paintings on the east wall, written by Bishop Maes for the January 6, 1910, issue of the Catholic Telegraph:

"The dominant thought of the whole conception is Jesus Christ, the God-Man, life and center of the whole created world, ever atoning for the sins of men, that they may have life abundantly. . . . It is the artistic interpretation of that great thought of Pope Pius X of 'establishing all things in Christ so that Christ may be all in all.' In the Holy Sacrifice of the Mass, Christ lives forever really and truly present.

"THE CENTRAL PANEL of Mr. Duveneck's eminently Christian composition is the Crucifixion. As Man He hangs on the Cross a delicate, perfect figure of the human form, appealing in its beauty and voluntary sacrifice. Jesus is redeeming man and gaining Life for him in death. Yet the artist bids us remember that Christ is also God, hence He is tenderly enfathomed on the Cross by the Heavenly Father in all the majestic grandeur of His Omnipotence, while the Holy Ghost hovers over Both as the ever-living Love and Procession of both the Father and the Son, three Divine Persons in One God redeeming His creatures. . . . And, like a vision of Heaven, to which human eyes are blind, but which is revealed to the believing soul, whose sight soars above the Cross of Death unto the very throne of the Immortal God, choirs of Angels gather around the Altar of the Immaculate Lamb of God. Who taketh away the sins of the world, and adore. Tremulous with awe and sorrow at the unheard of spectacle of a dying God, they chant His Infinite Love, crystallizing in a dying moment the price of eternal Life for His creatures. The dying shout of the Divine Victim: 'IT IS CONSUMMATED' is garnered among the angelic choirs and in the Alembic of God's supreme Love it is transfigured into the 'Hosanna to the Son of David.'



IN MEMORIAM OF HIS MOST REVEREND FATHERS  
REVISED BY THE ARTIST FRANK



"Note the immense sombre background against and above which the Divine Victim rises in His redeeming loneliness, for He redeems by His own Will and in His own omnipotent Power. . . . And, away down at the foot of the cross, crushed to earth like an atom in the atmosphere of sinful gloom to be dispelled by the Heart's blood of Christ, GROVELS guilty humanity under the guise of the Magdalen. How utterly helpless in her degraded humanity, and yet what superb and elegant appeal startles the beholder from those lifted arms almost stretched out of their sockets in an agony of human pity for the Divine Victim and of supreme confidence in the all-atoning Redemption by the God-Man. . . . Deep and far away the atmosphere of gloom hovers over the Jerusalem of earth to be illumined full soon by the Resurrection from the glorious Tomb.

"RIGHT PANEL. . . . The Old Testament is the figure of the New; the Messianic prophecies are all centered in the ceremonial of the Mosaic Law and the Promise of the Redemption in the Sacrifice offered in the Temple by the High Priest of Jerusalem. Artist Duveneck has limned an impressive figure of the Jewish High Priest about to offer the daily Sacrifice which keeps alive the hopes of Israel and its firm belief in the Redeemer to come. In the rich panoply, every garment of which is described by Leviticus,\* and the symbolic meaning of which is full of holy suggestions, the High Priest stands facing the mysterious Presence which will some day be revealed as a light for the redemption of nations. A magnificent composition in itself, yet it directs more emphatically attention to the CENTRAL SCENE, which is the Divine aim and realization of Four Centuries of Messianic prophecies, miracles and Divine Apparitions.

"LEFT PANEL. . . . At the Last Supper Christ fulfilled all the Promises and left us as a memorial of His Passion, the very Bread of Eternal Life, His own Body and Blood in the Blessed Sacrament. . . . The Pontiff of the New Law surrounded by His sacred ministers has just offered the clean oblation of the Bread and Wine and, by creative words, changed it into the Body and Blood of Christ. . . . The Consecrated Host is to remain as a permanent Presence upon the Altar. . . . Before secluding It in the Tabernacle the Bishop lifts up the Eucharistic Christ for the adoration of the faithful and bids Him bless those whom He has redeemed by His Precious Blood. . . . His gaze is fixed on the Divine Prisoner, on His golden terrestrial throne, and the transfixed look of Faith and Love gazes beyond into the Wounded Side of the Crucified Christ to the very core of the Sacred Heart, whence sprang into human life a Redeeming Divine Love.

"Not even the gorgeous beauty of this fine pictorial scene detracts from the central group. . . . It is really helpful to perceive and understand better the true origin of that mysterious miracle world of infinite Redemption and Love, Christ and Him Crucified."

When Bishop Maes first proposed to Mr. Duveneck the subjects for the three panels, he had in mind somewhat different subjects for the right and left panels, as is seen in the following letter, dated from Covington, September 24, 1903:

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\*"He vested the high priest with the straight linen garment, girdling him with the girdle, and putting on him the violet tunic, and over it he put the ephod. "And binding it with the girdle, he fitted it to the rational, on which was Doctrine and Truth.

"He put also the mitre upon his head: and upon the mitre over the forehead, he put the plate of gold, consecrated with sanctification, as the Lord had commanded him." (Lev. VIII, 7-9)



My dear Mr. Duveneck:

If you can call tomorrow, I am ready with my suggestions anent your striking sketch for the Chapel of the Blessed Sacrament in my Cathedral:

The central idea is the sacrifice of Jesus Christ on the cross. This is admirably brought out in the central panel; to carry out the idea that before Christ as well as after Him, viz., before He came on earth as well as after the resurrection, that self-same sacrifice is the perpetual oblation in the true Church of God, we will if you please, depict in the smaller panel to the right, the Sovereign High Priest of the Old Law (with attendants if you wish) offering the loaves of bread on the altar of propitiation; in the larger panel to the left, a priest of the New Law (a Bishop with attendant priests if you like) offering the Holy Sacrifice of the Mass, both facing the crucifixion.

I have some points for suggestion. You may call any time Friday or Saturday morning; or, if not free then, any time, if you kindly let me know the hour that I may be at home.

With heartfelt thanks for your interest and great kindness,

Devotedly yours in Christ,

✠ CAMILLUS P. MAES,  
Bishop of Covington.



## Biographical Sketch

### FRANK DUVENECK, ARTIST\*

Frank Duveneck was born at 1226 Greenup Street, Covington in 1848. As a youth he utilized his natural artist talents in helping to paint and decorate churches. In this way he came under the notice of a local artist named Johann Schmidt, and of another, named Lamprecht. At the age of nineteen he painted a Madonna and Child for St. Walburg's Academy where he had been a pupil.

After leaving St. Walburg's, he entered the Cincinnati Art Academy. At the age of twenty-two he went to Munich, studying there under Courbet, Leibl, and Dietz. In his first year, newcomer though he was, he took most of the prizes. His "Whistling Boy" was especially noteworthy. When cholera broke out in Munich in 1873, he returned to this country.

Here he became associated with William Chase, whose style was much like his own. His one-man show in Boston, 1875, was a great success and he had many offers. But in 1877 he returned to Europe where he spent some time in Venice, then opened a school in Munich. He later moved his School to Florence, taking with him his students who were known as "Duveneck's Boys."

Going to Paris in 1885, he married, a year later, Elizabeth Boott, a painter in her own right. A son, Frank, was born to them the following year, but in 1888 Mrs. Duveneck died. He came back to America then, and in 1890 accepted the position as head of the Cincinnati Art Academy. Here he began his great career as teacher and, except for brief trips to Europe or short stays in other schools, he remained here for the rest of his life. He lived at the family home in Covington. His fame continuing to grow, his work was on display at the San Francisco Exposition in 1915.

Duveneck died on January 3, 1919, in Good Samaritan Hospital, Cincinnati. His solemn funeral Requiem was offered in St. Mary's Cathedral on January 7. He is buried in Mother of God Cemetery, Covington, beneath the majestic sarcophagus carved by his friend, Clement Barnhorn.

Duveneck was a genial personality, known for his generosity and kindness. His features remind one a great deal of Gilbert K. Chesterton. He had a good sense of humor, and was fond of telling stories. He painted rapidly, sometimes finishing a canvas in two hours. Many of his pictures which he gave away have today quite a value. Often

\*Cf. Collection of Articles on Duveneck at Cincinnati Art Museum.

while instructing the students he would finish their paintings, and in this way they became possessors of a "Duveneck."

While many of his paintings were executed with astonishing rapidity, Mr. Duveneck was a conscientious artist and his paintings are finished products. In many instances, with only a simple outline roughed in, he proceeded to do the picture on canvas. He blocked the figure out with paint, then brought up the features. He worked in broken planes of light and shadow, with an abstract

method of producing strong impressions of form. He disposed his masses directly, with abrupt vigorous strokes, which suggest movement and vitality. In this he is much like Hals, Rembrandt, and Velasquez, whom he studied and whose technique he borrowed. It was, in fact, his spontaneous characterization of everyday native faces looming out of the impenetrable background associated primarily with the old masters that made such an impression in his Boston showing. In this respect, he is like William Merritt Chase and Daniel Singer Sargent, who were influenced by the Munich School as Duveneck was.

Duveneck was a realist with a simple, direct style. He was a sure and vigorous draftsman and a good colorist, although at the height of his creative period he was not so interested in color as in form. He concerned himself with the normal aspect of men and nature, never moralizing, never becoming sentimental, never being anecdotal. He painted things as they were, he painted personalities. In this too, he was much like the masters of old. He painted with no self-consciousness whatsoever.

Duveneck had these qualifications quite early in his career. His first painting to attain renown, the "Whistling Boy," is still one of his best. It is unfortunate that after his Munich period, including the time he conducted his own school, his creative efforts became less numerous



than before, as he devoted most of his time to teaching. He did, however, make sufficient inroads into his teaching to paint the magnificent murals in St. Mary's Cathedral. Here some of the old fire came back, although his style had been somewhat altered by this time, due, no doubt, to the Italian and French influence. There is in the Cathedral panels great warmth of faith. The execution of this work, done in his own studio at the Cincinnati Art Academy, required five years, extending from 1904 to 1909. The smaller original panels from which Duveneck worked are now in Good Samaritan Hospital.

In the Cathedral paintings there is evident not only a wealth of detail, but also the realism which is characteristic of all Duveneck's work. Yet a panel the size of those in the Cathedral is something different from a portrait, where Duveneck was at his best. The solitary figure of Magdalene at the foot of the cross is a striking departure from the customary grouping in a Crucifixion scene. After their completion, the paintings remained on exhibition at the Cincinnati Art Museum for several months. They were placed on the walls of the Blessed Sacrament Chapel in May, 1910. These celebrated paintings were donated by the artist in memory of his mother, Katherine Siemers Duveneck.

The fact that Duveneck painted these panels at all is due to his good friend, Barnhorn. The latter suggested to Bishop Maes that he speak to Duveneck about doing something for the bare walls of the Blessed Sacrament Chapel. The Bishop approached Mr. Duveneck and won his consent.

The paintings of Duveneck are very numerous. He gave his own collection to the Cincinnati Art Museum in 1915. His work is being more and more appreciated, and many believe that in time his paintings will take their place beside the works of the great Masters. John Singer Sargent said, "Frank Duveneck is the greatest talent of the brush of this generation."

## The Cathedral Windows

The Gothic style of architecture of the Fourteenth Century was so designed that most of the color and warmth of the interior of the structure would be provided by the art-glass windows. For this reason the greater part of the wall space was used for window openings, thus providing the maximum opportunity for introducing the inspiration and beauty of color through the medium of stained art glass.

The visitor to St. Mary's Cathedral is at once impressed by the unusually large amount of window space on both the floor level and the clerestory level. Whereas in other styles of architecture, a person is accustomed to see rather large wall areas between the windows, in St. Mary's Cathedral there is only a slender pier between adjoining

windows. For this reason the edifice is sometimes referred to as "the Cathedral of glass." In addition to the transept window and the two rose windows, there are fifty-seven full-size and twenty-two small windows. Most of these were made possible through the generosity of patrons, in memory of departed loved ones.

The wide variety of subjects, the unlimited range of color, and the resultant grandeur and beauty of the art-glass treasures charm and deeply impress the beholder. For little children as well as for men and women of mature years, the windows have a constant and never-failing attraction. In each window there is such a wealth of detail that it may be viewed over and over again, the eye each time catching some new beauty, some previously unnoticed detail to make these works of art undying in their interest and appeal.

With few exceptions, the windows in St. Mary's Cathedral are executed in the pictorial mode, a style of art-glass that was in great demand in the early years of this century. Scenes from the life of our Lord and of His Blessed Mother, from Church history, as well as representations of many of the saints, together with a multitude of church symbols, form the subject matter of the windows. The figures are all life-size as well as life-like, true to life to the most minute detail. Every face and hand, every feature shows a refinement of expression and naturalness that makes each portrayal seem like a living person. The portrayal of our Divine Lord and His Blessed Mother is so faithfully executed as to awaken in the beholder's heart sentiments of reverence and piety, of admiration and approval.

The Cathedral windows designed and executed at the Mayer Studios, Munich, Germany, (four excepted)\* give constant evidence that the master artist, Franz Mayer, had an exquisite eye for color and for color combination. That the men who collaborated with him in the designing of the pictures for the craftsman to reproduce in glass were artists of the highest caliber, is evident from the fact that many were teachers at the time in the Royal Art Academy in Munich. Among the better known of these artists is Professor von Feuerstein, whose paintings of the Stations of the Cross have both made him internationally celebrated and have been copied or reproduced in a large number of churches. Attention is particularly directed to the exquisite composition throughout the windows, that is, the graceful and pleasing grouping of figures. Window after window gives evidence of the care and ingenuity wherewith the figures and their surroundings are assembled.

A thorough study, particularly of the glass in the tracery of the windows, reveals a wealth of Church symbolism and imagery. The artists were called upon not only to reproduce the sacred scenes that form the major portion of each window, but likewise to draw upon

\*By an Innsbruck Firm.





their knowledge of the artistic devices used by the Church to picture to the eye the truths of Faith. For example, in the tracery of the large transept windows will be found emblems representing many of the invocations used in the Litany of the Blessed Virgin; such as "House of Gold," "Ark of the Covenant," "Mystical Rose."

The superb ability of the artists who, with palette and brush, created the designs for the Cathedral windows, is matched by the craftsmen who reproduced their designs in the medium of glass. By their etching and by their skillful application of metallic pigments, they have ingeniously reproduced on the glass every nuance and detail of form and of expression conceived and painted by the creative artists.

Fine art glass does not depend solely upon the artists who originated the designs and the craftsmen who executed them on glass, but also upon the kind of glass that is used. To achieve its purpose, art glass must have the quality of freely transmitting light. The glass used in the Cathedral windows is of a very high quality of antique glass which, by its depth of color and slight irregularities of thickness and texture attains pronounced brilliancy and sparkle. The glass is not simply tinted on one side, but the predominant color permeates the entire mass. The lines of the figures, faces, and background are drawn on the glass with metallic pigments which, in high temperature kilns, are fused with the glass, so that the image becomes as durable as the glass itself.

To all the beauty of pictorial representation and blending of color there is added the charm brought about by the varying conditions of light. With the least change of daylight and sunshine, and the moving of cloud-banks, even with the changing of the seasons, the appearance of the windows varies from a brilliant glow, as of sparkling jewels, to the still and subdued somberness of dull





and dying embers. Such is the quality of these windows that in the evening, just before darkness sets in, the very little light still coming from the sun that has long since fallen below the horizon filters through the glass and leaves the colors discernible. It would seem that the windows themselves, having basked in the light throughout the day, are unwilling to disappear with the coming darkness.

It may be said that the general harmony of tone is undisturbed in this majestic temple erected to the honor and glory of God. In broad waves, with the warm light streaming through the richly colored windows, the beautiful and mellow tone spreads throughout the Cathedral, giving to the interior the atmosphere of rest, of reverence, and of worship. Because each window is a perfect symphony of color and religious design, one leaves the Cathedral filled with a wonderful and overpowering impression of radiance and beauty enhancing the worship of God.

It is not alone because of the charm of color that these windows have their unfailing attraction, but likewise because each window speaks the language of Holy Scripture, teaching the truths of faith and the sublime incidents in the life of our Lord and of His Blessed Mother, thus making live again in the mind and heart of all beholders the "Credo" of our religion. Here again may be seen how the Church, in her eagerness to carry out to the fullest extent the command of her divine Founder to teach all men, refines and uses every art.





## The Great Transept Window

Because of the unique size of the large transept window and the widespread interest taken in it, a detailed description is here given, in the hope that the visitor will derive a fuller understanding of this singular work and a greater satisfaction in viewing it.

Vertically, the window is divided into eight high panels, separated by mullions which, in the arched upper portion, unite to form a beautiful tracery pattern of fifty-three smaller sections of varying size and shape. The portion of the window under the tracery is divided, horizontally, into three tiers. The lowest consists of a series of sixteen small panels, each presenting a saint renowned for his devotion to the Mother of Christ.

The middle tier occupies approximately a third of the entire window area, and represents a scene taken from the General Council of Ephesus, held in the year 431 A.D. This Council formally and authoritatively condemned the heresy of the Nestorians who refused to believe that it is right and proper to call Mary, the Mother of Jesus, by the title, the Mother of God. St. Cyril, the Patriarch Archbishop of Alexandria, who had been known as a great champion of the teachings of the Church, was appointed by Pope St. Celestine to preside over this Council. This was a General or Œcumenical Council, attended by Bishops and Doctors of the Church from far and near. The central personage of the entire scene is St. Cyril, a stately figure in full pontifical robes, standing on a richly-canopied throne. With wide scroll in hand, he is reading to the assembled Prelates a decree of the Sacred Council, later ratified by the Pope as an article of Faith, that it is correct and proper to call the Mother of Christ by the title, the Mother of God, because the Person born of her is truly God. The action of this picture in stained-glass is intensified by the thirty-three life-sized figures, Bishops and Theologians, who stand in rapt attention, expressing their deep approval and unbounded joy at this great honor pronounced upon the Blessed Mother of Christ. Of the twenty-two mitred Bishops gathered about St. Cyril, five wear vestments of red, two of olive green, one of royal blue, seven of white, one of purple, and six of gold, all beautifully brocaded. Among the eleven other figures is a secretary who is seen sitting at a table near the throne recording the minutes of the session. The background of this gorgeous scene is a decorative wall of bright green marble with patterned border. The throne itself consists of four large marble columns of deep brownish red, supporting regal canopy draperies in large lavish folds of deep crimson cloth. Immediately behind the presiding Primate is an elabor-



THE ANNUNCIATION

THE VISITATION

THE NATIVITY

THE CIRCUMCISION

THE ADORATION OF THE KINGS

THE FLIGHT INTO EGYPT

THE PRESENTATION IN THE TEMPLE

THE CIRCUMCISION



ate throne chair, upholstered in brilliant red and embroidered with a large cross.

The upper tier, likewise occupying about a third of the window area, illustrates the Coronation of the Blessed Virgin Mary by her Divine Son as Queen of Heaven. The entire scene centers about the majestic figure of Jesus Christ, radiant in His glorified humanity. The King of Heaven, robed in a light olive green mantle, is seated on a cloud with a brilliant sunburst in the background. Jesus Christ, the Divine Child of Mary, with arm and hand extended, is placing a golden jeweled crown on the head of His beloved and sinless Virgin Mother, as she kneels on a cloud before Him. The train of her long exquisitely embroidered brilliant blue mantle is held by an Angel, pictured with the winged body of a little child. Slightly to the Blessed Mother's left are two youthful Angels in rich, soft, light green robes, supported by clouds. The symmetry of this central group is completed by another Angel, kneeling on a cloud and facing the Blessed Mother. His outstretched arm calls attention to the heavenly choirs of Angels and Saints whose spirits are ravished with indescribable joy as they chant the melodious accompaniment to this celestial ceremony. Surrounding our Blessed Lord and His Mother and intently observing the ritual of Mary's coronation are representatives of the Heavenly Court, groups of Angels and of Saints. The groups chosen to represent the human race are seen to the right and left and slightly above the central figures. The first in the group to the left is the Father of the human race, Adam, without head covering or any other distinguishing mark; in the center is Moses, with two horns of light coming from his forehead and a tablet of the law held before his breast; and, next to him, David, wearing a kingly crown and holding a harp. Immediately in front of and below these three Old Testament personages are three Angels vested in glowing white garments. On the opposite side, in a similar position, are three saints chosen to represent the New Testament, each a close relative of the Heavenly Queen. The first figure is that of Holy Joachim, the saintly Father of Mary, wearing on his forehead a plate held in position by a band. In the center is St. Joseph, with hands folded in deep reverence and head and shoulders covered with a hood. Next stands St. John the Baptist, bearded, and holding a tall, slender cross from which unfurls a ribbon streamer. As on the other side, directly in front of and below these Saints of the New Testament, are three Angels in white garments. Halos are seen above the heads of these twelve figures.

Immediately above this large composition of figures and forming an arch extending across the entire window, are groups of Cherubs,



seventeen in all. A striking, deep royal blue envelops the figures of the Angels and the area surrounding them. Immediately above these adoring Cherubs in blue, and likewise extending across the whole width of the tier on the highest level, are twenty Cherubs in small groups. Hues of deep, glowing red pervade these angelic beings and the space they occupy. Completing this enchanting heavenly scene, there stands in each outside panel the heroic figure of an Archangel. To the left, St. Michael, the defender of God, is identified by the sword which he holds before him. To the right, holding lilies, stands Gabriel, the Archangel of the Annunciation.

Under the cloud that supports the Heavenly King and His Queenly Mother, and between the Blessed Mother and the Angel with outstretched arms, are six Cherubs in groups. As on the extreme upper level, so also in this lowest level, colors of deep glowing red envelop these Cherubs and their surroundings. Close to the central group are several angels: one with a harpsichord; another, with a small harp; a third, with a trumpet. A fourth Angel, draped in rich purple robes, and with arms folded across his breast, stands beside the Angel that holds the small harp. In this central panel alone are found figures portraying sixty-seven persons: Christ, His Blessed Mother, Saints, and Angels.

#### Tracery:

The Gothic-patterned tracery is divided into fifty-three separate small sections of varying size and shape. Each of these spaces contains some emblem or symbol. Many are taken from the Litany of the Blessed Virgin and refer to her manifold spotless virtues. Among them the following may be easily identified:

Beginning at the center bottom and looking upward:

Four large lilies, two on each side: "Virgin Most Pure."

Two cherubs, one on each side: "Queen of Angels."

Two rose branches, one on each side: "Mystical Rose."

On the right, an urn: "Singular Vessel of Devotion."

On the left, a burning lamp: "Seat of Wisdom."

On the right, heart pierced with sword: "The Sorrows of Mary."

On the left, a mirror, greenish blue oval: "Mirror of Justice."

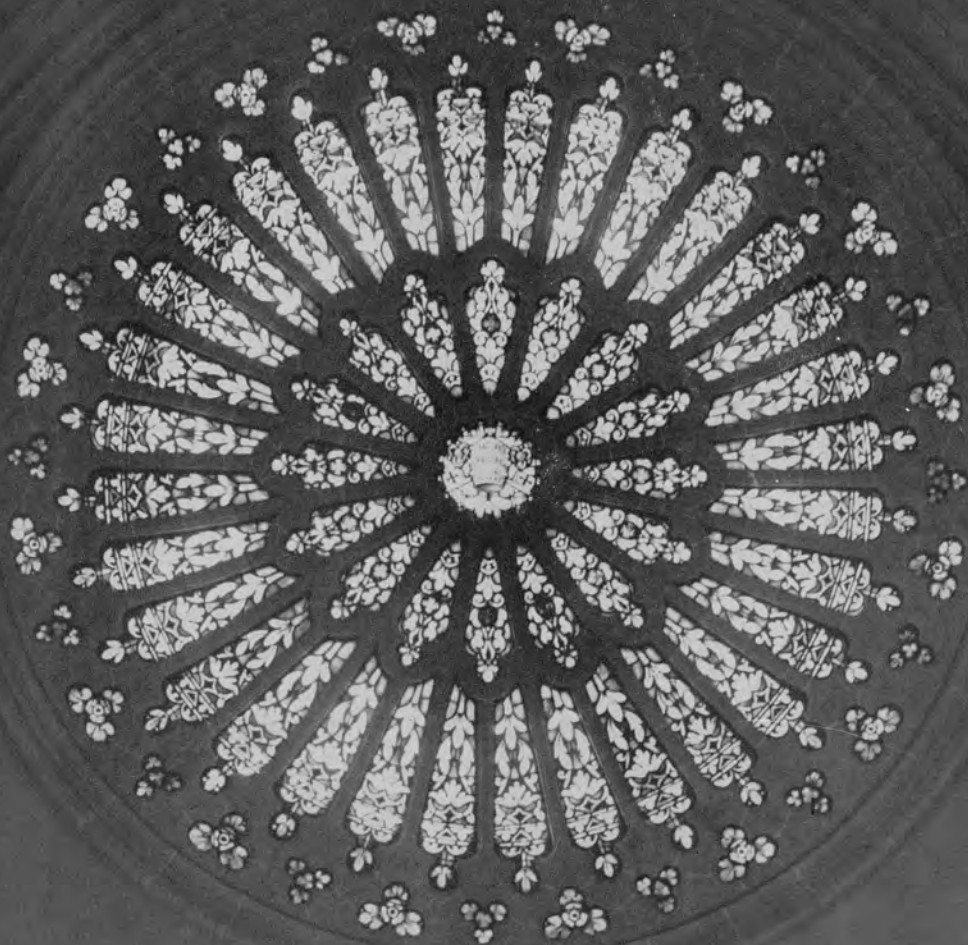
On each side a tower: "Tower of David." "Tower of Ivory."

On each side, a monogram: "M" for Mary.

On each side two golden crowns: "Queen of Angels." "Queen of Virgins." "Queen of All Saints." "Queen conceived without original sin."

Still higher to the right, a house of golden hue: "House of gold."

To the left, a precious casket with two cherubs: "Ark of the Covenant."



Rose Window  
In St. Mary's Cathedral

I gazed . . . lips formed  
A wordless prayer.  
My heart had struck  
Against despair.

Love glorified  
The jewelled glass;  
I knew that all  
My grief would pass.

It did not wait,  
But ebbed away  
Before my feet  
Touched outer clay.

Mable Posegate  
September 3, 1946  
Cincinnati, Ohio

The top center piece, a large golden monstrance, indicating the Blessed Sacrament.

In this massive window one-hundred seventeen distinct figures, exclusive of emblems, are portrayed in all the gorgeous hues and tones of the spectrum. Excepting the figures of the cherubs, all are draped in richly designed robes.

## List of Window Subjects

(in the order suggested for viewing them)

NOTE: *Italic type indicates figures in tracery in the upper portions of the windows.*

The entrance to the church faces west. In viewing the art-glass, it is suggested that the visitor look at the lower tier of windows first, beginning in the rear of the church, north (gospel) side, proceeding up the north side aisle, across the front aisle, into the Blessed Sacrament Chapel, then down the south (epistle) side aisle to the rear of the church.

The upper tier or clerestory windows may be seen to better advantage by looking at them from the side aisle opposite the windows being viewed. It is, therefore, suggested that the visitor begin at the rear of the church, proceed up the south side aisle, view the windows on the north side of the nave, then at the south transept view the east windows, then, crossing the transept, view the west windows, then continue across the front aisle, stopping at the intersection with the center aisle, view the large rose window in the south transept (above the main organ) and also the large rose window above the rear balcony, then, facing the sanctuary, view the upper windows in the apse.

Proceeding across the front aisle to the north side aisle, view the transept windows, first the windows on the west side, then, walking across the transept, the windows on the east side. Proceeding now farther down the north aisle, the visitor may view the upper tier of windows on the south side of the nave.

The titles of the windows are given in the order suggested above for viewing them.

### LOWER TIER

NORTH TOWER, rear of the Cathedral, gospel side, left to right:

1. The Conversion of St. Paul
2. St. Peter, Accompanied by St. John, Curing the Lame Beggar on the Temple Steps

NORTH NAVE, left to right:

1. The Ascension of Christ  
*God the Father Creating the World—Elias Taken to Heaven in a Chariot—A High Priest*
2. The Resurrection of Christ  
*Lazarus Brought Back to Life*
3. Adoration of the Risen Savior by St. Thomas  
*The Crucifixion of Christ*

4. Christ Conferring the Primacy upon St. Peter

*Papal Tiara and Keys of Peter*

NORTH TRANSEPT, west side:

1. Christ Blessing the Little Children

NORTH TRANSEPT, above the north side entrance:

1. Definition of the Dogma of the Immaculate Conception by Pope Pius IX

*Madonna and Child—Adam and Eve—Isaiah—Michael the Archangel*

*Inscriptions: Macula non est in te.—Ecce Virgo concipiet. Ipsa conteret caput tuum.<sup>1</sup>*

NORTH TRANSEPT, center: (The best view of the upper portion of this window may be had from the opposite side of the front aisle.)

The Great Window, twenty-four by sixty-seven feet, erected in three tiers and upper tracery:

The lowest tier, consisting of sixteen panels, represents Saints who became renowned for their devotion to and their writings in honor of the Blessed Virgin Mary. Beginning from the left, they are:

- |  |                           |
|--|---------------------------|
| 1. Isaiah, the Prophet of the Incarnation and of the perpetual virginity of the Mother of Christ | 9. St. John Chrysostom    |
| 2. St. John, the Evangelist  | 10. St. Sophronius        |
| 3. St. Luke  | 11. St. Tarasius          |
| 4. St. Leo I   | 12. St. Bernard           |
| 5. St. Augustine   | 13. St. Thomas            |
| 6. St. Gregory   | 14. St. Dominic           |
| 7. St. Ambrose   | 15. St. Francis de Sales  |
| 8. St. Jerome  | 16. St. Alphonsus Ligouri |

The middle tier of eight panels represents the Council of Ephesus held in 431 A.D., which condemned the heresy of the Nestorians who refused to believe it right and proper to call Mary the Mother of God. The central figure is that of St. Cyril of Alexandria, the champion of the teachings of the Church, who, with others, represented Pope Celestine. St. Cyril is surrounded by Doctors and Bishops of the Church from far and near.

The highest tier, consisting of eight panels, pictures the Coronation of the Blessed Virgin by her Divine Son as Queen of Heaven. Surrounding the principal figures are archangels and angels, together with Adam, Moses, and David representing the Old Testament, and Saints Joseph, Joachim, and John the Baptist representing the New Testament.

The upper tracery pictures symbols which correspond to invocations used in the Litany of the Blessed Virgin Mary. Among these are included: Ark of the Covenant, House of Gold, Tower of David, Mirror of Justice, Singular Vessel of Devotion, Mother Most Pure, and Mystical Rose.

NORTH WALL, east of Transept:

1. The Death of St. Joseph in the Presence of Our Lord, the Blessed Virgin, and Devout Friends

*Joseph of Egypt*

2. The Apparition of the Sacred Heart to St. Margaret Mary

*St. Gertrude*

THE APSE (Sanctuary, left to right):

Five Miracles of Christ:

1. Christ Changing Water into Wine at the Marriage Feast of Cana
2. Christ Raising to Life the Son of the Widow of Naim

*Coat of Arms bearing the motto: Jesu Dulcis Memoria<sup>2</sup>*

*Inscription reads: Right Rev. George Aloysius Carrell, S.J., D. D.,  
First Bishop of this Dioc.*

<sup>1</sup>There is no stain in thee.—Behold a Virgin shall conceive. She shall crush thy head.

<sup>2</sup>Jesus, sweet Memory.

3. Christ Stilling the Tempest  
*Coat of Arms bearing the motto: Crux Mibi Dux<sup>1</sup>*  
*Inscription reads: Right Rev. Camillus Paul Maes, D.D., Third Bishop of this Dioc.*
4. Christ Raising to Life the Daughter of Jairus  
*Coat of Arms bearing the motto: O Cor Amoris Victima<sup>2</sup>*  
*Inscription reads: Right Rev. Augustus Maria Toebbe, D.D., Second Bishop of this Dioc.*
5. Christ Multiplying the Loaves and Fishes

**BLESSED SACRAMENT CHAPEL, left to right:**

1. Melchisedech, Priest of the Old Testament, Offering the Sacrifice of Bread and Wine, a Type or Symbol of the New Testament Sacrifice of the Mass
2. The Israelites in the Desert Receiving Bread from Heaven, and Water from the Rock Struck by Moses  
*Upper lancet, shield surmounted by papal tiara with inscription: Pontifex Quotidianae Communionis.<sup>3</sup> Left lancet, shield of the Sisters of Divine Providence, the religious Congregation brought into the diocese from France by Bishop Maes: Eye of Divine Providence, Cross, Anchor, and Heart. Right lancet, shield with cross, and palm branches.*
3. A Family Offering the Sacrifice of the Paschal Lamb  
*The Lamb of the Apocalypse*
4. The Adoration of the Blessed Sacrament  
Legend at base of window reads: 1st Feast of Corpus Christi, June 6, 1247, at St. Martin's Church, Liege, Belgium  
*Shield under which is written the name, Urban IV*
5. Procession with the Blessed Sacrament on the Campus of the Catholic University of America  
Legend at base of window reads: The 1st Eucharistic Congress in the United States of America, Washington, D. C., October, 1895  
NOTE: Bishop Camillus Paul Maes took the leading part in promoting this first Eucharistic Congress to be held in the United States.

*Shield under which is written the name, Leo XIII*

**SOUTH TRANSEPT, Baptistry**

Windows in two panels at extreme right and left show, respectively, the interior and exterior view of the Old Cathedral that stood on Eighth Street near Greenup. New art glass windows are to be installed.

NOTE: When leaving the Baptistry, it is suggested that the visitor return to the front aisle and proceed to the south side aisle. Looking north, he may now view the great transept window. For detailed description turn to page fifty-five.

**SOUTH TRANSEPT, above confessional:**

1. Pope Pius X Promulgating a New Decree on Church Music. Legend at base of window reads: Pope Pius orders reform of church music, November 22, 1903.

*Two Angels, and David playing the harp*

**SOUTH TRANSEPT, west side:**

1. Christ preaching the Sermon on the Mount

**SOUTH NAVE, left to right:**

1. The Annunciation of the Blessed Virgin Mary
2. The Nativity of Christ
3. The Adoration of the Magi
4. The Finding of the Child Jesus in the Temple

**SOUTH TOWER, left to right:**

1. The Rich Young Man Declining to Follow Christ's Call to Perfection
2. Pope Clement sending a Message to the Church of Corinth by a Deacon. St. Agnes holding a lamb.

<sup>1</sup>The Cross is my Leader  
<sup>2</sup>O Heart, Victim of Love

<sup>3</sup>The Pope of Daily Communion



## UPPER TIER (Clerestory)

NORTH NAVE, at rear of Cathedral, left to right:

1. St. Rita, St. Zita, St. Clare, St. Barbara
2. St. George, St. Camillus, St. Paul of the Cross, St. Ignatius of Loyola
3. St. Matthew, St. Thomas, St. Bartholomew, St. Simon
4. St. Andrew, St. Philip, St. James the Less, St. Thaddeus
5. St. James the Greater, St. John, St. Paul, St. Peter

SOUTH TRANSEPT, east side; left to right:

### First Window

1. St. Ferdinand
2. St. Louis of France

### Second Window

1. St. Aloysius
2. St. Tarcisius

(Note the striking brilliance of the deep blue and red glass in the decorative portion of these windows. These and the companion windows in the north transept, east side, are regarded by many as the finest in the Cathedral.)

West side, left to right:

\*First Window:

1. Monogram I H S, Latin initials for Jesus Savior of Men  
Below: Three Trumpets: Call to worship; the Resurrection and the day of judgment
2. The Evangelist St. Luke, royal blue robe; identification: ox head near bottom of figure. Gospel begins with old testament sacrifice.
3. Evangelist St. John, brown robe; identification: youthful face and eagle near bottom of figure. Gospel begins with a concise, brilliant summation of Christ's person, divine yet distinct from the Father and the Holy Ghost: "In the beginning was the Word, and the Word was with God, and the Word was God."
4. Monogram for Mary, the large "M" containing the letters A R Y.  
Below: wheat and grapes, symbols of bread and wine used in the sacrifice of the Mass.

\*Second window:

1. Host above chalice, representing the Body and Blood of Christ under the appearance of bread and wine.  
Below: Pelican. Bird feeding her young from her own blood flowing from breast. Symbol of Holy Communion.
2. Evangelist St. Matthew, green robe; identification: small child. Gospel begins with the genealogy of Christ.
3. The Evangelist St. Mark, purple robe; identification: lion head near bottom of figure. Gospel begins with: "Voice crying in the wilderness."
4. Roman cross, symbol of Christ's crucifixion.  
Below: lamb resting on book with seven seals.  
The Lamb represents Christ—Apoc. V, 1-8

SOUTH TRANSEPT, south side, above organ balcony:

Large rose window, twenty-six feet in diameter. Center design, Alpha—Omega, the first and last letters of the Greek alphabet. These symbols mean that God is the beginning and the end of all things.

FRONT, west side, above balcony:

Large rose window, twenty-six feet in diameter. Center design, the papal tiara, the liturgical head dress of the Pope.

APSE, left to right:

1. Grisaille—geometric design; predominant color, rose
2. Grisaille—geometric design; predominant color, bluish-green
3. The Sacrament of Baptism—St. Peter Baptizing the Centurion  
Inscription: Peter commands Cornelius to be baptized in the Name of Our Lord Jesus Christ  
*Lamb of God*

\*By an Innsbruck Firm.

4. The Sacrament of Confirmation—The Descent of the Holy Ghost  
Inscription: "They were all filled with the Holy Ghost." Acts II, 4.  
*Mitre*
  5. The Sacrament of Penance—Mary Magdalen Anointing Christ's Feet.  
Inscription: Christ said to her: "Thy sins are forgiven thee." Luke VII, 48  
*Cross*
  6. The Sacrament of the Holy Eucharist—The Last Supper  
*Monstrance*
  7. The Sacrament of Extreme Unction—Anointing of a Dangerously Ill Person  
*Crown of Thorns*
  8. The Sacrament of Holy Orders—The Ordination of a Priest  
Inscription: "Thou art a priest forever according to the order of Melchisedech." Ps. CIX, 4.  
*Chalice with Host*
  9. The Sacrament of Matrimony—Espousal of the Blessed Virgin and St. Joseph  
Inscription: "What therefore God hath joined together let no man put asunder." Matt. XIX, 6.  
*Pelican*
  10. Grisaille—geometric design; predominant color, rose
  11. Grisaille—geometric design; predominant color, bluish-green
- Twenty small windows in apse between lower and clerestory windows  
Two small windows, one on either side of apse, near sanctuary floor

**NORTH TRANSEPT, west side, left to right:**

**\*First window:**

1. Religious symbols: The all-seeing Eye of God.  
Below: Cross wrapped with serpent.
2. The major prophet Ezechieel, red robe, blue sword in hand; identification: Ezechieel, in apparition, presents a sword to Judas Machabeus, who was trying to protect his country against the invasion of the Syrians.
3. The major prophet Daniel, golden brown robe; identification: youthful face, hands lifted in prayer, lion at his side.
4. Two stone tablets, the Ten Commandments.  
Below: dove with olive branch in beak, indicating Everlasting Peace.

**\*Second window:**

1. Seven Branch Candlestick, symbol of the Old Testament.  
Below: Large cluster of grapes hung on a staff, symbol of the Promised Land; also Unity of the Church.
2. The major prophet Isaias, purple robe; identification: scroll in hand has passage from his inspired book, LIII, 12: "Tradidit in mortem animam." "He hath delivered His soul unto death." The Prophet is shown holding cluster of blossoms in his arm.
3. The major prophet Jeremias, green robe; identification: mournful attitude and expression; scroll in hand has quotation from his inspired book: "Jerusalem, convertere ad Dominum Deum." "Jerusalem, be converted to the Lord God."
4. Precious casket with two cherubs: "Ark of the covenant."  
Below: Burning bush, recalling God's apparition to Moses.

**NORTH TRANSEPT, east side, left to right:**

**First Window**

1. St. Cecilia
2. St. Catherine of Alexandria

**Second Window**

1. St. Lucy
2. St. Agatha

**SOUTH NAVE, left to right:**

1. St. Leo I, St. Chrysostom, St. Gregory the Great, St. Basil

\*By an Innsbruck Firm.

2. St. Jerome, St. Augustine, St. Ambrose, St. Hilarius
3. St. Cyril of Jerusalem, St. Thomas of Aquinas, St. Cyprian, St. Bonaventure
4. St. Anselm, St. Bede, St. Bernard, St. Alphonsus
5. St. Paschal Baylon, St. Anthony of Padua, St. Francis of Assisi, St. Isadore

## The Mosaic Stations

A mosaic is a picture or ornamental design produced by placing together small pieces of colored stone, marble, glass, or tile and embedding them in some form of cement. To produce a fine piece of mosaic work, it is necessary first to have a very good, full-scale picture, done in oil or other suitable medium. The preciousness and artistic value of the mosaic is determined by the following factors: the quality of the material used; the smallness of the individual pieces; the wide range of colors and shades; the evenness of the joints between the units, and the exactness with which the joints follow the lines of the features and the shapes of the objects portrayed. Well made mosaics are practically indestructible. Neither their beauty nor their luster is impaired by the ravages of time.

The Stations of the Cross in the Covington Cathedral are done in mosaic of a very high quality and excellence. The pictures reproduce, in ceramic tile of a porcelain character, the original, internationally renowned oil paintings by the Redemptorist Brother, Max Schmalzl. Each of these Stations contains a large number of figures, touchingly and beautifully portrayed, and, likewise, a great amount of architectural background.

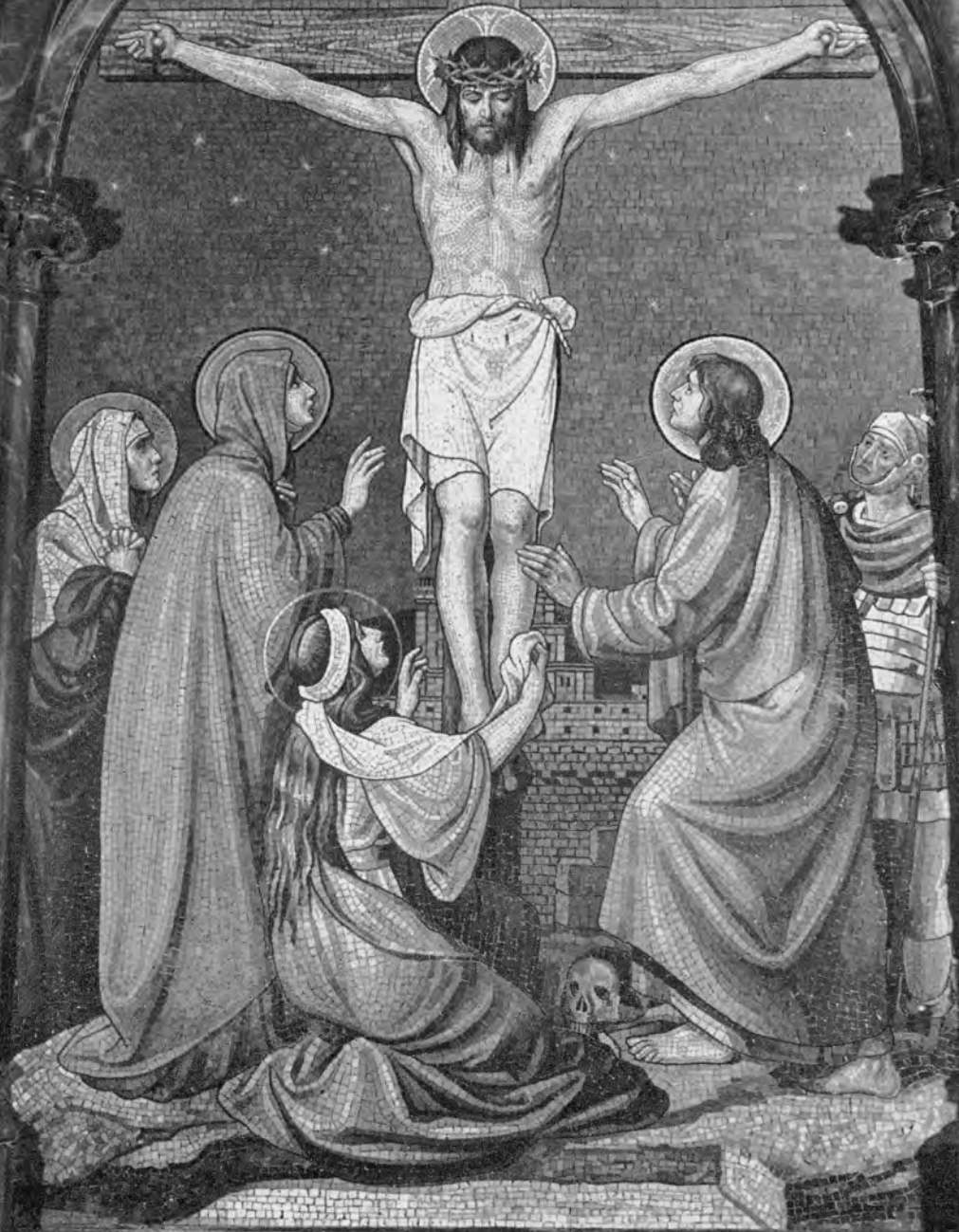
In reproducing the Schmalzl paintings for our Cathedral, very small and even tiny bits of tile were used in an extremely wide range of colors. The features of every face, the folds in every garment, shaded portions, and, in fact, everything portrayed is so natural and so exact that viewing the mosaic from a distance of several feet makes it actually appear as a painted picture of exquisite form. Particular attention is called to the eyes and to the life-like expressions on the faces of all the characters. This has been accomplished by using upwards of 70,000 pieces of tile in each of the Stations, although each Station, exclusive of its molding, measures but three feet in width and six feet to the highest point of the Gothic arch. The ceramic tile gives to the Cathedral Stations a durability and a wearing quality far surpassing that of oil paintings. With this permanency they have all the refinements of the best pictures on canvas.

The Cathedral mosaics, known as Venetian mosaics, were executed in Venice, Italy, at a Studio of the Ellrich Brothers.





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ΠΡΩΤΟΣ ΑΝΔΡΑΣ ΒΑΣΙΛΕΥΣ  
ΤΩΝ ΙΟΥΔΑΙΩΝ  
IESUS NAZARENUS REX IUDAEORUM.



IESUS DIES ON THE CROSS

The Stations are enhanced by being placed in the highly ornamental marble wainscoting that occupies all the space along the entire wall from the floor to the ledges of the windows, a height of ten feet, nine inches. A triptych arrangement is used whereby each Station has a marble frame of artistic design, and is likewise flanked by two large panels of variegated marble. The whole is set in a beautiful frame of dark Italian marble. On the upper tympanums or arched portions of the side panels are richly executed bronze grilles placed over outlets in the ventilating system.

Each Station, with its marble panels and frame, occupies the width of a bay and gives to this portion of the church walls a dignity and a charm complementing the grace and beauty of the window above.

## The Cathedral Organs

The Cathedral has two pipe organs and two consoles. From each console may be played either the main organ, located in the south transept, or the sanctuary organ, located above the north sacristy, or both. An analysis of the organs discloses the use of a total of 2,896 pipes, ninety-six couplers, and forty pistons, and the following number of stops: Main Organ—eleven in the great organ, fourteen in the swell organ, nine in the choir organ, and twelve in the pedal organ; Sanctuary Organ—six in the great organ, six in the swell organ, and four in the pedal organ.

The organs, with all-electric action, were built by the Wicks Pipe Organ Company of Highland, Illinois, after specifications drawn up by the Reverend Vincent Wagner, O.S.B., for many years Organist and Choir Director of St. Meinrad Abbey, St. Meinrad, Indiana. The organ screens were designed by Mr. H. H. Hiestand, Eaton, Ohio. On February 12, 1933, the organs were blessed and opened for use.

In designing and building the organs, special care was exercised to produce instruments that would completely meet the liturgical requirements of the church. With this in view, all stops of a distinct concert type were deliberately omitted. Likewise, a low wind pressure is used, varying in the different organ sections from three and three-fourth inches and four inches in the great organs to six inches in the pedal section of the main organ. It is generally recognized that the Cathedral organs are at once truly liturgical in character and of a highly artistic quality.



## DIMENSIONS OF THE CATHEDRAL


### EXTERIOR

Length .....	194 ft.
Width at nave .....	77 ft.
Width at transepts.....	111 ft.
Width at widest point, including Blessed Sacrament Chapel.....	144 ft.
Width of transepts .....	36 ft.
Depth of transepts .....	17 ft.
Width of facade .....	101 ft.
Height of facade .....	128 ft.
Future height of facade with towers.....	180 ft.
Height to top of gable of clerestory roof.....	102 ft.

### INTERIOR

Length .....	180 ft.
Depth of apse .....	54 ft.
Width of apse .....	37 ft.
Width at transepts .....	104 ft.
Width of transepts .....	33 ft.
Depth of transepts .....	16 ft.
Total width, including Blessed Sacrament Chapel.....	132 ft.
Width of bays between centers of columns .....	13 ft., 3 in.
Width of nave between centers of columns.....	37 ft., 6 in.
Width of side aisles to center of column.....	14 ft.
Width of nave and side aisles.....	65 ft., 6 in.
Width at narthex, tower to tower.....	85 ft., 6 in.
Height of columns in nave, including capitals.....	26 ft.
Height of ceiling in nave and transepts.....	81 ft.
Height of ceiling in side aisles.....	35 ft.
Height of ceiling in chapels.....	33 ft.
Depth of chapels.....	31 ft.
Width of chapels.....	14 ft.
Blessed Sacrament Chapel	
Width .....	26 ft.
Depth .....	41 ft.
Height .....	36 ft., 6 in.
Baptistry Chapel	
Width .....	9 ft., 8 in.
Depth .....	10 ft., 3 in.
Narthex	
Width .....	36 ft., 8 in.
Depth .....	8 ft., 7 in.
Height .....	16 ft., 3 in.
Large transept window	
Width .....	24 ft.
Height .....	67 ft.
Nave windows	
Width .....	10 ft.
Height .....	24 ft.
Clerestory windows	
Width .....	10 ft.
Height .....	26 ft.
Rose windows	
Diameter .....	26 ft.

## Renovation of the Cathedral



Notwithstanding the solidity of its construction, the Cathedral edifice gradually underwent deterioration both inside and out, due to the wear and tear of usage, weather factors, and the sooty condition of adjacent areas of the city. A tornado and a number of unusually heavy rain storms considerably damaged portions of the ceiling and walls. Repairs, at times rather extensive, were made. Lighting fixtures were replaced, new heating equipment was installed, and in 1941 complete ceiling insulation was provided.

However, no entire restoration was attempted during its forty-six years of use.

With the end of World War II in sight, a complete renovation program was planned, partly because it was in order, and partly as a post-war project to help provide what then appeared would be a pressing need, employment for the returning veterans. In this program the following items were included:

- Part I.**
- Replacing or repairing all damaged stone and structural members and repointing all exterior and interior stone joints
  - Reputting all sections of the storm glass throughout the entire building and replacing broken glass
  - Repairing and replacing all damaged plastered surfaces
  - The reconditioning of all interior walls, ceilings, and column surfaces, also all marble, bronze, and wood furnishings, so as to restore their physical cleanliness and, where possible, enhance their stateliness and beauty
  - The cleaning of all ducts, vents, etc., in the forced draft ventilating systems and the installation of air filters
  - The restoration of all art treasures, including the Duveneck paintings and the art glass windows
  - The replacement of all original electric wiring and the installation of additional conduits and wiring

Installation of improved lighting fixtures

The replacement of the glass panels in the front vestibule with imported transparent antique glass

Procurement of art glass windows for the Baptistry Chapel

The installation of adequate acoustic treatment and improved sound amplification

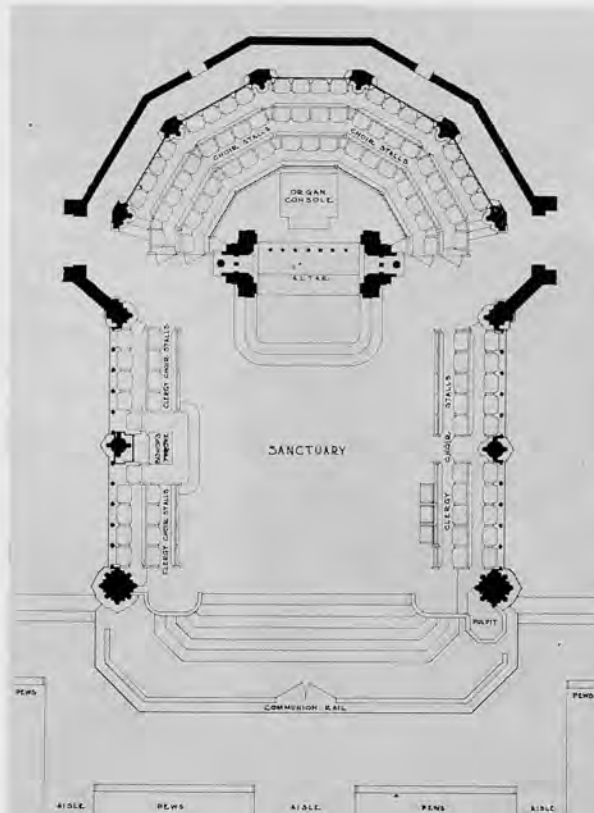
**Part II.** Structural changes, principally in the apse, to enlarge the sanctuary and to bring the Communion railing down to the level of the nave floor.

At the time the Cathedral was planned and built, the choir of men and women occupied the large organ balcony. The mixed choir has been replaced with a vested choir of men and boys. In the new arrangement the altar will be moved forward so as to permit placing the sanctuary organ console back of the altar and the lay choir stalls, accommodating sixty members, partly to the rear of and partly flanking the altar. The enlarged sanctuary will place the Bishop's throne to better advantage and will provide for a larger number of clergy choir stalls. These, with other advantages may be seen from the new sanctuary floor plan shown with this article.

**Part III.** Refitting the entire sanctuary with new furnishings of carved oak.

The plans and specifications for Parts II and III have been prepared by the Edward J. Schulte Architectural Firm, Cincinnati, Ohio.

Actual work on the renovation program was begun in June, 1946. Part I has been virtually completed. These improvements have met with unanimous and enthusiastic approval. It is estimated that several years will be required for the completion of Parts II and III.





## Historical Sketch of St. Mary's Cathedral Parish

The first parish in the City of Covington, Kentucky, was established by Bishop Flaget in the year of our Lord, 1833. It was called St. Mary's. The first church built to serve the congregation was located on the south side of Fifth Street between the present Notre Dame Academy and Montgomery Street. The lot, purchased in 1833, was in a wooded area in what was considered an isolated spot. The church, most likely a frame structure, was dedicated September 21, 1834. The first Pastor assigned to the Congregation of St. Mary's Church was the Dominican Missionary, the Reverend Stephen M. Montgomery, for whom Montgomery Street was later named. Father Montgomery ministered to the spiritual needs of all the Catholics in northern Kentucky.

St. Mary's Parish was a mixed congregation of English-speaking and German-speaking parishioners during the first eight years of its history. In 1841 the number of German-speaking families in the Congregation had a sufficient increase to warrant a separate parish for these people. Permission was given them to establish their own parish, under the name of Mother of God's Congregation. The Reverend Ferdinand Kuhr was the first Pastor of the newly-formed German congregation.

The first twenty years of the history of St. Mary's Parish centers around the little church on Fifth Street. By 1850, when the population of the City of Covington had practically trebled, the small church could no longer accommodate its enlarged congregation. In 1851 the Reverend Thomas Butler, then Pastor of St. Mary's Church, began working on plans for a new parish church. A lot was purchased on the north side of Eighth Street, between Greenup and Scott.

The new church, a brick structure of Tudor style, was well under way when the Diocese of Covington was established on July 29, 1853, with Covington as the Episcopal See. The Most Reverend George A. Carrell, S.J., D.D., became its first Bishop. Under the guidance of Bishop Carrell, the erection of the new edifice was completed with such modifications of plans as were required for a Cathedral church. The Cathedral was ready for Divine Service by the middle of



The Most Rev.  
George A. Carrell, S.J., D.D.  
Nov. 1, 1853—Sept. 25, 1868



The Most Rev.  
Augustus Maria Toebbe, D.D.  
January 9, 1870—May 2, 1884

December, 1853, and was dedicated on June 11, 1854. The "old" Cathedral, as it is now referred to, served St. Mary's Congregation during the administration of Bishop Carrell, Bishop Toebbe, his successor, and the first ten years of the administration of Bishop Maes. During this time the Cathedral Congregation had grown to such numbers that a much larger edifice was needed. Within a year after his consecration, Bishop Maes decided on the erection of a new building at the present site of Twelfth and Madison Avenue. The corner stone of the stately Gothic Cathedral was laid by Bishop Maes on September 8, 1895, and the new structure was opened for use on January 27, 1901. The erection of the facade took place between 1908 and 1910.



The Most Rev.  
Ferdinand Brossart, D.D.  
Jan. 25, 1916—March 12, 1923

The Most Reverend Ferdinand Brossart, D.D., first as Rector and later as Bishop, was largely responsible for embellishing the Cathedral with its art glass windows and mosaic stations.

The Most Reverend Bishop Francis W. Howard, D.D., succeeded Bishop Brossart on July 15, 1923. In 1930 Bishop Howard erected St. Mary's Cathedral Chapel under the title of St. Agnes, in the Lookout Heights section of the Cathedral Parish. A small wooden structure served as the first church. The present beautiful St. Agnes Chapel was dedicated on February 5, 1939.

The Covington See again became vacant with the death of Bishop Howard on January 18, 1944. His successor, the Most Reverend William Theodore Mulloy, D.D., was consecrated in Fargo, North Dakota, on January 10, 1945, and was installed in St. Mary's Cathedral as Bishop of the Diocese of Covington, on January 25, 1945.



The Most Rev.  
Francis W. Howard, D.D.  
July 15, 1923—January 18, 1944

Excerpt from article "The Covington Cathedral" by the  
Reverend Daniel A. Lord, S.J., March 3, 1947

If the cathedral were in Europe, books would be written about it. If it were in one of the biggest cities, the tourists would all go back and the guide would give a well-memorized lecture on its beauties. For it comes close to being the American Notre Dame of Paris.



First of all it fulfills perfectly the description "lacy." How the lace-work was managed, only a professional architect could explain. But when the sun shines, you have the feeling that the walls are of glass. The supporting masonry seems purely incidental to the square yards of gorgeous glass through which the light simply pours. And when at night you stand outside and the church is brightly lighted within, you wonder what arch-angels hold up the structure. It seems to be a fairyland of glass thinly traced with gray stone.

The rose windows in the facade and the transept are something to stand and goggle at. The tracery of the stone is not flamboyant—it is rather like the delicate tracery of frost, the thin lines of young but wonderfully strong trees. And from the towers gargoyles, real gargoyles, look down on the passersby, grimacing and gesticulating in imitation of their sinister ancestors of Paris.



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Kentucky  
Program Development Office  
The Capitol  
Frankfort, Kentucky 40601



WENDELL H. FORD  
GOVERNOR

August 7, 1972



Dr. William J. Murtagh, Keeper  
National Register of Historic Places  
United States Department of the Interior  
National Park Service  
1100 L Street, N.W.  
Room 3209  
Washington, D. C. 20005

Dear Dr. Murtagh:

I am pleased to transmit National Register Nomination Forms for Cathedral Basilica of the Assumption, Covington, Kenton County, Kentucky. This nomination has the unanimous approval of the Kentucky Historic Preservation Review Board, and as State Liaison Officer, I recommend it be placed on the National Register.

An early approval of this nomination will be appreciated.

Sincerely,

L. W. True, Administrator  
Kentucky Program Development  
Office





COMMONWEALTH OF KENTUCKY  
**Kentucky Heritage Commission**  
CORNER IN CELEBRITIES  
FRANKFORT, KENTUCKY 40601  
MRS. SIMEON WILLIS  
STATE LIAISON OFFICER

Dr. William J. Murtagh, Keeper  
National Register of Historic Places  
U. S. Department of the Interior  
National Park Service  
18th and C Streets, N. W.  
Washington, D. C. 20240



Dear Dr. Murtagh:

I am pleased to resubmit National Register Nomination Forms for Cathedral Basilica of the Assumption, 1130 Madison Avenue, Covington, Kenton County, Kentucky. The additional information requested by your office is provided on the forms. We trust the nomination may now be approved.

Sincerely,

*Mrs. Simeon Willis*

Mrs. Simeon Willis  
State Historic  
Preservation Officer

July 10, 1973

ENTRIES IN THE NATIONAL REGISTER

STATE KENTUCKY

Date Entered JUL 20 1973

Name

Location

**Cathedral Basilica of the Assumption**

**Covington  
Kenton County**

Also Notified

**Hon. Marlow W. Cook  
Hon. Walter D. Huddleston  
Hon. Marion G. Snyder**

**State Historic Preservation Officer  
Mrs. Simeon Willis  
401 Wapping Street  
Frankfort, Kentucky 40601**

**Director, Southeast Region**

PHR MMott:jal 7/24/73