Form No 10-300 REV. (9 77)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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

1 NAME

HISTORIC
St. Liborius Parish District

AND/OR COMMON

2 LOCATION

STREET & NUMBER
1835 North 18th Street — __NOT FOR PUBLICATION

CITY, TOWN
St. Louis, MO — __ VICINITY OF

CONGRESSIONAL DISTRICT
#1--Rep. William Clay

STATE	CODE	COUNTY	CODE
Missouri	29	St. Louis City	510

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
X DISTRICT	__PUBLIC	X OCCUPIED	__AGRICULTURE	__MUSEUM
__BUILDING(S)	X PRIVATE	__UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	__PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	__ENTERTAINMENT	X RELIGIOUS
__OBJECT	__IN PROCESS	X YES: RESTRICTED	__GOVERNMENT	__SCIENTIFIC
	__BEING CONSIDERED	__YES UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	X OTHER: Social Service

4 OWNER OF PROPERTY

NAME
Archdiocese of St. Louis

STREET & NUMBER
4140 Lindell Boulevard

CITY, TOWN
St. Louis — __ VICINITY OF

STATE
MO

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC
City Hall

STREET & NUMBER
Market & 12th Streets

CITY, TOWN
St. Louis

STATE
MO

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
1. Architectural Survey Map of St. Louis Place & Vicinity

DATE
June, 1978 — __FEDERAL __STATE __COUNTY X LOCAL

DEPOSITORY FOR SURVEY RECORDS
Landmarks Association of St. Louis, Inc.

CITY, TOWN
St. Louis, Missouri

STATE

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ST. LIBORIUS PARISH DISTRICT, ST. LOUIS

CONTINUATION SHEET ITEM NUMBER 6 PAGE 1

2. Landmark of the City of St. Louis
April, 1975 — Local
Community Development Agency
St. Louis, Missouri

3. Missouri State Historical Survey
June, 1979 — State
Missouri Department of Nautral Resources
P.O. Box 176
Jefferson City, Missouri 65102

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
__EXCELLENT	__DETERIORATED	__UNALTERED	X ORIGINAL SITE
X GOOD	__RUINS	X ALTERED	__MOVED DATE_____
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Majestically rising above the roofscape of the nineteenth century German neighborhood that it served, the Roman Catholic church of St. Liborius (Photo #1) is the central feature of a complex of parish buildings built between 1889 and 1905. While many St. Louis churches once included auxiliary buildings, the St. Liborius group (church, rectory and convent) is remarkable for surviving as an exceptionally well-integrated urban ensemble, with buildings adeptly adjusted to another and to the corner site. (Fig. #1 & Photos #2 & 3.) The striking visual coherency achieved by the harmonious use of Gothic elements in red brick with white limestone trim distinguishes this group from other church buildings of its day.

Built in 1889 from plans by the New York architect, William Schickel, the church is both visually and physically connected to the rectory which followed in 1890. (Photo # 3.) The second floor of the rectory is gracefully joined to the church sacristy by a bridge, perforated with a Gothic archway and three vividly colored pointed-arch windows. A pattern of triple windows with stained glass transoms effectively unites the rectory to the design of the church apse. Inside, the commodious rooms which once housed four priests are enhanced by fine woodwork and marble fireplaces.

The convent, completed in 1905 for the Sisters of Notre Dame, was designed by parishioner, Joseph Conradi (active 1886-1913). (Photo # 2 .) After working as a marble sculptor for a number of years (see below), Conradi established his own architectural firm at the turn of the century, advertising a speciality in church architecture. His work includes the third church of Most Holy Trinity (1898) and the spire of St. Alphonsus (1894). Efforts to relate the convent to the church can be seen in the rock-faced basement level and in the emphatic profiles of the Gothic gables and finials found in the portal and dormers. The polygonal roofed tower, which nicely turns the corner, also echos the projection of the church baptistery. Thirty-three rooms originally provided living quarters for the nuns. While not profusely ornamented, the interior is enriched with walnut woodwork and Gothic detailing found in the trefoil designs of the stairway banister and in foliated capitals at various places. A large traceried stained glass window marks the staircase landing, and two smaller ones are located in the entrance.

Praise for the Gothic style was already making other styles obsolete in St. Louis churches by 1875 when it was observed that:

> Instead of box-like churches, "without form or comeliness" or old-fashioned like some of the Grecian or Roman temples, we have the graceful gothic or Old English style of edifice, with turrets, spires, transepts, and arches.[1]

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Dedicated to St. Liborius, the patron saint of Paderborn in Westphalia, Germany, the new Gothic church replaced a small, simple Romanesque building (built in 1857) which was located across the street from the entrance of the new church. Declining to follow the Renaissance-Baroque model of a neighboring northside German church, St. Joseph (1880)--recently placed on the National Register, St. Liborius broke new ground as the first major Catholic church in the area to build in the Gothic style. The German parish may well have been emulating the Gothic example set by the 1876 south side German church of Saints Peter and Paul, whose hall-church plan, internal elevation and articulation are close to St. Liborius. However, the fine scale and proportions of St. Liborius show a more masterful handling. The fact that both parishes chose prominent New York architects suggests a desire to mark their presence in St. Louis with architectural forms of superior quality.

By the time that William Schickel (1850-1907) was commissioned to design St. Liborius, the German-born architect had a solid reputation for his designs of Catholic institutions in the East. Trained in Germany, Schickel began his American career in the New York office of Richard M. Hunt; in 1881, he formed a partnership with Isaac Ditmars.[2] Among his designs that were illustrated in The American Architect and Building News are the $300,000 church of Our Lady of Perpetual Help in Boston (1877), the Catholic Clubhouse on West 59th Street, New York City (1892), a competition drawing for the Lady Chapel of St. Patrick's Cathedral (1900) and the palatial New York townhouse of John D. Crummins, Esq. (1900). Two of the firm's important church commissions in New York City were St. Ignatius Loyola at Park Avenue and 84th Street (1895-1900) and St. Monica (1905-1907) at Lexington and 79th Streets. (The internal elevation and articulation of St. Monica indicates a return to the design of Schickel's St. Louis church.)

The facade of St. Liborius (Photo # 2.) is a skillful design of balanced forms given plastic vigor by buttresses and the staccato rhythms created by the white stone trim. Indeed, the warm red brick fabric of the building profits enormously from excellent contrasts in texture and color provided by the rock-faced basement level, the delicate ashlar moldings, tracery and pinnacles, and the beige polished granite columns on the portals. Its dominant central tower, the quintessential Victorian symbol of a bonafide church, connects St. Liborius to the popular nineteenth century Gothic parish revival type but distinguishes it from the more common asymmetrically-placed tower found in St. Louis Gothic churches at the time. The nave and side aisles are roofed as one, and correspond to the exterior tripart division of the facade. The overall dimensions of the church measure 88 x 198 feet with a transept of 103 feet.

The addition in 1907 of an eighty foot spire of open-worked sandstone placed St. Liborius even more prominently in the cityscape asserting its German heritage. (Photo #4 .) Designed by Joseph Conradi after the spire of Freiburg Cathedral in Germany and constructed at a cost of $25,000, the spire was removed because of deterioration in 1965. Although plans were announced to replace the tower with one in aluminum or stainless steel, they were never realized.[3]

Following a Medieval plan that was widely used in Westphalia,[4] St. Liborius is a modified hall-church, with aisles rising nearly two-thirds the height of the sixty-two foot nave, creating a unified, free-flowing interior space. A tri-lobal east end is formed by the polygonal apse and chapels which terminate the short transept arms (See Fig. #2). Refined in scale, the church's graceful verticality arises from the fine proportions of the five bay arcade of slim columns carrying quadripartite vaulting. (Photo #5 .) The capitals and bosses feature gilt oak leaves and acorns--an attribute of St. Boniface, whose missionary work in Saxon Germany was furthered by felling the sacred, pagan oak tree near Fritzlar, not far from the parishioners' native Paterborn. Despite the absence of a clerestory, the church is generously illuminated by tall lancet windows.

The program of the interior decoration of the church, completed in 1896, reveals significant links to the Germanic cultural traditions of the parish and is evidence of the needs of immigrant German Catholics to have visible references to their native religious practice. Examples of local craftsmanship of great beauty and technical proficiency can be found throughout the church in wood, marble and glass.

A comparison of Photo # 6 , showing the interior of the church as it looked in 1907, with its appearance today in Photo # 5 , reveals that few alterations have been made. New paint[5] (now a buff color) has covered the original floral patterns in the spandrels and added an ornamental design on a gold field to the apse vaulting, along with a pattern of gold stars on a blue field on the vaulting in the transept chapels. However, renovation projects did not alter the narrative paintings by Professor Hoegen[6] above the nave arcade, the chancel chapels and those flanking the organ. Executed in a very competent, monumental figural style, the paintings appear to be in excellent condition, although in need of cleaning. The scenes in the nave are thematically related, illustrating Christ's life on earth and his ministery to the people; each panel bears the name of a parish donor. Images of St. Cecilia, patron of music, and David with his harp are appropriately placed on either side of the organ.

Sometime after 1907 new apse windows were installed portraying three events from the life of St. Liborius and one dealing with St. Boniface. At least one of these windows (the translation of the relics of St. Liborius) came from the local art glass studio of Emil Frei, for it appears in his advertisement in the 1907 church Jubilee Book. The Assumption and Transfiguration windows, located in the chancel chapels, are similar in style and coloring to the other figural glass and no doubt were added at the same time. The remaining windows in the church, composed of a variety of delicate geometric patterns in muted hues, are original. Additional modifications include the replacement of the Art Nouveau light fixtures, the division and relocation of the pulpit and the installation of the altars of St. Anne and St. Joseph in 1908.

The restrained, uncluttered architectural membering is a perfect foil for the elaborate liturgical furniture. Most impressive are the seven splendid white marble altars and communion rail (all highlighted with green onyx) carved by Joseph Conradi.[7] Located only a few blocks from the church, the firm of Conradi & Schrader was established by Theodore G. Schrader in 1874. Conradi later joined him in 1889.[8]

The high altar (Photo # 7) was given to the new church by its contractors, Bothe and Ratermann. Based on the altar of the Franciscan church at Dusseldorf,[9] the sculpture's distinctive iconography is a trinitarian image known as the "throne of mercy," or Gnadenstuhl. At the summit are the dove of the Holy Spirit and God the Father, crowned with the papal tiara, shown seated with arms extended, presenting Christ on the cross below. Eleven figures, two-thirds life size, compose the Golgotha scene. Originally marble relief panels occupied the spaces now filled with mosaics which were added as part of the liturgical reform in the twentieth century. An unexpected member of the altarpiece (located under a large canopy on the south side) is a miniature copy of Michelangelo's Moses from the Julius II tomb in Rome. The unlikely quotation of this figure can perhaps be explained by the presence of the assistant rector, Father George A. Reis, who came to St. Liborius in 1882 after several years of study in Rome. Sources indicate that the St. Louis-born priest was the motivating force behind the building program of the parish and all the interior appointments and ornament.[10] Father Reis was appointed Rector in 1896 and served until his death in 1911.

The north and south altars of the chancel are dedicated to the Virgin and St. Liborius, respectively. The St. Liborius Shrine (Photo # 8) depicts the Bishop saint holding one of his attributes, a prayer book on which are three stones symbolizing his intercession for gallstone ailments. Also traditionally

associated with the saint is the peacock, beside him, which guided the transfer of his relics from France to Paderborn in the ninth century. Two flanking relief panels portray events from his life; and below on the center panel scroll, a shallow relief image of the new church pays further tribute to him.

Although the altars of St. Anne and St. Joseph (south of St. Liborius) cannot claim exclusively German religious themes, they do celebrate values of family life and vocation important to the parishioners. The Sodality of Christian Motherhood dedicated the Shrine of St. Anne in which the young Mary kneels at the feet of her mother. The St. Joseph altar (Photo # 9) is particularly interesting in view of its historical context and its donor. The rise in the patronage of St. Joseph in the nineteenth century was officially recognized by Pope Pius IX's proclamation of St. Joseph as patron of the Universal Church in 1870 and by the 1889 encyclical of Leo XIII. The last document extolled Joseph's paternal role as an ideal model for fathers and the dignity of his humble manual labor, making him the protector of fathers, families and the working-class.[11] Since St. Joseph is also invoked as the patron of the dying, the depiction of his own death (with Mary and Jesus attending) is a fitting memorial to the parents of Father Reis who dedicated the altar. Two additional altars, located north of the apse, are dedicated to the Infant of Prague and the Sacred Heart of Jesus.

The richly carved walnut choir stalls, confessionals, organ case (Photo #10) and stations of the cross display the same high quality of workmanship found in the altars. The uniformity of the Gothic ornament and consistent scale employed in the designs of all the marble and wooden appointments indicates thoughtful collaboration of the artisans. Thus both inside and out, St. Liborius shows a sensitive and superbly coherent handling of the relationship of parts. The two choir stalls (Photo #11) are particularly fine examples of woodcarving. Their designs evoke early Medieval imagery, combining German Christian symbols in the oak leaf tracery and peacock arm rest with Nordic animal motifs on the arms and side panels. (Originally, a large, powerful open-mouthed beast sat at the foot of the choir stall, heightening the Northern barbaric motif.)[12]

In response to twentieth century liturgical reforms, the pulpit was converted into two lecterns and moved from the nave to the chancel in 1939. Signed and dated, M. Schneiderhahn/1891,[13] the piece is embellished with four carved panels depicting Saints Liborius, Boniface, Francis and Bernard. The portrayal of St. Bernard with a beehive at his side is a reference to his eloquence, "sweet as honey"--an apposite choice for a pulpit.

Together, the church, rectory and convent form a strong presence in the neighborhood, but at the same time are one with it--their crisp, linear, red brick forms harmonizing with the simple vernacular residential buildings. Within the limits imposed by a predominantly working-class parish and measured against the achievements of other St. Louis Gothic Revival church structures, the St. Liborius buildings are unsurpassed. They remain a symbol of Westphalian German Catholics in St. Louis, but also a major contribution to the city's architecture.

FOOTNOTES

[1]Camille N. Dry and Richard J. Compton, Pictorial St. Louis (St. Louis, 1875, reprint ed., St. Louis: Harry M. Hagen, 1971), p. 179.

[2]American Art Annual 6 (1907): 196.

[3]St. Louis Globe-Democrat, 31 January 1965.

[4]See Anton Henze, Rheinische Kunstgeschicte (Dusseldorf: L. Schwann Verlag, 1961), p. 285.

[5]The interior of the church was repainted in 1923 and 1940. St. Liborius Centennial 1856-1956 (St. Louis: St. Liborius Parish, October, 1956), pp. 10 and 13.

[6]Zum Golden Jubilaum der St. Liborius - Gemeinde (St. Louis: St. Liborius Parish, 1907), p. 14. No other information about the artist is known at this time.

[7]Ibid., p. 41.

[8]Until it was recently dismantled for demolition, Conradi's work could be seen in the altarpiece of nearby Most Sacred Heart Church. The only other known sculpture by Conradi surviving in St. Louis are the altars in the church of St. Alphonsus.

[9]Zum Golden Jubilaum der St. Liborius - Gemeinde, p. 41.

[10]See John Rothensteiner, History of the Archdiocese of St. Louis (St. Louis: Blackwell Wielandy Co., 1928) 2: 198, and St. Liborius Centennial 1856 - 1956, p. 5.

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[11]The Catholic Mind, March, 1943, reprint of Leo XIII's encyclical letter, 15 August 1889, "QuamQuam Pluries."

[12]Illustrated in the 1907 Jubilee book, p. 60.

[13]Max Schneiderhahn was active in St. Louis from 1871 to 1923 and was located at 1131 South Seventh Street.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	X RELIGION	
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE	
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE	
__1600-1699	X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN	
__1700-1799	X ART	__ENGINEERING	__MUSIC	__THEATER	
X 1800-1899	__COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION	
__1900-	__COMMUNICATIONS	__INDUSTRY	__POLITICS/GOVERNMENT	X OTHER (SPECIFY)	
		__INVENTION		Immigration	

SPECIFIC DATES 1889, 1890 & 1905 BUILDER/ARCHITECT William Schickel & Joseph Conradi

STATEMENT OF SIGNIFICANCE

Perhaps more than any other German Catholic parish in St. Louis, St. Liborius survives as a clearly defined manifestation of German religious traditions. The establishment of the parish in 1855 on St. Louis' already predominately German north side proved an opportunity for the expression of regional religious customs unique to a group of Westphalian immigrants who had settled in the area. With the influx of political and religious refugees from the Paderborn region, where the effects of Bismarck's Kulturkampf were particularly harsh, the parish grew and flourished. Significantly, its development also coincided with a period of intense conflict between the American Church hierarchy and the German national parishes at a time when St. Louis German priests were gaining national prominence as spokesmen for the rights of German churches and German ethnic identity. Against this historical background the building program and interior furnishings of St. Liborius can be viewed as a cogent defense of the belief that the perpetuation of Old World language and customs was crucial to the preservation of the immigrants' faith--particularly important when too rapid Americanization was breeding defection from the Roman church. Moreover, when later generations of St. Louis Germans were assimilating into the mainstreams of American life, the parishioners of St. Liborius remained into the mid-twentieth century a tightly knit enclave of German identity and church solidarity, unusually well-instructed in their faith,[1] yet responsive to the liturgical reforms initiated by their nationally-known rector, Father Prendergast.

By 1850 Germans were the largest group of foreign-born in St. Louis (22,340 out of a total population of 80,000) with the Irish immigrants, numbering 9,719, a distant second. Although the Germans usually maintained a solid front on important ethnic and religious issues forced by their English-speaking critics, they subdivided among themselves into neighborhoods (principally on the city's north and south sides) where regional German cultural traditions were nurtured. One of these neighborhoods on the north side became known as "Little Paderborn," named after a section of Westphalia. It was there (in 1855) that forty Germans led by Liborius Muesenfector, a Paderborn native, founded the Parish of St. Liborius with the consent of Archbishop Kenrick. Before the establishment of the new parish, the Westphalian Germans had been worshipping either at St. Joseph or Most Holy Trinity, adjacent German parishes to the west and east of St. Liborius. (See Fig. #2.) (It should be noted that all foreign-speaking parishes in St. Louis were denied the full diocesan rights and privileges enjoyed by English-speaking churches. Known as succursal parishes, they could administer sacraments only to those of their own ethnic group--a situation

that would generate fierce controversy later in the century.) By 1857 the first church was built and dedicated to the patron saint of Paderborn, St. Liborius, invoked for fever, colic and gallstones. The same year a parish school was established, marking the early alliance of religion and education which defined the values of the community throughout its history.

Early parish pastors were recruited from the Paderborn by Vicar-General Melcher, who served as the liaison between German Catholics and Archbishop Kenrick. Rev. Stephen Schweihoff (born about 1815 in Reitberg, diocese of Paderborn and ordained in 1840) was in the first band of priests Melcher brought back to St. Louis in 1855. He served briefly at the south side St. Mary of Victories before transfer to the St. Liborius parish. After his death in 1869, the parish was administered by another Paderborn native, Rev. Englebert Hoeynck, born in 1836. Hoeynck was educated in the classics and theology in Germany before he was recruited to the St. Francis de Sales Seminary, St. Francis, Wisconsin, where he was ordained in 1869.[2] (The St. Francis Seminary was a missionary center preparing priests to staff German parishes in the Midwestern "frontier.")[3]

Only sparsely populated in the early years, by Hoeynck's time the parish had grown into a staunchly German lower middle class neighborhood, comprised of brick row houses and small shops, but interspersed with unimproved land. In Compton & Dry's Pictorial St. Louis of 1875, only two residences in the area (the Clemens House and one on Cass Avenue) are identified by owner indicating that few St. Louisans of influence lived in "Little Paderborn." (See Photo #12.) Two of St. Liborius' own parishioners, contractors Boethe and Ratermann, had been responsible for much of the residential development of "Little Paderborn" in the post-Civil War years. The firm later became prominent builders in the city, receiving contracts for the new churches of St. Liborius and St. Stanislaus Kostka, the St. Vincent's Orphan's Home, the old Busch Brewery and the Tyrolean Alps building in the 1904 World's Fair.[4] Generous patrons of the church (see Section 7), the Ratermann family was remembered by former St. Louis Mayor John Poelker as one of the few wealthy ones in the parish in the 1920's and 1930's.[5]

The decade of the 1880's, which closed with the completion of the new church of St. Liborius in 1889, was a turbulent one for German Catholics in America. Fundamentally what was at stake was the large question of the Americanization of national parishes--an issue intertwined with sub-themes such as the parochial school argument and the Irish/German controversy. At the national level the lines of battle were drawn between two factions, the liberals and the conservatives. The liberals argued strenuously for assimilation of ethnic parishes into American culture and English-speaking institutions, thus ridding American Catholics of the stigma of foreignism.[6] The conservative position became closely associated with German priests in St. Louis whose outspoken defenses

of the German Catholic heritage and the mother tongue led to charges that "St. Louis is even more aggressively foreign than Milwaukee," and calling the work of St. Louis clerics, Muelsiepien and Faerber, "a conspiracy against this country."[7] However, from the German viewpoint, rather than being a plot to establish a German state in America, the maintenance of their native culture was essential as a support system for the survival of the immigrants' religious faith as well as their identity.

The decision to build a new church of St. Liborius to accomodate the expanding parish--but just as importantly as a fine monument celebrating German religious culture (See Section 7.) was a significant reaffirmation of the Westphalian presence in the city. The laying of the cornerstone on July 9, 1888, was reported in great detail by the press noting the enormous crowd of over six thousand people, the profusion of flowers, festoons and flags in the streets, the thirteen bands, and concluding that "the new edifice will be the largest building in the city and will cost $100,000....The funds necessary to complete the structure are on hand and work will progress rapidly."[8] In a similar fashion the elaborate dedication ceremony of the new church on November 25, 1889, was heightened by the coincidental event of the North American Sangerbund Festival which also celebrated German culture.[9] The ceremony was completed with High Mass and the sermon delivered in German by a priest from Germantown, Illinois. Priests from outside Missouri and Illinois attended the event. Conspicuous by their absence were Irish priests, especially Archbishop Kenrick.

Because the parochial school was a vital institution for preserving native language, culture and faith, the "godless" American public school was viewed as a dangerous compromise to national parishes. Amidst great disagreement on the matter, the Third Plenary Council of Baltimore in 1884 ruled in favor of each parish providing its own school. With respect to local affairs, this decision assured the continuance of the church school first established in 1857 at St. Liborius and augmented by the arrival of the School Sisters of Notre Dame in 1859. (The teaching order had been founded in Munich in 1850, but with the coming of Bismarck's regime, their activities had been curtailed.) As their number grew at St. Liborius, the erection of a larger convent house in 1905 was required. (See Section 7.)

St. Liborius Parish bulletins testify to the suspicion held of public school education, even objecting to the acceptance of state funds for their own school which might compromise the religious and moral training in the curriculum. The parish school proved to be a twofold defense against the nearby Jackson public school established in 1859 and the deleterious effects of other national groups, such as the Irish, considered culturally inferior by the Germans. The polemics of Americanization extended into social problems such as alcohol consumption. While the major thrust of the American Catholic temperance movement

was directed against the "drunkenness" of the Irish, the Germans took offense at attacks on their beer drinking and brewing. As with language and religion, the deeply entrenched custom of beer drinking was a component of an inherited cultural tradition which the Germans fought to conserve[10] and neighborhood breweries were among the most important sources of employment for parishioners.

In 1896 Archbishop Kain granted all rights and privileges of English-speaking parishes to St. Louis German, Polish and Bohemian parishes. Although this decree followed more than a decade after eighty-two German priests from St. Louis had appealed directly to Rome for equal status, it came at a time when the national parishes were most in need of full enfranchisement. With immigration drastically falling off at the end of the century plus intermarriage with non-Germans attracting members to English-speaking parishes where both could receive the sacraments, the German parishes were threatened with declining membership.

Notwithstanding the fact that second and third generation Germans were supplanting the native-born element, resistance to assimilation was evident in St. Liborius by the addition of the spire in 1907 based on a German church and the installation after 1907 of new church windows portraying German saints. Despite the antiGerman sentiments created by World War I, elementary school instruction in German was still given in the early 1920's.[11] As late as 1930 the parish bulletins were published both in German and English, although Mass in German was offered only about once a month. During the 1940's St. Liborius' Rev. Prendergast, an expert on the Liturgy of both the Eastern and Roman churches, was a national leader in the Liturgical Movement which instituted changes in the Mass seeking to involve the laity more directly in the ritual. For this work Rev. Prendergast was appointed a Papal Chamberlain in 1946 and a Domestic Prelate in 1949.[12]

Rev. Prendergast died in 1949. With the beginning post-World War II era, the fortunes of the parish declined rapidly. As German families moved out of the old row houses, rural migrants, both black and white, from traditionally Protestant out-state Missouri and other Southern States moved in. The parish dropped from a membership of forty-five hundred in 1948 to twenty-eight hundred five years later.[13] The Centennial booklet assessed the situation well:

> Because of the exodus of parishioners to other parishes in the new subdivisions in the county and territory surrounding the city of St. Louis there will be no need of more buildings. As time passes, four magnificent and spacious structures...become more expensive every year; it takes a very large amount of money to keep them in repair and condition. This situation is not an easy task with which to struggle, together with the fact that

there are more people moving out...likewise houses are being torn down for Public School playgrounds and new Public highways, decreasing the actual homes for parishioners.[14]

Because of the age of the housing stock (most constructed before 1890), the St. Liborius parish has been targeted for massive reconstruction since the City Plan Commission's Comprehensive Plan of 1947. In the 1950's clearance of "Kerry Patch," just south of St. Liborius, made way for the Pruitt-Igoe housing project. Clearance continued in the 1960's as parish population continued to decrease and parish identity became submerged in "Murphy-Blair" nomenclature of the Model Cities Program. Non-residents concerned about the erosion of nineteenth century St. Louis architecture turned out in droves for a 1966 Landmarks Association bus tour. The guidebook for the tour, From Kerry Patch to Little Paderborn, featured a drawing of the St. Liborius complex on the cover. Residents and advocacy planners produced a plan for the neighborhood in 1968 which outlined fifty-two proposals for housing assistance and social services. Unfortunately, the persistent threat of a North/South distributor freeway combined with abandonment followed by demolition undermined confidence in the future of the area.

Today, the parish has only 124 members although non-Catholic residents see St. Liborius as a threatened and valuable symbol for their neighborhood.[15] The priest and a black seminarian offer resident counseling without proselytizing; the convent houses one of three shelters in the city for abused women. Run by the KAREN Catholic Worker organization, it is supported completely through private funds.

In spite of official policy which might be described as benign neglect with the exception of the push for the freeway, new families have begun to move into the neighborhood as rising costs of south St. Louis neighborhoods send "urban pioneers" to the north side. Both they and long-time residents have mounted a strong campaign opposing the freeway which, according to the latest published route, would pass at the doorstep of St. Liborius--the most significant collection of buildings in their neighborhood.

FOOTNOTES

[1]Interview with Father Wm. Faherty, S.J., Department of History, St. Louis University, May, 1979.

[2]John Rothensteiner, History of the Archdiocese of St. Louis, 2 vols. (St. Louis: Blackwell Wielandy Co., 1928) 2: 196-197.

[3]Rev. Peter L. Johson, D.D., Centennial Essays for the Milwaukee Archdiocese, 1843-1943 (Milwaukee: Centennial Commission, 1943), Chap. 9.

[4]Interview with Al Ratermann, grandson of contractor, Ratermann, St. Louis, Missouri, June, 1979.

[5]Interview with John Poelker, former Mayor of the City of St. Louis, St. Louis, Missouri, May, 1979.

[6]Philip Gleason, The Conservative Reformers: German-American Catholics and the Social Order (South Bend,IN: Notre Dame University Press, 1968), Chapt. 2.

[7]Cited in W. B. Faherty, S.J., Dream by the River (St. Louis: Piraeus, 1973), p. 116.

[8]St. Louis Globe-Democrat, 11 June 1888.

[9]St. Louis Globe-Democrat, 25 November 1889.

[10]Gleason, pp. 37-38.

[11]Poelker.

[12]St. Liborius Centennial 1856-1956 (St. Louis: St. Liborius Parish, October, 1956), p. 14.

[13]Chancery Office, Yearbook of the Archdiocese of St. Louis (St. Louis: Archdiocese of St. Louis, 1948-1977).

[14]St. Liborius Centennial 1856-1956, pp. 10-11.

[15]Interview with Gail McFarland, Murphy-Blair Gateway Center, St. Louis, Missouri, 20 April 1979.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 1.5 acres

QUADRANGLE NAME Granite City QUADRANGLE SCALE 1:24,000

UTM REFERENCES

	ZONE	EASTING	NORTHING
A	15	743720	4281080
B			
C			
D			
E			
F			
G			
H			

VERBAL BOUNDARY DESCRIPTION

St. Liborius Parish District is located on St. Louis City Block 1110W. The boundaries of the district are as follows: Beginning at the southeast corner of North Market and

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Janice Broderick, Researcher; Mary Stiritz, Research Associate; Carolyn H. Toft, Exec. Dir.

ORGANIZATION: Landmarks Association of St. Louis, Inc.

DATE: 25 June 1979

STREET & NUMBER: 611 Olive St., Suite 2187

TELEPHONE: (314) 421-6474

CITY OR TOWN: St. Louis,

STATE: Missouri

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE X LOCAL ___

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Director, Deaprtment of Natural Resources and State Historic Preservation Officer DATE

FOR NPS USE ONLY

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

DATE

KEEPER OF THE NATIONAL REGISTER

ATTEST: DATE

CHIEF OF REGISTRATION

GPO 921-803

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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DATE ENTERED

ST. LIBORIUS PARISH DISTRICT, ST. LOUIS

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CONTINUATION SHEET ITEM NUMBER 10 PAGE 1

Hogan Streets continue eastwardly 175 feet along the south side of North Market Street to the southwest corner of North Market and North 18th Streets; turning southwardly, continue 160 feet along the west side of North 18th Street to a jog which is the northwest corner of North 18th and Monroe Street; tence, continue southwestwardly along the west side of North 18th Street to a point 225 from said corner; thence, turning westwardly, continue 215 feet across City Block 1110W to a point on the east side of Hogan Street; thence turning northwestwardly, continue along the east side of Hogan Street 225 feet to point of origin.

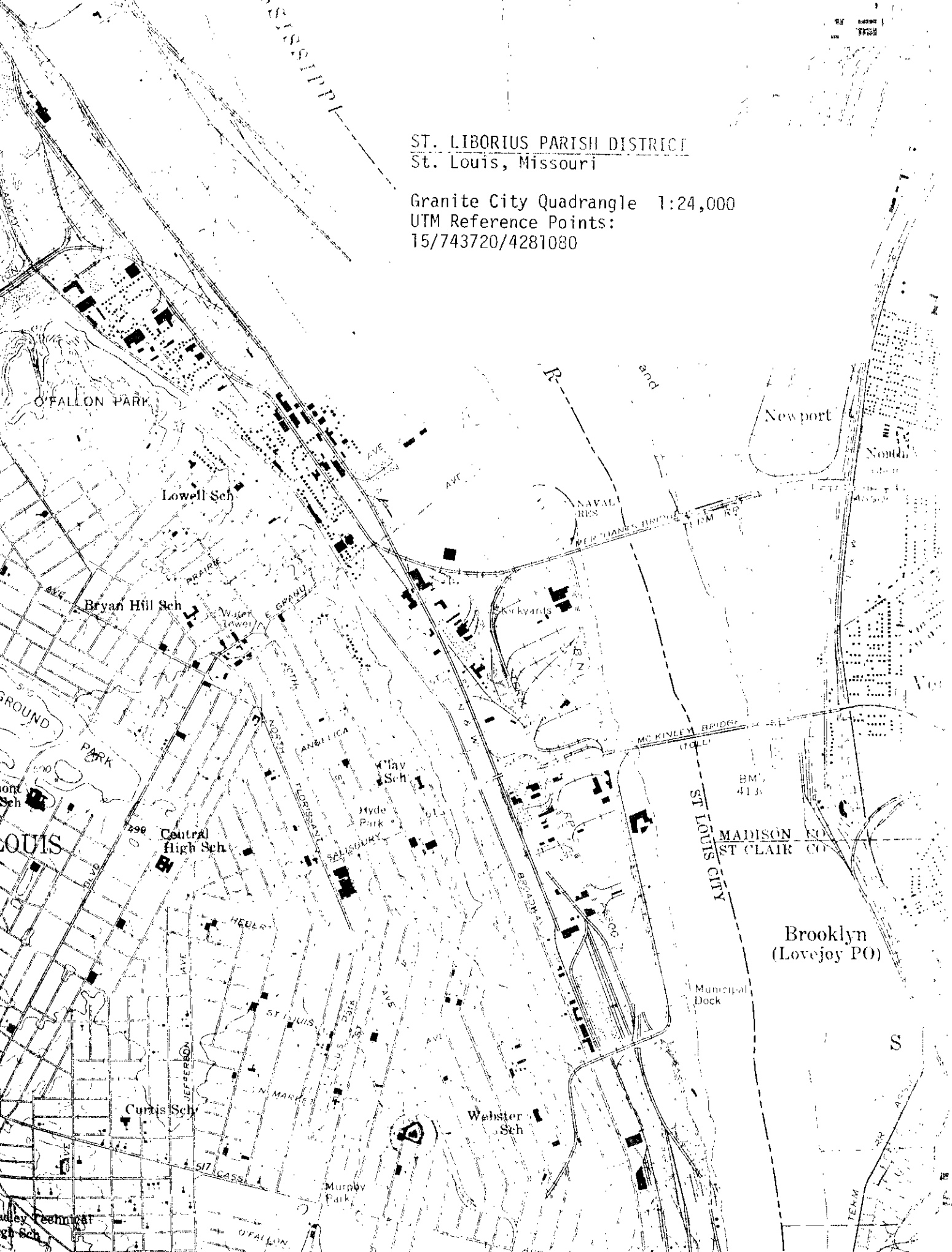
ITEM 11 PAGE 1

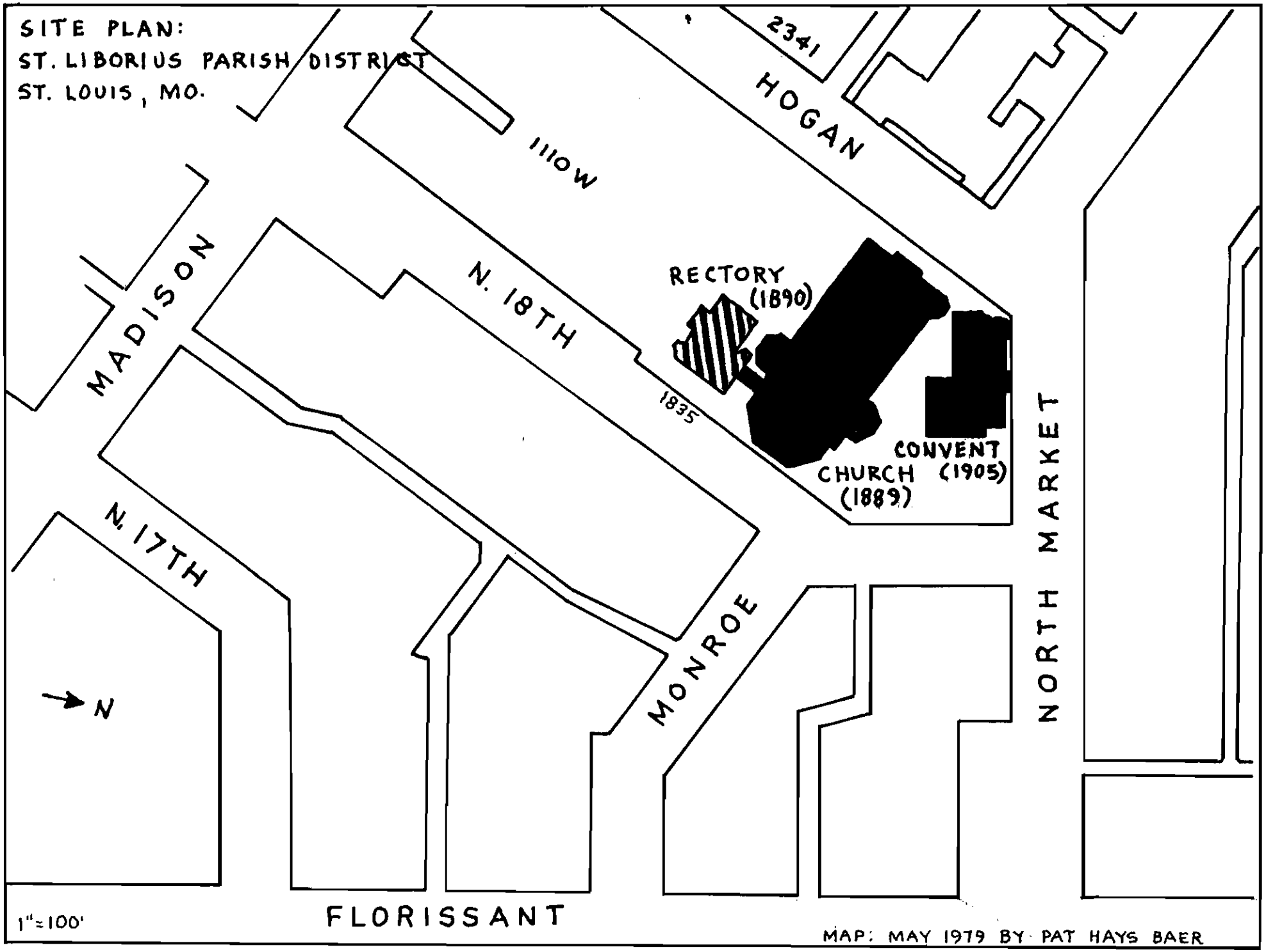
2. James M. Denny, State Contact Person
Section Chief, Nominations-Survey
Department of Natural Resources
Office of Historic Preservation
P.O. Box 176
Jefferson City, MIssouri 65102

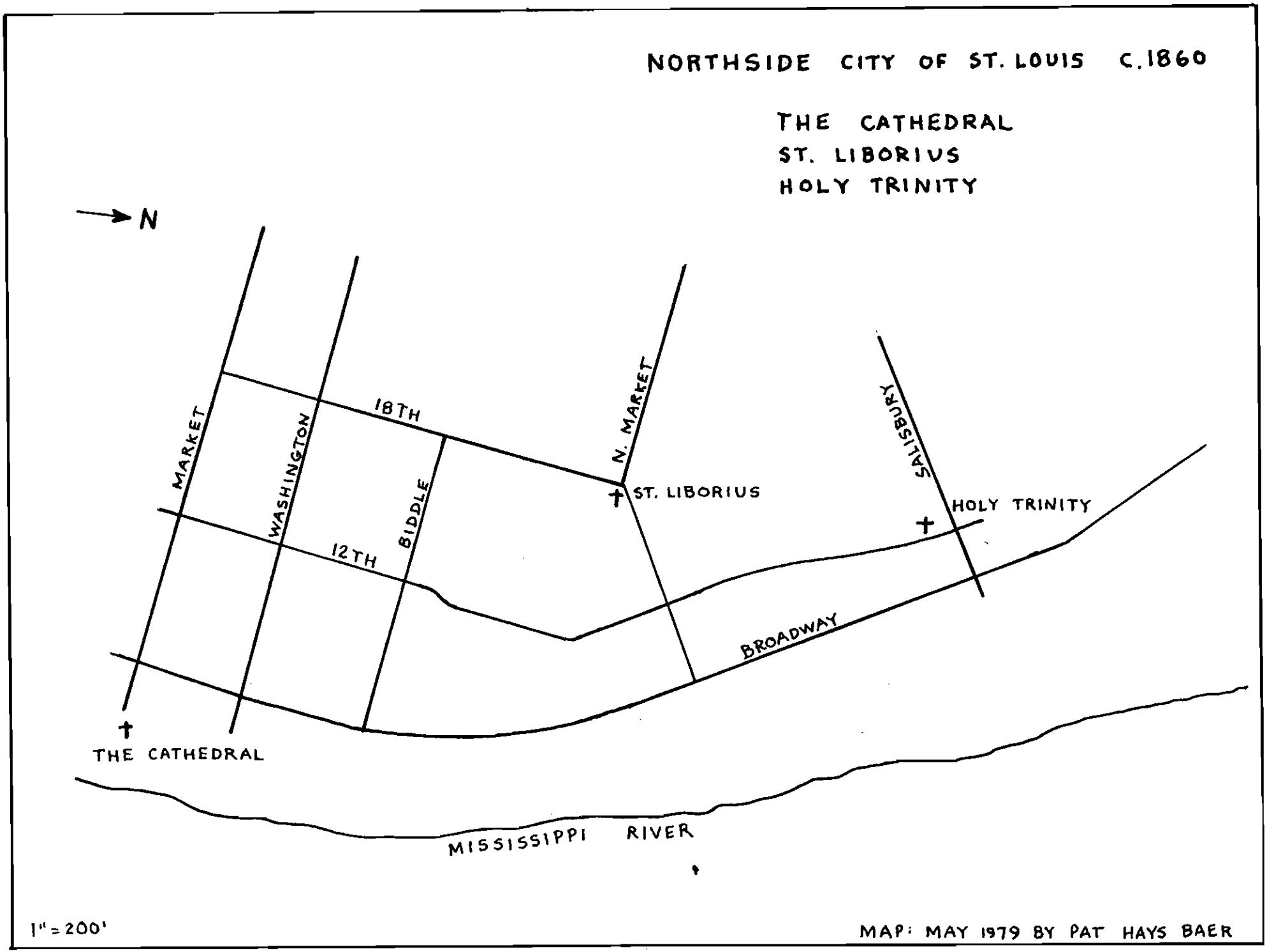
July 5, 1979
314-751-4096

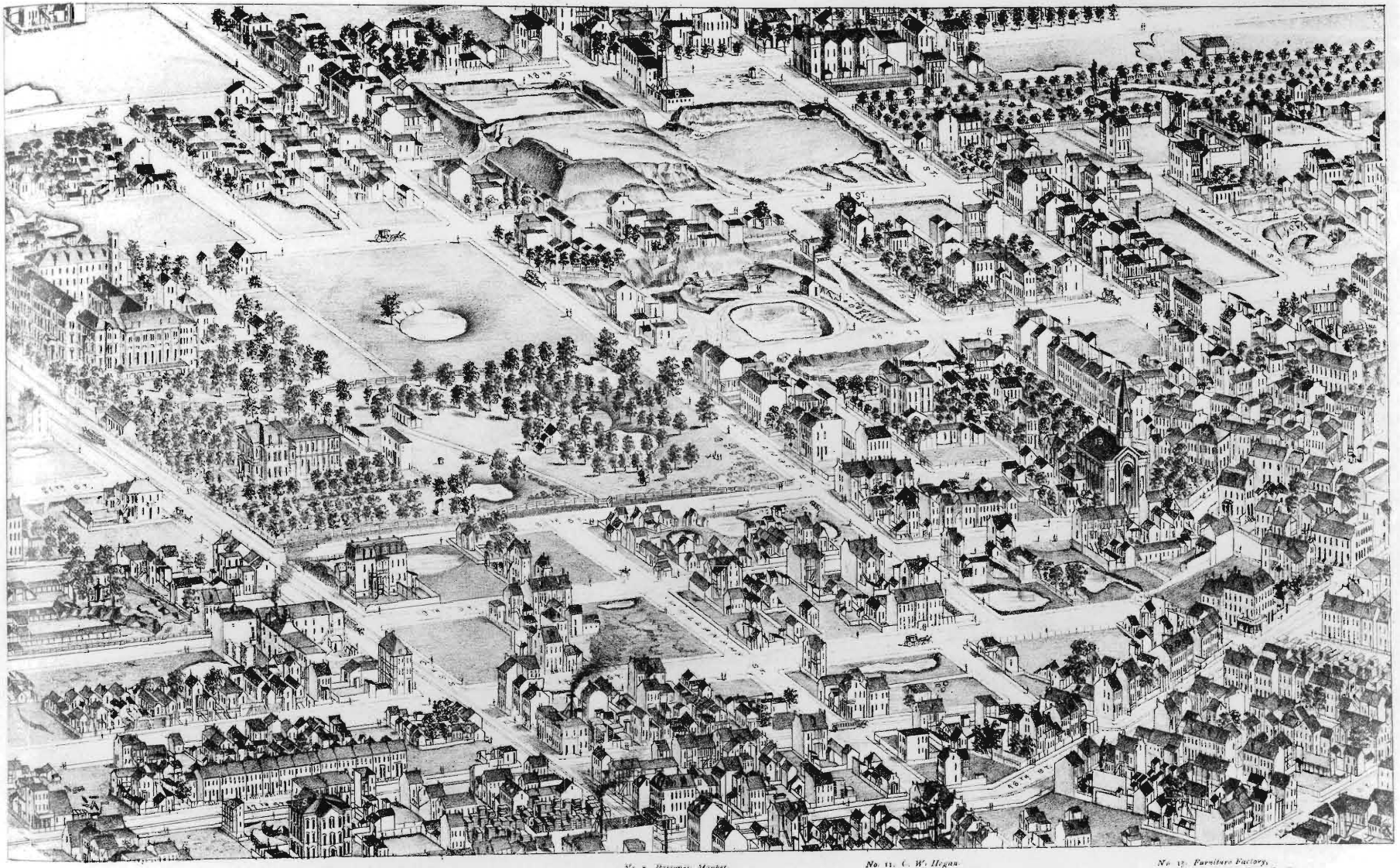
ST. LIBORIUS PARISH DISTRICT
St. Louis, Missouri

Granite City Quadrangle 1:24,000
UTM Reference Points:
15/743720/4281080




SITE PLAN:
ST. LIBORIUS PARISH DISTRICT
ST. LOUIS, MO.
2341
HOGAN
1110W
MADISON
N. 18TH
1835
RECTORY
(1890)
CONVENT
(1905)
CHURCH
(1889)
NORTH MARKET
N. 17TH
MONROE
N
1"=100'
FLORISSANT
MAP: MAY 1979 BY PAT HAYS BAER


NORTHSIDE CITY OF ST. LOUIS C.1860
THE CATHEDRAL
ST. LIBORIUS
HOLY TRINITY
N
MARKET
WASHINGTON
BIDDLE
18TH
12TH
N. MARKET
SALISBURY
ST. LIBORIUS
HOLY TRINITY
BROADWAY
THE CATHEDRAL
MISSISSIPPI RIVER
1" = 200'
MAP: MAY 1979 BY PAT HAYS BAER



No. 1. Convent of the Visitation.
No. 2. James Clemens, Jr.
No. 3. Mrs. F. Brinckwirth and W. F. Nolker.

No. 4. Lafayette Brewery. Brinckwirth, Griesedieck & Nolker.
No. 5. O'Fallon Public School.
No. 6. Engine House, No. 4.

No. 7. Reservoir Market.
No. 8. St. Louis Park.
No. 9. Old Reservoirs.
No. 10. Stone Quarries, C. W. Hogan, Prop'r.

No. 11. C. W. Hogan.
No. 12. Jackson Public School.
No. 13. St. Liborius Church—Ger. Catholic.
No. 14. St. Liborius School.

No. 15. Furniture Factory, D. Aude & Bro., Prop'rs.
No. 16. Lumber Yard, Chas. Pattmann, Prop'r.
No. 17. J. K. Bent & Son.


KING BEE CANDY and TOBACCO CO.
STOP


I AM THE VINE
YOU ARE THE BRANCHES