

BY PERCY
PRESTON JR.

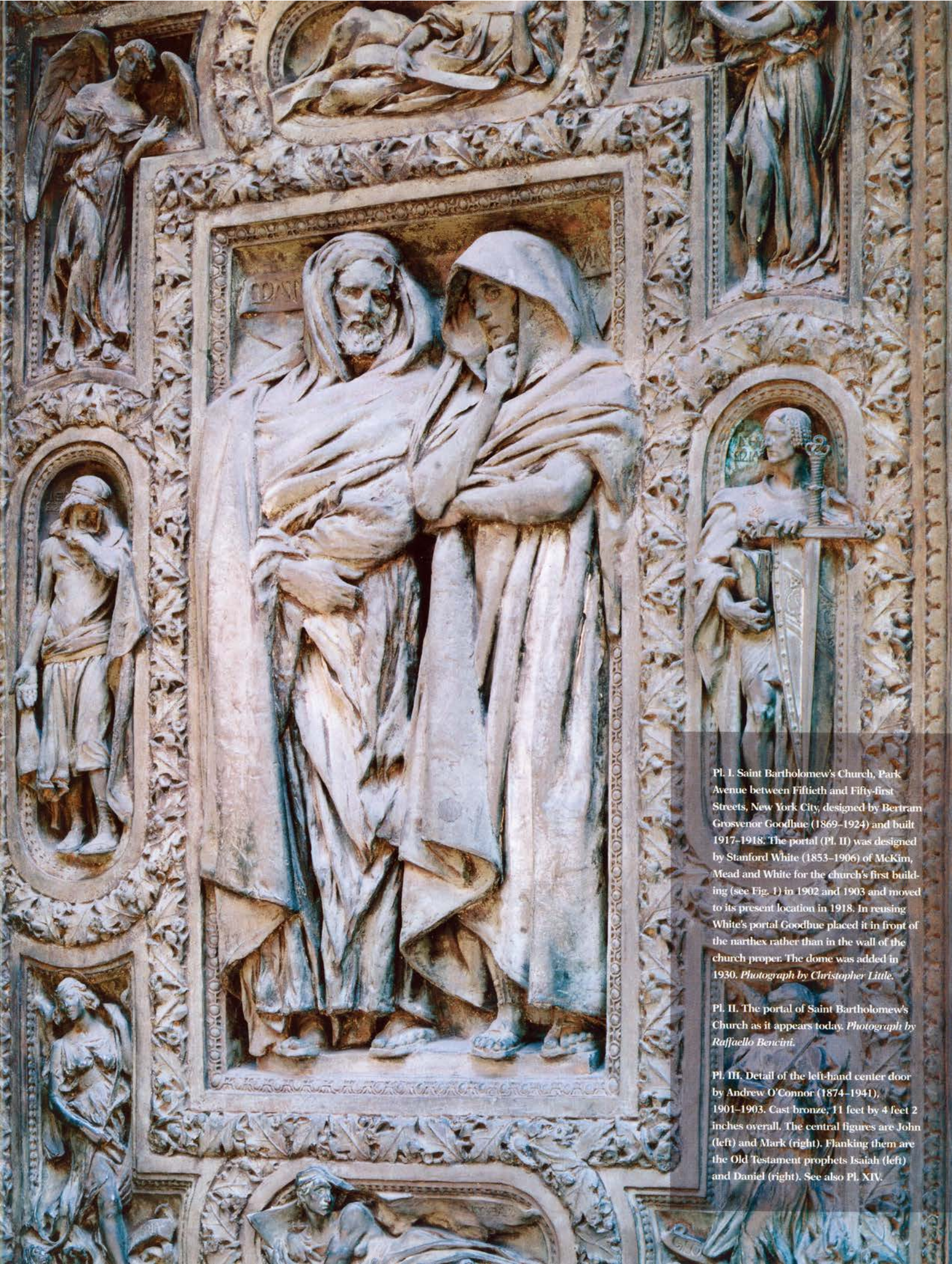
The entrance to Saint Bartholomew's Church on Park Avenue between Fiftieth and Fifty-first Streets in New York City



is through an elegant portal with three sets of bronze doors. Commissioned by the Vanderbilt family, designed by the celebrated architect Stanford White, and executed by several notable sculptors, the portal tells the story of Christianity in bronze, limestone, and marble across its seventy-five-foot span. The oldest part of the church, the portal was added to the previous Saint Bartholomew's Church in 1902 and 1903 and moved from Madison Avenue and Forty-fourth Street to its present location in 1918. In the new location, the portal was turned 180 degrees since the present church faces east, while its predecessor faced west.

The portal of Saint Bartholomew's Church in New York City





Pl. I. Saint Bartholomew's Church, Park Avenue between Fifth and Fifty-first Streets, New York City, designed by Bertram Grosvenor Goodhue (1869–1924) and built 1917–1918. The portal (Pl. II) was designed by Stanford White (1853–1906) of McKim, Mead and White for the church's first building (see Fig. 1) in 1902 and 1903 and moved to its present location in 1918. In reusing White's portal Goodhue placed it in front of the narthex rather than in the wall of the church proper. The dome was added in 1930. Photograph by Christopher Little.

Pl. II. The portal of Saint Bartholomew's Church as it appears today. Photograph by Raffaello Benigni.

Pl. III. Detail of the left-hand center door by Andrew O'Connor (1874–1941), 1901–1903. Cast bronze, 11 feet by 4 feet 2 inches overall. The central figures are John (left) and Mark (right). Flanking them are the Old Testament prophets Isaiah (left) and Daniel (right). See also Pl. XIV.

Fig. 1. Saint Bartholomew's Church, Madison Avenue at Forty-fourth Street, New York City, in a photograph of 1918. The church was designed by James Renwick Jr. (1818–1895) and opened in 1872. In the year this photograph was taken the portal was moved to the new church building on Park Avenue (see Pl. I). Renwick's building was later demolished. *Parish archives of Saint Bartholomew's Church, New York City; photograph by Irving Underhill.*

Pl. IV. Alice Gwynne Vanderbilt (Mrs. Cornelius Vanderbilt II; 1845–1934) by Raimundo de Madrazo y Garreta (1841–1920), 1880. Signed and dated "R. Madrazo—1880" at upper left. Oil on canvas mounted on board, 70 by 40 inches. *Preservation Society of Newport County, Newport, Rhode Island; photograph by John Corbett.*



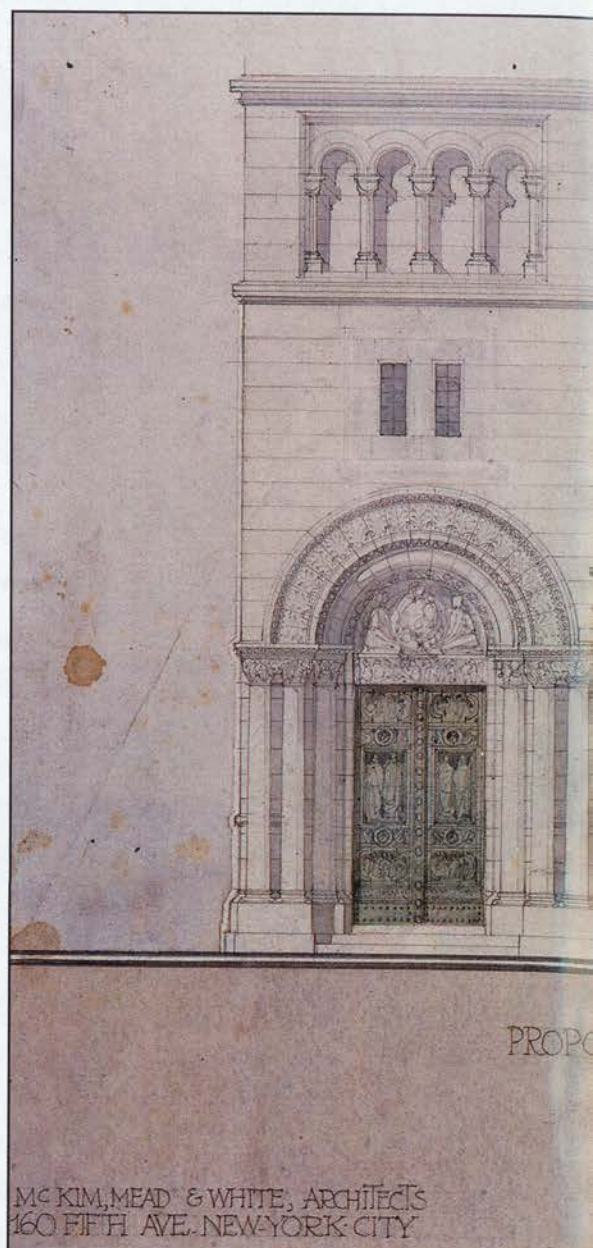
For a family known for its palatial houses, the portal may have been a minor project for the Vanderbilts, but there is nothing minor about the painstaking attention to detail and high-quality materials found in it. Although somewhat the worse for wear, the portal has survived long after most of the Vanderbilt houses along New York's avenues have disappeared.

Cornelius Vanderbilt II (1843–1899), a grandson of "Commodore" Cornelius Vanderbilt (1794–1877) who developed the New York Central and Hudson River Railroad, was a parishioner of Saint Bartholomew's Church for much of his life. He met his future wife, Alice C. Gwynne (1845–1934) of Cincinnati, while teaching Sunday school at the church. A year after the death of his father, William Henry Vanderbilt (1821–1885), Cornelius was in charge of the Vanderbilt railroad system. A serious man, almost ascetic in his personal tastes, he neither smoked nor drank and had no interest in activities such as yachting or horse racing. However, he and his wife built two of the grandest private residences in the country. Their 137-room house occupied the entire block on Fifth Avenue between Fifty-seventh and Fifty-eighth Streets.¹ Their 70-room Newport "cottage," the Breakers, is today open to the public.

Cornelius was generous both with his money and his time. According to one source, he devoted up to one-quarter of his time to charitable interests.² For Saint Bartholomew's, he and his mother, Maria Louisa Vanderbilt (1821–1896), built a parish house at 209 East Forty-second Street, which opened in 1891 and was the site of programs serving immigrants and the poor. Including the land and furnishings, this facility cost \$335,000.³ In 1893, when Saint Bartholomew's undertook a major renovation of the church itself, Vanderbilt gave \$35,000 toward the total cost of \$103,000.⁴

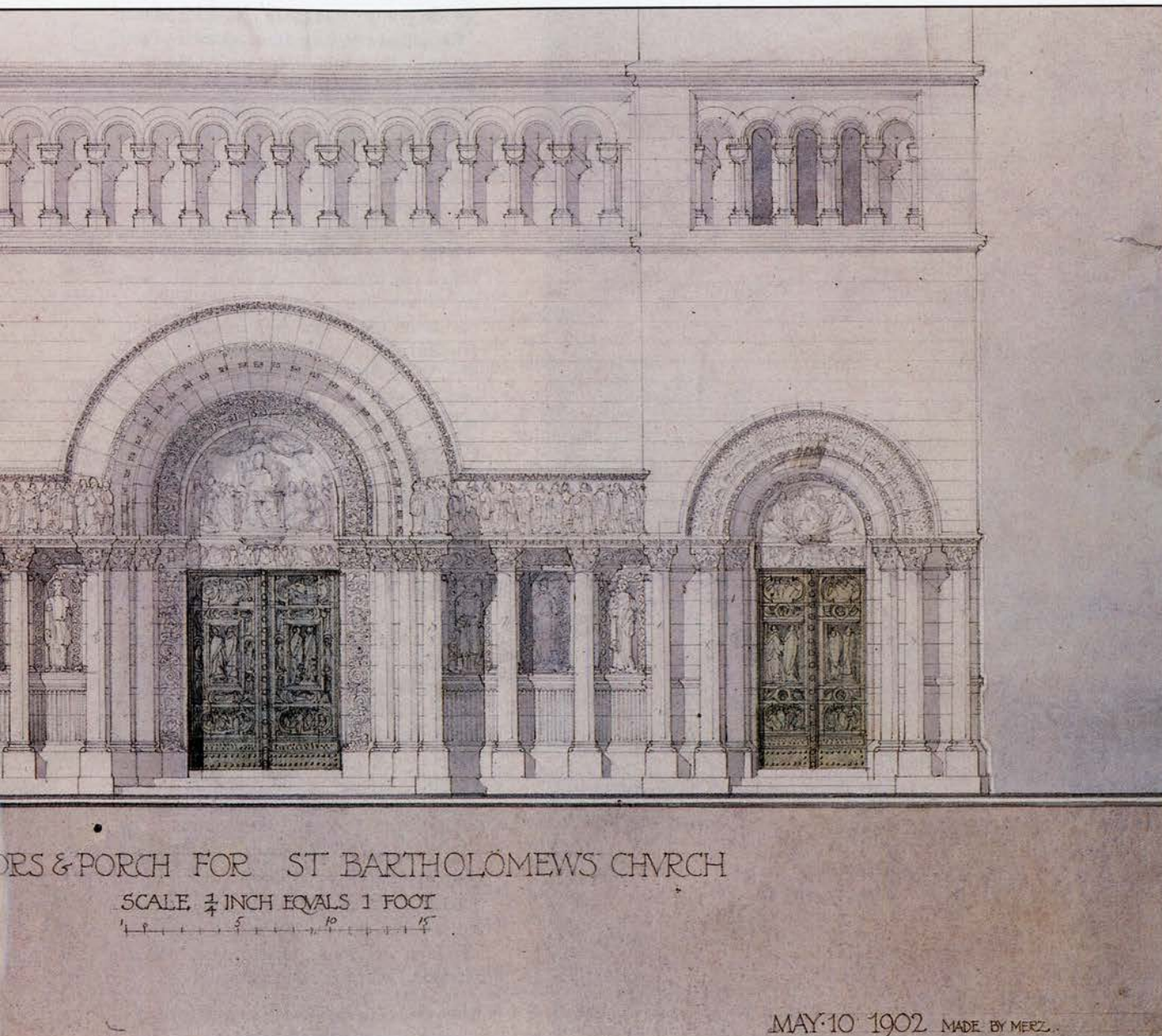
After Vanderbilt's death in 1899, at the age of fifty-five, his family turned to Saint Bartholomew's when they wished to raise a memorial to him. In June 1900, before sailing for Europe, his widow, Alice, wrote to David H. Greer (1844–1919), who had been the rector of the church since 1888:

Mrs. [Harry Payne] Whitney [Alice and Cornelius Vanderbilt's daughter Gertrude] and I are desirous of putting in St. Bartholomew's Church something as a memorial of my husband. We have thought of bronze doors at the church entrance—or of replacing with marble the present com-



munion rail if that is not already a memorial; or of replacing the four gilded plaster columns reaching to the ceiling in the chancel with marble and we would be glad to know how you regard any one of these projects. I expect to be in town for a few days before sailing and hope it may be convenient for you to let me know before I go—which is (q.v.) June 13.⁵

Greer opted for the bronze doors, and nothing further was heard of the other suggestions. An architect had to be selected because the then Saint Bartholomew's Church had been designed by James Renwick Jr., who had died in 1895. Although



Stanford White had not designed either of the Vanderbilts' great houses, he had done work for other members of the family, and his social prominence made him an obvious candidate.

The record of costs relating to the project maintained by McKim, Mead and White lists Mrs. Cornelius Vanderbilt and four of her children: Alfred G. Vanderbilt, Mrs. Harry Payne Whitney, Reginald C. Vanderbilt, and Gladys Moore Vanderbilt, as its clients. All contributed to the cost of the project, which eventually totaled almost \$150,000 including McKim, Mead and White's ten percent commission.⁶

In the summer of 1878, Stanford White,

then twenty-four years old, had gone on a trip through the south of France with Charles Follen McKim (1847–1909), who later made him a partner in the firm of McKim, Mead and White, and Augustus Saint-Gaudens (1848–1907), the sculptor. In a letter written later to his parents from Paris, White gave his impression of one small village near Arles:

At St. Gilles, a little out-of-the-way town—and in it the best piece of architecture in France, the triple marble porch of the church—we were taken in charge by the abbe, who seemed delighted to come across some educated people, his flock (which he

Pl. V. Proposed Doors & Porch for St Bartholomews Church, by McKim, Mead and White, May 10, 1902. Pen and ink and color wash on paper. This is the presentation drawing of the design by White. New-York Historical Society, New York City, McKim, Mead and White collection.

evidently rules with a rod of iron) being of the most ignorant description. He was very pleasant, but a little too priestly—his sole object in life being the restoration of his church—which heaven forbid. It was destroyed by the Huguenots and all the noses knocked off the saints; and I hope they have been well boiled for it. He took occasion to give us his opinion of Huguenots in particular and Protestants in general—which would not have been in the very best taste, but for the touch of humor that went with it.⁷

The abbé could not have guessed that a quarter of a century later his young visitor would have the opportunity to design a free copy of his church's porch, and that it would grace the front of a Protestant church.

After he received the commission, it fell to White to select the sculptors to model the bronze doors. For the center doors, he turned to Daniel Chester French (1850–1931), who had designed the bronze doors for the Boston Public Library, a McKim, Mead and White building. The Boston doors took nine years to complete. The desire not to wait that long for the Saint Bartholomew's doors was a factor in dividing the work, and there was a recent precedent: the commission for bronze doors to the Library of Congress had been divided among three sculptors. For the side doors, White selected Herbert Adams and Philip Martiny, sculptors with whom his firm had worked, although they were not of French's stature. French, however, made it clear that he would need assistance in completing the project on schedule: "The only way in which I can promise to furnish the actual models for the doors within any reasonable time is to work in collaboration with my assistant, Mr. [Andrew] O'Connor, whose name should appear on the finished work with my own."⁸

In January 1901, contracts were signed between Mrs. Vanderbilt and the three sculptors and McKim, Mead and White "as agent." The contract prices were \$21,500 for French, \$21,500 for Adams, but only \$15,000 for Martiny. The prices covered preparing the models and all expenses relating to casting the doors and setting them in place. Each sculptor was free to select his own foundry.⁹ Saint Bartholomew's Church was not a party to the contracts.

White drew the outline of the doors, showing the relative size and location of the panels and gave each sculptor wide latitude in decorating them.¹⁰ Each door was to contain a central panel depicting two saints, with smaller panels above and below them. White wrote French: "Of course your doors are Matthew, Mark, Luke and John, with statues of these respected gentlemen, and

such scenes from their lives as appeal to you for decorative features."¹¹ He told Adams: "You take what you chose yourself—Peter, Andrew, Paul and Barnabas."¹² He must have approved Martiny's choice of Philip, James, Andrew, and Bartholomew for his doors, too. Although the number of saints on the doors is equal to the number of the original apostles, not every figure on the doors represents an apostle.

As the sculptors developed their designs, it is likely that the rector, Dr. Greer, was consulted. Not to have done so would have been an extraordinary ceding of control by a parish over a major improvement to its physical plant to a donor and the architect.¹³ Mrs. Vanderbilt was certainly involved. She and White visited all three of the sculptors' studios to view their sketches and models, and she was consulted on all manner of details. She bombarded White with letters and really drove the project.

On the north doors, Herbert Adams paired Peter and Andrew, brothers who simultaneously abandoned their fishing to follow Jesus (Matt. 4:18–20). Similarly, Paul and Barnabas are linked as the Holy Spirit sent them off together to preach (Acts 13:2). Above Peter and Andrew, Adams placed the Transfiguration, an event that Peter witnessed (Matt 17:1–13). On the right-hand door, he shows the conversion of Paul on the road to Damascus (Acts 9:3–8). In the lower panel on the left Peter addresses the centurion (whose name, incidentally, was Cornelius) and his kinsmen, and on the lower right-hand panel, Paul preaches at Philippi and converts Lydia (Acts 10:21–48 and 16:12–15).

Adams had a good knowledge of holy scripture and he wrote White a detailed letter about his doors, replete with biblical citations. He explained his design thus:

My general plan has been to suggest in the two large central panels, the apostles in the fullness of their work; in the two upper panels the descent of the Spirit upon them; in the two lower panels the carrying of this



Fig. 2. The north doors (on the left-hand side of the portal) by Herbert Adams (1858–1945), 1901–1903. Cast bronze, 11 feet 3 inches by 6 feet. Top, left to right, are the Transfiguration and the conversion of Paul on the road to Damascus. The central figures are, left to right, Andrew, Peter, Paul, and Barnabas. Below, left to right, are Peter addressing the centurion (see also Pl. VI) and Paul preaching at Philippi and converting Lydia. Saint Bartholomew's Church, parish archives.

Pl. VI. Detail of the bottom of the left-hand north door, showing Peter addressing the centurion and his kinsmen (see Fig. 2). Little photograph.



Spirit out into the world.

In the decorated borders, I have used plant-forms mentioned in and suggested by Bible history – the vine, rose, oak, passion-flower and lily.¹⁴

The main figures on the center doors are the four evangelists, although not in biblical order: Here, John and Mark are on the left door and Matthew and Luke on the right. Each is supported by an Old Testament prophet: John by Isaiah, Mark by Daniel, Matthew by Jeremiah, and Luke by Nehemiah. As they were thought to have made prophecies in pagan times, the classic sibyls are shown just above and below the central panels.

The upper left panel shows the Annunciation: Mary kneels before the angel while other angels look on. The upper right panel represents the Adoration of the Magi. In the lower left panel depicting the Lamentation, three women support the limp body of Jesus. Engraved into the background are some of his last words: "Father forgive them; for they know not what they do" (Luke 23:34) and "My God, my God, why hast thou forsaken me?" (Mark 15:34). Also shown is the title "Jesus [of] Nazareth the King of the Jews" (John 19:19) which the Roman soldiers put up in mockery. The lower right panel depicts the road to Calvary. The verse "Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children" (Luke 23:28) appears in the background. The border of the center doors includes a number of acorns, an element from the family coat of arms often used by the Vanderbilts in decoration.

Writing a number of years later, French made clear that the center doors were Andrew O'Connor's work.

Mr. O'Connor made the doors under my direction but he is to be entirely credited with the execution of them. The general design as to the number and shape of the panels was furnished by the architects, Messrs. McKim, Mead & White. Mr. O'Connor also made the frieze above the doors and the sculpture in the lunette.¹⁵

For the south doors, Martiny included Bartholomew, the patron of the parish, and three of the other original apostles: Philip, James, and Andrew. Philip is reputed to have been a great preacher and Saint Bartholomew's was a parish that emphasized preaching. James the Great was one of the small group of key apostles and brother of John the Evangelist. Of the figures represented on the doors, Andrew is the only apostle to appear twice. He is



on the north doors as well.

In the upper panels of the south doors are two events witnessed by the apostles: Pentecost on the left and the Ascension on the right. In the lower panels are, on the left, Judas in the act of betraying Jesus, and on the right a kneeling Peter receiving the keys to the church from Jesus.

Adams and French chose the Roman Bronze Works to cast their doors but Mar-

Pl. VII. Detail of the right-hand center door by O'Connor, 1901–1903. Cast bronze, 11 feet by 4 feet, 2 inches overall. The center figures are Matthew (left) and Luke (right). Flanking them are Jeremiah (left) and Nehemiah (right). The bottom panel depicts the road to Calvary. *Little photograph.*



tiny selected the Henry-Bonnard Bronze Company. After some discussion as to the alloy, the Henry-Bonnard firm wrote White that they would use the same alloy as the Roman Bronze Works. They also assured him that "we will have the doors made an etruscan green, and that they will be exactly the same color and tone as the others."¹⁶

Henry-Bonnard succeeded in casting each fold of the south doors in a single piece, a significant accomplishment. The decorative panels of other doors were cast in three sections each and then transferred to the John Williams foundry, which made the frames and backs for the doors. The three pairs of doors were hung in August 1903. The center doors are eleven feet high and eight feet, four inches wide. The side doors are eleven feet, three inches high and six feet wide.

The coloring of the doors was a vexing problem for the architect and sculptors; at one point White wrote: "the color on French's doors is wholly unsatisfactory. It is entirely too green and looks too much like paint....On the whole, so far, infinitely the best doorway is the right hand side of Martiny's door, on which the bronze shows through."¹⁷ Their difficulties were noted in a review of the portal appearing in March 1904:

*The several sets of doors have resisted, thus far, the efforts of founders to make their color a uniform green. The natural tendency in New York is for bronze to go black, as the Trinity Church doors prove. In the effort to produce a patina of rich dull green, the bronze workers have made the middle doors too light, and all of them show traces of a residuum of greenish gray powder in the deep parts, which contrasts oddly with the dark surfaces, in high relief, of the recalcitrant metal—in effect, it "turns the modeling inside out," to use a sculptor's term. But time will doubtless tone and mellow these panels.*¹⁸

As the design for the doors took shape, it became obvious that their rich decoration would be at odds with the existing, plain front of Saint Bartholomew's Church. A

completely new entrance was agreed upon, giving White the opportunity to design a portal based on the one at Saint Gilles. This was not the first time that Saint Gilles had served as the inspiration for a building commissioned by the Vanderbilts. In 1885, when Richard Morris Hunt designed their family mausoleum on Staten Island, he adapted the same triple portal.¹⁹

White designed arches embellished with archivolts for each of the doorways. The doorways would be connected with a colonnade of twenty-four cipollino (bluish-white) marble columns with Romanesque capitals. The architrave includes a Greek key design and other symbols, and the side archivolts are decorated with acanthus leaves. The large frieze panels connecting the archivolts form the entablature of the columns. Each sculptor's responsibility was expanded to include carving a tympanum in white marble to be placed over his respective door. The contract prices for the tympana were \$10,000 for French and \$3,900 each for Adams and Martiny. The firm of B. A. and G. N. Williams of New York City received a contract to supply the columns, their capitals, the archivolts, architrave, large frieze, and door surrounds for \$39,750.²⁰ The Williams firm then subcontracted the carving of the large friezes in Indiana limestone to Andrew O'Connor for \$3,900. The friezes were to be three feet, six inches high and twelve feet, two inches long depicting Old Testament scenes on one side and New Testament scenes on the other. This contract also included a pair of three-foot statues, representing Elijah and Moses, each with an angel hovering over him, to be placed atop columns on either side of the main door.

The stonework was installed during the summer of 1902, and in October White heard from his fellow architect Cass Gilbert (1859–1934):

*Allow me to congratulate you on the success of the work on St. Bartholomew's. The color is charming, and the sculpture (of the frieze particularly) is an epoch making work in American Art....I have seen nothing on this side of the water which has given me more the impression of a vigorous, creative spirit than this frieze.*²¹

Several months later, but before the doors were hung or the tympana and lintels put in place, the critic Montgomery Schuyler (1843–1914) wrote: "The one recent example of Romanesque is...Mr. Stanford White's very interesting and successful porch, or frontispiece, to St. Bartholomew's in Madison Avenue....It is really...a beautiful success."²²





In working on the center doorway, O'Connor realized that the proportions of the doorway would be improved if he substituted a lintel carved with a frieze for the simple band of ornamentation between the tympanum and door. Accordingly, he modeled a frieze depicting the Crucifixion and, after obtaining White's and Mrs. Vanderbilt's consent, had it cut in marble.²³ The other two sculptors were then asked to include lintels decorated with scenes from the Passion in their doorways. For the tympanum itself, O'Connor carved a composition of Jesus (depicted as a clean-shaven young man) seated on a throne with his arms raised to show his wounds. "Glory Glory Glory" is carved at the base of the throne. Two angels support a crown above his head. O'Connor's lintel is framed with two quotations from Isaiah: "for the transgression of my people was he stricken" (Isa. 53:8) and "thy Savior and thy Redeemer; the mighty one of Jacob" (Isa. 49:26).

The center doorway is decorated with an elegant tympanum border of marble carved with foliage. The same pattern is continued on the pilasters on either side of the door. At the level of the lintel are two small plaques that serve as capitals of the pilasters. On the left is the Revelation of Saint John and on the right Adam and Eve in the Garden of Eden. Carved into the architrave directly over the plaques are "His angel unto John" (Rev. 1:1) and "And he did eat" (Gen. 3:6).

For the north doorway Herbert Adams created a tympanum showing Mary with the infant Jesus framed by a garland of fruits with a kneeling angel on either side. His lintel depicts the procession of Jesus' followers carrying the shrouded corpse to the grave.

Martiny's tympanum for the south door shows Jesus and John the Baptist as infants. John holds a baptismal shell in one hand and a cross in the other. The lintel shows Jesus carrying the cross on the way to Calvary.

In October 1903, after the lintels, tympana, and doors were in place, Mrs. Vanderbilt wrote Stanford White:

I am indeed very much pleased with the doors, as well as with the tympanums and the work on the portico at St. Bartholomew's, and I am sure it must be the opinion of everyone who sees the completed work that it is very beautiful and appropriate and that it will mark an era in American Art. The promise of the early designs has been perfectly fulfilled, and it shows most careful work.

I understand the difficulty you mention of getting just the right tone of bronze not to look too artificially aged—yet preserve the metal truth, but I feel sure that you will

*conquer that as you have so successfully done the other embarrassments all the way through, and I must express to you as well as to Messrs. French, Adams, O'Connor and Martiny our appreciative thanks for your considerate care and collaboration with our desires.*²⁴

The architect also heard from his old friend Augustus Saint-Gaudens: "I am very sorry that I did not find you when I was in New York. I have seen Saint Bartholomew's and want to congratulate you. O'Connor's work is a revelation to me, it is very fine and he at last is a fellow who must be counted with."²⁵

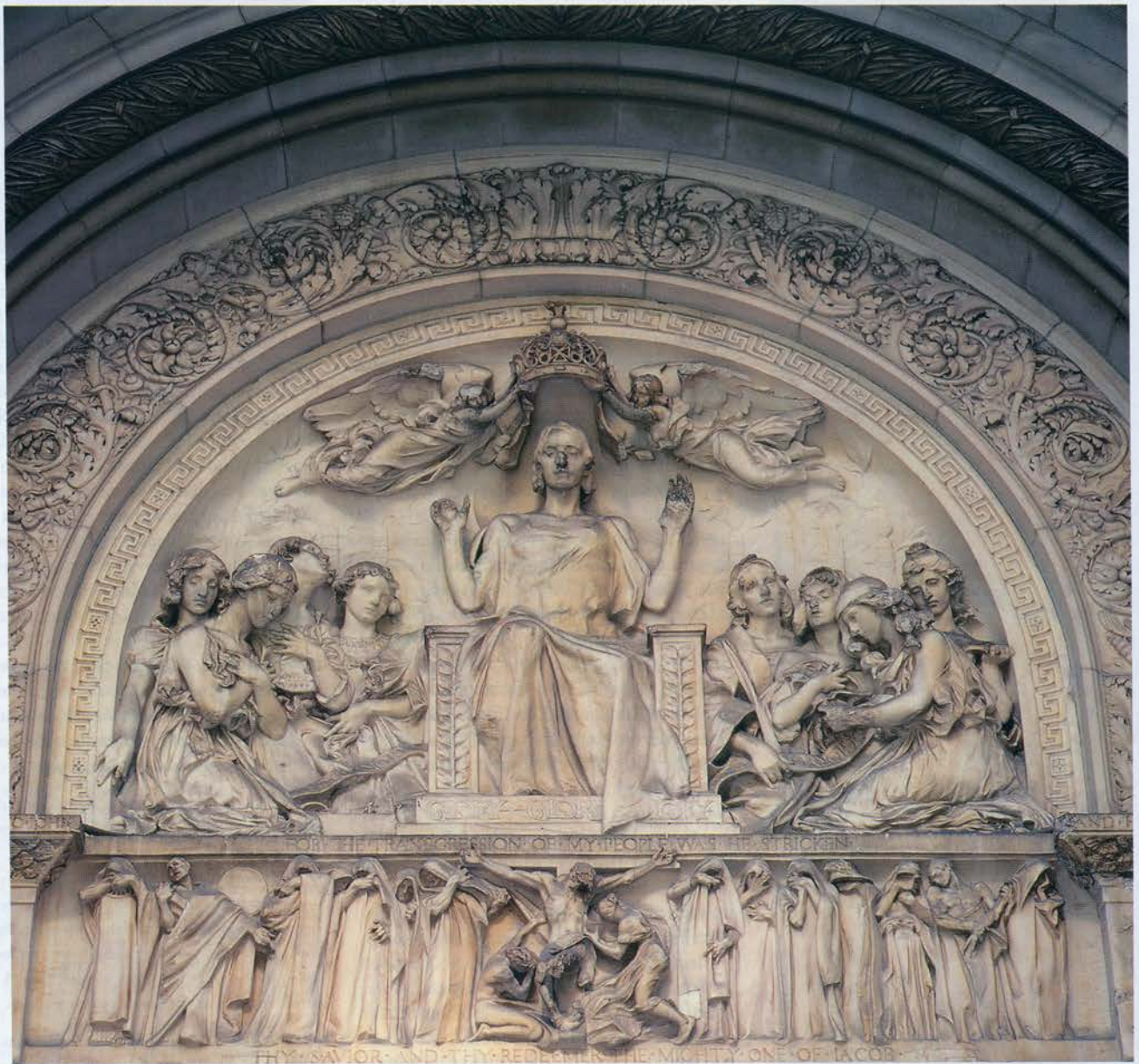
In a lengthy critique in the April 1904 issue of the *Architectural Record*, Russell Sturgis (1836–1909), an architect and critic, praised Stanford White as "one of the ablest of modern designers....He can turn out more fine and elaborate work in a given time...than his neighbors." Sturgis praised Herbert Adams's tympanum as reminding him of the Italian Renaissance master Luca della Robbia. He also gave high marks to

Pl. VIII. Tympanum and lintel over the north door by Adams. Marble, 40 by 74 inches (lintel). In the tympanum Mary holds the infant Jesus, flanked by kneeling angels. In the frieze, Jesus' followers carry his body to the grave. *Little photograph.*

Fig. 3. The south doors (on the right-hand side of the portal) by Philip Martiny (1858–1927), 1901–1903. Cast bronze, 11 feet 3 inches by 6 feet. The central figures are, left to right, Philip, James, Andrew, and Bartholomew (see Pl. XIII). Top, left to right, are the Pentecost and the Ascension. Below, left to right, are Judas betraying Jesus and Jesus giving the keys of the church to Peter (see Pl. IX). *Saint Bartholomew's Church, parish archives.*

Pl. IX. Detail of the bottom panel of the right-hand south door, showing Peter kneeling to receive the keys of the church from Jesus. The spires in the background represent the cathedrals of the future. See also Fig. 3. *Little photograph.*







Martiny's lintel and the two small plaques on either side of the center door: He called O'Connor's large frieze "the most striking and brilliant part of the whole composition when the sculpture was considered."²⁶

The last component of the portal was the four limestone statues of Old Testament prophets in the niches between the columns. Originally, Martiny was given the commission for the statues, each five feet, eight inches high and in three-quarter relief, which were put in place in 1902. However, neither Mrs. Vanderbilt nor White liked them, and they were removed.²⁷ Some years passed as White tried to persuade her to allow O'Connor to make the statues. After White's death in 1906, Mrs. Vanderbilt indicated that Martiny should model new statues.²⁸ He did, they were accepted, and the statues of Isaiah, Elijah, Jeremiah, and Moses completed the portal in 1908.

Mead and Company, New York, 1931), p. 81.

⁸ Daniel Chester French, New York City, to White, December 15, 1900 (McKim, Mead and White collection). There were a dozen other occasions on which French delegated a commission to a younger sculptor in whom he had absolute confidence, with the understanding that French would oversee the work but not do the actual modeling. (I am grateful to Michael Richman for this information.)

⁹ Contracts dated January 29, 1901, specified that the doors were to be completed by December 1, 1902—a deadline that was extended. The contracts are in the McKim, Mead and White collection.

¹⁰ Plans dated February 5 and April 23, 1901, show only the outline of the doors (McKim, Mead and White collection).

¹¹ White, New York City, to French, February 5, 1901 (letterbook no. 25, Stanford White papers, Avery Fine Art and Architectural Library, Columbia University, New York City).

¹² White, New York City, to Herbert Adams, February 2, 1901 (*ibid.*).

¹³ Greer's biographer only refers to the portal, "The striking memorial to Cornelius Vanderbilt," within the context of the parish moving in 1918 to the new church on Park Avenue (Charles Lewis Slattery, *David Hummel Greer, Eighth Bishop of New York* [Longmans, Green and Company, New York, 1921], p. 231).

¹⁴ Adams, New York City, to White, February 1, 1902 (McKim, Mead and White collection). This is the only instance of one of the sculptors describing his part of the portal in his own words.

¹⁵ French to Helen W. Henderson, March 10, 1917 (microfilm reel 4, frame 37, Daniel Chester French papers, Library of Congress, Washington, D.C.).

¹⁶ Henry-Bonnard Bronze Company, New York City, to White, February 3 and February 7, 1903 (McKim, Mead and White collection).

¹⁷ White memorandum, September 26, 1903 (McKim, Mead and White collection).

¹⁸ "The New Entrances of St. Bartholomew's Church," *House and Garden*, vol. 5, no. 3 (March 1904), pp. 132–138.

¹⁹ Paul R. Baker, *Stammy: The Gilded Life of Stanford White* (Free Press, New York, 1989), pp. 359–361. See also Arthur T. Vanderbilt II, *Fortune's Children*, p. 136.

²⁰ Contract dated June 7, 1902 (McKim, Mead and White collection).

²¹ Cass Gilbert, New York City, to White, October 25, 1902 (McKim, Mead and White collection).

²² Montgomery Schuyler, "Recent Church Building in New York," *Architectural Record*, vol. 13 (June 1903), pp. 509–534.

²³ For a description of the decision to include the lintel in the doorway, see Andrew O'Connor to French, May 20, 1903 (McKim, Mead and White collection).

²⁴ Vanderbilt, New York City, to White, October 13, 1903 (McKim, Mead and White collection).

²⁵ Saint-Gaudens, Windsor, Vermont, to White, November 28, 1903 (McKim, Mead and White collection).

²⁶ Russell Sturgis, "A Fine Work of American Architectural Sculpture," *Architectural Record*, vol. 15, no. 4 (April 1904), pp. 292–311.

²⁷ Vanderbilt, New York City, to White, February 4, [1903] (McKim, Mead and White collection).

²⁸ Vanderbilt and her secretary, New York City, to McKim, Mead and White, March 15 and 18, 1907 (McKim, Mead and White collection).

Facing page:

Pl. X. Tympanum and lintel over the center doors by O'Connor. Marble, 40 by 74 inches (lintel). In the tympanum, Jesus is enthroned in glory. The frieze shows the Crucifixion. *Little photograph.*

Pl. XI. Detail of the pilaster to the left of the center doors, showing the Revelation of John, by O'Connor, 1903. Marble, 16 by 18 inches. *Little photograph.*

Pl. XII. Detail of the pilaster to the right of the center doors, showing Adam and Eve in the Garden of Eden, by O'Connor, 1903. Marble, 16 by 18 inches. *Little photograph.*

This page:

Pl. XIII. Detail of the right-hand south door, showing Andrew and Bartholomew. See also Fig. 3. *Little photograph.*

Pl. XIV. Detail of the bottom of the left-hand center door, showing the Lamentation. *Little photograph.*

Pl. XV. Detail of the lintel over the south doors, showing Jesus carrying the cross to Calvary by Martiny, 1903. Marble, 22 by 72 inches overall. *Little photograph.*

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¹ The scale of this house may be appreciated from the chimneypiece, designed by Augustus Saint-Gaudens, which is now in the American Wing at the Metropolitan Museum of Art in New York City, and from the iron entrance gates, now mounted at Fifth Avenue between 104th and 105th Streets.

² Arthur T. Vanderbilt, *Fortune's Children: The Fall of the House of Vanderbilt* (William Morrow and Company, New York, 1989), p. 180.

³ Edward Clowes Chorley, *The Centennial History of Saint Bartholomew's Church in the City of New York, 1835–1935* (privately printed, 1935), p. 196.

⁴ Report of the Building Committee, March 14, 1894, and an undated list of donations received (parish archives, Saint Bartholomew's Church, New York City).

⁵ Alice G. Vanderbilt, New York City, to the Reverend David H. Greer, June 8, 1900 (Saint Bartholomew's archives).

⁶ Schedule of costs, November 16, 1903, and various letters (Npc D596, McKim, Mead and White collection, department of prints, photographs, and architectural collections, New-York Historical Society, New York City).

⁷ White to his parents, August 30–September 1, 1878, quoted in Charles C. Baldwin, *Stanford White* (Dodd,